الجـمهوريــــة الجـزائريـــة الديمــقراطيـــة الشــعبية
وزارة الـتــعليــم العــالي و الـبــحث العلــمي

Université Abou Bekr Belkaid
Tlemcen Algérie

جامعة أبي بكر بلقايد
تلمسان الجزائر

MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH

UNIVERSITY OF TLEMCEN

Faculty of Letters and Foreign Languages

Department of English

AN EXAMINATION OF THE NORTHERN LANCASHIRE AND YORKSHIRE DIALECTS THROUGH THE WORKS OF MRS. GASKELL'S *NORTH AND SOUTH* AND EMILY BRONTË'S *WUTHERING HEIGHTS*

Dissertation Submitted to the Department of English in Candidacy for the "Doctorate" Degree in Sociolinguistics

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Dedication

DEDICATION

To my dear and lovely parents

Acknowledgements

Acknowledgements

Abstract

Abstract

The present research work deals with dialect use in Mrs. Gaskell *North and South* and Emily Brontë's *Wuthering Heights*. Chapter one deals with the study underlying theories that would be useful and functioned as the basic tool in doing the analysis. Chapter two introduces Mrs. Gaskell and Emily Brontë's awareness of literary dialect use in their novels besides a description of the geography and dialect features of Lancashire and Yorkshire dialects. The aim is to present and highlight dialect use by the different dialect speakers in both *North and South* and *Wuthering Heights* which help us to gather dialect data. Chapter three is concerned with data analysis extracted from the selected novels and interpretation of literary dialect in *North and South* and *Wuthering Heights*. The analysis of the data is at the phonological and syntactical level highlighting grammatical variations as opposed to the use of the standard form. Besides dialect data analysis a summary of some of the privileges and criticisms of dialect use in the novel mainly Lancashire and Yorkshire dialects in the selected literary pieces of writing. The interpretation of these dialectal elements is related sometimes to society and another time to culture, this is what chapter four is going to elucidate. Chapter four deals with the analysis of the sociolinguistic and the cultural aspects of dialect use in *North and South* and *Wuthering Heights*. Aspects of class distinction and class conflict are analysed in addition to elements of folklore as the ghosts, superstitions and beliefs and popular songs. The chapter ends with the interpretation of similarities and differences between Mrs. Gaskell and Brontë's literary dialect.

List of Tables

List of Maps

List of Appendices

Appendix 1: Lancashire Dialect Words in *North and South*

Appendix 2: Yorkshire Dialect Words in *Wuthering Heights*

Appendix 3: Joseph's Speech

Appendix 4: Summary of *North and South*

Appendix 5: Characters in *North and South*

Appendix 6: Summary of *Wuthering Heights*

Appendix 7: Characters in*Wuthering Heights*

Table of Contents

GENERAL INTRODUCTION

General Introduction

A dialect is a variety of language that is characteristic of a particular group of language speakers. The term is often applied to regional speech patterns, i.e. regional dialect, but a dialect may also be defined by other factors, such as social class and then it is called a social dialect.

The use of dialect in novels or short stories may be seen as inconsistent, however, authors use dialectal forms to shed light on a character, and it is a way to capture the reader's attention. This use of dialect makes the reader in the context that the author tries to convey.

Dialect use in the novel is thoughtfully studied by dialect scholars and sociolinguists as well as stylisticians and grammarians; each has a central role in the study of literature as an art newly related to sociolinguistics. Through their developing perspective, the function of dialect in the novel is clearer and freer from its former traditional narrowed scale.

The aim of this research is to show how writers of the standard can deal with literature including dialectal variations for different purposes as to show humour, age of a generation, solidarity of group, and belonging to a community. The role of the writer is to find the right combination between preserving the standard language in the text and inserting dialectal features to depict a character's identity, social class or regional origins.

This research targets on exposing the function of dialect in literature and to which extent its use may influence the literary text in an artistic and fictional work. This problematic is inherently critical for it is quite peculiar to include a variety

of spoken language within the standard form. At the same time it is almost paradoxical to make an uneducated character from lower class speak a highly standard language. Moreover, being faithful to the rules of rhetoric language of fiction and to the spontaneous dialects in reality the novelist is caught in a dilemma of what is best to write in the novel: a language fulfilling the requirements of prestige or those of realism, i.e. it is awkward to make a servant speak a highly standard English if the latter has never been to school.

This is why, in novels or short stories, authors use dialectal forms to focus on a character's educational background; it is a way to capture the reader's attention about cultural and sociolinguistic dimensions that only dialect in dialogue may interpret.

Henceforth, the following research questions are essentially exposed as:

- Why does the author use the dialect since he is writing in a standard language?

- Does the author choose to report the character's words in their own dialect to fulfill technical and/or artistic objectives that the standard language cannot offer? If so, how can he provide a homogenous literary text with all the linguistic diversity in it?

- To what extent Mrs. Gaskell and Emily Brontë have been consistent in rendering northern dialect speech in their novels?

To find convenient answers to the aforementioned research questions, a study of Mrs. Gaskell's *North and South* (1854) and Emily Brontë's *Wuthering Heights* (1847) is undertaken in order to depict the use of dialect in the novel. At this stage of research, three hypotheses are formulated:

General Introduction

- A dialect in a standard literary text is a means to better send the message and then, the reader can identify the character when reading. Thus, the lack of some dialectal forms in the standard motivates the novelist's use of dialect.

- Dialect use in literature is to increase dialect awareness among people.

- In both *North and South* and *Wuthering Heights*, the literary women have been consistent in presenting dialect in the speech of characters depicting different social ranks and coming from differ cultural backgrounds. Emily Brontë was so consistent in her representation of Yorkshire dialect through Joseph's speech that after her death, her sister Charlotte strives to modify some of Joseph's speech for fear of unintelligibility.

Both Mrs. Gaskell and Emily Brontë provide a realistic rendition of Lancashire and Yorkshire dialects in their novels, Mrs. Gaskell, with the help of her husband and his Two Lectures on Lancashire Dialects (1854) succeeds to represent Lancashire dialect through the speech of working class characters. Concerning Emily Brontë's use of Yorkshire dialect in her novel, Mrs. Gaskell tells us that the real identity of the "Bells" that is, Emily and her sisters, was uncovered in part because a Haworth man recognized Joseph's speech as a Haworth form of Yorkshire.

Our concern mainly spotlight upon the line between dialect and literary language which is a highly controversial matter through the discussion of the standard variety as opposed to dialect and its relationship with the novel as exemplified in the fiction of Mrs. Gaskell and Emily Brontë. Lancashire and Yorkshire dialects are familiar and not new to them since they represent the dialect spoken in the places where they used to live.

General Introduction

Through the works of these two talented literary women one can notice that Mrs. Gaskell and Emily Brontë master both the Standard English and the dialect. They used Dialect in their standard literature in order to fulfill the function of dialect in English literature of that time for the sake of accuracy and consistency, following the movement of realism of nineteenth century literature.

This assumption of valuing dialect use by the two novelists has been done through readings of the two novels *North and South* and *Wuthering Heights* where a number of dialectal features and cultural elements have been used. In this respect, chunks of speech will be linguistically analysed at the phonological and grammatical levels to show the effect and beauty of language use that Gaskell and Brontë exemplify through the voices of different characters from distinct social class.

The function of dialect has been strengthened with Emily Brontë who uses the Yorkshire dialect in *Wuthering Heights* and Mrs. Gaskell who insists on her native way of speech introducing the Lancashire variety in her novels and for fear of unintelligibility she offers some aiding helps to understand it in terms of grammar and pronunciation.

Still, the analysis of Yorkshire and Lancashire dialects in the novel have major benefits to reflect the socio-cultural background and demonstrate the usefulness of dialect in the standard English text in duplicating the model of a specific society that has lifted a period of time that English history has recorded.

In addition to this, when we speak about dialect in literature, we do not mean popular literature, but we mean literature written in the standard language where dialect is included and has its place.

Our choice has fallen on Gaskell's *North and South* and Brontë's *Wuthering Heights* for the representation of dialects that the novels have got, for the use of Lancashire dialect in the mouth of poor mill workers to represent the harshness of

mill workers' life and the Yorkshire dialect through the voice of Joseph, the servant. Also it has been selected for the simplicity of the language used and for the diversity of dialectal elements and rich elements of folklore found in the novel. Dialect is striking in these elements of folklore such as: ghosts, popular songs, and superstitious beliefs.

Our research is also concerned with sociolinguistic factors influencing speaker's use of dialect and to ascertain that the interplay of sociolinguistic factors is taken into account.

The contribution that this study hopes to make by focusing on analyzing dialect use in literature is to shed light on dialect use in standard literature and to increase dialect awareness among readers.

As far as the methodology of research is concerned, an interdisciplinary approach has been adopted to gather and analyze data combining two disciplines, sociolinguistics in which dialect representation and investigation are objective to the field of literature which is rather altruistic and subjective. The different research approaches are:

1. Literary approach: *North and South* and *Wuthering Heights* are chosen to represent the Lancashire and Yorkshire dialects use in literature and to depict the different cultural elements used by the characters which are exposed to study and analysis besides a list of dialect features that characterize the two dialects used in the novels under consideration.

2. Sociolinguistic approach: when we speak about a dialect, we speak about a speech community. We will try to depict sociolinguistic factors of characters: age, gender, level of education and cultural background and highlight the sociolinguistic representation in literary dialect; besides, culture which is the backbone element in the novel.

General Introduction

3. Linguistic approach: it is the analytical study of data at the two levels of analysis, phonological and syntactical levels to best understand the different linguistic variables the novelists refer to. Besides a comparative approach with the aim of identifying linguistic relationships in geographic, cultural and social space of the dialectal data in *North and South* and *Wuthering Heights.*

Henceforth, this research relies on an outline of four chapters where the first chapter includes different approaches and definitions of some key concepts that help us to understand the aim of dialect use in literature, with definitions of dialect concept, to see how literary dialect is used and how sociolinguistic factors influence literary dialect use. In sum, it is the introduction consisting of the background of the study underlying theories that would be useful and functioned as the basic tool in doing the analysis.

Chapter two introduces Mrs. Gaskell and Emily Brontë's awareness of literary dialect use in their novels besides a description of the geography and dialect features of Lancashire and Yorkshire dialects. The aim is to present and highlight dialect use by the different dialect speakers in both *North and South* and *Wuthering Heights* which help us to gather dialect data.

Chapter three is concerned with data analysis extracted from the selected novels and interpretation of literary dialect in *North and South* and *Wuthering Heights*. The analysis of the data is at the phonological and syntactical level highlighting grammatical variations as opposed to the use of the standard form. Besides dialect data analysis a summary of some of the privileges and criticisms of dialect use in the novel mainly Lancashire and Yorkshire dialects in *North and South* and *Wuthering Heights*. The interpretation of these dialectal elements is related

sometimes to society and another time to culture, this is what chapter four is going to elucidate.

Chapter four deals with the analysis of the sociolinguistic and the cultural aspects of dialect use in *North and South* and *Wuthering Heights*. Aspects of class distinction and class conflict are analysed in addition to elements of folklore as the ghosts, superstitions and beliefs and popular songs. The chapter ends with the interpretation of similarities and differences between Mrs. Gaskell and Brontë's literary dialect.

Chapter One

Dialect in Literature: a Cross- disciplinary Study

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1.1.   Introduction

1.2.   Eye Dialect

1.3.   Linguistic Notion of Literary Dialect

1.4.   Written Representation of English Dialect Orthography

1.5.   Dialect vs. Standard Language

1.6.   Speech vs. Writing

1.7.   Accuracy of Literary Dialect

1.8.   Dialect as a means of Characterization in Literature

1.9.   Dialect Representation in Literature

1.10. Artistic Function of Dialect in Literature

1.11. Literary Dialect and Sociolinguistic Factors

     1.11.1. Age

     1.11.2. Gender

     1.11.3. Social Context

     1.11.4. Cultural background

1.12. Conclusion

1.1.   Introduction

The use of dialect in literature has long been marginalized, but this has changed, and writers are more agreed to use dialect in the written form. Dialect use in the novel is thoughtfully studied by dialect scholars and sociolinguists as well as stylisticians and grammarians; each has a central role in the study of literature as an art newly related to sociolinguistics. Through their developing perspective, the function of dialect in the novel is clearer and freer from its former traditional narrowed scale.

The value of literature which includes dialect writing has never been questioned and the aim of this research is to show how writers of the standard can deal with literature including dialectal variations for different purposes as to show humour, age of a generation, solidarity of group, and belonging to a community. The role of the writer is to find the right matches between preserving the standard language in the text and inserting dialectal features to depict a character's identity, social class or regional origins.

Thischapterwill deal with the notion of literary dialect andwill look at dialects as they appear in works of literature; before, first explaining some concepts related to dialect in literature.

1.2.   Eye Dialect

Dialect writers tend to use forms of speech in their writings to indicate that those speakers are uneducated, or using non standard speech. They use spellings like 'enuff' for 'enough' or 'wimmin' for 'women'.

This technique of using such spellings in literature is known as eye dialect, a term firstly used by George P.Krapp (1925) in the English Language in America who states that:

Dialect writers use eye dialect not to indicate a genuine difference of pronunciation, but the spelling is merely a friendly nudge to the reader, a knowing look which establishes a sympathetic sense of superiority between the author and reader as contrasted with the humble speaker of dialect.

So, eye dialect is the literary technique used to approximate a pronunciation that has the effect of dialectal or uneducated speech. It involves modifying ordinary spelling in order to highlight specific pronunciation features.

Susan Ferguson (1998) states that there are problems in using non-standard orthography in the novel, for: "the literary dialect can, at best provide only a rough approximation of the sounds of actual speech to the reader… extensive use of non-standard spellings may frustrate, rather than inform, readers".

She gives the following example of Joseph's speech from Wuthering Heights: "this is t'wayon't –up at sun- dahn;dice, brandy, closed shutters, und can'lelught till next day, at nooin…" the language of this sentence includes non- standard spellings: "t'way" for "the way", or "can'lelught" for "candle light".

To understand the meaning, the reader has to know the dialect in question otherwise the speech will remain unclear and vague.

For Ferguson, the use of such non-standard spellings in a literary text will make the reader confused and not know the exact meaning the writer wants to convey.

1.3.   Linguistic Notion of Literary Dialect

Literary dialect is dialect in literature and not dialect literature. Dialect in literature is used to refer to writing where the main purpose is to show the artful impression of dialect representation and aim at a general readership. Dialect literature, on the other hand, refers to 'works composed in dialect; yet aims at a readership speaking the vernacular' (Shorrocks 1996:386). Dialect literature is fully written in dialect, it can be written in lyric, ode, ballad, stories and novels

aiming at spreading dialectal features to stick to national identity, to show solidarity and belonging to a community. This is more clarified by Poussa(1999:28):

> The representation of non-standard speech in literature that is otherwise written in Standard English … and aimed at a general readership,   (dialect literature) aimed essentially, though not exclusively, at a non-standard dialect speaking readership.

It is another way to say that literary dialect is the use of dialect in literature that is written in a standard language. This aims at having a wide and different audience, standard and non- standard speaking readership at the contrast of dialect literature which solely focuses on non-standard speaking public.

However, both literaturesare the concern of today dialectology as Auroux (2001:1560) mentions: "dialect literature and literary dialect became important to dialectologists as corpora of linguistic evidence, and study of them began in the 19th century".

Fine (1983) declares that any scholar writing on the topic of literary dialect is expected to make reference to Sumner Ives's classic work "A Theory of Literary Dialect", first published in 1950, and revised slightly and reprinted in 1971.

The concept of literary dialect has been defined by Ives (1971:146) as a means "to represent in writing a speech that is restricted regionally, socially, or both" that is to say, Dialect serves as a means to place the characters; not only in a certain region but also in a social status to be faithful to one character's way of speaking in works of literature. Literary dialect functions on the differences between nonstandard varieties and the standard language in which literature is written.

Azevedo (2002:510) claims that:

> Literary dialect confronts us with speech forms that are excluded from the standard variety. The actual choice of features depends largely on each author's decision: some use only a few features to achieve a stylized picture, whereas others aim for greater detail.

For him, literary dialect tackles non-standard speech forms. The choice of these features of speech forms depends on each author, each one uses literary dialect for a specific purpose.

Fine (1983:324) adds "many highly literate scholars and poets, then, consciously employ literary dialect out of genuine appreciation for the dialect and people they are trying to study or represent". The use of literary dialect depends on each author, however many authors and poets use dialect in their literary works to be faithful to the people they want to represent and try to give a real image of the characters. In this respect Fine (1983:327) says:

> Whether or not casual speech usages indicate a regional dialect, they indicate the conscious or unconscious choices of a performer, which can convey important information about folklore and its social use.

Dialect in literature indicates the choice of the author to interpret dialect spelling, for this, it is necessary to know how these spellings would be pronounced in the region or how they are used in different social contexts that belong to the dialect an author want to use in his writing. As Haugen (1977: 275-6) points out in connection with the specific question of representing a dialect:

> The guiding principle in any transcription must be that it should convey the information which its reader needs, no more and no less. Conveying more information than needed is to overwrite the dialect and less than needed is to under- write it. The writer must gauge his prospective audience's previous experience and

temper his transcription accordingly. He must be able to judge which rules of reading his audience knows and can therefore assume without entering them in the transcription. Whatever decision he makes, it will therefore reflect a judgment concerning his readers.

Haugen argues that the literary artist has to be intelligent in representing the dialect taking into consideration his readers' knowledge of the given dialect. The difficulty for a literary artist who uses informal register taking the model of spoken style is to create a balance between an accurate representation of a dialect and a coherent readable text because:

> The representation of literary dialect is actually quite tricky from the perspective of a dialectologist, since balance must be maintained between presenting a credible version of a dialect and presenting readable text. There are, of course, different levels of language variation that may be captured in literary dialect, but the most difficult level to represent is phonology, as it must be reflected through spelling modifications.

> (Wolfram, Schilling-Estes 1998: 307)

Besides authenticity of representation, the literary artist has to face the wrong beliefs about dialect as shown in this comparison done by Wolfram and Schilling-Estes (1998: 7/8) who put some myths as they contrast with linguistic reality of dialects:

> MYTH: A dialect is something that SOMEONE ELSE speaks.

> REALITY: Everyone who speaks a language speaks some dialect of the language; it is not possible to speak a language without speaking a dialect of the language.

> MYTH: Dialects always have highly noticeable features that set them apart.

REALITY: Some dialects get much more attention than others; the status of a dialect, however, is unrelated to public commentary about its special characteristics.

MYTH: Only varieties of a language spoken by socially disfavored groups are dialects

Reality: The notion of dialect exists apart from the social status of the language variety; there are socially favored as well as socially disfavored dialects

MYTH: Dialects result from unsuccessful attempts to speak the "correct" form of a language

Reality: Dialect speakers acquire their language by adopting the speech features of those around them, not by failing in their attempts to adopt standard language features

MYTH: Dialects have no linguistic patterning in their own right; they are deviations from standard speech.

REALITY: Dialects, like all language systems, are systematic and regular, furthermore, socially disfavored dialects can be described with the same kind of precision as standard language varieties.

MYTH: Dialects inherently carry negative social connotations

REALITY: Dialects are not necessarily positively or negatively valued; their social values are derived strictly from the social position of their community of speakers.

However, the question is rather about whether the use of such nonstandard forms in speech is correctly represented and well perceived and understood by readers. Preston for example views literary dialect negatively, for he argues that it is used "in the direction of lower social status, lack of education, illiteracy, boorishness, or thuggishness or rusticity" (1982:322). For him, literary dialect is used to refer

to an uneducated or an illiterate character, of a lower social class, that is to represent the character in a rustic milieu.

Visibly, Preston views lower social class status, lack of education, and illiteracy negatively, since he lists these characteristics among those criticisms that respellings imply for him.

Fine (1983:325) asks "what are we to make of claims, such as, Preston's, that using literary dialect lowers readers' esteem of the speaker being represented?", she adds (ibid) "perhaps one reason why Preston says that respelling make him critical of the speaker is that he ascribes negative valuations to dialects that differ from those spoken by an educated, middle class".

Fine concludes that what makes Preston claim that literary dialect lowers readers esteem of the dialect being represented is may be because not all readers are aware of features of the dialect used, because literary dialect can be a truthful dialect indicator if readers know the dialect that the author considers as standard.

1.4.   Written Representation of English Dialect Orthography

English orthography is the alphabetic spelling system used by the English language. It is the relationship between corresponding written words with speech sounds. Orthography, as Baker (1997: 93) explains, is employed:

> To mean a writing system specifically intended for a particular language and which is either already in regular use among a significant proportion of that language's native speakers, or which is or was proposed for such use.

Orthography is used more narrowly to represent graphically a specific language. English orthography provides interesting and obvious examples of a writing system that can accommodate a wide variety of different pronunciations. According to Macaulay (1997:71):

> The most striking example is perhaps the fact that it can as easily represent so-called non-rhotic dialects (i.e., those where orthographic r is not pronounced before a consonant or in word-final position) as those in which the r is pronounced. Nothing in the written text indicates whether the writer speaks a rhotic or non-rhotic dialect.

Once again, there is nothing in the orthographic form to indicate how the writer pronounces such words. Similarly, the representation of vowels in English orthography has changed little since Chaucer's time, despite the widespread effects of the Great Vowel Shift.

Yet in a language like English, orthography is highly standardised. Writers such as the Milroys agree that in orthography there are few options for the highly standardised languages and that the notion that spelling should be absolutely fixed is a recent one:

> Standardisation of the written [English] language is easiest to demonstrate with reference to orthography: spelling is the most uniform level of language use, and contrasts in this respect with the variability of its counterpart in speech-pronunciation. […] twentieth century English spelling is almost absolutely invariant. […] the idea of an absolutely fixed spelling system is recent; particular spellings of words are now regarded as uniquely acceptable, other possible spellings being rejected as "errors". (Milroy and Milroy 1991:67)

Mark Sebbatheorised written texts as a set of "spaces" in which standardization is imposed to varying degrees, depending on the institution within which a text is produced. He uses the term "regulated spaces" to refer to written text with different orthographic rules for regulation. He explains that:

For English and probably the majority of languages with long literate traditions, the largest of these spaces is the one we may call fully regulated: where no deviation from the orthographic norms is permitted. At the other extreme, and currently small by comparison, is an unregulated space where standard norms are adhered to only optionally, and alternative norms, or none, are accepted. (2002)

The notion of "spaces" ranges from fully regulated to least regulated space. The former does not allow any deviation from the orthographic norm i.e., one standard language is used; however, the latter permits to break the rule and other conventions. The following table gives an overview of this conceptualisation. (Sebba 2002)

REGIME	WRITING TYPES (examples)	INSTITUTION-AL ORDER	READERSHIP
MOST HIGHLY REGULATED	texts for publication	Publishing/journalism etc.	General public
	texts for circulation (memos, business letters etc.)	Business/employment	Colleagues /competitors
	"school" writing	School	teachers
	poetry, 'literary' writing	publishing	identifiedread ership
PARTLY REGULATED	personalletters	not institutional	self/intimates
	privatediaries	not institutional	self/intimates
	personal memos (notes, lists)	not institutional	self/associate s
	electronic media (e-mail, chat rooms)	not institutional	self/in-group
LEAST REGU LATED	fanzines, 'samizdat' graffiti	oppositional oppositional	in-group in-group/ general public

Table 1.1: Orthographic regimes for Different Types of Writing (Sebba to appear, adapted)

Representations of language variation in literature matter immensely to literary criticism and its relevance to social justice, particularly given sociolinguist Alexandra Jaffe's insight that "orthography selects, displays and naturalizes linguistic difference which in turn is used to legitimize and naturalize cultural and political boundaries."(2000:502). Jaffe and Walton add (2000: 562):

> Orthography (and orthographies) are conventionally associated with social, cultural and linguistic identities and hierarchies. These associations of identity and power explain why no transcriptions of speech-even 'close phonetic' ones-are even neutral or transparent depictions of what someone said or how they sounded (Edwards 1992; Macaulay 1991; ochs1979)

In mainstream twentieth-century linguistics,Sebba (2009:6) explains that "orthography was seen as closely related to phonology, with the ideal orthography being close to, if not identical to, a standardised phonemic transcription of a selected variety of a language". In their research, "the voices people read: Orthography and the representation of non-standard speech" Jaffe and Walton (2000:582) make the claim that orthography "plays a major role in positioning the language it represents vis-à-vis 'the standard': both specific standard languages, and the very idea of 'a standard" explaining that "since defining, using and controlling standard language is the prerogative and symbol of powerful social actors, non-standard orthographies index low social and linguistic status and power"(2000:562).

Thinking strongly that their research confirms claims made by Preston (1985), Edwards (1992) and Leubs (1996) that: " the use of non-standard orthographies to represent features of non-standard speech runs the risk of delegitimizing the 'non-standard' code's claim to be a language (to be 'like' the 'standard')" (582). Their research suggests that it is almost impossible to avoid stigma in the non-standard orthographic representation of others' low status speech varieties.

1.5. Dialect vs. Standard Language

Standard languages arise when some dialectsstart to be used in the written form. Taavitsainen and Melchers (1999:1) point out that the standard is 'for some a monolith, with more or less strict rules and conventions, for others it is a range of overlapping varieties'. The distinction between dialect and standard language is not always evident. They are used in different social contexts and have both their place in the social communication; however, the dialect has other different characteristics as shown in the following table: ascend

Parameters	Dialect	Standard
Style	Informal	Formal
Milieu	Popular	Élite
Status	Language of the common people	Official language
Use	Casual, everyday communication	Formal situations
Space	Local/Regional	National/International
Culture	Oral	Written
Class	Low	High
Level	Ordinary	Educated
Acquisition	Acquired naturally	Learned by school instruction
	Its use require no dictionary or grammar	A dictionary and grammar are needed in order to learn it.
Prestige	No prestige associated with its use	Prestigious and esteemed by its speakers
Borrowings	Open to loan words	Closed to borrowings from other languages

Table1.2: Differences between Dialect and Standard Language

Crystal (1997) declares that most people are multidialectal; they use one spoken dialect at home, or when talking to friends and members of the same community "this tends to be an informal variety, full of casual pronunciation, colloquial grammar, and local turn of phrase" (ibid: 137). They use another spoken dialect when they are interacting with others at work, or when travelling to other places of the country "this tends to be a formal variety, full of careful pronunciation, conventional grammar, and standard vocabulary" (ibid: 137)

The domination of standard language has nothing to do with the linguistic inferiority of a dialect. Mc Arthur (1996:267) points out "such a standard, however, is in origin also a dialect and in the view of some linguists, can also and should be called the standard dialect". This because both (dialect and standard), have phonological, syntactical and lexical structure.

A standard dialect is a dialect that is supported by institutions i.e. government and it is the language used in schools, dictionaries and text books that present it as a model of spoken and written form. Dictionaries and grammars help to stabilize linguistic norms.

There may be multiple standard dialects associated with a single language. E.g. standard American English, standard British English, standard Indian English may all be said to be standard dialects of the English language.

A non-standard dialect, like a standard dialect has a complete vocabulary, grammar and syntax; but is not supported by the institutions. Describing a dialect as a non-standard does not mean that the dialect is incorrect or inferior. A variety can be socially or politically inferior to another but linguistically speaking no variety can be considered better than the other. Trudgill (2000:8) argues that:

> The scientific study of language has convinced scholars that all languages, and correspondingly all dialects, are equally 'good' as linguistic systems. All varieties of a language are structured,

complex, rule-governed systems which are wholly adequate for the needs of their speakers.

Trudgill explains that dialect is no more considered as a 'bad' or 'erroneous' form of speech and that both are linguistically good and correspond to the need of their users, no dialect is better in structure or is more superior than another.

Nonstandard dialects have been shown, by Labov (1969), to be logical, rule-governed language systems, however, Labov (1972:394) comments: "Whenever a speaker of non- standard dialect is in a subordinate position to a speaker of a standard dialect, the rules of his grammar will shift in an unpredictable manner toward the standard."

The result is having spoken or written acts following in one way, nonstandard rules and on the other accommodating to the standard or what the speaker believes is the standard language. In this respect, Baron(1975:179)adds:

> Speakers whose dialect is labeled non-standard are capable of communicating the same sorts of information as those using the standard language, although in many instances their social position prohibits them from making such communications, or their efforts are ignored or disparaged by elite dialect speakers. There is no linguistic need to abandon one's native dialect in favor of the standard, although there is often great social pressure to do so.

Dialect speakers can communicate the same sort of information as those who use the standard and Baron insists on the fact that despite the great social pressure for a dialect speaker to abandon his native dialect and use the standard language, there is no linguistic need to do so. Eskey (1974:773) points out:

> The real case for the standard language…has nothing to do with any group's conscious use or misuse of it. Its value, like the value of language itself, is one we take largely for granted, but

perhaps the time has come to point out that the English speaking world…has profited enormously from the simple existence of a general standard which has helped to keep the language, despite its many dialects, universally intelligible.

Literary dialect operates primarily on the contrasts between nonstandard varieties and the standard language in which most mainstream literature is written. In fact**,** a standard language is by definition a written mode (Penny 2000: 194 ff.)

However, Baron (1975) explains that the standard writing code is conventionalized and independent of the spoken code and therefore unresponsive to variations in speech. Exemplifying by saying: "although many, if not most, speakers do not pronounce the first r in February, the conservative spelling system retains it in the written code. The written code can standardize spelling, but it can only delay, not prevent, phonological change". Baron (1975:181)

In literature, Blake (1981:12) explains that "non-standard language is that language which is clearly marked as different from the rest of the language in the work inquestion" the art lies in the way the writer uses non-standard language which has the form of speech and inserts it in his literary text because one of the problems that can arise from the use of non-standard languageas Baron (1975:181) argues: "is interference with intelligibility that results not from non-standard forms, but from insufficient attention to the requirements of writing as a process distinct from speaking".

In this respect, the difference between speech and writing is shown when comparing actual speech patterns with literary ones which openly comprise the binaries of speech and writing especially in literature.

1.6.   Speech vs. Writing

The invention of writing around 3000 BC transformed the oral culture spread through storytelling, and mythical beliefs, into written language through scribes. Kramsch (1998).Preston (1982:304) asserts that:

> Writing is a poor, secondary system when compared to speech. No tone or quality of voice can be represented; no helpful and delightful accompanying body language is seen; and no dramatic or embarrassing pauses or rapid tempo can be provided.

This statement is belied by Charles Dickens, William Shakespeare, Mark Twain, and William Faulkner, to name but a few writers who manage to capture the rhythms, tones, and dialects of a variety of speakers.

Speech is fundamental in learning language. It is acquired by its users before they can read or write. In this view, Chapman (1989:33) supports the idea that "literary language, almost entirely written, will not be appreciated in depth if we stop thinking about speech altogether". Speech and writing are meant for different purposes, writing may be seen as a form of permanent speech. Though speech and writing are two different skills necessary for different uses and purposes in life, they can be seen as complementary elements each in the call of the other as seen by T.S.Eliot: (cited in Hughes 2005:05)

> An identical spoken and written language would be practically intolerable; if we spoke as we write we should find no one to listen: and if we wrote as we speak we should find no one to read. The spoken and written language must not be too near together, as they must not be too far apart.

The important feature of speech is the face-to-face interaction; speech is an impermanent medium in contrast with writing which is fixed and permanent. Macaulay (1994:81) shows it by saying "in fact the writing system has not changed radically since Chaucer's time, although the pronunciation has changed

considerably". It is a way to say that though speech has developed and changed through time, writing is still the same since Chaucer's time.

The differences and characteristics of speech and writing:

1. Speech is temporary rather than permanent. Speakers may not speak at the same time, or they cannot hear what the others say.

   -written language can be stored and recollected; it carries more weight and then more prestige.

2. Speech is additive, speakers stitch together elements from previous turns-at-talk, they add language as they go along (and…and, then…and then…).

   -The information conveyed in writing is hierarchically ordered within the clause structure and is linearly arranged on the page, from left to right, right to left, or top to bottom, according to the cultural convention.

3. Speech makes use of formulaic expressions, ready-made that maintain the contact between interlocutors.

   -By contrast, in the absence of such direct contact and for the sake of economy of information over long distances, and because it can be read and re-read at will, writing has come to be viewed as the medium that fosters analysis.

4. Speech is redundant, because speakers are never sure whether their listener is listening, paying attention, comprehending and remembering what they are saying or not, they tend to make use of repetition, paraphrase, and redundancy.

5. Speech is characterized by false starts, filled and unfilled pauses, hesitations, unfinished sentences. Interlocutors create their utterances as they are speaking them. The thing is that all the beauty lies beneath spontaneous utterances as thought by Crystal (1995:295):

The reality is that people often share in the sentences they produce, interrupt each other, do not pay attention to everything that is said, and produce a discourse where the contributions of the participants are wildly asymmetrical. Yet all of this nonetheless produces a perfectly normal, successful conversation

-Writers, by contrast, have time to well structure their sentences, putting as much information in the sentence as they can, using   all the complex syntactic resources the language can give them; they can condense large quantities of information by using dense nominalized phrases as shown in the following example from Halliday (1985 81):

Written	**Spoken**
-Every previous visit had left me with a sense of the futility of further action on my part.	-'Whenever I'd visited there before, I'd ended up feeling that it would be futile if I tried to do anything more'
-Improvements in technology have reduced the risks and high costs associated with simultaneous installation.	-'Because the technology has improved, it's less risky than it used to be when you install them at the same time, and it doesn't cost so much either'

Table1.3: Examples of Written vs. Spoken Utterances

6. Speech tends to be people-centered, writings tend to be topic-centered because of the presence of an audience and the need to keep the conversation going, speakers not only focus on their topic, but try to engage their listeners as well, and appeal to their senses and emotions.

-Writers try to make their message as clear and coherent as possible since they will not always be there to explain and defend it.

7. Spoken language is conveyed by mouth and ear and mobilizes the entire personality in immediate interaction with one's environment.

    -writing is conveyed by hand and eye, mobilizes the personality less completely, and provides for only a delayed response. Haugen (1966)

We can summarize the difference between speech and writing in the following table:

Writing	**Speech**
Formal Permanent Punctuation marks Absence of an audience Structured sentences Conveyed by hand and eye	Informal Temporary Pauses and intonation Face to face interaction False starts, unfinished sentences Conveyed by mouth and ear

Table 1.4: Speech vs. Writing

Though writing governs the most prestigious variety of language use, "conversely then, speech is relatively fluid, the language of variants and varieties" and as Lakoff (1982) confirms, "some have argued that 'nonstandard' language only truly exists in speech" (Culpeper, Kyto 1999: 171) because "the non-standard code,not having an established literary tradition to constrain it, is more responsive to the spoken code". Baron (1975:181)

Not only speech is as important as writing, but it is also an object of beauty as Macaulay (1994:111) argues:

> There is nothing more complex, structured, and revealing of our human nature than ordinary talk and nothing more interesting than learning to notice it and to understand it as an object of beauty.

So, speech is no more regarded as inferior, unstructured and ungrammatical but it is rather regarded as a distinct manifestation of language as Macaulay (2005:36) explains:

> The view that everyday speech is degenerate and ungrammatical was most forcefully stated by Chomsky (1965:58) and challenged by Labov (1972:203). At the present time, with greater knowledge of everyday speech and a clearer understanding of the difference between writing and speaking (Linell1982, 1998; Miller and Weinert 1998; O'Connell 1988) few people share Chomsky's negative view.

The relationship between speech and writing becomes extremely challenging when the trial of the literary writer comes to write speech in literature using literary dialect as a means of deconstruction to the binarism: writing vs. speech. To avoid complexity, Redling (2006:50) put literary dialect on the borderline stating that it is:

> Neither speech nor writing, a literary dialect lies somewhere between these two poles and calls into question the principle of perceiving speech and writing as a binary opposition.

The use of dialect speech in the standard written text breaks the binarism speech /writing. This fact is misunderstood by ignorant persons of literature, which though written, cannot go beyond the use of speech; Baugh (1993:16) argues:

> In the mind of the average person language is associated with writing and calls up a picture of the printed page. From Latin or French as we meet it in literature we get an impression of something uniform and relatively fixed. We are likely to forget that writing is only a conventional device for recording sounds and that language is primarily speech.

However, no distinction between speech and writing should be done because: "The same linguistic resources are used in the spoken and written language; figures of speech such as metaphor and simile are found in speech and all kinds of writing". (Black, 2006:2)

Speech and writing are two concepts complementing each other since both make the union of art in literature and life. Authors cannot escape the use of speech in their writings however, Ferguson (1998) comments that "all dialect writing will tend to leave readers with only the most approximate sense of what the speech is supposed to sound like" this is due in large part to a lack of knowledge because it is not as easy to knowexactly for readers what sounds the author means the standard written orthography to represent.

1.7. Accuracy of Literary Dialect

Many scholars and critics approaching the phenomenon of dialect use in literature argue about the way this dialect should be written inquiring about exactness of the written dialect. Redling (2006:24) argues that regionally dialect representations contain accurate evidence about a regional dialect variety saying that:

> If a number of isoglosses match the actual speech of the region that is covered in the story, then, he considers the literary dialect an accurate portrayal of the region's dialect speech.

Literary writers cannot escape the use of speech in writing especially "creative writer who may write naturalistic dialogue which purports to present realistic speech in the mouths of characters" Hughes(1996: 34).

Ives emphasizes the importance of determining what the author's speech sounds like or might have sounded like in determining the level of accuracy. Minnick (2004:33) adds:

Consideration of how a character's speech is represented, including by way of linguistic analysis of specific categories of features and attention to relative accuracy, can lead to insights about how writers perceive linguistic and social characteristics and what their attitudes are.

The focus on accuracy according to Cole results in studies that "tend to divert attention from the central artistic problem a writer faces when [attempting] to represent human speech in ... fiction" (1986:4).

Minnick (2004:33) "To dismiss accuracy entirely as irrelevant ignores the artistic meanings generated precisely because of the author's choices about how to represent the dialect as well as about whose dialect to represent".

This leads to ask questions such as: does Hardy's Dorset speech really sound like real Dorset accent in its actual region and the same is asked about Emily Brontë's Yorkshire, Mrs. Gaskell's Lancashire, Eliot's Midland and Dickens's Cockney. Do they really reflect the actual speech in the real world as they are presented in the fictional one?

In fact, all of these writers attempt to represent real sounds but for fear of unintelligibility they either modify the consistency of dialect or assist the work where dialect is included by reading -aids encompassing explanations about difficult unknown dialect words. (Like footnotes used by Gaskell to explain Lancashire dialect)

According to Minnick (2004:33) "The best practitioners of literary dialect create effects that are linguistically and artistically believable. "The writer using dialect in literature painstakingly develops a dialect character as authentically as he can to portray the mood and locale of the story with the aim to establish authenticity with the character. In contrast, as Minnick explains: "It is possible that a dialect depiction that is clearly inaccurate is designed to ridicule and degrade".

Hakala (2010) argues that "for present day sociolinguists, the quest for authenticity lies in attempts to access unmonitored speech, that which is as "natural" and unmediated as possible" adding that this authenticity is a source of pleasure for readers since it brings them closer to characters andrendering character speech accurately is not a sticking point however, it is the speech indexes for readers that matters. She continues saying that: "Novels convey a kind of double knowingness: what characters know and what readers know". What readers know depends on how much information the novelists want to tell us; readers may know more than the characters if they have specific or personal knowledge the topic, the place or the dialect dealt with by the writer.

One can take the example of Mrs. Gaskell's use of Lancashire dialect with the aim of creating concern for the working class people as a reviewer of *Mary Barton* remarks:

> The writer engages our interest in [the labouring classes], by leading us amongst them, and making us spectators of their pleasures and their cares. You feel immediately that you are amongst real operatives, and their dialect is so faithfully reported, as to assure us that the study of the people has been a work of love and time. (Eclectic Review 54)

This accuracy of characters' speech representation set a feeling of intimacy and close relationship between readers and characters which allows readers to imagine they are listening to authentic conversations.

1.8. Dialect as a Means of Characterization in Literature:

Characterization is a process by which a writer makes a character seem real to the reader. Karen Bernardo (2005) defines characterization as an important component of modern fiction and that it helps the reader to be close to the characters, stating that it:

> Allows us to empathize with the protagonist and secondary characters, and thus feel that what is happening to these people in the story is vicariously happening to us; and it also gives us a sense of verisimilitude or the semblance of living reality.

She shows the importance of characterization by saying that it is characterization that makes story progress because it is the character that creates his or her own plot.

Characterization has two methods: Direct and Indirect. Koen De Temmerman (2010:28) explains:

> Direct characterization *explicitly* attributes characteristics, indirect characterization leaves characteristics *implicit* and merely provides attributes from which they can (and should) be inferred.

The author can convey information about a character through direct characterization where the author explicitly tells the reader what a character is like, what are his/her traits or through another character. In the Indirect characterization, the reader may deduce for himself what the character is like through the character's speech, actions, interaction with other characters, etc.

According to Koen De Temmerman (2010) ancient rhetorical theory discusses two different types of indirect characterization, the relation between the person and the attribute can be metaphorical or metonymical. Metaphorical characterization "is established by a comparison or a paradigm. Both techniques align a person (*comparandum*) with a *comparans*on the basis of a certain resemblance" (29)

Metonymical characterization is about a relation of proximity between "the characterized person and the characterizing attribute" (29) six attributes are

distinguished "emotion, membership of a specific group, action, speech, appearance and setting" (29).

Fennell and Bennett (1991) show how a writer can "manipulate the characters of his work to sometimes subtle, sometimes obvious, comic effect" (371) trying to demonstrate in Toole's novel, *A Confederacy of Dunces* that he uses his personal and subconscious knowledge of the restrictions in a particular speech community, in order to:

> Characterize the chief protagonist as an outsider who flouts the regular conventions of discourse and sets himself up in a speech community of one, despite the demands of the social network in which he is forced to operate (ibid: 371)

A good use of characterization always leads the readers or audience to relate better to the events taking place in the story.

Bernardo (2005) declares that dialogue is an important part of characterization for: "It is both spoken and inward dialogue that affords us the opportunity to see into the characters' hearts and examine their motivations". That is, dialogue is a way in which a character speaks, it gives us the impression of verisimilitude and makes us feel what is happening to the characters in the story; we can perceive and identify a character's qualities, i.e. if he/she is shy, ignorant, sarcastic, and serious and so on, through the character's dialogue.

1.9.   Dialect Representation in Literature

It is kind of strange to link the study of dialect as a science seeking at studying the linguistic variables and features of a dialect to an artistic discipline which is literature, with its different dialect speakers. Literature is known by its diversity as Riley (1892) says:

> Since literature must embrace all naturally existing materials- physical, mental and spiritual - we have no occasion to urge its acceptance of so- called dialect, for dialect IS in literature, and HAS been there since the beginning of all written thought and utterance.

Riley affirms the diversity in literature and maintains that dialect is used in literature from the beginning of writing. Susan Ferguson (1998) adds that:

> The use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled.

Dialect is part of everyday speech; everyone has special knowledge of his own dialect, so the difficulty for a literary writer is to know the features and specificities of the dialect he is going to use in his writings. In this respect Riley (1892) argues that:

> The real master not only knows each varying light and shade of dialect expression, but he must as minutely know the inner character of the people whose native tongue it is, else his product is simply a pretense, a wilful forgery, a rank abomination.

Riley supports the use of dialect in literature and argues that no one has to feel superior toward a certain dialect and that if, it is the case, his superiority is then erroneous. The writer using dialect in literature as Riley says "is this master only who, as he writes, can sweep himself aside and leaves his humble characters to do the thinking and the talking" (1892). For him, the master is the writer who makes characters sound as real as possible. Literature is the reproduction of real life, the writer adapt what is said in fiction with what should be said in reality.

Carter (1989:12) says "literature includes with it all conceivable varieties of the language and all possible varieties of subject matter". Literature naturally includes different varies and styles since it is a reproduction of real life.

Dialect speakers are thought to be fictional, however, literature can be a source of authentic speech used by characters and managed by the writer. Dialect in fiction serves a purpose. It conveys the character's attitude, education, and society and creates a sense of place and background.

Susan Ferguson (1998:2) says "Fictional dialect is, from the sociolinguistic perspective, so often irregular or entirely wrong. What has not been considered in depth is that characters in novels do not speak in isolation". The speech of dialect speakers is related to the speech of other characters and potentially related to the language of the narrator. "It is this context that constructs the ficto-linguistic system". She adds that "Sociolinguistics and ficto-linguistics do interact, however, and it would be a mistake to suggest that forms of language that appear in novels are disconnected from those outside the novel".

Ferguson has coined the term 'ficto-linguistics' to cover the twin problems of the literary dialect and socio-linguistic representation in fiction: 'both deviate from accepted or expected socio-linguistic patterns and indicate identifiable alternative patterns congruent to other aspects of the fictional world' (2).

1.10 Artistic Function of Dialect in Literature

Literary dialect is a valuable source of evidence about varieties of English in literature.Edney (2011:660) wonders at writers' use of dialect in literature saying: "There has to be a reason why someone would write in dialect rather than in the standard form of their language." Knowing that what is written in the national language is more likely to have "a bigger audience, would sell more, be seen as more effective, more scholarly or socially acceptable" however, despite

all of these reasons stated that are expected to influence the language chosen for a literary work, writers make the choice of using dialect in their work of art.

Among the pioneers who introduced principles of modern dialectology to the analysis of written dialect is Sumner Ives who defined literary dialect as "an author's attempt to represent in writing a speech that is restricted regionally, socially, or both" (1970:146).

Minnick attests that literary dialect has been founded since old times because:

> Everything scholars know about Old English, they know as a direct result of written sources. One thing we know from these sources is that for as long as there have been literary texts written in English, there has been written representation of variability in spoken language. (2007:1)

British literature is as varied as the multiplicity of dialects and languages spoken around the world and since old times, literature has always been receptive to all forms of speech represented in writing. Our aim then, is to highlight the diversity of dialect speakers in literature and also the great literary significance in the use of dialect by great British literary men and women.

1.10.1. Dialect Used for Humour

The phenomenon of dialect use in literature is not new since:

> Not only do dialect forms sometimes inadvertently appear in writing, but they may also be used deliberately in literary works. Writers have attempted to portray characters through dialect for centuries. Such portrayals can be found everywhere from the daily comic strips in most newspapers to respected literary works going back as far as Chaucer.(Wolfram, Schilling-Estes 1998: 307)

Writers have portrayed dialect for centuries aiming to achieve different purposes. British writers used literary dialect to humorous effect for centuries. Paula Blank notes a number of important uses of dialect in the work of British writers through the Renaissance, pointing out that the earliest examples can be "chalked up to writers simply writing in the varieties they knew rather than to deliberate artistic or linguistic goals" (1996:03). Blank acknowledges the exception of Chaucer, confirming that "the Reeve's Tale" may not only be the first literary work in English to use dialect deliberately as humorous strategy but also that the tale may represent the first achievement by a British writer to incorporate several varieties of spoken English, which Chaucer accomplished by way of his differentiation between the dialects spoken by the miller and by the young clerks (Minnick 2004). Horobin and Smith (2002: 36) argue, however, that "Chaucer'shumour seems to be based upon the oddness of people from differentparts of the country rather than from the sense of a standardised spoken language."

Geoffrey Chaucer, the father of English literature, used a variety of languages in his writings, basically east Midlands. He used the Standard English but we know that the standard of that period was not today's Standard Englishbut what is rather known as Middle English. Chaucer wrote in an English differing from the other writers using French (imposed since the Norman Conquest) and Latin (used since the roman invasion) allowing him to highlight the wit, vividness and humour of spoken English as Wales (2006:71) says: "Chaucer is the first writer we know of to use dialect as a method of characterization, so extensively and consistently. He considers it as the reflection of English tongues saying: "ther is so gretediversite/In Englissh and in writing of our tonge…/That thou be understonde, God I biseche!" Wright (1998: xvi).

In his series of poems, "Canterbury Tales", Chaucer reflects the speech of ordinary people through humorous and vivid dialogues as explains Wright"in it Chaucer found he had an ideal vehicle, not only for either rhetoric or the plain style, but narration, description, and conveying the rhythms of ordinary talk" (ibid: xvii)

Dialect is shown through two northern clerks in "The Reeve's Tale" that mirrors Chaucer's representation of the Norfolk dialect in his depiction of the Reeve in the "Canterbury Tales". "Chaucer", writes Melvyn Bragg (2003a: 77), "gives us our first "funny northerner", a character who has been with us ever since"dialect is shown through the Reeve's speech depicting characteristics of Norfolk dialect like the following verses:

> So myrie a fit ne hadde she natful yore;
>
> He prikethharde and depe as he were mad.
>
> (4228-31)

Mc Arthur (1996:275) states that "Dialect was used by Shakespeare and others to depict various provincial and rustic characters, and a distinctive form of South Western speech." Many of the aspects that we judge as ungrammatical in the standard are used in literature, for example double or multiple negations are used by writers in a standard literature to show a character's regional or social background. The father of English literature, Chaucer, used the multiple negations in his writings namely in the General Prologue to the Canterbury Tales:

> He never yet no villainy not said
>
> In all his life to no kind of creature

He means: "he never said anything bad to anyone".

Turner (1973:157) explains that "a writer may use dialect not his own, as Chaucer does, in the Reeve's tale or may bring several dialects together" Cuddon, Preston (1998:218) add:

> Chaucer (who wrote in the East Midland dialect, and thus helped to establish it as the vernacular of educated people) uses words from other dialects quite often; sometimes to suggest local characteristics, sometimes to secure a rhyme.

A literary dialect writer may use any dialect in his writing, not necessarily his own one. Others may use several dialects within the same writing as Shakespeare does in Henry V, act III, scene 2.

William Shakespeare'sdialect use, mainly the domination of Warwickshire dialect usein his writing mixed up with other varieties, the Norman French and, a strong Anglo-Saxon influence shows his great dialect awareness and is perceived in a variety of his writings as the nurse use of dialect in Romeo and Juliet, English country dialect in Mid Summer Night's Dream, and the Celtic race in Macbeth within several dialects from the highland, north England, and Saxo-Danish.

The following excerpt from <u>Henry V</u> shows Shakespeare's heavy use of dialect:

> 'pray thee', 'he hath heard', 'the mines is not according', 'here a' comes', 'in th' aunchient wars', 'I say gud-day', 'given o'er', 'the work ish give over', 'tish ill done', it sall be vary gud, gud faith, gud captains bath', 'there ish nothing done, so Chris sa'me, la!', 'ere theise eyes of mine', 'and ay'llpay't', 'that sall I suerly', 'I wad full fain hear some question 'tween you tway' (Act 3, scene 2)

This excerpt represents a kind of spelling used in dialogue by different dialect speakers; the English Gower, the Welsh Fluellen, the Scottish Jamy and the Irish Macmorris**,**Levenston(1992:46) explains that: "Shakespeare makes a gallant attempt to suggest Welsh, Scottish, and Irish dialect pronunciations in the conversations between Flullen, Captain Jamy, and Macmorris"

The dialects used in the play are in no way Shakespeare's own but as already mentioned before " a writer may use dialects not his own, as Chaucer does, in the Reeve's Tale or may bring several dialects together as Shakespeare does in Henry V, act III, scene 2" Turner (1973: 157).

Shakespeare's interest in dialects creates nearness between people throughout the world: he had an uncanny ability to take human interest stories from right around the world and make them accessible to the masses, both ordinary people and royalty. His writings and plays were equally enjoyed by both. Poussa (1999:27/28) comments:

> English regional dialect was always socially marked in Shakespeare's plays, wherever or whenever they were set. This diglossic dramatic convention persisted in the distribution of the literary standard language and literary dialect in eighteenth-century prose.

Thanks to translation, Shakespeare's plays and idioms have been widely known and preserved and despite the centuries Shakespeare's immeasurable fame hasn't aged like the gift of immortality he offers to his lover in his Sonnet 18, titled: "Shall I compare thee to a summer's day?"Saying:

> So long as men can breathe or eyes can see,
> So long lives this, and this gives life to thee

1.10.2.Dialect Used for Serious Purposes

In his work *Speech in the English Novel*, Norman Page (1973) singles out Walter Scott as the first to use dialect in nonhumorous situations stating that Scott's *Heart of Midlothian* was a pioneer in the serious use of literary dialect, "for purposes no longer exclusively comic and eccentric, but heroic and even tragic"(1973:56)

Scott claims in many occasions his love to Scotland and to his own dialect like in "The Lay of the Last Minstrel":

> Breathes there the man, with soul so dead,
>
> Who never to himself hath said,
>
> This is my own, my native land!

Scott was criticized for his exclusive use of local dialect, and putting the Standard English aside shadowed by the dialect as referred to by Sabin (1987:17):

> Norman Page notes for example, Scott's use of dialect for heroic and tragic effects, while remarking also that Scott fails to make of Standard English a spoken language equal in vigor to his dialect speech.

However, Scott's love of his own dialect helps him to portray faithfully his locality as "he makes a serious attempt to capture realistically the strains and tensions of the experiences of the Scottish people" Kettle (1962: 120).

In *The Heart of Midlothian,*Scott, like Shakespeare, uses English, various Scottish dialects, and classical Latin as he was seeking:

> To render the totality of a society at a specific moment in time, by showing how the great events of history work through all levels of the community. In doing so, moreover, he created various levels of language and discourse…he also varied the dialect to suit different purposes and levels of intensity.
>
> Phelps (1988: 126)

Scott's serious use of dialect reflects the voices, characters, and folklore of purely Scottish people.

1.10.3.Dialect Awareness

Previously dialects were used in literature fulfilling specific purposes like comedy or laughter only exploited by low characters:

> For the most part, the conspicuous vulgarity of dialect-even its funny look on the printed page-disqualified it as a serious language for the representation of personality in the nineteenth-century English novel.(Sabin 1987:16)

During the Victorian age, writers have become more and more aware about non-standard language and different varieties of speech in a standard text; there was a heavy use of dialect in standard novels.

Novelists differ in their use of dialect fulfilling different purposes that is to fit with the different sociolinguistic factors such as age, gender, style, social context; or following the movement of realism depicting regional, rustic or working class characters.

Since the core of our research is the examination of the northern Lancashire and Yorkshire dialect through the works of Mrs. Gaskell's *North and South* and Emily Brontë's *Wuthering Heights*. Dialect use by these two prominent novelists will be illustrated throughout the coming chapters.

Yet, Charles Dickens, whom Page praises "among English novelists [as] the supremely original and versatile exponent of dialoguewriting" (1973: ix). Page notes that Dickens often wrote his literary dialect like "a reporter" after a short visit to a locality "for example, *Hard Times,* arose out of a trip to Preston, Lancashire. In spite of the shortness of his stay, Dickens was remarkably successful in portraying the dialect of the Lancashire factory –hand Stephen Blackpool, whom Page (1973: 62) describes as a "wholly serious, even tragic figure" Poussa (1999:29)

Though Dickens used a variety of dialects in his novels; Yarmouth dialect in *David Copperfield,* Lancashire Dialect in *Hard Times,* he was practically known as a cockney writer since he acquired enough knowledge of cockney when he was a boy working in the workhouse where he learnt about the London working class and its dialect.Poussa (1999:28) comments "For nineteenth-century London

writers, Cockney was both a regional and a social dialect, and thus was highly suitable for depicting comic low-life characters."

Dickens represented the working class folk and supported the poor as he "has a lively ear for the rhythms of the speech of the uneducated, and he is not afraid of either vulgarity or sentimentality" Burguess(1989: 185).

The use of Cockney and Yarmouth dialect in the two novels*Oliver Twist* and *David Copperfield* mirror Dickens's childhood full of gloomy scenes lived by English boys forced to work to assist the family living. "The frightening experience of being dropped out of the educated middle class would partly account for Dicken's remarkable sensitivity to sociolinguistic variation in speech" Poussa (1999:28)

Dickens's realism aims at portraying low class people and depicting the sorrowful life of the poor in a harsh Victorian society.

Similar to her fellow novelists, Marian Evans known by her pen name as George Eliot uses as well, a variety of dialects in her novels mainly midland dialect where she succeeds to depict detailedportraits of rural life and folk people and to represent authentically speech of her rustic characters.DrLeavis explains Eliot's love to the countryside and nature for:

> Hating the conditions of life in London, she remembered her childhood not only for its green fields and her mother's dairy but for the aesthetic aspects of nature as well as shaped the lives of a people whose human achievement in creating a community she deeply respected (in Eliot 1985:40/41)

She uses many dialectal forms of her childhood's language, Warwickshire, and spells them in the story of a miserable weaver in her novel *Silas Marner*. She portrays the village of Raveloe with great care to the language used.

Different dialects poured in her novel *Adam Bede* due to her birthplace and upbringing as explained by Eliot in a letter to William Allingham, dated 8th March 1877:

> I was born and bred in Warwickshire, and heard the Leicestershire, North Staffordshire, and Derbyshire dialects during visits made in my childhood and youth. These last are represented (mildly) in "Adam Bede". The Warwickshire talk is broader, and has characteristics which it shares with other Mercian districts. (Eliot 2004:658)

Eliot uses the dialect to express her admiration of the folk people she was born and brought up with. Dr Sebastian Evans of the English Dialect Society says:

> MrsPoyser and the rest of the characters introduced (in Adam Bede) speak pure Leicestershire. They speak pure Warwickshire; and, although the two dialects naturally approximate very closely, they are far from being identical in pronunciation, grammar or vocabulary. The truth is that George Eliot was herself Warwickshire born, and used the dialect, in the midst of which she had been reared, for her Leicestershire characters; which was not much of a solecism seeing that the two had so many points of contact.(Morgan 2008:7)

1.10.4. Dialect in 20th Century English Literature:

Twentieth century English Literature was marked by modernism that is widely used to identify new features and style of literature. The authors of modern age revolted against the trends of the Victorian age.Distinct novelists rebelled against standard norms to reflect a literature of a new fashion like David Herbert Lawrence and George Bernard Shaw.

DavidHerbert Lawrence was the son of a former school teacher and a Nottinghamshire coalminer; Lawrence's best known works are his novels, *Sons & Lovers*, *The Rainbow* and the controversial *Lady Chatterley's Lover*.

Lawrence was known by his use of Nottinghamshire in his poems and novels to depict dialect used by local people, Sabin (1987:7) says:

> D.H.Lawrence, at first glance, seems a much simpler case: a genuine English novelist, right down to an intimacy with local dialect that affiliates him with a whole line of earlier English fiction.

Sabin explains that as did Lawrence precedent novelists, i.e., referring to their social origins; his use of dialect targets at representing his miner's social class " as a novelist of the lesser ranks of English society, his working-class origins make him even better, more "natural", than middle-class predecessors like George Eliot"(Idem).

Nottinghamshire is depicted in his novel*Sons and Lovers* which reflects extensive use of the Nottinghamshire society made up with distinctive characters of low status which retain features of their local dialect to support actual Eastwood voices in speech carefully mingled with the Midlands accent.

The language used in *Sons and Lovers* is unique because the dialect echoes in many of the characters in the novel mainly the father Morel whose Nottingham accent is easily perceived in his speech full of idiomatic expressions reflecting the mine's surrounding and low standard of life. The dialect is intentionally used by Lawrence to define the working class mining community where he was born.

Lawrence's aim to use dialect is to set good dialogue that should sound real "Lawrence makes commanding use of dialogue and dialect and arguably improves on Edwardian realism" Becket (2002:43).

The dialect is noticed in the novel with some local folks. An example of dialect representation is this passage by Mr. Morel, an important dialect speaker in the novel:

> "I've bin 'elpin' Anthony, an' what's think he's gen? Nowtb'r a lousy hae'f-crown, an' that's ivry penny'"…"An' I 'aven't that I aven't. youb'lieve me, I've 'ad very little this day, I have an' all…nay,thaniver said thankyer for nowt i' thy life, did ter"

> (*Sons and Lovers*: chapter1)

The dialect is mainly used by Walter Morel to reflect his social background of the mining community.

George Bernard Shaw, the Anglo-Irish playwright, uses the cockney dialect for lower class, he often uses dialect in all his writings to provide authenticity and for that reason he renders the characters' speech phonetically nonstandard spellings as he did in his play *Pygmalion.*

Pygmalion is a play that portrays the transformation of a cockney flower girl, Eliza Doolittle, into a professional woman through the handiwork of her Professor Henry Higgins. It is one of the most esteemed of British plays where the use of the dialect adds an increase to Shaw's talent, humour and artistic touch easily felt by any ordinary reader.

He shows his awareness of honest and natural dialect by including Henry Higgins a character playing the role of phonetics teacher who teaches Eliza Doolittle, a cockney flower girl, how to speak correctly. Eliza Doolittle is shining in the novel with her cockney accent in juicy scene when she sings "just you wait, 'enry 'iggins! Just you wait" (Pygmalion, act 1, scene 5).

What is peculiar with Shaw in the use of literary dialect in Pygmalion is that he inserts his personal comments on the dialect speech whenever it is introduced especially by Eliza Doolittle:

THE FLOWER GIRL.Ow, 'eez y∂-ooa san, is e? Wal, fewddany'd∂-ootybawmz a mather should, eed now bettern to spawl a pore gel's flahrz in than ran awyathahtpyin. Will y∂-oopy me f'them? (Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London). (*Pygmalion*: Act 1)

Shaw's parenthetical comment on Eliza's speech stresses his distaste for the cockney accent. According to John A. Mills, Shaw indulges in sporting such a language, revealing "his continuing interest in the comic possibilities of cockney dialect" (1969:45).

Pygmalion mirrors the society in England, and in it Shaw "seriously examined the social problem of dialect" Turner (1973:162).In *Pygmalion*, the theme of language and social class are closely tied together. This is because, within a specific social class, people dress, live, behave, and speak a certain way. Not only did Eliza's wealth separate her from people of a higher social class like Professor Higgins, but also the way she spoke. As it was very evident with the play's characters, those with a cockney accent were of a much lower social class compared to those with a standard British accent.

Pygmalion is a richly complex play reflecting the power of speech change to contradict the class rigidity of Victorian and modern era in British society.

1.11. Literary Dialect and Sociolinguistic Factors

The language used by characters in the novel is influenced by a number of social factors which define the relationship between thesecharacters. There are some features that show the social class of a character and then explain the differences of forms of speech. Those differences are influenced by some sociolinguistic factors such as: age, gender, style, social context, social class and cultural background.

Pound (1945:150) regarding dialect says "we have anchored it to specific groups, occupational or class or racial, and to specific periods". When choosing an appropriate utterance for a situation, there are some factors that you must consider in order to convey the message to the other participants. We can notice a difference in the way you speak to your friends, your relatives, or others of professional status.

In a novel, we find that some sociolinguistic factors can influence the characters' use of dialect when speaking. Susan Ferguson (1998: 02) argues that:

> To understand how dialect works in the novel, we must understand how it fits within the sociolinguistic system constructed by the novel (the ficto-linguistics), as well as how it responds to the sociolinguistics patterns accepted and expected by the world outside the novel.

So, according to her, to understand the use of dialect in novels, we must understand how it fits within the sociolinguistic factors.

1.11.1.Age

The age of the speaker influences the use of vocabulary and his speech, we can notice in any speech community a distinction between the speech of an old man from the one of a young or a child. This distinction is marked by the variables in the speech; therefore, Romaine (2000:82) thinks that "the age attribution of a variable may be an important clue to ongoing change in a community". There is a difference of speech between older persons, who tend to use and preserve the language of their parents, in contrast to Younger trying to confirm their personality and then renew their way of speaking. Trudgill (2003:06) states that:

> Age grading is a phenomenon in which speakers in a community gradually alter their speech habits as they get older, and where this change is repeated in every generation… age-grading is

something that has to be checked for in apparent-time studies of linguistic change to ensure that false conclusion are not being drawn from linguistic differences between generations.

Trudgill argues that age could modify the way people speak in a given speech community from one generation to another. Age has an impact on the way a person uses language.

1.11.2. Gender

Do men and women speak differently? Sociolinguistic scholars assert that gender has an influence on the use of language. Women are said to use a refined form of speech than men do as said by Romaine (2000:78) "a number of sociolinguistic studies have found that women tend to use higher-status variants more frequently than men". It is known in many societies that the speech of men differs from the women's one.

Trudgill (2000:64) gives an example of the production of the word 'bread' in an American Indian language from the north - eastern USA, " palatalized dental stops in men's speech correspond to palatalized velar stops in the speech of women- men: /djatsa/; women: /kjatsa/ 'bread'."

Many sociolinguistic investigations have proved that gender is a significant variable. The use of language by males and females differs within different groups in a given society. Trudgill (1983:161) claims that:

Women, allowing for other variables such as age, education and social class, produce on average linguistic forms which more closely approach those of the standard language or have higher prestige than those produced by men.

Women are more prestigious than men therefore; they depend in their conversations on using the standard forms, as Wolfram and Fasold (1974:93) state: "females show more awareness of prestige norms in both their actual speech and their attitude toward speech". Women use fewer stigmatized and non-

standard variants then do men. They are apparently more sensitive to the formal context.

An example is the Chinese spoken dialect and written form called nushu. It was known and used only by women in the village of Jiang-yong in Hunan Province of South China. Women taught nushu only to their daughters and used it to write memoirs, create songs, and share their thoughts with each other. While women also knew and used the conventional Chinese dialect of their region, they used nushu to maintain female support networks in their male dominated society. Nushu is essentially gone now due to its suppression during the 1950's and 1960's by the communist government of China. The last speaker and writer of nushu was a woman named Yang Huanyi. She died in 2004.

Modern sociolinguist studies (e.g. wolfram 1969; Trudgill 1972) have shown that women use more prestige forms than men and Robin Lakoff, in her work, Language and Woman's Place, suggests that this is because "A woman's reputation and position in society depend almost wholly on the impression she makes upon others" (2004:57). Eckert frames this concept in terms of symbolic capital: "While men can justify and define their status on the basis of their accomplishments, possessions, or institutional roles, women must justify and define theirs on the basis of their overall character and the kinds of relations they maintain with others" (2004:167). Peter Trudgill suggests that women use more standard forms due to their lack of access to the marketplace, or as Eckert puts it, "women's relative lack of access to advancement through actions in the marketplace constrains them to seek advancement through symbolic means" and that "women are scrutinized on the basis of appearances" (2004:168). If we do that, we have to ask, "What appearances are women trying to achieve…. If a woman wants to show that she is a loyal working-class woman, she has to do Very Working-Class" (idem). Of course Margaret Hale's speech is not "Very Working-Class" but her speech does vary in its proximity to "Very Working-Class" depending on the situation.

1.11.3.Social Context

The social context is the register of the language used in different situations and contexts. Depending on the situation, high or formal form of the language is used in formal contexts; and low or informal language when interacting with friends or members of the family. The social environment of a person is the culture; where he/ she lives in, or where he/she was educated. This can have an influence on the speech of individuals belonging to the same group; however People may speak differently because they are from different social classes. The study of features of a given class relies on some socio-economic factors like: education, occupation, and income.

Corder (1973:25) admits the value of the relationship between social factors and language behaviour when he says:

> We can communicate with people only because they share with us a set of 'agreed' ways of behaving. Language in this sense is the possession of a social group, an indispensable set of rules which permits its members to relate to each other, to interact with each other, to cooperate with each other: it is a social institution.

This is another way to say that novelists usually use the formal standard form either when narrating the events or reflecting privileged characters of higher status; while dialect is used to reflect a rather lower social and educational level.

1.11.4. Cultural Background

Cultural background is the basis that shape people's behaviour and the way people use their language. In a novel, different cultural features are represented in a conversation between characters. However, an educated character is not going to use the same formal form of speech, to speak to an uneducated character because as Wellek& Warren (1978:105) points out

"literature is a social institution, using as its medium language…literature occurs only in a social context, as part of a culture, in a milieu" that is to say literature reflects society and the cultural milieu in which the author builds his story around using for this the adequate language to represent the characters' speech in their cultural milieu.

1.12. Conclusion

The aim of this chapter is to know more about the key concepts about dialect use in literature and its relationship with real speech represented and exemplified in the characters' talk which requires the collaboration of multiple disciplines that is literature, linguistics and dialectology exposing the function of dialect in literature used by literary women and men and to see to what extent its use may influence the literary text.

Our concern, henceforth, basically stands on the analysis of two Victorian works by their novelists who have been unique in their use of literary dialect in many of their novels:*North and South* by Mrs. Gaskell and*Wuthering Heights* by Emily Brontëwithwhomthe function of dialect has been strengthened.

Chapter Two

Gaskell and Brontë's Use of Dialect in their Novels

Chapter Two: Gaskell and Brontë's Use of Dialect in their Novels.

2.1.   Introduction

2.2.   The Lancashire Dialect Advocates

    2.2.1. Lancashire Dialect by Mrs. Gaskell and Her Husband

    2.2.2. Lancashire Dialect by Waugh and Brierley

2.3. Mrs. Gaskell's Literary Language

    2.3.1. Mrs. Gaskell's Use of Dialect in *Mary Barton*

    2.3.2. Lancashire Dialect Use in Mrs. Gaskell's *North and South*

2.4. Mrs. Gaskell's Novel *North and South*

    2.4.1. Non- Dialect Characters in *North and South*

    2.4.2. Dialect Characters in *North and South*

    2.4.3. Lancashire Dialect Geography

    2.4.4. General Lancashire Linguistic Features

2.5. Emily Jane Brontë Literary Life

2.6. Yorkshire Dialect Use in Brontë's *Wuthering Heights*

    2.4.1. Charlotte's Emendations

2.7.   Emily Brontë's *Wuthering Heights*

    2.7.1. Yorkshire Dialect Geography

    2.7.2. Non-Dialect Characters in *Wuthering Heights*

    2.7.3. Dialect Characters in *Wuthering Heights*

    2.7.4. General Yorkshire Linguistic Features

2.8. Conclusion

2.1.   Introduction

Great deal of literature is written in dialect to fulfill different functions and aims at rendering a faithful representation of dialect in the written text. Chapter two introduces Mrs. Gaskell and Emily Brontë's awareness of literary dialect use in their novels besides a description of the geography and dialect features of Lancashire and Yorkshire dialects. The aim is to present and highlight dialect use by the different dialect speakers in both *North and South* and *Wuthering Heights* which help us to gather dialect data.

2.2.   The Lancashire Dialect Advocates

Lancashire dialect is used by many writers in their work of fiction but the major advocates and defenders of the Lancashire dialect are Mrs. Gaskell and her husband and the Rochdale-born Waugh and Failsworth-born Brierley.

2.2.1. Lancashire Dialect by Mrs. Gaskell and Her Husband

The Lancashire dialect was defended by two of Manchester's eminent residents, Elizabeth Gaskell and her husband, the Reverend William Gaskell through both of Elizabeth's novels (1848) and William's Two Lectures on the Lancashire Dialect (1854). It is said that William Gaskell, never lost an opportunity of hearing Lancashire dialect spoken by the native. "One of his old pupils tells of seeing him leave a first-class railway carriage and join a number of Lancashire workmen in a third class compartment, in order to hear them speak in the true Lancashire dialect" (Chadwick 2013:210).

Rather than considering regional dialect as "corrupt" varieties of "pure" English, William Gaskell, and other advocates see it as remnants of Anglo-Saxon. In his Two Lectures on the Lancashire Dialect (1854), William Gaskell argues for the legitimacy of the dialect of his home county:

> There are many forms of speech and peculiarities of pronunciation in Lancashire that would yet sound strange, and, to use a Lancashire expression, strangely 'potter' a southern; but these are often not, as some ignorantly suppose, mere vulgar corruptions of modern English, but genuine relics of the old mother tongue. They are bits of the old granite, which have perhaps been polished into smoother forms, but lost in the process a good deal of their original strength. (14)

Mr. Gaskell explains that even though some dialectal words may sound rough to the non-Lancastrian ear, they are more effective and powerful than the Standard English words. He carried on his explanation saying: "Old words, like some old fruits, are dying out from amongst us, and their places are being fast taken by others, more showy and attractive, but not always by any means so racy and full-flavoured" (ibid: 5). William Gaskell argues that Lancashire dialect is unmatched by the standard mainly when translated into the standard, the Lancashire dialect loses some of its expressive power.

Mr. Gaskell assisted Dickens with glossaries of Lancashire dialect to lend him a hand with the dialect features of the north to write his novel *Hard Times* as confirmed by Poussa (1999:29)

> In the lexicon, dickens may have received some help from lectures on the Lancashire dialect written by Mrs. Gaskell's husband; he thanked Mrs. Gaskell for them in a letter dated June 1854

Mrs. Gaskell shared her husband's views regarding regional dialects. In a letter to Walter Savage Landor the superiority of Lancashire dialect to the standard in some contexts describing the expressive qualities of the dialectal word unked: "I can't find any other word to express the exact feeling of strange unusual desolate discomfort, and I sometimes 'potter' and 'mither' people by using it" (Letters of Mrs. Gaskell 292). For Mrs. Gaskell, the dialect word "unked" is so nuanced that it has no synonym in Standard English. She explains that to reach the exact meaning

of the word in the standard, at least three Standard English adjectives are used to approach the meaning of "unked" the same with the words "potter" and "mither", suggesting that their Standard English approximates,' trouble' and 'perplex' are insufficient for conveying her meaning.

2.2.2. Lancashire Dialect by Waugh and Brierley

Unlike the middle-class Victorian writers, the Rochdale-born Waugh and Failsworth-born Brierley both grew up in working-class families and wrote exclusively in dialect for both the working and middle class audiences. They are considered as being the promoters of the Lancashire dialect.The comments of one of Waugh's contemporaries illustrate the importance of the Lancashire dialect to Waugh's success as a writer:

> [H]e has followed the bent of his natural talent; he has availed himself of a special gift, and when one tries to imagine what "OwdPinder" and "Come Whoam to thiChilder an' Me" would be like if transformed into the language of "cultured" England it can hardly be denied that the poet was well justified in the course he pursued. ("Death of Edwin Waugh")

Waugh is described in relation to his use of language:

> In speaking of Edwin Waugh as a typical Lancashire man we refer to the undoubted fact that his best work is distinctly and essentially local, both in substance and form. [...] You could not talk for two minutes with Waugh without discovering that he was a Lancashire man, and those who were familiar with the niceties of district distinctions had no difficulty in guessing the particular part of the county to which he originally belonged.(Papers of the Manchester Literary Club, vol. 16: 459-60).

Hakala (2010) argues that although the Gaskells are the best known advocates of the Lancashire dialect, they were by no means the only advocates. The writings of

Lancashire dialect writers Edwin Waugh (1817-1890) and Ben Brierley (1825-1896) were among the most active promoters of the Lancashire dialect and Lancashire culture. They aimed at representing the best in Lancashire dialect writing and as proof of the virtues of the Lancashire dialect. Freeman wrote, "The mention of these names naturally leads one to think of that dialect of the County Palantine which they sought to elevate and refine" (Papers of the Manchester Literary Club vol. 22: 501).

According to Freeman, Waugh and Brierley aim to elevate and refine the dialect not to meet the features of the standard but rather to elevate and highlight the position of Lancashire dialect in the minds of those who prejudice it and not giving it its right value. "The Lancashire dialect, according to the Lancashire advocates, is more purely English than those of the South".Hakala (2010:71)

Waugh argues that: "The language in which the commanding genius of Chaucer wrought five hundred years ago, and which was the common language of London in those days, is, even in its most idiomatic part, very much the same as that used in the country parts of Lancashire at this hour" (Lancashire Sketches 44). The language of Chaucer, of course, is the language of the South, but Waugh claims it for the North.As Wales (2006) points out, the dialect of the Reeve's Tale is Northern, but Chaucer's work was written predominantly in a Southern dialect. In a 22 November 1873 piece in the Manchester Critic explained, "Many of the words still in local use here, though perhaps lost elsewhere, are to be found in Chaucer, Spenser, Shakespeare, and other authors" ("The Lancashire Dialect"). Waugh explains that, due to Norman influence, the south has lost most of its traditions and culture while the north remained somehow traditional. This is a view from a northern perspective as Wales (2006:71) explains that "the north was the seat of traditional, pre-Norman Englishness." In contrast from a southern perspective, the north was viewed as "another and "was rarely seen as essential to 'englishness' and national identity" (2006: ibid).

2.3. Mrs. Gaskell's Literary Language

Among the few women who ventured to write in a society where they were unwelcome, Gaskell (1810-1865) stands as one of the outstanding female writers, famous for her novels depicting aspects of life in the English society and highlighting the huge divide between social classes. She was addressed by Dickens as 'Dear Scheherazade' for the natural gift of storytelling she had.

She was a devoted wife and mother; she was a beautiful and much liked woman, however, she did not concede with the idea of women inferiority, many scholars have criticized her for being a feminine; she used female voices and considered women as subjects and not objects highlighting their intelligence. Camus (2002) calls this "pre-conscious feminism" because it deconstructs male authority and superiority. She worked with her husband in his ministry, but the condition of the poor in Manchester began to stir her thoughts and sympathy.According to Shelston, Elizabeth Gaskell's "personal experience as the wife of a leading figure of Manchester life" resulted in her contacts with "the 'business' Manchester . . . and the cultural Manchester of the great institutions" (1989:47) The male reactions were critical and did not appreciate Gaskell's sympathy for the poor and the working class arguing that a woman could not "understand industrial problems" and would "know too little about the cotton industry" and therefore, has no "right to add to the confusion by writing about it" (Chapman 1999: 28)

Gaskell accommodates continually to others in her daily life as a mother, wife, charity worker and a lady, however, as a writer she claims for herself an area outside the function of her life as a Victorian woman and the traditional masculine position. (Holstein: 2003)

Hakala (2010:18) argues that "Elizabeth Gaskell uses dialect not only to index working-class and regional authenticity, but also to signal the local prestige of regional dialects". There are messages in several of her novels for the need for social reconciliation, and a better understanding between employers and workers. She was a keen observer of human behaviour and speech, among both industrial

workers in Manchester and farming and country-town communities. One of these messages is depicted in *Mary Barton*, Gaskell's first novel.

2.3.1. Mrs. Gaskell's Use of Dialect in *Mary Barton*

Mary Barton is the first novel written by Mrs. Gaskell published in 1848. The story is set in the city of Manchester during the 1830s and 1840s and deals with difficulties faced by the lower working class, the Bartons and the Wilsons, two working-class families. Carlyle influenced Elizabeth Gaskell to write her first 'Tale of Manchester Life':

> Mary Barton dramatizes the urban ills of the late 1840s, an era marked by industrial conflict, by strikes and lock-outs, by low wages and enforced unemployment, by growing class consciousness and by Chartist agitation which reached its climax in the year of the novel's publication.(Sanders 2004 : 417)

In her novel, Mrs. Gaskell employs footnotes written by her philologist husband for Lancashire dialect words to show their etymological roots and then, make it easier for non-Lancastrian readers.

Most reviews of *Mary Barton* marvel at its author accuracy: "we believe that (the dialogues) approach very nearly, both in tone and style, to the conversations actually carried on in the dingy cottages of Lancashire" (Edinburgh review 403)

In *Mary Barton*, Mrs. Gaskell uses the Lancashire dialect word 'nesh' to mean 'soft' which owes its origins to old English like in the following passage: "Sit you down here: the grass is well nigh dry by this time; and you're neither of you nesh folk about taking cold." Gaskell later uses it in 'The Manchester Marriage' (1858):

> Now, I'm not above being nesh for other folks myself. I can stand a good blow, and never change colour; but, set me in the operating-room in the Infirmary, and I turn as sick as a girl.

At Mrs Wilson's death Norah came back to them, as nurse to the newly-born little Edwin; into which post she was not installed without a pretty strong oration on the part of the proud and happy father; who declared that if he found out that Norah ever tried to screen the boy by a falsehood, or to make him nesh either in body or mind, she should go that very day.

Lancashire dialect resounds in the pages of *Mary Barton* accurately set to represent the working class people as a reviewer highlights:

The writer engages our interest in [the labouring classes], by leading us amongst them, and making us spectators of their pleasures and their cares. You feel immediately that you are amongst real operatives, and their dialect is so faithfully reported, as to assure us that the study of the people has been a work of love and time. (Eclectic Review 54)

An example of dialect used in the novel is the following passage uttered by Alice, a dialect speaker

So, one day, th' butcher he brings us a letter fra George, to say he'd heard on a place- and I was all agog to go, and father was pleased like; but mother said little, and that little was very quiet. – it's good for nought now, but I would liefer live without fire than break it up to be burnt; and yet it's going on for eighty years old.

(*Mary Barton*: chapter 4)

Mrs. Gaskell confines dialect speech to working class considering the dialect an idiomatic language of these people. In doing so, she gives a voice to dialect characters.

2.3.2. Lancashire Dialect Use in Mrs. Gaskell's *North and South*

Elizabeth Gaskell's *North and South*, deals with conflicts between masters and mill workers. *North and South* is full of contrasts, masters and workers, male and female, the industrial north and the agrarian south .

Mrs. Gaskell's sympathy for the poor in seen through the character, Margaret Hale, who befriends the working class people, Bessy and Nicholas Higgins and starts to see how difficult it is to be part of this low class. It is through these two characters that we learn more about the strike, the union and struggled faced by the poor.

Lancashire dialect is used by Mrs. Gaskell in order to depict the conflict between masters and workers. In *North and South* dialect is used to portray both regional and class distinctions. In fact, Mrs. Gaskell learns from Scott the way of rendering the use of dialect in the English novel for: "She learned from him ways in which local speech can be presented and employed in the novel, and she transmits these means for other provincial writers to develop therefrom their own opportunities."(Craig, 1975:40)

Early biographer Gerald De Witt Sanders notes on Gaskell's use of dialect: "in the writing of dialect [she] gave a great impulse to its use in fiction after her time, and suggested to subsequent authors how well it became novels dealing with persons uneducated and uncultivated" (1929:145)

North and South differs from *Mary Barton* in that its portrayal of worker/master is exclusively concerned with conflict but more with the possibility of communication and mutual understanding.

Margaret adaptation to Milton's life and culture also happens through language (Ingham: 1996). Margaret's mother doesn't understand her daughter's use of these "factory words" however; Margaret explains that she must use them when addressing her friends from the working class.

Dialect is used in the voice of the Higginses, Nicholas and his daughter, Bessy. They both work at Marlborough Mill, Mr. Thornton's property. Their speech reflects their status and social rank, working people from low class as opposed to the other characters speech from the middle class.

2.4.   Mrs. Gaskell's Novel *North and South*

North and South isGaskell's Victorian social problems novel written in 1855. The original title was *Margaret Hale* but to Dickens' suggestion, it becomes *North and South*. It is one of the books that are to be "chewed on and digested" Francis Bacon. *North and South* is set in the fictional town of Milton, Darkshire in the North of England when industrialisation was changing the city.

*North and South*explores the concept of power through the two characters Mr. Thornton and Miss Hale with their fiery debates. They are odd to each other: she sees him as cold and unfeeling and he sees her as haughty. Gaskell shows the contrast between southern England and the industrial North describing the tumultuous relation between masters and workers. Stoneman sees the novel as it " not only examines the motives of mill owner who does control the terms of the struggle, but also focuses on a woman who is able to challenge him from a position on the intersecting axis of gender" (2006:83)

Mrs. Gaskell tries to describe the north and its conflicts as seen by an outsider, a socially sensitive lady from the south, Margaret Hale, the heroine of the novel. She was created to challenge stereotypes about women's role in the 19th century; she is passionate, intelligent and self-possessed. She is determinate and manages to build a life for herself, to 'take her life in her own hands' as Gaskell says, accepting fully what life deserves to her, learning from every experience, especially from the painful one: she leaves her beloved south and all the people she knows there to move to the north where people seem to be hostile and nasty to her, where Helstone is green and peaceful, Milton is grey and smoky, noisy and busy. As it is narrated:

> For several miles before they reached Milton, they saw a deep lead-coloured cloud hanging over the horizon in the direction in which it lay... Nearer to the town, the air had a faint taste and smell of smoke; perhaps, after all, more a loss of the fragrance of grass and herbage than any positive taste or smell. Quickly they were whirled over long, straight, hopeless streets of regularly-built houses, all small and of brick. Here and there a great oblong many-windowed factory stood up, like a hen among her chickens, puffing out black 'unparliamentary' smoke, and sufficiently accounting for the cloud which Margaret had taken to foretell rain…great loaded lurries blocked up the not over-wide thoroughfares. Margaret had now and then been into the city in her drives with her aunt. But there the heavy lumbering vehicles seemed various in their purposes and intent; here every van, every waggon and truck, bore cotton, either in the raw shape in bags, or the woven shape in bales of calico.(66)

Margaret carries the weight of her family suffering; she has prejudices and assumptions about the north and Mr. Thornton that altered as the novel progresses. She endures many family tragedies but is able to achieve charity and peace; she confronts angry rioters and challenges men on questions of industrial labour relations. She is consumed by her guilt over lying to protect her brother and finally, her love for Mr. Thornton grows slowly, allows her to recognize his merits and decides to save his falling business.

2.4.1. Non- Dialect Characters in *North and South*

The main characters using Standard English belong to the middle class, living at ease and tutoring, whilst mill workers characters, from the working class use the dialect. The major characters using Standard English are:

- The Hales:

> Miss Margaret Hale: the protagonist

> Mr. Hale: Margaret's father, and Mr. Thornton's tutor.

> Mrs Hale: Margaret's mother, a woman from a respectable London family.

> Frederick Hale: Margaret's older brother.

- The Thorntons:

> Mr. John Thornton: a mill owner at Milton

> Mrs. Thornton: Mr. Thornton's mother

> Fanny Thornton: Mr. Thornton's sister

- Mr. Bell: Mr. Hale's friend, god father to Margaret and her brother

- Mrs. Shaw: Margaret's aunt and Edith's mother.

- Edith: Margaret's cousin

- Mr. Henry Lennox: a young lawyer whom Margaret refuses to marry.

- Dixon: servant of the Hales.

The Hales, a privileged middle class family from the agrarian south of England, decides to move to the industrial Milton when Mr. hale quits the clergy after what he calls "a matter of conscience". Mr. Hale becomes a tutor and befriends one of his students Mr. Thornton. The Hales family belongs to the middle class and reflects family values.

Margaret Hale is the main character of*North and South*. She is intelligent, eloquent, educated and with a well-defined personality. Her clerical father gives her education far superior to what was the typical convention of that time that is, just performing skills in playing piano. She is a representative of a young lady of the lesser gentry. Living in Milton, she befriends a mill worker, Mr. Higgins, and his daughter, Bessy. This leads to a change in Margaret speech as a key to Margaret's adaptation to the place and culture as

points Ingham (1996:62) "Margaret's adaptation to the culture also happens through language"

Mrs Hale, however, reproves her daughter for using such a language. She accuses her of "having picked up a great deal of vulgarity" (282). For example, Margaret suggests 'redding up' (tidying) the Bouchers' house when she talks to Boucher's small children suggesting "redding up the slatternly room". (357)

Another example is her use of the word 'Knobstick' (strike- breaker) considered as being vulgar by her mother but Margaret finds it expressive. For Mrs. Hale this is the example of the horrible and unacceptable "factory slang" (281) and she wishes for Margaret not to use these words any more. Margaret responds that since she lives in as industrial town, she must use these 'vulgar words' when called upon to do so:

> And if I live in a factory town, I must speak factory language when I want. Why, mamma, I could astonish you with a great many words you never heard in your life. I don't believe you know what a knobstick is.

> Not I, child. I only know it has a very vulgar sound and I don't want to hear you use it (281)

Mrs. Gaskell's use of dialect has a wide significance and putting local dialect words into the mouths of middle-class characters enriches the portrait of Darkshire.

Dixon is technically a servant; she is very devoted to Mrs. Hale and considered as a member of the family. Despite her social position, Dixon uses the Standard English and not the dialect because as mentioned by Nash (2007:109): "Dixon believes herself to be near the top of the social scale, and looks down on the Milton workers who visit Margaret and Mr. Hale, though the Hales themselves do not." Dixon often frustrates Margaret because she oversteps her status of a servant behaving as an equal as when Dixon talks badly about Mr. Hale, Margaret is

67

outraged saying "Dixon! You forget to whom you are speaking…?" (5 3)

While all the other characters come in contact and accepting the mixing of class, Dixon cannot understand why the Hales accept to receive working class people complaining to Margaret:

> Why master and you must always be asking the lower classes up-stairs, since we came to Milton, I cannot understand. Folk at Helstone were never brought higher than the kitchen, and I've let one or two of them know before now that they might think it an honour to be even there. (362)

The Thorntons consisting of John, his mother and Fanny, his sister represent the middle class society. Mr. Thornton, the owner of Marlborough Mills in the industrial town, Milton, devotes all his time to his work. He represents the masters. He is a well-respected man in Milton. His mother, Mrs. Thornton, is a caring but cold in nature mother. She is very proud of her son and Milton. She didn't like Margaret as she refuses her son. Fanny is a spoiled woman with the dream of visiting London and finding the perfect match.

2.4.2. Dialect Characters in *North and South*

Mrs. Gaskell puts in the mouth of the workers of Milton, the fictional industrial town, great quantity of dialect of Lancashire, Manchester. She presents the speech of local folks from the working class. Characters using the dialect are mainly the Higginses:

-Nicholas Higgins: a mill worker and union leader.

-Bessy Higgins: Nicholas's daughter and a mill worker suffering from a disease caused by the cotton filling the air.

-Mary Higgins: Nicholas Higgins's young daughter.

All of the Higgins speak the Lancashire dialect including regional dialect words and expressions and phonological contractions which make it somewhat difficult to understand by readers as expressed in the following passage, Nicholas Higgins explaining his solidarity with the Bouchers:

> 'Yo're not to think we'd ha' letten 'emclem, for all we're a bit pressed oursel'; if neighbours doesn't see after neighbours, I dunno who will'" (184).

Gaskell's representation of Nicholas speech contains the spelling of 'yo' for you, 'ha' for have, "'em" for them.

There is also the use of 'letten' as the past participle of to let. 'Clem' for starve and "dunno" for standard do not or don't.

Higgins is a member of the working class and represents the worst sides of the industrial life. It is through him that Margaret sees the dark and gloomy aspects of life of mill workers.

Newly coming to Milton, Margaret meets Bessy, Higgins's daughter, who dying from a disease caught from her work at the factory. Bessy explains, "I began to work in a carding-room, and the fluff got into my lungs ..., and poisoned me" (118) she continues explaining:

> 'Fluff,' repeated Bessy. 'Little bits, as fly off fro' the cotton, when they're carding it, and fill the air till it looks all fine white dust. They sat it winds round the lungs, and tightens them up. Anyhow, there's many a one as works in a carding-room, that falls into a waste, coughing and spitting blood, because they're just poisoned by the fluff.' (118)

This passage reflects the consequences and the hard working conditions; Bessy explains the reason for her illness arguing that she is not the only one suffering from fluff in the air but the majority of workers do. Therefore, when Mary, her sister,

tries to find a job, Bessy and her father do not want her to work in a mill and get sick as well: "She's seventeen, but she's th' last on us. And I don't want her to go to th' mill, and yet I dunno what she's fit for.'" (119).

As Nicholas, Bessy's speech is full of Lancashire dialectal words and expressions. The following table summarizes some of the dialectal words used by the Higginses:

Dialectal Word	Standard English	Page Number in the Novel
Hoo's	She 's	69- 87(02)-128(02)-150-215-216(02)-292.
Clem	To starve	130(02)- 151(03)- 152-215-300-314
dunno	Do not	98-135-144-152-197-291-284
Heerd	heard	129-130-228-313-414
Childer	children	131-146-147-151-152-291-292-300(02)-314(02)-315-333

Table 2.1: Some Dialectal Words used by the Higgins

2.4.3. Lancashire Dialect Geography

Lancashire dialect is a northern English vernacular of the county of Lancashire. It is not much used as it used to be once but still living. Today's county borders are Cumbria to the north, Greater Manchester and Merseyside to the south and north and west Yorkshire to the right.

Map 2.1: Lancashire with the Bordering Counties

Furthermore, the county town of Lancashire is Lancaster; its emblem is a red rose with green on a yellow background. The county covered several hundred mill towns. The majority of worldwide cotton was manufactured in the different Lancashire cotton mill's towns like Preston, Accrington, Bolton, Chorley, Darwen, Oldham, and Burnley.

The setting of Mrs. Gaskell's novel *North and South* is a fictional city, Milton, in the county of Darkshire. It is said to be the fictional representation of the great industrial city of Manchester.

Darkshire is a fictional name, but the county is based on northern Lancashire, and dark seems to be indicative of the gloomy, dark weather in Milton as compared to rural Helstone, Margaret Hale's home country.

2.4.4. General Lancashire Linguistic Features

Lancashire dialect refers to the vernacular speech in Lancashire, one of the counties of England characterized by:

1- Definite article reduction: /the/ is shortened to /t/ or glottalled

2- Vowel-lenthening: "hole" may sound "Hoil"

3- Words like cold and old are pronounced cowd and owd.

4- Words like light, night, right, may sound leet, neet, reet, /li:t, ni:t, ri:t/.(Trudgill 1999:22)

5- Words like spoken, broken, open may become spokken, brokken, oppen

6- /t/ turns to /r/: "I'm getting better" turns to "I'm gerringberrer"

7- /s/ turns to /z/: "bus" turns to "buzz"

8- the use of either "was" or "were" in all cases of singular or plural, i.e. "was" with all or "were" with all.

9- The word "self" turns to "sen" or "sel"

10- frequent replacement of /a/ to /o/:"man" turns to "mon", 'find the right man' turns to 'fined the reetmon' (ibid:42)

11- "anything" turns to "owt"

12- "make" and "take" turn to "mak" and "tak" or "mek" and "tek".

As far as lexical variations in Lancashire dialect words are concerned, the following table shows some of these words as depicted from Dr Alan Crosby's book *The Lancashire Dictionary*[1]

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[1] These words are from *Dr Alan Crosby's book "The Lancashire Dictionary"*www.manchester2002-uk.com.

Lancashire Dialect Words	Meanings
B'art or beawt	without
Bellin'	To cry out
Blather, blether or blether-yed	Someone with nothing between the ears. Head full of air
Bobber, bobbing	A man who woke up workers so called 'knocker up'
Boggart	Ghost or spirit
Brew	Cup of tea
childer	Children
Champion	First class, excellent, grand
Chitty	Young girl, lass
Chunner	To mutter
Cratchy	Bad tempered, irritable
Dip	Sauce, syrup
Faggot	Derogatory term for a woman
Fettle	To repair or mend
Keks	Trousers
Likely	Handsome
Mawkin	Dirty
Mun	Must do
Nesh	Feeble, weak
Nobbut	Nothing but
Nowt	Nought or nothing
Owt	Aught, anything
Perish	Freeze
Sennit	A week (seven nights)
Tosspot	Drunk
Wark	Ache

Table 2.2: Lancashire Dialectal Words

Many of these words are used by Mrs. Gaskell in the speech of Nicholas Higgins and his daughter Bessy in order to highlight regional pronunciation and local speech of mill workers representing the working class category.

2.5.   Emily Jane Brontë's Literary Life

Wuthering Heights, Emily Brontë's novel set in the Yorkshire moors near Haworth is inspired from the place where Emily Brontë lived most of her life. Except for short periods away as a student and later as a teacher, Haworth would remain her homefor all of her life. Emily Jane Brontë (30 July 1818-19 December 1848) was born in Thornton, near Bradford in Yorkshire. Shewas an English novelist and poet. Not many details are known about her life. As one Brontëscholar stated, "Next to her genius, the most astonishingthing about Emily Brontë is the silence which surrounds her life." In fact, not much is known about her life. Almost everything that is known about her comes from the writings of others, primarily her sister Charlotte, who tried to depict Emily's Character in her novel, *Shirley*, as she told her biographer and friend Elizabeth Gaskell, to be "what Emily Brontë would have been". Emily was not a person of demonstrative character; she was rather a solitary person as Charlotte Brontë declared:

> Emily's disposition wasnot naturally gregarious; circumstances favored and fosteredher tendency to seclusion; except to go to church or take awalk on the hills, she seldom crossed the threshold of home. Though her feeling for the people [all around] was benevolent, intercourse with them was never sought; nor, with very few exceptions, ever experienced. Cited by Bloom (2008:183)

Emily, the eldest of the three sisters, charlotte and Anne were three excellent writers. They began to write when they were little children about fantasy and epic heroes. After the discovery of Emily's poems by Charlotte, the sisters collaboratedin 1845, to publish a joint collection of their poems on a volume of poetry. In the preface to the 1850 edition of the poems, Charlotte herself recalls the moment of discovery:

> Of course, I was not surprised, knowing that she could and did write verse: I looked it over, and something more than surprise seized me, — a deep conviction that these were not common effusions, not at all like the poetry women generally write. I thought them condensed and terse, vigorous and genuine. To my ear, they had also a peculiar music — wild, melancholy, and elevating. [Cited by Ian Jack (1988: 359)]

The volume was published under masculine pen names to avoid contemporary prejudice against female writers; they retained the first letter of each name so, Charlotte became Currer Bell, Anne became Acton Bell, and Emily became Ellis Bell.

In 1847, she published her only novel; *Wuthering Heights* under the name of Ellis Bell and in 1850, Charlotte edited and published *Wuthering Heights* under Emily's real name. Among her best and well known poems "No coward soul is mine," "Riches I hold in light esteem" and "A Chainless Life" are said to be connected with her novel since they share the same features of isolation, rebellion and freedom. Charles Morgan perceives in them "the same unreality of this world, the same greater reality of another... and a unique imagination."

Paul Lieder summarizes what can be said on Emily Brontë's literary career pointing out that though she "wrote so little in her short life that it is difficult to appraise her work with any surety. One point is generally agreed upon: that in both her prose and poetry there is, in spite of minor faults, a rare power" (1938:287).David Cecil adds, "Emily Brontë was as independent artistically as she was intellectually. She did not take her form from other authors: she made it up herself, as she made up her philosophy of life" (1934: 185).This power lies in Emily Brontë's genius capacity in using her literary language associating Yorkshire dialect words with standard nineteenth century literary and spoken English.

2.6.   Yorkshire Dialect Use in Brontë's *Wuthering Heights*

Emily Brontë's heavy use of the Yorkshire dialect has generally been considered to be accurate. It reflects the speech of local Yorkshire peoplethrough Joseph, the old servant at Wuthering Heights. Joseph's complex dialect proves to be a rich source of the actual Haworth dialect in 1840s. Whether quoted directly or written down in narratives, Joseph's speech is strikingly consistent and accurate throughout the novel and extremely different from that of the other characters.

The other characters who ought to speak the dialect but do not include Nelly Dean and Heathcliff. Nelly Dean because of her status and position of a servant and Heathcliff because he was an outsider brought by Mr. Earnshaw and had never been accepted by his son. However, Ferguson (1998) explains that may be the reason why Heathcliff speaks the standard in the novel the same way as Catherine, Hindley, Egdar and Isabella do is that Emily Brontë wanted to emphasize on the psychological drama and divisions in the novel, because if Heathcliff spoke the dialect it "would appear more about the social climbing and illicit love of an adopted son". *Wuthering Heights* according to Bloom:

> Shows a massive strength which is of the rarest description. Its power is absolutely Titanic: from the first page to the last it reads like the intellectual throes of a giant. It is fearful; it is true, and perhaps one of the most unpleasant books ever written. (2008:141)

This true depiction of the dialect is due to Emily's knowledge, fascination and use of the dialect she had grown with, the Yorkshire dialect. Davies (1988) mentions that Emily's diary papers beautifully records this: "Taby said just now Come Anne pilloputate (i.e. pill a potato) ... Taby said on my putting a pen in her face Ya pitter pottering there instead of pilling a potate". This passage from the servants' speech reflects Emily's interest in dialect from early days.

However, this heavy use of dialect in writing, without readers' previous knowledge of it, may lead to misunderstanding and loss of interest for the reader

has to decipher the dialect used, since it "is virtually unreadable on the page: most readers lose his humour through sheer exhaustion with deciphering it" (Craik, 1975:39). Indeed, Dialect in fiction is rarely as difficult as joseph's and many disapprove of her use of dialect. This leads her sister Charlotte to modify the orthography of Joseph's speech in order to make it more comprehensible.

2.6.1. Charlotte's Emendations

Charlotte Brontë was among the first readers to criticize her sister's use of dialect. After Emily's death, charlotte decided to rewrite the dialect though she clearly appreciated the language of the character of Joseph in her sister's novel; she fears it would be unintelligible for foreigners. In September 1850, she wrote to the publisher Smith Elder arguing:

> It seems to me advisable to modify the orthography of the old servant Joseph's speeches; for though, as it stands, it exactly renders the Yorkshire dialect to a Yorkshire ear, yet I am sure Southerns must find it unintelligible; and thus one of the most graphic characters in the book is lost on them. (Gaskell 1857: Part II, chapter 24).

Charlotte was right that Joseph's dialect renders to a "Yorkshire ear" and misunderstanding Joseph will be a loss to the great work intentionally done by Emily to depict a class marker; asJoseph was a servant.

Considering Emily's use of dialect, Ferguson (1998) asks "but unless the reader already knows how Yorkshire speech sounds, the sounds of this speech remain mystifying. What, for example, is the meaning of the double k in "makking"? Does it suggest emphasis? a stutter? a sound different from the ordinary k sound or a shortened a? Is "nooin" pronounced with one or two syllables? What is meant by the respelling of folks as "fowks"?"

However, despite Charlotte's efforts in the second edition, which was edited after Charlotte's modifications in order to make the novel more comprehensible, she finds it hard to simplify the dialect without damaging the real soul of the novel.

The language in Joseph's speech includes an abundance of dialectal words; the following is an example of a passage from Joseph's speech as it appears in the first then in the second edition following charlotte's modifications. The first version is given first[2]:

> 'Running after t'lads, as usuald!' croaked Joseph, catching an opportunity, from our hesitation, tothrust in his evil tongue. 'If Aw wur yah, maister, Aw'd just slam t'boards i' their faces all on 'em,gentle and simple! Never a day utyah're off, but yon cat uh Linton comes sneaking hither — and MissNelly, shoo's a fine lass! shoo sits watching for ye i' t'kitchen; and as yah're in at one door, he's ahtatt'other — Und, then, wer grand lady goes a coortingufhor side! It's bonny behaviour, lurking amangt'fields, after twelve ut' night, wi' that fahl, flaysomediviluf a gipsy, Heathcliff! They think Aw'mblind; but Aw'mnoan, nowtutt'soart! Aw seed young Linton, boath coming and going, and Aw seedyah' (directing his discourse to me), 'yah gooid fur nowt, slattenly witch! nip up and bolt intuhth'hahs,t'minute yah heard t'maister's horse fit clatter up t'road' (85)

> 'Running after t'lads, as usuald!' croaked Joseph, catching an opportunity, from our hesitation, tothrust in his evil tongue. 'If I war yah, maister, I'd just slam t'boards i' their faces all on 'em, gentle andsimple! Never a day utyah're off, but yon cat o' Linton comes sneaking hither; and Miss Nelly, shoo'sa fine lass! shoo sits watching for ye i' t'kitchen; and as yah're in at one door, he's out at t'other; and,then, wer grand lady goes a coorting of her side? It's bonny behaviour, lurking amangt'fields, aftertwelveot' night, wi that fahl, flaysomedivil of a gipsy, Heathcliff! They think I'm blind; but I'm noan:no'wtutt'soart! — I seed young Linton boath coming and going,

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[2] Examples of passages from the two versions are taken from "Speech in *Wuthering Heights*: Joseph's Dialect and Charlotte's Emendations" by Irene Wiltshire.

and I seed yah (directing his discourseto me), yah gooid fur nowt, slattenly witch! nip up and bolt into th'house, t'minute yah heardt'maister's horse fit clatter up t'road.' (Appendix ii: 455).

The changes made by charlotte to this passage are principally phonological and they are as follow:

Word in Emily's Version	Word in Charlotte's Version
'uh'	'o'
'intuh'	'into'
'aw'	'I'
'aht'	'out'
'und'	'and'
'uf'	'of'
''hahs'	'house'
'wur'	'war'

Table 2.3: The Difference between Words used in Emily and Charlotte's Version

However, There are many other words in this passage that remain unchanged like the words :'usuald' (usual), 't'' (the), 'amang', ' seed' 'fahl', 'divil', 'gooid', 'shoo', 'yah', 'noan', 'maister',and 'coorting'.

Another example of Charlotte's modifications is expressed in this passage:

> 'MaisterHindley!' shouted our chaplain. 'Maister, coom hither! Miss Cathy's riven th'back off "Th'Helmet uh Salvation," un' Heathcliff's pawsed his fit intuht'first part uh "T'Brooad Way to Destruction!" It's fair flaysomeut yah let 'emgoa on this gait. Ech! th'owd man ud uh laced 'em properly — bud he's goan!'(33).

> 'MaisterHindley!' shouted our chaplain. 'Maister, coom hither! Miss Cathy's riven th'back off "Th'Helmet o' Salvation," un' Heathcliff's pawsed his fit into t'first part o' "T'Brooad Way to Destruction!"

It'sfair flay-/some that ye let 'em go on this gait. Ech! th'owd man wad ha' laced 'em properly — but he's goan! (Appendix ii: 448–49).

Again, the major emendations have been done at the phonological level: ''uh Salvation' becomes 'o'Salvation', 'intuh' to 'into'; 'yah' to 'ye' and 'uh' to 'ha''.the dropping of the 'a' in 'goa'to refer to the standard ' go'. Changing the word 'bud' to 'but'.'ut' becomes 'that' and 'ud' becomes 'wad'.

Regarding the lexical level, there are five dialect words that remain unchanged in charlotte's version. They are 'riven' meaning torn; 'pawsed' meaning kicked; flaysome' meaning fearful; 'gait' meaning way; and 'laced' meaning to flog (Wiltshire 2005).

For a better comprehension of these droppings, removals and vowels alteration, an analysis will be done in chapter four to understand the source of these changes.

Through the two passages, we notice charlotte's hardship to rewrite and render Joseph's speech more intelligible because though some words do not present a problem to a non-dialect speaker, some other words are particularly difficult to understand. In this respect, Mugglestone (2003) argues, that writing the dialogues of hero and heroine in standard English aided intelligibility, however unrealistic sociolinguistically speaking.

Emily's accurate and heavy use of dialect in Joseph speech may be perceived negatively by non-dialect speakers, however, it demonstrates, her success in representing the dialect consistently for Mrs. Gaskell tells us that the real identity of the "Bells" was uncovered in part because a Haworth man recognized Joseph's speech as a Haworth form of Yorkshire.

2.7.   Emily Brontë's *Wuthering Heights*

Wuthering Heights is Emily Brontë's only novel, considered to be one of the greatest literary works of all time. In the nineteenth century, Wales says,

"Wuthering Heights epitomized the untamed nature of the moorland and its inhabitants with their unintelligible vernacular" (2006:26).

The novel reflects the struggle of love between Catherine and Heathcliff, a relation as stormy and tumultuous as the Yorkshire moors in its setting. The complex novel explores two families-the Earnshawsand the Lintons-across two generations and their stately homes, Wuthering Heights and Thrushcross Grange. Lockwood, the narrator explains the place name early in his narrative:

> Wuthering" being a significant provincial adjective, descriptive of the atmospheric tumult to which [the house's] station is exposed in stormy weather. Pure, bracing ventilation they must have up there, at all times, indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones. (20)

The name of the house reflects geographical inaccessibility, weather harshness and language misunderstanding which are reflected through characters. Emily uses dialect in the mouth of the loyal servant Joseph in order to mirror the rusticity and roughness of the house in wuthering heights and in Yorkshire moors in general.

Emily's choice of setting is probably influenced from real places in Yorkshire, at Thornton in Lonsdale as reflected in the following maps taken from the Jeffreys:
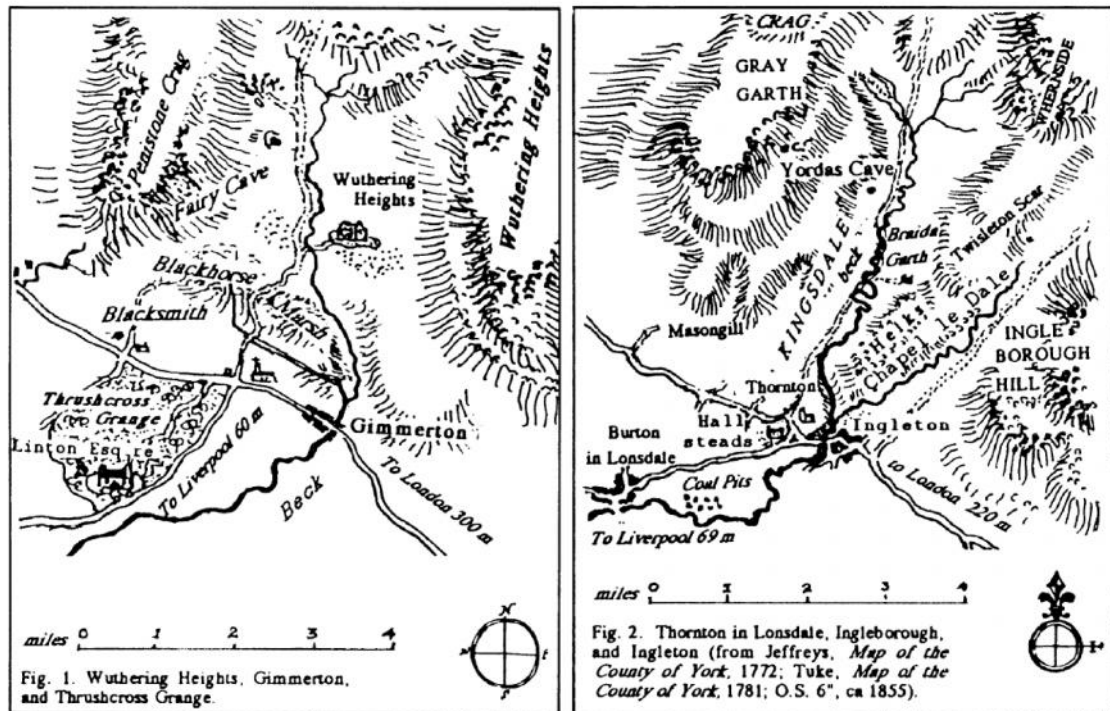
Fig. 1.   Fig. 2.

Map 2.2: Fictional Map from *Wuthering Heights* and Yorkshire Counterpart (taken from Jeffreys*Map of the County of York* (1772) and Tuke, *Map of the county of York* (1781)

Map in figure one is a fictional map of Wuthering Heights, Crushcross Grange and Gimmerton village in Emily Brontë's novel. Map number two represents Thornton in Lonsdale, Ingleborough, and Ingleton. The two maps show outstanding similarities.

Wuthering Heights receives various reactions from readers and critics. The Examiner called it: "a strange book...wild, confused, disjointed and improbable; and the people who make up the drama...are savages ruder than those who lived before Homer." Paterson's magazine (U.S.) advised, "Read Jane Eyre… but burn Wuthering Heights."

However according to the novelist and critic W. Somerset Maugham, this notion is "absurd…Given Emily Brontë's character …and fierce, repressed passions, which what we know of her suggests, Wuthering Heights is just the sort of book one would have expected her to write." Bloom (2008:141) adds "Wuthering

Heights"... shows a massive strength which is of the rarest description. Its power is absolutely Titanic: from the first page to the last it reads like the intellectual throes of a giant. It is fearful; it is true, and perhaps one of the most unpleasant books ever written."

Despite the negative reviews *Wuthering Heights* got, it has finally been recognized as a work of extraordinary talent, power and wit.

2.7.1. Yorkshire Dialect Geography

Yorkshire is the largest county in England described by Singleton and Rawnsley (1986:7) as 'the county of broad acres'. Its emblem is a white rose on a blue background. Located in the north of England its eastern boundary is coastal and overlooks the North Sea. To the west, there is Lancashire and Greater Manchester while Cumbria and Durham are the neighbouring counties in the north. Adjacent to Yorkshire's southern boundary are the counties of Derbyshire Nottinghamshire and Lincolnshire as seen in the following map 2.1:

Map2.3: **The County of Yorkshire with Bordering Cities**

Traditionally, there was not one dialect in Yorkshire but several. The Yorkshire Dialect Society draws a border roughly at the River Wharfe between two main zones. The area to the southwest of the river is more influenced by Mercian dialect

whilst that to the northeast is more influenced byNorthumbrian dialect. Ellis (1890: xi) argues that "Yorkshire extends across both his 'Midland' and 'Northern' divisions". Spurr and tschichold (2005:261) add "The Yorkshire dialect corresponds to a particular setting of parameters. It is not geographically determined but realized in the competence of the individual speakers".

In this respect, Trudgill explains that there are no clear cut dialect boundaries in England and that:

> Yorkshire Dialect, for instance, does not suddenly change dramatically into Durham Dialect as you cross the County Durham boundary. Indeed, the dialects of northern Yorkshire are much more like those of County Durham than they are like those of southern Yorkshire. Dialects form a continuum, and are very much a matter of more-or-less rather than either / or. (1990: 6)

The distinction between dialects was first made by A.J. Ellis in *On Early English Pronunciation*. It was approved of by Joseph Wright, the founder of the Yorkshire Dialect Society and the author of the *English Dialect Dictionary*.

Yorkshire dialect is the language used by Emily Brontë to fulfill her unique novel *Wuthering Heights* which was a source to depict, through the characters, life in Yorkshire and people's way of living mainly in the stormy Yorkshire moors.

Wuthering Heights is both a fictional location in Emily Brontë's novel and its title. It refers to a dark and unsightly place. As seen in map 2.2. It is in a very exposed position on the moors, a four mile (6.5 kilometer) walk from Thrushcross Grange. The nearest town or village is Gimmerton which has the doctor and parson.

The farm sits on the northern side of a hilltop also known as Wuthering Heights (or "the Heights"). This hill prevents it from seeing Thrushcross Grange. The road from the farm into Gimmerton valley is steep and winding.
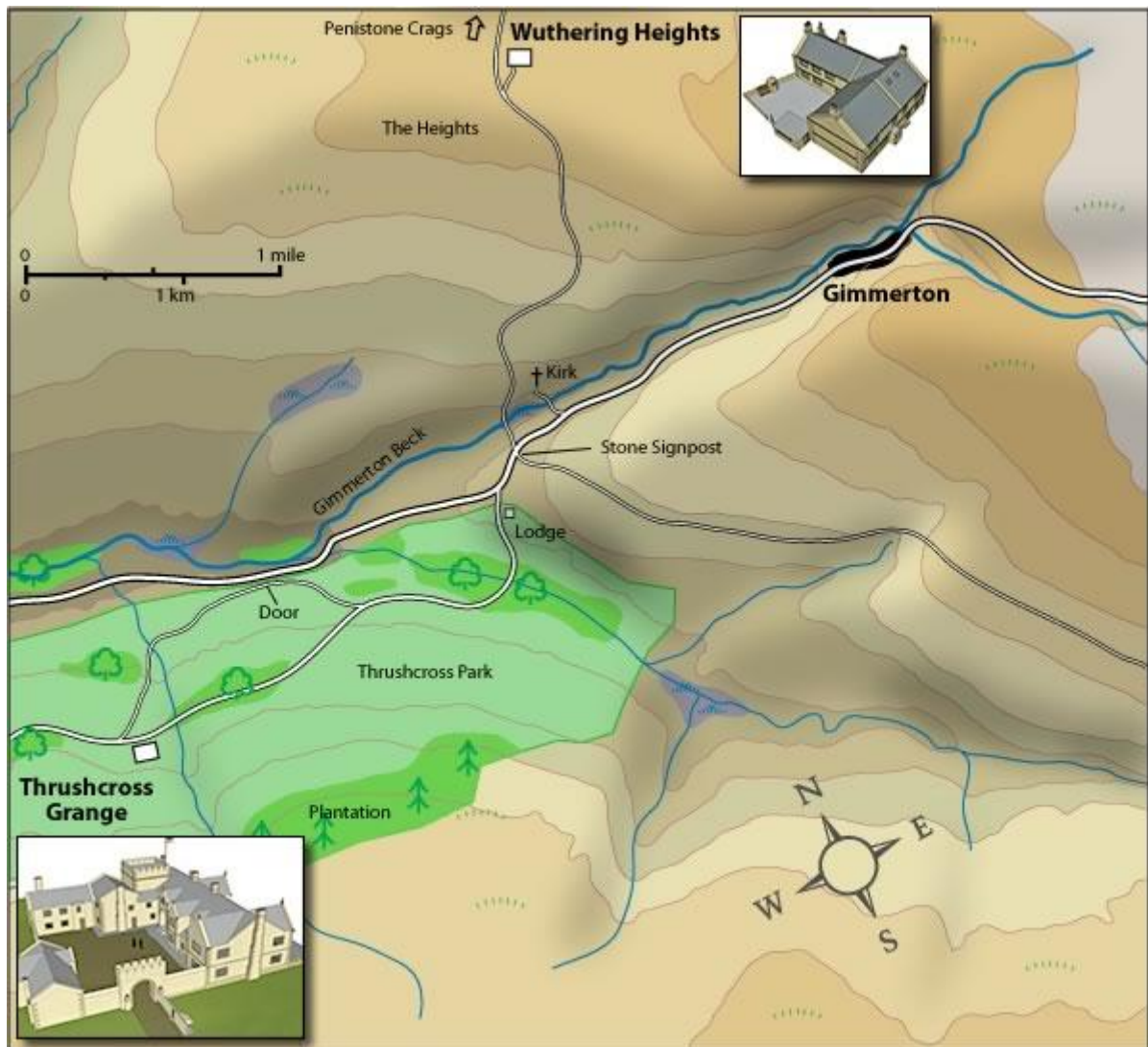
Map 2.4: Wuthering Heights and Thrushcross Grange Geography

Wuthering Heights and Thrushcross Grange represent the two main sites in the novel. The two places are opposed to each other. Wuthering heights is dark and cold, located on a hill high above Thrushcross Grange which is situated in the valley below filled with light and warmth. They are four miles from each other, though characters get lost while going to one another. The two houses reflect their characters; wuthering heights reflects savagery and rusticity whilst Thrushcross Grange refinement.

2.7.2. Non-Dialect Characters in *Wuthering Heights*:

In *Wuthering Heights*, some of the characters speak exclusively in the local dialect (the case of Joseph), other use it only to a certain extent and in certain situations (Mr Earnshaw, Hindley, Nelly), while there are other characters whose speech develops from a West Yorkshire dialect to Standard English when their social status changes (the case of Heathcliff and Hareton).

Emily Brontë "gives her characters distinctive ways of speaking, according to their station in life and according to their aspirations" Wiltshire (2005:19) so because all of the characters in the novel have differing backgrounds, there are many different influences on the dialogue of the novel. The language successfully reveals part of each character's background.

The main characters using Standard English belong to the middle class astheLintons and the Earnshaws. Servants, representing the lower middle class, used the dialect.

One is introduced to the novel through the character of Lockwood's language. As an outsider in the Yorkshire scene, Lockwood's speech stands out as received English, based on the speech of southern England .His speech is often referred to as pompous, mannered, bookish, and delightfully free from dialect. Lockwood is puzzled by Nelly Dean, the servant; whose language is a fine specimen of Standard English with a slight regional flavor. Wiltshire (2005: 20) comments on Nelly's social position to explain her language use:

> Her social position is ambivalent, the daughter of the Earnshaw family nurse, running errands and helping to make hay, but eating with the family and playing with the Earnshaw children. Following Catherine's marriage to Edgar Linton she becomes a personal maid and then housekeeper at Thrushcross Grange.

Nelly's language surprise Lockwood. Although she is a domestic servant, she does not speak in the local dialect. He claims: 'Excepting a few provincialisms of slight consequence, you have no marks of the manners that I am habituated to consider as

peculiar to your class' (65) he thinks of her for being superior to what he assumes a Yorkshire servant to be, Nelly explains the reason: "books" she replies, "I have read more than you would fancy, Mr. Lockwood. You could not open a book in this library I have not looked into, and got something out of also" (65)

Another character who uses the standard, though it is believed that he should not, is the main character Heathcliff. There are many reasons to expect Heathcliff's language to be different from that of the other characters because his social position is not clearly defined. As a child he was brought to Wuthering Heights by Mr. Lockwood, he was perceived as lower class, referred to as "the gipsy-the plough boy" (91). Nelly explains that when Heathcliff first arrived at Wuthering Heights his speech was unintelligible. His first words as a child are described as "gibberish that nobody could understand" (45) when he is caught trespassing at the Grange, he lets out a volley of curses which shock his listeners and make Mrs. Linton exclaims, "Did you notice his language?"(55) Ferguson (1998) argues that "Despite these comments, however, there is nothing in the actual spelling or grammar of the dialogue to suggest to the reader that there is any important difference between Heathcliff's speech and that of the other major characters of the novel. It is the language of the Earnshaw family, especially Catherine, and not the language of the servant Joseph, that Heathcliff has adopted; in doing so, he aligns himself with the middle class and not the serving class as others would see it as his rightful place.

Heathcliff's style has a certain development throughout the novel. Later, when he returns from his long journey away from wuthering heights after Catherine marriage, Ellen describes Heathcliff voice as "foreign in tone" (89)

The Earnshaws use the standard language,Mr. Earnshaw, is not given a regional dialect, though his speech does contain the occasional dialect word as in the following conversation with his family following his return from Liverpool: 'And at the end of it, to be flighted to death!' (45). (Wiltshire: 2005)

MrEarnshaw's language shows his superior social standing, for his speech is neither wholly dialect nor entirely Standard English. He uses the familiar pronoun 'thou' to

address his daughter saying: 'Why canst thou not always be a good lass, Cathy?'(50) However, she replies, 'Why cannot you always be a good man, father?'(50) Her speech includes neither dialect words nor local accent, Catherine's speech is typical of a well-to-do young lady who grew up in the country.

Hindley, Catherine's bother, also makes the use of 'thee' and 'thy' and the polite 'you' and 'your' depending on the person he is addressing, Nelly or his son Hareton. As in the following passage:

> 'Oh!', said he, releasing me, 'I see that hideous little villain is not Hareton — I beg your pardon, Nell— if it be, he deserves flaying alive for not running to welcome me, and for screaming as if I were a goblin. Unnatural cub, come hither! I'll teach thee to impose on a good-hearted, deluded father —Now, don't you think the lad would be handsomer cropped? It makes a dog fiercer, and I love something fierce —— Get me a scissors — something fierce and trim! Besides, it's infernal affectation —devilish conceit it is — to cherish our ears — we're asses enough without them. Hush, child, hush! Well then, it is my darling! wisht, dry thy eyes — there's joy; kiss me; what! it won't? Kiss me, Hareton!Damn thee, kiss me! By god, as if I would rear such a monster! As sure as I'm living, I'll break the brat's neck (74).

Though she is a servant, Hindley addresses Nelly in the polite form because as a child, had played and eaten with the Earnshaw children, and also because she is a woman. But the way Hindley addresses his son, Hareton, shows a deliberate use of the familiar form to indicate a power relationship.

The character, whose language is closest to that of the chief narrator Lockwood, is the gentrified Isabella Linton, when she marries Heathcliff; she imports polite English to the Heights. However, her conversation with Joseph highlights class differences, prompting the following comment from the servant, 'Minching un' munching! Hah can Aw tell whet ye say?' (125). According to Joseph, Isabella

speaks outlandish gibberish as in the following passage where Isabella, used to comfort and indulgence, requires somewhere to rest in private. There is no such room. And wants to know where the parlour is '"Parlour! ... parlour! Nay, we've noa parlours! If yadunnatloikewer company, they'smaister's; un' if yah dunnutloikemaister, there's us"' (129). Joseph parodies Isabella's speech as a consequence of the difference in social class between Isabella and him that leads to misunderstanding.

2.7.3. Dialect Characters in *Wuthering Heights*

The majority of characters in the novel use a dialect word or phrase every now and then, however, in the novel; dialect speech is associated with a single character, Joseph. He speaks Yorkshire dialect almost exclusively. His language is the typical dialect spoken by a servant. Charlotte Brontë describes him as "one of the most graphic characters in the book". Joseph's use of dialect according to Nath (2005) reflects the roughness of Wuthering Heights and its surroundings. Joseph's dialect is intelligible but not easy to understand and it is constantly looked down upon by the higher classes.

Joseph uses the word "mun" meaning "must"and the word "mud" to mean "may, might, or must." So the words are really interchangeable. There are several instances of the word "mun" such as "...he'll heu' his lad; und I muntak' him-soa now ye knaw!" (176) and "we mun side out and seearch another," (262). But then in other parts of the novel Joseph uses the word "mud," as in the statement, "I niver did think to see t' day that I mud lave th' owld place..." (128) and "un' then, I mud ha' telled ye baht all this wark, that that's just one ye cannut see..." (130)

The dialect is accurately used by Joseph in words like: 'neeght' for 'night', 'seed' for 'saw', 'lugs' for 'ears'. The following passage is a typical example of dialect used by Joseph as he addresses Nelly. He said:

> we'shae a crowner's 'quest enow, at ahr folks'. One on'em
> 'sa'mostgetten his finger cut off wi' haudingt'other fro' stickin'

hisselnloike a cawlf. That's maister, yeah knaw, 'at 'ssoa up o' going tuh t' grand 'sizes. He's noan feared o' t' bench o' judges, norther Paul, nur Peter, nur john, nur Matthew, nor noan on 'em, not he! He fair likes- he langs to set his brazened face agean 'em! And yon bonny lad Heathcliff, yah mind, he's a rare 'un. He can girn a laugh as well's onybody at a raightdivil's jest. Does he niver say nowt of his fine living amang us, when he goes to t' Grange? This is t'wayon't – up at sun-dahn; dice, brandy, cloised shutters, und can'lelught till next day, at nooin- then, t'fooil gangs banning un raving tuh his cham'er, making dacentfowks dig thur fingers i' thur lugs fur vary shaume; un' th' 'knave, wah, he carncahnt his brass, un' ate, un' sleep, un' off tub his neighbour'stuh gossip wi' t' wife. [1](98)

This transliterated passage of Joseph's speech is somehow difficult to understand. It is a faithfull representation of Joseph's speech where words like candlelight is "can'lelught", "nowt" refers to "nothing" besides the various consonants contractions that form part of dialect speech. Detailed analysis of Joseph's use of dialect will be mentioned further in the coming chapters.

Hareton, Hindley's son's dialect was like the one of Joseph at the beginning then, it changes. He succumbs to the kind of degradation that was intended for Heathcliff. Isabella describes him as a "ruffianly child, strong in limb and dirty in garb".(125) He replies to her polite enquiry in a jargon she does not understand. Hareton's reply is in a dialect similar to Joseph's, 'Now, wilt tuh be ganging' (125).

Wiltshire (2005:22) considers "Hareton's speech, and the way in which it changes as the plot develops, worthy of close consideration. In spite of his degradation, or

---

[1]"we shall have a coroner's inquest soon, a tour place. One of them almost got his finger cut off with stopping the other from sticking himself like a calf. That's the master, you know, that is so set on going to the Grand Assizes [courts]. He's not worried about the bench of judges, neither Paul, nor Peter, nor John, nor Matthew, not any of them. He doesn't care- he longs to his defiant face against them! And that bonny lad Heathcliff, you know, he's a rare one. He can grin and laugh as well as anybody at a right devil's jest. Does he never say anything of his fine living amongst us when he goes to the Grange? This is the way it is: up at sundown, dice, brandy, closed shutters, and candlelight till next day at noon: then the fool goes cursing and raving to his chamber, making decent folk put their fingers in their ears for the very shame; and the knave, he can count his money, and eat and sleep, and off to his neighbour's to gossip with his wife". www.wuthering-heights.co.uk.

because of it, he treats those around him with contempt" When the young Cathy Linton orders her cousin Hareton to bring a horse he replies in the familiar: "I'll see thee damned, before I be thy servant" (170). The italicization of 'thy' here emphasizes Hareton's deliberate insult to his socially superior cousin. (Wiltshire:2005)

Nelly recalls what Hareton said when he brings food for her in the same way Joseph would 'oppent'door!' and 'Tak it!' (232). That is because Hareton is behaving like a servant, however, his situation is going to change for better. Cathy makes Hareton a gift of a book and promises to teach him to read properly. At the end, Hareton replies to Cathy's offer of friendship saying: " Nay! you'll be ashamed of me every day of your life,' [. . .] 'And the more, the more you know me, and I cannot bide it" (262). There's no appearance of 'vulgar accent' here, only the use of the regional 'nay' and 'bide' link him to his former manner of speaking. (Wiltshire: 2005)

Hareton's diction develops and becomes a Standard English speaker. In one of the passages we can notice all the benefits of Cathy's teaching when Cathy asks him if Heathcliff is going to join them for a meal, Hareton replies:

> Nay, [. . .] but he's not angry; he seemed rare and pleased indeed; only, I made him impatient by speaking to him twice; and then he bid me be off to you; he wondered how I could want the company of anybody else (271).

Hareton has overcome his regional speech and low social status which makes him develop and switch from dialect to non-dialect character.

2.7.4. General Yorkshire Linguistic Features

Yorkshire dialect refers to the varieties of English used in the Northern counties of England characterized by some important features. Yorkshire speakers tend to:

- have short [a] in words like *bath*, *grass* and *chance*

- *none, one, once, nothing* are pronounced with [ ] rather than [ ]

- Words such as *late, face,game, say,* are pronounced with[e] or [   ].

- Some words pronounced with [ ], as in *tek*, *mek*, and *sek* for *take*, *make*, and *sake.*

- Pronounce the diphthong /a ⁄ (asin *mouth*) as a monophthong [a] (mahth).

- "self" turns to "sen" or "sel"

- /t/ turns to /r/: "I'm getting better" turns to "I'm gerringberrer"

- Words like *city* and *many* are pronounced with a final [~e]

- To pronounce -ing as -in' (e.g. walkin', talkin')

- Voiced consonant followed by a voiceless one can be pronounced as voiceless. E.g. Bratford for Bradford or apsolute for *Absolute*.

- *with* can be reduced to *wi*, especially before consonants

- Nouns describing units of value, weight, distance, height have no plural marker as the examples provided by Kellet (1992):

    Sixpound instead of six pounds

    two week owd instead of two weeks old

- Plurals of some nouns exist in their older form. For example: childer for children, shoon, shooin for shoes.

- The word *us* is often used in place of *me* or in the place of *our.*

- While is often used to mean until.

- Double negatives are commonly used.

- Doesn't becomes dun't, couldn't becomescun't, shouldn't shun't, wouldn't wun't, mustn't mun't, hasn't 'an't, isn't in't.

- The word nobbit is used to mean only.

- Owt and nowt mean anything and nothing.

- the er sound is modified so that *thirst*, for example, becomes *thust* or *thost*.

- h-dropping. Ellis states that there is an 'ignorance' of /h/ on the part of all dialect speakers. He assumes that:

> The aspirate, continually preserved by dialect writers used to the received' hour, honour,' is as much ignored in all words by dialect speakers, as it is in these two by all 'polite' speakers. There is no sign of its being left out. It is merely treated as non-existent. And this absence of aspirate extends into non-dialect speaking classes in the M. division. (1890:69)

Ellis states here that dialect speakers do not pronounce the aspirate in all words beginning with <h>, just as 'polite' speakers would pronounce the Standard English words 'hour' and 'honour', where /h/ is only 'preserved' orthographically.

Kellett (1992) provides some examples of words with single vowels transformed into diphthongs:

- **aa**   thus naame (roughly nay-em) for name.

- **ooa** (roughly oo-er) so that words such as floor, door and afore become flooar, dooarandafooar

- **ow** as in browt, owt and nowt (i.e. brought, anything and nothing). The realization of this sound is not equivalent to the Standard English pronunciation of now but more like aw-oo

- **oi** used in such WR words as coit, throit and 'oil (i.e. coat, throat and hole)

- **eea** appears in words like again, death and street (pronounced ageean, deeath and streeat)

As far as the lexical variations in Yorkshire dialect words are concerned, they are shown in the following table

Words	Meaning
Barn	Child
Barthen	Shelter
Bide	Stay/Wait
Cant/Canty	Pleasant/Brisk
Chimbley	Chimney
Dree	Cheerless
Faishion	Make/Dare
Flaysome	Fearful frightening, dreadful
Flighted	Frightened
Flitting	Moving house
Frame	Make progress/Get on with
Gait	Way/Path
Ganging	Going
Guilp	Scum from porridge
Jocks	Food
Laith	Barn

Lugs	Ears
Meeterly	Moderately
Mensful	Proper
Neive/Nave	Fist
Ortherings	Orderings
Pawsed	Kicked
Plisky	Mischief/Rage
Quean	Woman
Reaming	Foaming/Frothy
Riven	Torn
Side (out)	Move away
Skift	Move quickly
Thrang	Busy

Table2.4: Yorkshire Dialect Words

The majority of these words are used in Emily Brontë's *Wuthering Heights* through Joseph, the dialect speaker.

Some words in Yorkshire dialect seem to be Standard Englishat first sight but in fact their meaning stipulates that they are not, as Kellett (1992) points out, "they do not mean what they appear to mean" and gives the following examples:

- **Flags:** not banners to be waved, but paving stones.

- **Gang:** not a group of people, but the verb 'to go'.

- **Real:** a description of something good or outstanding, not a reference to genuineness.

- **Brat:** not necessarily a child, this could be an apron.

- **Starved:** relating to feeling cold rather than a state of hunger.

- **Sharp:** used in the sense of 'quickly' rather than having a point or edge

- **Right:** employed not only to indicate direction but as an intensifier in the sense of 'very'.

2.8. Conclusion

This chapter tries to show and highlight Mrs. Gaskell's and Brontë's skilled use of dialect in their respective novels. Lancashire and Yorkshire dialects are familiar and not new to them since they represent the dialect spoken in the places where they used to live. Through the works of these two talented literary women one can notice that they master both the Standard English and the dialect.

Dialect is used by Mrs. Gaskell and Brontë in their standard literature in order to fulfill the function of dialect in English literature of that time for the sake of accuracy and consistency, following the movement of realism of nineteenth century literature. This assumption of valuing dialect use by the two novelists has been done through readings of the two novels *North and South* and *Wuthering Heights* where a number of dialectal features and cultural elements have been used. In this respect, chunks of speech will be linguistically analysed at the phonological and grammatical levels to show the effect and beauty of language use that Mrs. Gaskell and Brontë exemplify through the voices of different characters from distinct social class.

Chapter Three

Dialect Data in *North and South* and *Wuthering Heights*

Chapter Three: Dialect Data in *North and South* and *Wuthering Heights*

3.1. Introduction

3.2. Data Collection through Characters from *North and South* and *Wuthering Heights*

    3.2.1. Nicholas Higgins

      3.2.1.1. Nicholas and Boucher

      3.2.1.2. Nicholas and the Hales

      3.2.1.3. Nicholas and Thornton

    3.2.2. Bessy and Margaret

    3.2.3. Mary Higgins

    3.2.4. Joseph

      3.2.4.1. Joseph and Lockwood

      3.2.4.2. Joseph and Nelly

      3.2.4.3. Joseph and Isabella

3.3.   Data Analysis:

    3.3.1. Representation of Phonological Features

      3.3.1.1.   Contracted Words

      3.3.1.2.   Vowel/ Consonant Transformation

    3.3.2. Lexis / Grammatical Features

3.4.   Data Interpretation

3.5.   Privileges of Literary Dialect

    3.5.1. Construction of Alliances

    3.5.2. Realism

    3.5.3. Dialect vs. Standard

3.6.   Criticism of Dialect in Literature

    3.6.1. Unintelligibility

    3.6.2. Inconsistency

    3.6.3. Modernization

3.7.   Conclusion

Chapter Three: Dialect Data in North and South and Wuthering Heights

3.1. Introduction

The aim of chapter three is to analyze at both the phonological and syntactical level the different dialectal elements included in the two novels *North and South* and *Wuthering Heights*. The main endeavour in this chapter will be to provide distinct phonological and syntactical forms of dialect use in the artistic work of Mrs. Gaskell and Emily Brontë.

Naturally, the lexical level is as important as the phonological and syntactical one but our focus falls on the study of sounds and forms of syntax primarily devoted to distinguish dialect from standard; yet, because of the research strength and space, the lexical level is not excluded from this analysis because many words while exemplifying them reflect in a way, some lexicon in the novel.

3.2. Data Collection through Characters from *North and South* and *Wuthering Heights*

Dialect is collected from the speech of the most important characters in the two novels. *North and south* and *Wuthering Heights* are considered as being the speech community while characters represent the informants since in the scope of this research, the sample population is represented in the novels and dialect data are gathered through the dialect used by characters.

Characters' dialect is viewed and perceived through features such as contractions, spelling and grammatical deviations from the standard language. Mrs Gaskell and Emily Brontë represent characters' different way of speaking , using different levels of language, which makes the speech of characters contribute at fulfilling distinct functions and fitting with various sociolinguistic factors, all this, in the sake of realism and consistency.

Chapter Three: Dialect Data in North and South and Wuthering Heights

Gaskell uses Lancashire dialect to represent the speech of the mill workers to highlight the conflict between masters and workers at Milton, the fictional town, in Darkshire said to be the parallel of Manchester in reality, where Gaskell spent all her married life.

Brontë uses Yorkshire dialect exclusively through the voice of one single character, Joseph, the old, very religious and loyal servant at Wuthering Height, as represented by Nelly Dean being "the wearisomest, self- righteous Pharisee that ever ransacked a bible to rake the promises to himself and fling the curses on his neighbours" (48-49). Joseph's dialect highlights the harshness and roughness of life at Wuthering Heights and the moors.

3.2.1. Nicholas Higgins

Nicholas Higgins belongs to the working class, he is an honourable man, and he works at Mr Thornton's mill where a conflict raises between workers and masters because of their wages lessened, leading to a strike. Nicholas is one of the leaders of the union, believing it will help them ameliorate their situation:

> I'll tell yo' it's their part, — their cue, as some folks call it, — to beat us down, to swell their fortunes; and it's ours to stand up and fight hard, — not for ourselves alone, but for them round about us — for justice and fair play. We help to make their profits, and we ought to help spend 'em. It's not that we want their brass so much this time, as we've done many a time afore. We'ngetten money laid by; and we're resolved to stand and fall together; not a man on us will go in for less wage than th' Union says is our due. So I say, 'hooray for the strike', and let Thornton, and Slickson, and Hamper, and their set look to it!"and teaches him to understand the working man.(159)

Chapter Three: Dialect Data in North and South and Wuthering Heights

Nicholas' dialect appears throughout the novel in his conversations with different characters. Dialect in Nicholas' speech is regular and remains unchanged when talking to his daughter, Bessy and his neighbour, Boucher (same social class) the three belong to the working class, or when conversing with Margaret and her father, Mr Hale (they represent the middle class) and when addressing Mr Thornton, the mill owner, who represents (the masters).

3.2.1.1. Nicholas and Boucher

Boucher is a mill worker and Higgins' neighbour; he is also a leader of the strike. He lives in extreme poverty with his wife and six children sharing his small house with another family. After the strike fails, he drowns himself as he was unable to find work. Feeling guilty after his death, Nicholas decides to care for Boucher's children. To the men belong to the same social class; their dialogue contains heavy dialect words representing features of the Lancashire dialect.

The following passage explains Boucher's despair at seeing his children "clemming" (182) i.e. starving, and yet no good news from the strike:

> Boucher: It's no use, Higgins. Hoo cannot live long a' this'n. Hoo's just sinking away — not for want o' meat hersel' — but because hoo cannot stand th' sight o' the little ones clemming. Ay, clemming! Five shilling a week may do well enough for thee, wi' but two mouths to fill, and one on 'em a wench who can welly earn her own meat. (182)

He then, says asserting dialect:

> But it's clemming to us. An' I tell thee plain — if hoo dies as I'm 'feardhoo will afore we've gettenth' five per cent, I'll fling th' money back i' th' master's face, and say, 'Be domned to yo'; be domned to th' whole cruel world o' yo'; that could na leave me th' best wife that

> ever bore childer to a man!' An' look thee, lad, I'll hate thee, and th' whole pack o' th' Union. (182)

He continues his dialect speech saying:

> Ay, an' chase yo' through heaven wi' my hatred — I will, lad! I will — if yo're leading me astray i' this matter."Thousaidst, Nicholas, on Wednesday sennight — and it's now Tuesday i' th' second week — that afore a fortnight we'd ha' the masters coming a-begging to us to take back our' work, at our own wage. (182)

At Boucher's despair, Higgins tries to encourage him and offers to help him saying:

> I ha' getten brass, and we'll go buy the chap a sup o' milk an' a good four-pounder this very minute. What's mine's thine, sure enough, i' thou'st i' want. Only, dunnot lose heart, man!" continued he, as he fumbled in a tea-pot for what money he had. "I lay yo' my heart and soul we'll win for a' this: it's but bearing on one more week, and yo just see th' way th' masters'll come round, praying on us to come back to our mills. An' th' Union — that's to say, I — will take care yo've enough for th' childer and th' missus. So dunnot turn faint-heart, and go to th' tyrants a-seeking work. (183)

These long passages represent features of dialect where a great deal of dialect words and word contractions are detected in the conversation between the two workers like the words: hoo, hersel', clemming, childer, missus, welly, getten, o', 'em, yo'. For the meaning of these words see appendix 1.

3.2.1.2. Nicholas and the Hales

Margaret, the protagonist and Mr hale, her father are obliged to move to the industrial Milton leaving their dear southern town Helstone. The Hales are from a comfortable middle-class family and are portrayed as using the standard English. Though, coming from different social classes, Margaret befriends the Higginses,

Chapter Three: Dialect Data in North and South and Wuthering Heights

Nicholas and Bessy, where she discovers the harsh life of mill workers. Mr hale and Margaret's conversations with Nicholas show the contrast between not only social class, but also language use. The Hales use the standard and Nicholas uses the dialect.

Nicholas:Thank yo, Miss. Bessy'll think a deal o' them flowers; that hoo will; and I shall think a deal o' yor kindness. Yo're not of this country, I reckon?

Margaret: No!said Margaret, half sighing. I come from the South — from Hampshire, she continued, a little afraid of wounding his consciousness of ignorance, if she used a name which he did not understand.

Nicholas: That's beyond London, I reckon? And I come fro' Burnley-ways, and forty mile to th' North. And yet, yo see, North and South has both met and made kind o' friends in this big smoky place. (82-83)

Margaret: Where do you live? I think we must be neighbours, we meet so often on this road.

Nicholas: We put up at nine Frances Street, second turn to th' left at after yo've past th' Goulden Dragon.

Margaret: And your name? I must not forget that.

Nicholas: I'm none ashamed o' my name. It's Nicholas Higgins. Hoo's called Bessy Higgins. Whattenyo' asking for?

Margaret: I thought — I meant to come and see you.

Nicholas: I'm none so fond of having strange folk in my house." But then relenting, as he saw her heightened colour, he added, "Yo're a foreigner, as one may say, and maybe don't know many folk

here, and yo've given my wench here flowers out of yo'r own hand; — yo may come if yo like. (83)

The contrast and discrepancy between Margaret and Nicholas' speech is thoroughly focussed when Margaret invites Nicholas to take tea and talk to her father, she was not sure whether her father would accept it or not. Though not from the same social rank, Nicholas keeps his dialect but converses politely with Mr Hale. Margaret was very pleased to see her father and Nicholas sharing a conversation. Mr Hale called him "Mr Higgins," instead of the curt "Nicholas" or "Higgins" he was used to. (267)

Margaret: And so the strike is at an end

Nicholas: Ay, miss. It's save as save can. Th' factory doors will need open wide tomorrow to let in all who'll be axing for work; if it's only just to show they'd nought to do wi' a measure, which if we'd been made o' th' right stuff would ha' brought wages up to a point they'n not been at this ten year.

Margaret: You'll get work, shan't you?You're a famous workman, are not you?

Nicholas: Hamper'll let me work at his mill, when he cuts off his right hand — not before, and not after, said Nicholas, quietly. Margaret was silenced and sad.

Mr Hale: About the wages, said Mr. Hale. You'll not be offended, but I think you make some sad mistakes. I should like to read you some remarks in a book I have. He got up and went to his book-shelves.

Nicholas: Yo' needn't trouble yoursel', sir, said Nicholas. Their book-stuff goes in at one ear and out at t'other. I can make nought on't. Afore Hamper and me had this split, th' overlookertelled him I were stirring up the men to ask for higher wages; and Hamper met me one day in th' yard. (271)

Nicholas' dialect use in this passage is less heavy than the one used with Bessy and Boucher which fosters degree of intelligibility between members of the same speech community.

3.2.1.3.   Nicholas and Thornton

John Thornton is the owner of Marlborough mill; he represents the masters (upper class) and Nicholas represents the workmen. At the beginning their relation was conflictual since Nicholas was a leader of the strike against Thornton's will to lower the wages. The contrast between Nicholas dialect and Thornton's standard is apparent in this passage where after the strike fails Nicholas went to ask Thornton to give him a second chance and hire him:

Nicholas: My name is Higgins

Thornton: I know that," broke in Mr. Thornton. "What do you want, Mr. Higgins? That's the question.

Nicholas: I want work.

Thornton: Work! You're a pretty chap to come asking me for work. You don't want impudence, that's very clear.

Nicholas: I've getten enemies and backbiters, like my betters; but I ne'er heerd o' onyof them calling me o'er-modest, said Higgins. His blood was a little roused by Mr. Thornton's manner, more than by his words.

Thornton: What are you waiting for?

Nicholas: An answer to the question I axed.

Thornton: I gave it you before. Don't waste any more of your time.

Nicholas: I'd promise yo', measter, I'd not speak a word as could do harm, if so be yo' did right by us; and I'd promise more: I'd promise that when I seed yo' going wrong, and acting unfair, I'd speak to yo' in private first; and that would be a fair warning. If yo' and I did

naagree in our opinion o' your conduct, yo' might turn me off at an hour's notice. (380)

Finally, Thornton befriends Nicholas and accepts to give him a second chance. Thanks to the communication, the two men could bridge the gap between master and worker. Nicholas explains to Thornton that happier and healthier workers will do a better job. Mr Thornton builds a dining room for workers where he chooses to eat there amongst workers when he was invited.

3.2.2. Bessy and Margaret

Bessy, Nicholas' daughter becomes friend with Margaret. She represents the working class. She was obliged to work since her young age. She is very sick, and assumes her sickness comes from her work at the cotton mill as she explains to Margaret:

> "Fluff", repeated Bessy. Little bits, as fly off fro' the cotton, when they're carding it, and fill the air till it looks all fine white dust. They say it winds round the lungs, and tightens them up. Anyhow, there's many a one as works in a carding-room that falls into a waste, coughing and spitting blood, because they're just poisoned by the fluff. (118)

The following passage is a discussion between Bessy and Margaret we can see Bessy using the dialect and Margaret replying in the standard. The conversation is about the dinner at the Thorntons to which Margaret is invited and to which Bessy never will, because of their distinct social class.

Bessy: What win yo' wear? Asked Bessy, somewhat relieved.

Margaret: White silk, said Margaret. A gown I had for a cousin's wedding, a year ago.

Bessy: That'll do!said Bessy, falling back in her chair. I should be loth to have yo' looked down upon.

Margaret: Oh! I'll be fine enough, if that will save me from being looked down upon in Milton.

Bessy: I wish I could see you dressed up, said Bessy. I reckon, yo're not what folk would ca' pretty; yo've not red and white enough for that. But dun yo' know, I ha' dreamt of yo', long afore ever I seed yo'.

Margaret: Nonsense, Bessy!

Bessy: Ay, but I did. Yo'r very face — looking wi' yo'r clear steadfast eyes out o' th' darkness, wi' yo'r hair blown off from yo'r brow, and going out like rays round yo'r forehead, which was just as smooth and as straight as it is now — and yo' always came to give me strength, which I seemed to gather out o' yo'r deep comforting eyes — and yo' were drest in shining raiment — just as yo'r going to be drest. So, yo' see, it was yo'!

Margaret: Nay, Bessy, said Margaret, gently, it was but a dream. (175-176)

We notice from the passage thatMargaret's speech is standards and without any dialect whereas Bessy's speech is very dialectical.

Margaret explains to Bessy that though they are from a lower status in regards to the Thorntons, they are invited to dinner at their house and they have the Thorntons' consideration because they are educated.

3.2.3. Mary Higgins

Mary is Nicholas' youngest daughter; she is a minor character and also a dialect speaker. An example of her dialect is her conversation with Margaret when she comes to announce her Bessy's death:

Mary: Oh, ma'am, she loved yo', she loved yo', she did indeed!" And for a long time, Margaret could not get her to say anything more than

this. At last, her sympathy, and Dixon's scolding, forced out a few facts. Nicholas Higgins had gone out in the morning, leaving Bessy as well as on the day before. But in an hour she was taken worse; some neighbour ran to the room where Mary was working; they did not know where to find her father; Mary had only come in a few minutes before she died.

Mary: It were a day or two ago she axed to be buried in somewhat o' yourn. She were never tired o' talking o' yo'. She used to say yo' were the prettiest thing she'd ever clapped eyes on. She loved yo' dearly .Her last words were, 'Give her my affectionate respects; and keep father fro' drink.' Yo'll come and see her, ma'am. She would ha' thought it a great compliment, I know. (257)

Although Mary is almost silent throughout the novel, however, when she speaks she uses dialectal features; contractions and grammatical deviances such as: "ax, yourn, it were, she were, ma'am, yo', fro', ha' and o'''. This is to say that Mary confirms gender dialect in the novel.

3.2.4. Joseph

In *Wuthering Heights*, the principal character using the dialect is the servant Joseph. He uses " the purest form of Yorkshire dialect" Wiltshire (2005:19) Joseph's speech contains heavy dialect features that requires readers to have an already known background about the Yorkshire dialect to understand his speech indeed, Joseph's dialect is somehow not easy to understand. It may sound rough, however it is said that it reflects the Yorkshire moors.

Joseph's Yorkshire dialect is clearly depicted throughout the novel in his dialogues with different characters. All dialect study and analysis is important within Joseph alone being a heavy dialect speaker. An example of Joseph dialect with other characters is as follows:

3.2.4.1. Joseph and Lockwood

Lockwood is the first narrator of the story; he is an outsider, coming from the south. He comes to the house at Wuthering Heights where he meets Joseph. A clear distinction is depicted in the speech of the two characters since Lockwood uses the standard:

Joseph: What are ye for?' he shouted. 'T' maister's down i' t'fowld. Go round by th' end o' t' laith, if ye went to spake to him.

Lockwood: Is there nobody inside to open the door? I hallooed, responsively.

Joseph: There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yerflaysome dins till neeght.

Lockwood: Why? Cannot you tell her whom I am, eh, Joseph?

Joseph: Nor-ne me! I'll hae no hendwi't,' muttered the head, vanishing. (24)

3.2.4.2. Joseph and Nelly

Joseph and Nelly are both servants at Wuthering Heights however, at the opposite of Joseph; Nelly uses the standard language due to her upbringing with the Earnshaw children, Catherine and Hindley. In this passage Joseph informs Nelly about how Heathcliff obtained his wealth:

> Nelly," he said, "we'shae a crowner's 'quest enow, at ahr folks'. One on 'em 'sa'mostgetten his finger cut off wi' hauding t' other fro' stickin' hisselnloike a cawlf. That's maister, yeah knaw, 'at 'ssoa up o' going tuh t' grand 'sizes. He's noan feared o' t' bench o' judges, norther Paul, nur Peter, nur John, nur Matthew, nor noan on 'em, not he! He fair likes—he langs to set his brazened face agean 'em! And yon bonny lad Heathcliff, yah mind, he's a rare

’un. He can girn a laugh as well ’sonybody at a raightdivil’s jest. (98)

He continues telling his story with heavy dialect use:

> Does he niver say nowt of his fine living amang us, when he goes to t’ Grange? This is t’ way on’t:—up at sun-down: dice, brandy, cloised shutters, und can’le-light till next day at noon: then, t’fooil gangs banning und raving to his cham’er, makkingdacentfowks dig thur fingers i’ thur lugs fur varry shame; un’ the knave, why he can caint his brass, un’ ate, un’ sleep, un’ off to his neighbour’s to gossip wi’ t’ wife. I’ course, he tells Dame Catherine how her fathur’sgoold runs into his pocket, and her fathur’s son gallops down t’ broad road, while he flees afore to oppen t’ pikes! (99)

3.2.4.3.   Joseph and Isabella

Isabella Linton, belongs to the upper middle class, she lives in the Grange and lately married Heathcliff and then comes to live in Wuthering Heights. A great gap between to the characters in noticed not only at the level of social class distinction but also at the level of language use. Joseph does not appreciate the idea of having Isabella as a master and in a letter Isabella has written to Nelly; her conversation with Joseph is mentioned:

Isabella:I'll make the porridge! I removed the vessel out of his reach, and proceeded to take off my hat and riding habit. Mr. Earnshaw, I continued, directs me to wait on myself: I will. I'm not going to act the lady among you, for fear I should starve.

Joseph: Gooid Lord!he muttered, sitting down, and stroking his ribbed stockings from the knee to the ankle. If there's to be fresh ortherings - just when I getten used to two maisters, if I munhev a mistress set oe'r

my heead, it's like time to be flitting. I niver did think to see t' day
that I mud lave th' owld place - but I doubt it's nigh at hand! (128)

Class differences and language use distinction result in a misunderstanding
between Isabella and Joseph. Isabella's way of speaking leads joseph to mock her
saying: "mim !mim!mim! didiver Christian body hear aught like it? 'Minchingun'
munching! Hah can aw tell whet ye say?' (125). anotherexampleof Joseph mocking
Isabella's way of speaking is her pronunciation of the word "parlour":

Isabella: 'I shall have my supper in another room,' I said. 'Have you no place
you call a parlour?'

Joseph: 'Parlour!' he echoed, sneeringly, 'Parlour! Nay, we've noa parlours.
If yah dunnutloikewer company, there's maister's; un' if yah
dunnutloikemaister, there's us.'(129)

Again, Joseph mocks Isabella's pronunciation of the word "room" at her demand
for a bedroom:

Joseph: 'Here's a rahm,' he said, at last, flinging back a cranky board on
hinges. 'It's weeleneugh to ate a few porridge in. There's a pack o'
corn i' t' corner, thear, meeterlyclane; if ye're feared o'
muckyingyer grand silk cloes, spread yerhankerchir o' t' top on't.'

Isabella: 'Why, man,' I exclaimed, facing him angrily, 'this is not a place to
sleep in. I wish to see my bed-room.'

Joseph: 'Bed-rume!' he repeated, in a tone of mockery. 'Yah's see all t' bed-
rumesthear is—yon's mine.'

The contrast between Isabella and Joseph's way of speaking reflects the contrast
and the gap between the distinct social classes they come from.

Chapter Three: Dialect Data in North and South and Wuthering Heights

3.3. Data Analysis

Data collected from north and south and wuthering heights through different dialogues and conversations between the different characters contain the major dialectal words and expressions used by dialect speakers. Characters in the two novels are from different social classes and cultural background which leads to a rich and varied language use. Dialect collection has been done mainly through the speech of two main dialect characters, Nicholas Higgins, the mill worker and Joseph, the servant. Those dialectal features will be analyzed at phonological and grammatical levels to highlight and explain the linguistic variables gathered and then, these variables will be discussed and interpreted for the sake of analyses and comprehension.

3.3.1. Representation of Phonological Features

In a novel, various sounds of different ways of speaking are exposed and the novelist attempts to use the dialect in an altering written system of the standard form by the use of contractions, slurred sounds, and fragments of words. The author relies on respellings to represent phonological characteristics.

Ives Sumner (1971: 162) proposed a set of steps to follow when performing literary dialect analysis. The steps include "phonetic representation of the spelling devices" used to represent dialectal speech in relation to the "standard" pronunciation since "the phonetic interpretation given to the letters and combinations of letters in the conventional orthography varies in different sections of the country." The representation of dialectal speech, determine phonological relationship between respelled words and standard pronunciation.

Chapter Three: Dialect Data in North and South and Wuthering Heights

The next step according to Ives is to "determine what degree of individuality the dialect has, whether it is a truly restricted type, and whether the restriction is regional, social, or both" (173-75).

The literary dialect writers when using phonological representation gives a precise account of actual speech approximating the accent of an actual region to make the novel as Carter (1989:33) states "such artistically organized system for bringing different languages in contact with one another". Phonetic representation brings different languages in contact with one another and gives a precise version of natural speech.

3.3.1.1.   Contracted Words

In Joseph's speech[1]:

O'- ha'-'em-wi'-ca'-yo'-th'- t'-'t-o'er- un'- 'quest- a'most- on't- ma'am- nob'dy- mista'en- tum'le- 'bout- 'count- 'feard- swearin'- 'ud- hearin'- 'un- stickin'- cham'er- murtherin'- warn't- munn't- sudn't- can'le- fro'.

- Vocalisation:
    w/ for /l/:

        owd and owld for old
        fowld for fold

- the Use of Triphtongs:
    brooad (broad)- fooil (fool)- gooid (good)- fooit (foot)- deead (dead)- head (head)- sooin (soon)- breead (bread) search (search)

- definite article reduction:
    The article "the" is found in two different forms (th') and (t')

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[1] Yorkshire Glossary : http://www.wuthering-heights.co.uk/glossary.php#h

3.3.1.2.   Vowel/ Consonant Transformation

- Substitution of /i/ for /u/:

    sich for such

- Substitution of /i/ for /e/:

    in: niver for never – divil for devil – iver for ever- whoiever for whoever – togither for together.

- Substitution of /o/ for /a/:

    Onybody for anybody- ony for any.

- Substitution of /a/ for /o/:

    Warld for world- awn for own- warks for works- knawfor know- lang for long- amang for among – hause for house.

- Substitution /u/ for /o/:

    Fur for for- nur for nor- un for one.

- Substitution of /u/ for /e/:

    Fathur for father.

- Substitution of /a/ for /e/:

    Desarve for deserve- sarve for serve and dacent for decent

- Substitution of /e/ for /a/:

    Whet for what – hend for hand -

- Substitution of /e/ for /o/:

    Enough for enough- shew for show

Chapter Three: Dialect Data in North and South and Wuthering Heights

- Substitution of /th/ for /d/

    Ortherings for orderings- burthens for burdens

- Substitution of /n/ for /f/:

    Selnfor self

- substitution of /d/ for /t/:

    bud for but

- deleted /e/ :

    "tak" for take , "mak" for make, "lave" for leave and "plase" for please.

- Contracted /g/:

    Stickin'- hearin'- swearin' -

- Deleted consonants:

    Giefor give- cham'er for chamber- ma'am for madam- forgie for forgive- taen for taken- tum'le- tumble- a'most for almost- mista'en for mistaken.

- added vowels:

    • added /a/:

        boath for both- goa for go- noa for no – soart for sort- soa for so- raight for right.

    • Added /i/:

Closed for closed- maister for master

- Added /u/:

Haul for half

- Added /y/

Rayther for rather

- Added consonant:

Usuald for usual

- double consonants:

oppen-makking- chozzen- sattan- rullers

- double vowels:

in :coom- shaamed- shoon-brooken

- alternate diphthongs:

- /aI/ becomes /i: /: tonight becomes to-neeght – night becomes neeght – to die becomes dee – sight becomes seeght – obliged becomes obleeged and eyes becomes een.

- /aI/ becomes / I/: like becomes loike.

There are changes in some words spoken by Joseph as seen in table 3.1:

Dialect Words	Words in the Standard
maister	master
hivin	heaven
Sartin	certain

Summut	something
homsiver	howsoever
hahsiver	howsoever
hahsomdiver	however
rubbidge	rubbish
rahm	room
weel	well
hankerchir	Handkerchief
Baht	without
sperrit	spirit
frough	from
plase	please
girt	great
dahn	down
craters	creatures
churstmas	christmas
onst	once
brass	money
allus	always
hause	house
happen	perhaps

Table3.1: Joseph's Dialect Words in *Wuthering Heights*

In *North and South* , the mill worker, Nicholas Higgins, uses many contracted words as: th', t', yo', 'em, I', an', wi', fro', yo're, o', a', thou'rt, ha', yo'r, who'd, yo've, yo'd, ca', ne'er, 'bout, 'n, sin', fou', e'er, beli', tho', mista'en, blessin', who've, gi'en, d'ye, 'varsal, on't, o'er, I'se, 'emselves, o'erlooker, gi'e, 't, settin', tak', mak', where'er, whate'er, belie', e'en, again', thankfu', ca'd, ca'ed, 'uns, a'most, 'conomy.

Other characters in the novel also use contraction in their speech as mentions table3.2:

character	Contracted Words
Bessy Higgins	Yo'd, wi', o', thou'd, th', again', ha', yo', yo're, 'em, fro', i', sin', ne'er, we'n, a', hoo's, who'd, yo've, yo'r, mysel', tho', e'er, we'd, oursel', fearfu',m'appen, wranglin', shan't, he'd, t', hou'd, again', yo'rsel', giv'd, o'er
Mary Higgins	Ma'am, yo', o', fro', ha'.
Boucher	a' , 'n, hoo's, o', hersel', th' , wi','em, an' , 'feared, i', yo', yo're, ha', sin'.

Table 3.2: Contracted Words by Characters in *North and South*

Concerning vowel/consonant transformation in the speech of mill workers in the novel, consonants and vowels have been sometimes deleted or added from words as in the following:

- Added /u/ in :

    "hould" for hold – "goulden" for golden.

- Added /e/ in:

    "measter" for master.

- Added /y/ in:

"rayther" for rather.

- Added /a/ in:

    "Loath" for loth.

- Added /en/ as verb ending:

    Letten, hinken ,getten, waken, thinken.

- Added /st / at the end of verbs:

    "Saidst", "didst", "thou'st", "wouldst", "knowst", "sayst".

- Deleted /e/ as in:

    "larn" for learn

- Contracted /u/ :

    "Yo", "Yo'rs", "yo'r"

- Contracted /l/ in:

    "thankfu'"for thankful, "fearfu'"for fearful, "ca'ed"andca'd" for called, "a'most" for almost, se

- Contracted /v/ in:

    O'erlooker, o'er, ne'er, e'er, where'er, whate'er, beli', e'en, gi'en, gi', gi'es.

- Contracted /g/ in:

    Blessin', settin', wranglin'.

- Double consonant in:

    Navvyand babby

- The use of /ee/ in :

  Seed, heerd, theer, obleeged.

- Consonant substitution:

  - /n/ for /f/ in: "on" for of.

  - /r/ for /t/ in: "arter" for after.

  - /l/ for /u/ in "oud" or "ou'd" for old.

- Vowel substitution:

  - /a/ for /e/: "sarvant" for servant, "sarve" for serve.

  - /o/ for /a/: "ony" for any, "domned" for damned.

  - /ss/ for /k/: brossen for broken.

  - /r/ for /w/: forrard for forward.

There are other changes in the speech of Nicholas as seen in the following words:

Dialectal words	The words in the standard
Nought	nothing
afore	before
Dunno/ dunna	Do not
Na	not
missus	Mrs
Ax	ask
afeared	afraid
wunnot	Would not

whatten	what
Nobbut	Nobody but
agone	ago
'twixt	between
uns	ones
In coorse	Of course
Summat/ summut	something
Lunnon/ lunnun	London

Table 3.3: Dialectal words used by Nicholas in *North and South*

3.3.2. Grammatical features

1. the Use of Pronouns

In *Wuthering Heights*, Joseph uses a variety of pronouns: "aw" for I "shoo" for she - "ye", "yah", "thou" , "thee" for you - "yer" and "thy" for your and "ahr" for our.

The Pronoun	Number of Times Used in the Novel
Shoo	11 times
Aw	2 times
ye	42 times
yah	17 times
yer	08 times
thou	06 times
thee	05 times
thy	06 times
ahr	01 time

Table 3.4: Pronouns Used by Characters in *Wuthering Heights*

An example of the use of pronouns in *Wuthering Heights* is: "I cannot love thee; thou 'rt worse than thy brother. Go, say thy prayers, child, and ask God's pardon. I doubt thy mother and I must rue that we ever reared thee". (49)

In *North and south,* characters use different pronouns among them: "thou" and "thee" for you, "thy" and "thine" for your.

"hoo" for she. "Yo'" and "ye" for you, "ourn" for our and "yourn" for your. The use of these pronouns is summarized in the following table:

The Pronoun	Number of Times Used in the Novel
Hoo	45 times
Yo'	354 times
Ye	10 times
ourn	01 time
yourn	02 times
Thou	30 times
Thee	18 times
Thy	16 times
thine	01 time

Table 3.5: Pronouns used by characters in *North and South*

The following passage from *North and South* shows extensive use of the pronouns "thou" and "thy" used by Margaret addressing her father:

> When thou canst no longer continue in thy work without dishonour to God, discredit to religion, foregoing thy integrity, wounding conscience, spoiling thy peace, and hazarding the loss of thy salvation; in a word, when the conditions upon which thou must continue (if thou wilt continue) in thy employments are sinful, and unwarranted by the word of God, thou mayest, yea, thou must

believe that God will turn thy very silence, suspension, deprivation, and laying aside, to His glory, and the advancement of the Gospel's interest.(37)

2. The use of reflexive pronouns

- In Joseph's speech, self becomes "seln", so he says: hisseln for himself – yerseln for yourself – theirseln for themselves – itsseln for itself.
- In Nicholas's speech, self is contracted to "sel'". He uses hersel' for herself, oursel' for ourself, mysel' for myself, yoursel' for yourself, 'emselves for themselves and himsel' for himself.

3. General Yorkshire dialect words in *Wuthering Heights*

Dialect word	Standard meaning
flaysome	Frightening /dreadful
laith	barn
faishion	Make /dare
bairn	child
war	worse
afore	before
hearken	To listen
lugs	ears
laiking	playing
childer	children
neive	fist

gait	way
pawsed	kicked
laced	flogged
ortherings	orderins
flitting	Going/moving house
deaved	Deafened/ knocked out
bide	Stay/ wait
dree	cheerless
girn	Grimace/snarl
gang	go
chimbley	chimney
barthen	shelter
mensful	Decent/proper
harried	Robbed/carried
skift	Move quickly
plisky	Mischief/ rage
riven	torn
quean	woman
een	eyes

Table3.6:General Yorkshire Dialect Words Used in *Wuthering Heights*

Besides the heavy use of general Yorkshire dialect in Joseph's speech, a variety of verbs and modals have been use as well with a completely different pronunciation from the standard as mentions table 3.7:

Word	Meaning
Ha' – hae- hev	have
I'se	I am
hed	had
Goan	Gone (pp. to go)

Knaw	know
darr	dare
ses	says
warks	works
seed	saw
getten	Got (pp. to get)
gangs	goes
lave	leave
telled	told
obleeged	obliged
wur	were
dee	die
thowt	thought
comed	Come
stale	steal
ate	eat
piked	picked
Wer	was
Worn't	Wasn't
sall	will
Wod - wad	would
mud	would
sud	Would/should
Sudn't	Wouldn't
Mun	must
Munn't	Musn't
Willn't	Won't
cannut	Can't

Table 3.7: Verbs and Modals Used by Joseph

Chapter Three: Dialect Data in North and South and Wuthering Heights

In the same light, Nicholas Higgins uses a set of dialectal expressions from the Lancashire dialect in his dialogues as shows table 3.8:

Dialectal Expressions	Standard
Clem	To starve
Wench	A girl /woman
childer	children
Afore	before
M'appen	May be / perhaps
To ax	To ask
welly	almost
mithering	Perplex
Potter	trouble
dree	monotonous
Nesh	tender
Brass	money

Table 3.8: General Lancashire Dialect Words used by Nicholas in *North and South*

4. The Use of Singular and Plural

Both Joseph and Nicholas use some deviant grammatical features, like the use of the 's' of the third person singular in present simple verbs with the pronouns I, you, we, they and omit it where necessary, i.e. he, she, it , as in the following examples of Nicholas's speech: "the masters says", "I sees", "they gives", " sorrows is", "my tongue must needs" and " who must needs".

Chapter Three: Dialect Data in North and South and Wuthering Heights

There is another use of a deviant grammatical form which is the use of plural verbs with singular pronouns and vice versa as in:

- Joseph: "there's good books" for there are good books, "I were" for I was, "his mother were" for his mother was, "it were" for it was and "isn't comed" for hasn't come.

- Nicholas: "they does" for they do, "these chaps has got" for these chaps have got, "they was" for they were, "she were" and "hoo were" for she was, "I were" for I was, "it were" for it was, "he were" for he was.

In some other utterances, Nicholas deleted the "s" of the plural where it is necessary to be put. It is seen in: "ten year", "sixteen shilling" and "two year."

Other characters also use the deviant forms cited above, that is, adding the "s" of the plural where it shouldn't be, the use of the "s" in verbs with the pronouns I, you, we, they rather than he, she, it and also the use of plural verbs with singular pronouns as mentioned in the following table:

Character	Dialectal Expressions
Bessy Higgins	Masters has
	Masters has made
	It were
	He were
	Neighboursdoesn'tsee
	Our factorywere
	Mary's schooling were to be kept up
	Twelvemonth
Mary Higgins	It were
	Shewere
Boucher	He were

	Five shilling

Table3.8: Grammatical Variation Used by Characters in *North and South*

5. the Use of "Nay" and "Ay" for No and Yes

Nay and Ay are extensively used by characters in the two novels as in:

> Nicholas: "ay, ay. Sorrows is more plentiful than dinners just now; I reckon my dinner hour stretches all o'er the day; yo're pretty sure of finding me" (344)

> Joseph: "nay, nay, he's noan at Gimmerton. I's niver wonder but he's at t' bothom of a bog- hoile" (84)

Table 3.9: summarizes the use of Nay and Ay in the two novels

The Novel	Nay /Ay	Number of TimesUsed
North and South	Nay	33 times
	Ay/aye	26 times
Wuthering Heights	Nay	15 times
	Ay	05 times

Table 3.9: The Use of Nay and Ay in the Two Novels.

3.4. Data Interpretation

Through data analysis, it has been noticed that most Lancashire and Yorkshire words in the novels have been characterized by some phonological and grammatical specificities. The majority of dialectal words contain contraction, vowel and consonant transformation, be it, reduced, altered, deleted or substituted.

Chapter Three: Dialect Data in North and South and Wuthering Heights

In addition to some deviant grammatical features present in the novels that the two literary women strive to portray in their respective novels as accurately as possible.

- Contraction

Many colloquial words have letters' elisions marked with apostrophe, are used in the two novels like the words: 'em (them), ha' (have), wi' (with) in addition to conjunctions, prepositions and articles without the ending like an' (and), o' (of), th' (the).

These contractions occur in characters' spoken utterances in written texts to refer to rapid speech as people do in their everyday conversations. It is the case for the Lancashire dialect as mentions Tim Bobbin (1819: xxii):

> In general we speak quick and short; and cut off a great many letters, and even Words by Apostrophes; and sometimes sound two, three, or more Words as one. For instance, we say I'll got', (or I'll gut') for I'll go to; runt', for run to; hoost, for she shall; intle(int'll) for if thou will; I wou'didd'n, for I wish you wou'd.

Many types of words contraction are used by Nicholas and Joseph, the major dialect speakers representing features of Lancashire and Yorkshire dialect.

- Definite Article "the" Reduction

In dialect writing, the definite article "the" is generally reduced to "th" or "t" depending on the geography of the dialect. Carr (1828:186) explains: "This article suffers an elision, not only when the next word beginswith a vowel, but even when it begins with a consonant, as, "t' lad," the lad; "t' cow," the cow".

This feature is exemplified in Gaskell's novel using "t'other" for the other. Or in Brontë's novel in "t'maister" for the master, "t' kitchen" for the kitchen or "t' Grange" for the Grange.

Chapter Three: Dialect Data in North and South and Wuthering Heights

According to Beal, The definite article reduction "is generally recognized as a stereotype of Yorkshire and Lancashire speech" (2010:   ) "The", is sometimes pronounced /t/ or / /. Beal states that "the reduction to / / seems to be more common in Lancashire than in Yorkshire". The validity of this statement appears in the use of /t/ and /th/ in the two novels under consideration. *North and South*presents the use of "th" / / and in *Wuthering Heights* "t'" /t/ is used as in the following table:

Novel	Definite Article reduction	Number of times
North and South	Th'	172 times
	T'	07 times
Wuthering Heights	T'	73 times
	Th'	24 times

Table 3.10: Reduction of Definite Article.

Cooper(2013) argues that "the greatest degree of variation comes in the dialect representation of Emily Brontë, who, in the sample from Wuthering Heights (1847), makes use of <t'>, <t'*>, <*t'>, <*'t> and <th>". He adds that this greater degree in variation is potentially due to the fact Emily Brontë and her sisters grew up and lived in a village on the Yorkshire moors called Haworth (Alexander 2000:273). Barker (1995:207) arguesthat Brontë's use of dialect was influenced by "personal observation of Haworth Methodists"

- Contraction in Negative Statements

Contraction occurs as well in negation as in: munn't for musn't, worn't for wasn't, willn't for won't, sudn't for shouln't .

- Vocalisation:

Chapter Three: Dialect Data in North and South and Wuthering Heights

The word "old" is used in the two novels presented as "owd" in wuthering heights and as "oud" in north and south. This is suggested by Wales to be l-vocalisation (2006:120), she adds that "owd can still be heard in parts of Yorkshire" (169). The pronunciation "owd" for oldhas been used by Addy (1888:167); Banks (1865:50-1); Hunter (1829:70); and Robinson (1862:379).

The pronunciation "oud" for old has been used by Carr in his work: *The Dialect of Craven, in the West Riding of the County of York*.and inEasther'sGlossary *of the Dialect of Almondbury and Huddersfield* stating that it "becomes oud or oad"(1883:94)

- The Pronouns Shoo and Hoo

The two pronouns Shoo and Hoothat refer to the pronoun "she" are used respectively in *Wuthering Heights* and *North and South*. Mitchell and Robinson (2005:18) explain that this pronoun could be etymologically linked to the Anglo-Saxon pronoun 'h o' meaning 'she'. Easther(1883) and Hunter (1829:51) attribute Hoo for "she" saying it descends from the Anglo-Saxon.

- Pronouns thou, thy, thee

The use of the pronouns "thee", "thou" and "thy" instead of "you" and "your" show a certain degree of familiarity and intimacy between characters as Crystal explains:

> By the time of Shakespeare…you…standard way for the upper classes to talk to each other. By contrast, thou/thee were used by people of higher rank to those beneath them, by the lower class to each other…thou commonly expressed special intimacy or affection; you, formality, politeness, and distance(1995: 71)

This idea is mentioned by Gaskell in her novel with an extensive use of these pronouns between Margaret and her father. The same is done by Brontë making her characters shift between to two types of pronouns, the familiar "thou", "thee" and

"thy" and the formal "you" and "your" depending on the addressed character.Beal states that in Middle English, 'thou' was the subject form of the second-person singular pronoun, and 'thee' was the object form (2010:40).Freeborn adds (1998:310): "a superior used thou to aninferior, who had to address his superior with you. A friendly relationship was also marked in this way".

- Seln and sel' for self

Brontë uses "seln" for self in: hisseln, yerseln, theirseln, itsseln and Gaskell uses "sel'" for self in: Hersel', Oursel', Mysel', Yoursel', Himsel'. Another variation is "sen" for self, such as mysen 'myself'; hissen 'himself'; theirsens 'themselves', as it appears in the works of (Kellett 2002, Johnson 2006, McMillan 2007, Battye 2007, Markham 2010).

- Vowel features (additions and elisions)

-        Vowel addition like in the words used by Brontë "soa"for so, "soart"for sort, "loike"for like, cloised for "closed". Ellis states that the vowels in 'so' and 'go' have a diphthongal quality, likely that of /o /, in RP by the late nineteenth century (cooper, 2013:109)

-        Another consistent variation in dialect characters' speech is vowelsubstitution as Bobbin states:

> In some Places in Lancashire we sound a instead of o, and o instead of a. for example we say far, instead of for; shart, instead of short; and again we say hort, instead of heart; and port, instead of part; hont, instead of hand,   c. (1819:xxi)

Examples from vowels' substitution in the two novels are the use of ony for any, domned for damned and sich for such.

- Singular/ Plural Distinction

The use of some deviant grammatical forms by dialect speakers as the use of the –s of third person singular with all the other pronouns but he, she , it and the use of

plural verbs with singular pronouns show the peculiarities of dialect features which are part of the grammatical system in dialects. According to Trudgill, to believe that "nonstandard dialects of English are 'ungrammatical, that they 'don't have grammar' or that their grammar is in some way 'wrong'…are quite wrong" (2004:45) he thinks that as for the standard language, dialects have their grammar which is deviant from the one of the standard.

- The use of Ay and Nay

These are two different grammatical forms to mean yes and no. they are used by different characters in the two novels using the two distinct language varieties and representing different social classes. "Ay" or "aye" is used to mean yes and "nay" is used for contradictions (Shorrocks1997: 214)

- General Dialectal Words

The word "Allus" is the orthographic representation of the word, always. It is pronounced /   / as itis exemplified in both Kellett (2002:3) and Johnson (2006:7), who both list the word in their Yorkshire dictionaries.

The use of both "Bairn" and"childer" to refer to children.Kellett states that the word comes from the Old English 'bearn' (2002:6). Mitchell and Robinson, also identify 'bearn' as 'child' in their Old English glossary (2005:323).

The use of "Owt" for anything, "Nowt" for nothing and "Summat" for something used both in Yorkshire and Lancashire dialects derive from the old English. "Owt" derives from old English "na-wiht" and "nowt" from "nought" (kellet 2002). These words are used by different authors and occur in many literary works as seen in the following table summarized by paul cooper in his work: "*Enregisterment in Historical Contexts:A Framework*" where it shows the occurrence of "summat"for something; "mun" for must; "nowt"for nothing; "nobbut" fornothing but; "gang" for to go; and "owt" for "anything" in many literary works as mentioned in table 3.11:

Text	Summat	Mun	Nowt	Nobbut	Gang	Owt
Morton 1805	X	X				
Beazley 1819		X			X	
Dibdin 1822	X		X	X		
Buckstone 1826			X			
Hackett 1828	X			X		
Kenney 1828		X				
Croker 1832	X	X	X		X	X
Dickens 1839	X	X	X		X	
Stirling 1840	X					
Bronte, A 1847	X		X			
Bronte, E 1847	X	X	X	X	X	
Bronte, C 1849	X	X		X		X
Forester 1851		X	X	X		
Simms 1883	X	X	X			

Table 3.11: Diachronic Distribution of Lexical Items in Literary Dialect (cooper 2013:135)

- Authenticity of Dialect Representation

In his research, the validity of literary dialect evidence, Ellis (1994:128) states that: "linguists are facedwith the task of assessing the reliability of individual

authors and literary works and sortingout those features which are most likely to represent valid linguistic evidence". A detailed and realistic rendering of speech may give hints about characters' social standing, cultural background and level of education. To ascertain this authenticity, Ellis cites Ives (1950), who believes that 'aliterary dialect is authentic if a significant number of features used in a literary source are alsofound in the corresponding present-day dialect' (1994:129). The majority of dialectal words used in *North and South* and *Wuthering Heights*have been used during the nineteenth century as it appears in the commentary of different writers. Paul Cooper (2013) summarizes the use of the words "shoo", "bairn", "gan", "sen", "mun" and nobbut in the following table:

Writer	Year	Shoo	Bairn	Gan	Sen	Mun	Nobbut
Piper	1824	X					
Carr	1828	X	X	X	X	X	X
Hunter	1829	X		X	X	X	X
Bywater	1839	X			X	X	X
Hamilton	1841	X					
Atkinson	1848		X	X		X	X
Howson	1850	X		X			
Robinson	1855		X	X		X	X
Robinson	1862		X			X	X
Grainge	1863		X				
Banks	1865	X	X		X	X	X
Harland	1873		X	X	X	X	
Easther	1883	X	X		X		X
Addy	1888	X	X	X	X	X	X
Nicholson	1889		X	X	X	X	X
Morris	1892		X	X	X	X	X

Table 3.12: Diachronic Distribution of Lexical Items in Nineteenth-Century Commentary Material (Cooper 2013: 114)

3.5. Privileges of Literary Dialect

There are a number of reasons why an author wants to represent dialect in a literary work because it is according to Kristeva (1989:287):

> The privileged realm, in which language is exercised, clarified and modified …from myth to oral literature, from folklore and the epic to the realistic novel and modern poetry, literary language offers a diversity.

Literary dialect in then distinct in being diverse and it is beautiful and realistic the fact of mixing between different varieties of the standard and the dialect.

Many Victorian novelists insist on the use of dialect in the novel assuming that, it is indeed problematic and complex because it is unavoidable. This can be justified by many reasons:

3.5.1. Construction of Alliances

Sociolinguists are interested in what literary dialect can tell them. The use of dialect is strong between close characters relying on it to feel nearer, for example, they may use contraction; it aims at showing intimacy between the speakers using it. The frequent use of contractions indicates one of the characteristics of informal written style. They aim at easy pronunciation in one way or another and simplify it especially in casual situations while conversing with intimate characters. Minnick (2004:45) gives an example about:

> How spoken language variation can function as tools for maintaining solidarity or distance or collectivity versus individuality between and among characters within a text.

Chapter Three: Dialect Data in North and South and Wuthering Heights

Usually dialect unites between members of the same speech community and shows strong relationships between two or more characters belonging to the same social group as 'Nicholas' and 'Boucher' in *North and South*. In another way, Joseph'suse of dialect isolates him from the other characters because " Joseph's speech is not always easy to understand ; however, it is an essential part of the novel because it underlines the importance of social barriers in victorian times and plays a great role in the development of the atmosphere, the characters and their surroundings. (Ferguson 1998:2)

Victorian novelists could not escape the use of dialect which has its effect on speech and makes the novel correspond to those social patterns. In this respect, Labov (2001:229) argues:

> If the use of a linguistic form acts to effectively decrease social distance and increase solidarity, this will lead to an increase in the amount of interaction among the speakers concerned and consequently raise the quantitative level of the variable with an increasing local maximum.

The use of some linguistic features in each character's speech increases solidarity between characters and readers who use the same linguistic features because the more readers understand characters speech, the more they appreciate the meaning that the author wants to convey in his writings ,using literary dialect effectively. Azevedo (2002:511) affirms that "literary dialect adds to referential meaning a symbolism that holds the key to the social relationships among the characters".

The novelists exploit the flexibility of dialect that it offers to the literary text for special purposes either comic as traditionally held by the literary theory; or for being realist in everything even by making the hero speak the dialect and, hence, can be used for tragic purposes as well, as Mc Arthur (1996:267) argues:

Novelists became more skilful in presenting the registers and varieties of speech; dialect, previously used mainly for comic or eccentric effect, was given by writers like Elizabeth Gaskell, George Eliot and Thomas Hardy to be serious and even tragic characters.

Dialect was mainly used in works of literature for comic effect, to poke fun at a character which the novelist feels superior to; however, novelists as Gaskell, Eliot and Hardy have changed the manner and the technique of dialect use from comic to serious and tragic.

3.5.2. Realism

To be realistic means to portray the society as it is really and depict every detail about the character. Writers seek the truth; they attempt to reproduce within the pages of their novel a valid reflection of the society they represent.

The novelist has to respect some aspects in the novel like the setting, time, characterization, and plot. It is evidently different to narrate the life of a worker in the city as did Gaskell with Nicholas Higgins in *North and South*and that of the servant, as represented by Brontë in *Wuthering Heights*.

In fact, Gaskell and Brontë were not the only one to have been faced with such challenge but:

> Even 19th-century English novelists, who only made restricted use of dialect in their dialogue, depended on this vitality of spoken dialect when they wished to be moderately 'realistic' (cf. Dickens and Thackeray for London and East Anglia, Mrs Gaskell for Lancashire, George Eliot for Staffordshire/ Derby and Hardy for 'Wessex'/ Dorset).Gorlach (1999: 33)

Chapter Three: Dialect Data in North and South and Wuthering Heights

Henceforth, literary dialect is a portrayal of real speech used by dialect characters in the novel to map an authentic linguistic context where dialect duplicates, in reality, a social or regional factual speech.

The Victorian novelists tend to be realistic within time and setting and believe that language should be bound to such norms of realism by giving each character the appropriate language he uses in the real world, even if they are writing about his life in fiction to reflect the cultural reality which embodies the character as thought by Kramsch (1998:03):

> Words also reflect their author's attitudes and beliefs, their point of view that are also those of others, in both cases , language expresses cultural identity…language embodies cultural reality…language symbolizes cultural reality.

As an example: the poet Paul Laurence Dunbar wrote about one-fourth of all his poems in a vernacular dialect, to portray realistically the conditions of black life in America. Wolfram and Schilling-Estes (1998).

3.5.3. Dialect vs. Standard

The problematic of standard vs. dialect is more complex and difficult when it is used in a literary text, as the novel where the dialect has not its place. As Azevedo (2002:506) mentions: "literary dialect operates primarily on the contrasts between nonstandard varieties and the standard language in which most mainstream literature is written".

Authors, like Gaskell and Brontë, who decide to use dialect in their writing have to be careful to the way people use their dialect, i.e the dialect that the writer want to represent and he tries to understand their mentality to know their experiences, beliefs and way of thinking, so that the author knows more about the dialect and then, can well send the message through his writing. However, Shaw

(2000: 26) argues that it is not the property of the standard to know a speaker's social background because:

> It is common knowledge that the English language distinguishes not only regional dialects(as, of course, most languages do), but also, and to a very marked degree, what we may call professional dialects and social dialects which permit, or at least, used to permit, the native speaker to guess something about an interlocutor's occupational and social background

The fact that the written standard is based on a prestigious spoken variety fosters a link between spelling and pronunciation: accents deemed to reflect standard spelling more closely carry more prestige than accents that seem to depart from the written standard. Azevedo (2002:506)

3.6. Criticism of Dialect in Literature

Though the novelist is supposed to write in a refined style using standard and formal language, he has to respect and be faithful to the context his characters are inserted in i.e. using the dialect.

There are some reasons which make some novelists avoid using dialect in their novels such as:

3.6.1. Unintelligibility

Many novelists avoid including dialect in the novel because of its complex orthographyand its spelling has no conventional rules for non-native or non-dialect speaker. Cockney dialect, Midlands dialect, Yorkshire dialect or Lancashire dialect are unintelligible for foreigners out of London and non native speakers of English. This dialect diversity generates different pronunciations and meanings of words of a certain variety. Speakers speed up in speaking and, thus, allow themselves to

simplifying; and not using full forms of speech or formal style, this may imply unintelligibility and may cause problems between the novelist and the reader. The use of dialect in a novel can be perilous when it comes to depict dialect characters with specific provincialisms. Dialect can become unintelligible if the reader does not have enough background about the dialect in question as Gorlach mentions (2002:39):

> However, it has to be admitted that we are not always able to detect the degree of stereotyping, because data on 'proper' dialect of the respective time and area may well not be available in sufficient quantity and quality, not even for such recent periods as the 19th century

Many critics disapprove of Brontë's use of Joseph's dialect assuming that his speech is "virtually unreadable on the page: most readers lose his humour through sheer exhaustion with deciphering it" (craik, 1975:39)

For fear of unintelligibility, after Emily's death, charlotte Brontë feels it necessary to modify the speech of the old servant, Joseph as explained by Leavis: "Charlotte Bronte had felt it necessary to soften and ameliorate the dialect of Wuthering Heights in a new edition after Emily's death to reach a wider public" (in Eliot 1985: 246).

However, Ferguson (1998) declares that Emily Brontë succeeds at representing the yorkshire dialect accurately despite its unintelligibility saying "while for dialect scholars and socio-linguists, Joseph's complex dialect provides a problematic but rich information about the actual Haworth dialect in the 1840s"

3.6.2. Inconsistency

Many novelists writing in Standard English hesitated to include consistent dialect in their novels lest its orthography is a complex matter and its spelling has

no conventional rules which may make its use a nuisance rather than enjoyment. Ferguson (1998) argues that:

> The presentation of dialect in novels often appears to be startlingly inconsistent. Even when the narrator calls attention to the dialect speech of a character, the actual presentation of that speech in the dialogue may differ from what the reader is led to expect.

But, one should consider that there are parameters commanding writing in literature like the character and the setting that motivate novelists towards confident use of dialect fitting socio-linguistic patterns as age, gender, style, social context, cultural background, and a few others. This is another way to say that novelists usually use the formal standard form either when narrating the events or reflecting privileged characters of higher status; while dialect is used to reflect a rather lower social and educational level. A scathing unsigned critique from the publication *Leader*, accused Gaskell of a number of errors about Lancashire that a resident of Manchester would not make; saying a woman (or clergymen and women) could not "understand industrial problems" and would "know too little about the cotton industry" and, therefore, has no "right to add to the confusion by writing about it" Chapman (1999: 28).

However, Jones (1999:4) declares that Norman Page criticized the British writers who had used speech representation in the nineteenth century thinking that:

> Their approach to dialect remained shallow: Scott's rendering of nonstandard pronunciation was intermittent, Dickens lacked a deep and instinctive feeling for colloquial forms, and Hardy's dialect was strictly a written medium without any real effort at phonology.

For that reason the novelists tried to modify or lessen from the difficulty of the dialect to attract the readers as much as possible but, at the same time, remain authentic and dutiful to the nature of the dialect.

3.6.3. Modernization

It is viewed that dialect is an obstruction to the standard language and an obstacle to a suitable rhetoric language, and its use in literature is seen as inconsistent, rather a nuisance than an enjoyment. Many intellectuals, as thinks Trudgill, look down on dialects which they look as "impeding communication, delaying modernization, damaging education and slowing down nation- building" (2002:29).

Dialect use in literature is an intricate subject, its study as a scientific phenomenon has recently been made and scholars are still developing researches to make it a clear cut matter.

3.7. Conclusion

This chapter has been an attempt to expose dialect data collected from *North and South* and *Wuthering Heights*. It offers the analytical study of data at the two levels of analysis, phonological and syntactical levels to best understand the different linguistic variables the novelist refers to. Mrs. Gaskell and Brontë attempt to represent an authentic speech, representing the Lancashire and Yorkshire dialect through the mill workman, Nicholas and the loyal servant, Joseph.

Besides an interpretation of dialect data often related to the historical, cultural and sociolinguistic background of dialect characters in the two novels; which is the concern of the next chapter.

Chapter Four

Sociolinguistic and Cultural Aspects in *North and South* and *Wuthering Height*

Chapter Four: Sociolinguistic and Cultural Aspects in *North and South* and *Wuthering Height*

4.1. Introduction

4.2. Sociolinguistic Aspects in *North and South* and *Wuthering Heights*:

4.2.1. Gender Roles in *North and South*

      4.2.1.1. Margaret the Protector

      4.2.1.2. Margaret and Men

      4.2.1.3. Margaret the Money Holder

4.2.2. Social Class in *North and South* and *Wuthering Heights*

      4.2.2.1. Class Distinction in *North and South*

      4.2.2.1.1. Class Solidarity

      4.2.2.1.2. Social Change through Communication

      4.2.2.1.3. Social Class Unintelligibility

      4.2.2.2. Social Class in *Wuthering Heights*

4.3. Dialect and Speech Community

4.4. Dialect and Education

4.5. Language Shift and Language Accommodation

4.6. The Use of Slang

4.7. Cultural Aspects in *North and South* and *Wuthering Heights*

      4.7.1. Elements of Folklore

         4.7.1.1. Folk songs

         4.7.1.2. Superstition and Beliefs

         4.7.1.2.1. Superstition in *North and South*

         4.7.1.2.2. Superstition in *Wuthering Heights*

         4.7.1.3. Supernatural in *Wuthering Heights*

4.8. Literary Dialect in *North and South* and *Wuthering Heights*

      4.8.1. Similarities of Dialect Use in *North and South* and *Wuthering Heights*

      4.8.2. Differences of Dialect Use in *North and South* and *Wuthering Heights*

4.9. Conclusion

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

4.1. Introduction

This chapter tries to link between the two fields of study sociolinguistics and literature through the representation of the sociolinguistic and the cultural aspects of literary dialect in the two novels. In the meanwhile, it is an attempt to highlight and depict the social and cultural aspects occurring in *North and South* and *Wuthering Heights* used by the different characters in the novels.

North and South and *Wuthering Heights* offer an interesting choice of literary dialect analysis. Each of the characters represents and reflects social aspects related to his social position with different cultural interpretations contrasting between characters.

4.2. Sociolinguistic Aspects in *North and South* and *Wuthering Heights*

It is evident that there are a set of sociolinguistic factors which control speech (Labov:1972); among the scholars who have supported the relationship of sociolinguistics to literary dialect analysis are Fennell and Bennett with Esau, Bagnall, and Ware who argue that:

> Approaching the social systems which are set up in literary works through the medium of linguistic analysis, rather than looking at the social system alone, is often a much more concrete and revealing approach.(Minnick 2007:37)

Minnick highlights sociolinguistic aspects in literary dialect analysis stating that:

> Additionally, the observer of literary dialect must also consider what an author's use of dialect, including which characters are represented as speaking "dialectally" and to what effect the dialect is represented, might say about an author's social and racial attitudes, as well as about how authors perceive such attitudes as existing among his or her audience (ibid: 14)

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

Ingham (1996:62) explains that: "Gaskell developed a reputation for the skillful use of dialectal forms to show status, age, or intimacy between speakers" in fact, Gaskell deals with class distinction and class conflict between the upper class, the masters and the poor working class, the mill workers. Emily Brontë also makes the divide between social classes, making her characters' language shift from dialect to the standard to accommodate with the new social status.

4.2.1. Gender Roles in *North and South*

The traditional gender roles are manipulated throughout the novel. Margaret tends to defy women stereotypes through her preference to socialize with the other gender, as well as to assert dominance in situations while stereotypical women would remain submissive.Wardhaugh(2006: 316) assumes that:

> Performing masculinity or femininity 'appropriately' cannot mean giving exactly the same performance regardless of the circumstances. It may involve different strategies in mixed and single-sexed company, in private and public settings, in the various social positions (parent, lover, professional, friend) that someone might regularly occupy in the course of everyday life.

In fact, though gender is not used as a factor to contrast dialect and non-dialect speakers, it is used to highlight and depict gender shift as it is done by Margaret Hale, the protagonist. She is seen as stepping up from her position of a woman to a position of gender shift that is, of men. Kaplan (2007:100-1) says that *North and South* is " a story in which gender inequality and class and regional differences are resolved both in terms of plot and affect by allowing the middle class heroine, Margaret hale, first to inherit and then to invest in the factory of the man she loves". Kaplan's idea is mentioned in the following:

4.2.1.1. Margaret the Protector

Traditional gender roles in *North and South* are reversed. In the strike scene, Margaret is the protector of Mr. Thornton, from the angry workers: "She only thought how she could save him. She threw her arms around him; she made her body into a shield from the fierce people beyond. Still, with his arms folded, he shook her off" (179).

If this situation were to abide by traditional gender roles, then it would be Mr. Thornton protecting Margaret from the angry rioters; however instead, Margaret uses her femininity with the thought that the mob is less likely to hurt a woman, to literally protect Mr. Thornton from any harm.

> Oh, do not use violence! He is one man, and you are many"; but her words died away, for there was no tone in her voice; it was but a hoarse whisper. Mr. Thornton stood a little on one side; he had moved away from behind her, as if jealous of anything that should come between him and danger.

> Go! Said she, once more (and now her voice was like a cry). The soldiers are sent for — are coming. Go peaceably. Go away. You shall have relief from your complaints, whatever they are. (211)

Not only is thisa selfless act, but a courageous one. Mr. Thornton's first reaction is to regain his manhood shaking off Margaret but later on, he visits her to thank her for her fearlessness. Though she truly believes she did the right thing; it was inappropriate considering the traditional terms of gender roles.

4.2.1.2. Margaret and Men

Margaret prefers to discuss politics with men rather than fashion with women. She voices her opinion and does not remain quiet when the men are talking of serious topics of industrialization, working conditions…etc as in the following example where Margaret argues with one of the masters:

But we Milton masters have today sent in our decision. We won't advance a penny. We tell them we may have to lower wages; but can't afford to raise. So here we stand, waiting for their next attack.' 'And what will that be?' asked Mr. Hale.

'I conjecture a simultaneous strike. You will see Milton without smoke in a few days, I imagine, Miss Hale.' 'But why,' asked she, 'could you not explain what good reason you have for expecting a bad trade? I don't know whether I use the right words, but you will understand what I mean.'

'Do you give your servants reasons for your expenditure, or your economy in the use of your own money? We, the owners of capital, have a right to choose what we will do with it.'

'A human right,' said Margaret, very low. 'I beg your pardon; I did not hear what you said.'

'I would rather not repeat it,' said she; 'it related to a feeling which I do not think you would share.'

'Won't you try me?' pleaded he; his thoughts suddenly bent upon learning what she had said. She was displeased with his pertinacity, but did not choose to affix too much importance to her words. 'I said you had a human right. I meant that there seemed no reason but religious ones, why you should not do what you like with your own". (137)

Another example is after the dinner party when everyone is conversing, but not together. The men converse with the men and the women converse with the women, which abides by the traditional gender roles. However, Margaret finds the women's conversation boring, which is exemplified in the following quote:

> She was glad when the gentlemen came, not merely because she caught her father's eye to brighten her sleepiness up; but because she could listen to something larger and grander than the petty interests which the ladies had been talking about. She liked the exultation in the sense of power which these Milton men had" (193).

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

Again Margaret keeps away from the woman's traditional role.Despite traditional gender roles, she wants to be freed from the limitations which are brought upon her simply by being a woman. Unfortunately for Margaret, the idea of a woman engaging in meaningful conversation with a group of men such as the Milton men, especially at a dinner party, was unheard of at the time of the novel.

4.2.1.3. Margaret the Money Holder

At the end of the novel, Margaret inherits money from Mr. Bell and offers to help Mr. Thornton who is unable to afford and run the cotton mill because of the various problems with the strikes. Margaret's business proposition is to avoid having the mill closed down and the poor workers losing their jobs saying:

> if you would take some money of mine, eighteen thousand and fifty-seven pounds, lying just at this moment unused in the bank, and bringing me in only two and a half per cent. —you could pay me much better interest, and might go on working Marlborough Mills(519)

At the end, it is Margaret who is the master. She has the power and the control of the financial situation and shedecides to save Mr. Thornton's business. She is the one who talks about business and he who reacts emotionally by recognizing his love. They meet as just man and a woman and no longer the manufacturer from the North and the lady from the South.

4.2.2. Social Class in *North and South* and *Wuthering Heights*

Social class refers to the status and position of a person within society. Social class is used by novelists in order to depict the different features related to specific characters in the novel. Social class distinction helps to highlight the contrast between different characters. This difference is most of the time related to language use. Ingham (1996:91) explains that:

Narrators enclosed some markers of dialect in working-class speakers within their own Standard English frame. These, however, indicated more than where the speakers stand in the social scale. They carry connotations of being unrefined not refined, uneducated not educated, naïve not sophisticated, and often because comic not morally significant

Dialect in *North and South* is used by mill workers to depict class distinction and conflict between the working class represented by the mill workers and the upper class represented by the masters.

4.2.2.1. ClassDistinction in *North and South*

Class distinction in *North and South* appears between the working class and the upper class. Romaine (2000:65) states that

Britain became the first nation to have an industrial working class. Towns have typically attracted migrants from many rural areas, who speak different languages and regional dialects…the rise of urbanization is connected with an increase in social stratification which is reflected in linguistic variation.

The notion of social class originates in England with the industrial revolution in the eighteenth century. Problems start to arise between workers and masters which intensifies the class divide.

Characters' class distinction is summarized in the following table:

Character	Class	Occupation
Mr Thornton	Upper class	Marlborough Mill Owner (a master)

Mr. Hale	Middle class	A tutor
Mrs. Hale	Middle class	MrHale's daughter. A link between masters and workers.
Nicholas Higgins	Low /Working class	A Mill worker and a leader of the strike.
Bessy Higgins	Low /Working class	Mill worker
Boucher	Low /Working class	Mill worker

Table 4.1: Social Class in *North and South*

Mrs Gaskell portrays this class conflict with impressive accuracy. Williams (1975:219) praises her being close to the individuals in her work:

> But that she can enter as far as she does into a world of necessary class-consciousness, while never losing touch with the individual people who are forced by systematic exploitation to learn this new way of thinking, is profoundly impressive and is a true mark of radical change.

The conflict in *North and South* is the struggle between owners of the factories and mills, and the poor workers. In the novel, the mill owner belongs to the upper class.it is represented by Mr Thornton using the standard English and the workers are represented by Nicholas Higgins who uses the dialect.

In *North and South*, Gaskell brings together different characters from different classes as Kalpakli (2010:12) explains:

> Gaskell believes that the clash of ideas andclasses are necessary to complete each other by seeing the missing points inthe other side. In other words, different voices of different classes should bebrought together to achieve progress.

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

The conflict between masters and workers rises because the masters want to lower workers' wages, an idea that evidently workers refuse to accept. Work is very important to them mainly because they belong to the lower class, so after the strike Nicholas asks the Hales to help him find a job:

> For all I told Hamper that, let alone his pledge – which I would not sign – no, I could na, not e'en for this – he'd ne'er ha' such a worker on his mill as I would be – he'd ha' none o' me – no more would none o' th' others. I'm a poor black feckless sheep – childer may clem for aught I can do, unless, parson, yo'd help me? (363)

Class distinction is not only represented in the use of dialect but also in the difference of houses.

The master, Mr Thornton's house in Marlborough Street is a house build right next to the mill, sharing all the noise and dirt with the mill. This type of buildings was quite common in the newly emerging industrial towns, as Nenadic (1991: 77) comments on:

> ...most early manufacturers lived close to their factories, sometimes in houses that adjoined the factory premises, and overt displays of material wealth in clothing, housing, or leisure may have been a means whereby the manufacturer and his family could preserve distinctions between themselves and the workforce.

The masters' houses had to have a certain style as to show off the owners 'wealth and to distinguish them from the others. Thornton's house is a good example:

> Opposite to the wall, along which the street ran, on one of the narrow sides of the oblong, was a handsome stone-coped house, - blackened, to be sure, by the smoke, but with paint, windows and steps kept scrupulously clean. It was evidently a house which had been built some fifty or sixty years. The stone facings – the long, narrow windows, and the number of them – the flights of steps up to the front

door, ascending from either side, and guarded by railing, all witnessed to its age. (130)

The appearance of the house is a mark of worthiness and at the image of the status of its workers. The interior of the house shows off the wealth more:

> The walls were pink and gold, the pattern on the carpet represented bunches of flowers on a light ground, but it was carefully covered up in the centre by a linen drugget, glazed and colourless. The window-curtains were lace, each chair and sofa had its own particular veil of netting, or knitting. Great alabaster groups occupied every flat surface, safe from dust under their glass shades. In the middle of the room, right under the bagged-up chandelier, was a large circular table, with smartly-bound books arranged at regular intervals round the circumference of its polished surface, like gaily-coloured spokes of a wheel. Everything reflected light, nothing absorb it. The whole room had a painfully spotted, spangled, speckled look about it… (130-131)

On the other side of the town, a huge difference is noticed between the masters' houses and the working class ones. Far from the luxurious mill owner's house, the working men, Boucher and Higgins' houses are small and rustic. The Boucher family which is composed of six children and share their house with another family "two families in one house" (340). In his book, *Victorian People and Ideas,* Altick (1974:43) explains that "large families, even two or three families, occupied a single room" (43). The working class houses are depicted as being dirty as opposed to the clean middle and upper class houses that can afford to have servants.

In the novel, the working class, Bessy is obliged to neglect the house because of her work at the mill. The Higginses' home is dirty when Margaret visits, despite the attempts of Mary Higgins, Bessy's "slatternly younger sister" (115) to clean it.

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

- Mr Thornton's Social Position

Mr Thornton represents three aspects of power and the authority of the ruling class: a manufacturer respected by his peers (economic power), a magistrate (judicial), and someone able to summon the army (political power) to quell the strike Stoneman (1987).

Mr Thornton is represented by Higgins as a bulldog saying: "set a bulldog on hind legs, and dress him up in coat and breeches, and yo'n justgetten John Thornton" (159). However, He is a hardworking man; he has the respect of people in Milton particularly, the other masters,

> Older men, men of long standing in the town, men of far greater wealth – realised and turned into land, while his was all floating capital, engaged in his trade – looked to him for prompt, ready wisdom. He was the one deputed to see and arrange with the police – to lead in all the requisite steps. (251)

Thornton himself is "not aware of the silent respect paid to him" (251) but all the people around are aware of it and they treat him accordingly which opens a lot of possibilities for him. For example, he can stop the investigation of Leonards' death without any explanation to anyone and thus effectively save Margaret.

Workers in *North and South* are represented by Nicholas Higgins, When Margaret is walking the streets of Milton, she sees "a poorly dressed, middle- aged workman" (82); she notices him because of a compliment paid to her and soon she befriends him and his daughters. His daughter is also a mill worker. They have a life different from those from the other social classes for they have to work since their young age.

4.2.2.1.1. Class Solidarity

Solidarity with local community is not the only linguistic performance availableto speakers, however. As Lesley Milroy (1980) points out, both the solidarity factor and thestatus factor influence speakers' participation in linguistic

markets. Hakala (2010) explains that Milroy points to a correlation between network ties and attitudinal factors.Those who have close-knit social ties, such as the characters I discuss above, tend also toadhere more to "local team" values and are more influenced by the solidarity factor. Incontrast, those who have loose-knit social ties are likely to also reject "local team" valuesand to be more influenced by the status factor (140).

The only thing that the workers have besides work is their community, their neighbours and their fellow workpeople. It is depicted in *North and South* with the Higginses and the Bouchers. Nicholas tries to encourage Boucher not to lose hope saying:

> 'Hou'd up, man. Thy lile Jack shall na' clem. I ha' getten brass, and we'll go buy the chap a sup o' milk an' a good four-pounder this very minute. What's mine's thine, sure enough, i' thou'st i' want. Only, dunnot lose heart, man!' continued he, as he fumbled in a tea-pot for what money he had. 'I lay yo' my heart and soul we'll win for a' this: it's but bearing on one more week, and yo just see th' way th' masters 'll come round, praying on us to come back to our mills. An' th' Union — that's to say, I— will take care yo've enough for th' childer and th' missus. So dunnot turn faint-heart, and go to th' tyrants a-seeking work.'(183)

The use of dialect is very heavy in the excerpt between the two working men.

Bessy explains to Margaret the close relation they have with the Boucher and that because they are neighbours they have to look after each other :'"Yo're not to think we'd ha' letten 'emclem, for all we're a bit pressed oursel'; if neighbours doesn't see after neighbours, I dunno who will'" (184). Again, dialect is used by these characters duplicating their belonging to working class.

4.2.2.1.2. Social Change through Communication

Regarding the social conflict between masters and workers that end up with a strike and leading to more tension and divide between the two classes; Margaret suggests communication as a solution to overcome the conflict and a way to think about solutions that will fit the needs of both sides. As soon as Mr Thornton and Higgins start to talk to each other, they realize that they are not that much different and can thus solve most of their problems by discussion and not by strike. Mr Thornton's comments:

> I have arrived at the conviction that no mere institutions, however wise, and however much though may have been required to organise and arrange them, can attach class to class as they should be attached, unless the working out of such institutions bring the individuals of the different classes into actual personal contact. Such intercourse is the very breath of life. … We should understand each other better and I'll venture to say we should like each other more. (515)

Thornton's best expectation on the question of strikes, for instance, is for them to be no longer bitter and venomous. He and Higgins both reach a level of understanding beyond the mere "cash nexus" through Margaret's ongoing involvement in the process of social change (Stoneman: 1987) by urging communication between masters and workers. If the holders of economic power agree to talk to their workers, to consider them as human beings, not tools of production, this may not eliminate social conflicts, but will reduce their brutality (Stoneman: 1987)

4.2.2.1.3. Social Class Unintelligibility

Coming from different social classes and having different cultural traditions may sometimes lead to misunderstanding. In *North and South*, some actions are done by Margaret or by the other characters which are misunderstood.

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

Margaret had never heard about the strike before coming to Milton and she naively believes that one can negotiate with the rioters, and she is unaware that she and her brother Frederick look like a loving couple on the platform of a train station.

One gaffe done by Margaret because of her ignorance and because she is accustomed to another way of life, that of the south and London. She is not aware that she is stereotyped as she wears her shawl as "empress wears her drapery" (69)

Bodenheimer (1979:282) sees this "mistakenness" as having a purpose:

> In its every situation, whether industrial politics or emotional life, traditional views and stances break down into confusing new ones, which are rendered in all the pain of mistakenness and conflict that real human change entails.

Margaret sometimes misreads her working class friends' signs without knowing it. As mentioned in the following:

- In Helstone, Margaret was always surrounded by people, she used to pay visits to her neighbours, however in Milton, people have the spirit of individualism .this can explain why Margaret finds it difficult to meet and know new people in Milton. when she offers to pay the Higginses a visit, as she was used to do with people in Hesltone, they find it strange that she wants to visit them without any reason. It is mentioned in the following passage:

> Margaret: at Helstone it would have been an understood thing, after the inquiries she had made, that she intended to come and call upon any poor neighbour whose name and habitation she had asked for.
>
> I thought — I meant to come and see you. She suddenly felt rather shy of offering the visit, without having any reason to give for her wish to make it, beyond a kindly interest in a stranger. It seemed all at once to take the shape of an impertinence on her part; she read this meaning too in the man's eyes.

Nicholas: I'm none so fond of having strange folk in my house. But then relenting, as he saw her heightened colour, he added, Yo're a foreigner, as one may say, and maybe don't know many folk here, and yo've given my wench here flowers out of yo'r own hand; — yo may come if yo like. (83-84)

- Another misread sign is that an example of hospitality for working class is to a make a fire to welcome the visitor, however, Margaret does not understand it commenting:

Although the day was hot, there burnt a large fire in the grate, making the whole place feel like an oven. Margaret did not understand that the lavishness of coals was a sign of hospitable welcome to her on Mary's part, and thought that perhaps the oppressive heat was necessary for Bessy (115)

On one of Margaret's visits to the Higginses she notices a large fire made by Mary despite the hot weather. She didn't know the fire was made for her as a sign of hospitality but assumes that it is for Bessy'sfevered condition.

4.2.2.2. Social Class in *Wuthering Heights*

Characters in *Wuthering Heights* reflect for some, social class struggle, social class shift and for others loss of the social position. The status and occupation of characters in *Wuthering Heights* is as follows:

Character	Class	Occupation
Edgar Linton	Upper class	Landowner
Isabella Linton	Upper class	Landowner

Catherine Earnshaw	Middle class	Landowner
Heathcliff	Middle class	Landowner
Nelly	Lower class	Servant
Joseph	Lower class	Servant

Table 4.2: Social Class in *Wuthering Heights*

An example of class distinction in *Wuthering Heights* is when Catherine and Heathcliff went to Thrushcross Grange to spy on the Lintons and are caught; Catherine is treated well by the Lintons as she is an Earnshaw but they don't care about Heathcliff and call him "quite unfit for a decent house".(55)

Catherine strives to ameliorate her social position after her stay at Thrushcross Grange with the Linton family who belongs to the gentry. While there she raises her status and learns good manners, she transforms from a "savage" to a "lady" (80). Although she loves Heathcliff, she decides to marry Edgar Linton as she confided to Nellythat "Heathcliff is her true love and that she is marrying Edgar Linton for social advancement" Wiltshire (2005:24)

She wanted to raise her status saying that "Edgar Linton will be rich and I shall like to be the greatest woman of the neighbourhood whereas if Heathcliff and I married, we should be beggars" (81)

Heathcliff lives different social positions, he was first considered as a member of the family by Mr Earnshaw, then after his death, he was reduced to the position of a servant by Hindley, Catherine's brother prohibiting her to talk to Heathcliff. After the period of time he leaves wuthering Heights, he comes back mysteriously rich and accesses the property of Wuthering Heights assuming the position of a master.

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

Language used by Heathcliff follows the same changes; at the beginning he used a language no one could understand and then when he comes back to Wuthering Heights his voice was "foreign in tone". (89)

On the opposite, Isabella, Edgar's sister, loses her position when she marries Heathcliff. She comes to live at Wuthering Heights where the house was not comfortable for her. Class difference is highlighted through the difference between her speech and the one of Joseph. Joseph parodied and mocks Isabella's manners and choice of words. As her use of the word "parlour" and her pronunciation of the word "room".

Wiltshire (2005:23) argues that Isabella and Joseph's interactions:

> Illustrate very clearly the association of regional dialect with lower-class status, and the awareness of speech difference on the part of the servant as he deliberately mocks the speech of the gentry.

Joseph's awareness of language use difference makes him mock and parody the speech of Isabella, from a distinct social class.

4.3. Dialect and Speech Community

Speech community is a concept in sociolinguistics that describes a group of people who use language in a unique and mutually accepted way among themselves. Conklin and Lourie (1983: 110) argue:

> Those with whom we share a consensus about language structure, language use, and norms for interaction constitute a speech community, within which we expect speaker intent and listener comprehension to mesh. Members of a speech community share a common notion about what is "correct" in language.

Gaskell and Brontë give examples of speech in the community in *North and South* and *Wuthering Heights* through the various dialogues and encounters between

characters through Nicholas Higgins, the workman at the mill, conversing with the different characters in the novel about the conflict between masters and workers and Joseph's daily conversations at Wuthering Heights.. Spolsky (1998:27) claims that: "The speech community is, therefore, the 'abstract' space studied in sociolinguistics, the location in which the patterned variation in selection from the available repertoire takes place".It is agreed by Gumperz and Hymes that a speech community is "a group of people who do not necessarily share the same language, but share a set of norms and rules for the use of language". (Romaine 2000:23).Speech community refers to the different social groups conversing with each other using different varieties, the standard and the dialect. Edney (2011:664) argues "Gaskell's socio-historical sympathy for dialect is linked to her concern for the speaking community". This view is highlighted through the mill workers in *North and South*who represent dialect speech community in the novel.

4.4. Dialect and Education

In *North and South* and *Wuthering Heights*, education is a factor used to depict a character's social position or way of speaking. In the two novels, characters who have got no education are represented as using the dialect. The mill workers, the Higginses and Boucher family in *North and South* use the Lancashire dialect. The servant Joseph and Hareton are dialect speakers in *Wuthering Heights*. However, in *North and South*, Mrs. Gaskell explains that education is a major characteristic in class distinction. Even though impoverished when moving to Milton, the Hales keep their social position as middle class characters thanks to education. It allows the Hales to be considered by the Thorntons, though they are lowered socially. Bessy Higgins is astonished to learn that Margaret is invited to the Thornton's house for dinner considering that the Hales are not rich enough to be invited by the Thorntons. She points out: "they thinken a deal o' money here; and I reckon yo've not getten much"(174). Margaret replies:

> But we are educated people, and have lived amongst educated people. Is there anything so wonderful, in our being asked out to dinner by a man who owns himself inferior to my father by coming to him to be instructed? I don't mean to blame Mr. Thornton. Few drapers' assistants, as he was once, could have made themselves what he is. (174-175)

Margaret explains to Bessy that because they are educated, they are not looked down by the upper family members.

In *Wuthering Heights*, the binary dialect and education is exemplified through the character of Hareton. At the beginning of the novel, he speaks the dialect. He has received no education as he is reduced by Heathcliff to the position of a servant giving him "frightful Yorkshire pronunciation" (189). When Isabella first meets him she said that he talks to her in "a jargon she does not understand". He said: "now, wilt tuh be ganging" (125) Isabella remarks that "the child's reply is in a dialect similar to Joseph's" Wiltshire (2005:22)

He spends all his time with Joseph who speaks heavy Yorkshire dialect and then, was influenced by his speech. Wiltshire (2005:25) comments that:

> When Joseph addresses his remarks to the gentrified Isabella, he uses the polite form pronouncing 'you' as 'yah'…but he uses 'thah' and 'thy' when speaking to Hareton, partly out of affection, but also because Hareton is a child and one whose future status in the household is uncertain.

When he was deprived from education Hareton's dialect was like the one of Joseph however, when he starts to read, his language changes.

Another example of the privileges of education is depicted in the speech of Nelly. Though she is a servant, she uses the standard language and explains that it is thanks to her reading of books.

> I have read more than you would fancy, Mr. Lockwood. You could not open a book in this library that I have not looked into, and got something out of also: unless it be that range of Greek and Latin, and that of French; and those I know one from another: it is as much as you can expect of a poor man's daughter.(65)

It is mentioned that except "few provincialisms of slight consequence" (65), Nelly has no marks of speech peculiar to her class.

4.5. Language Shift and Language Accommodation

Bayley et al (2013:321) explain that "Language shift is the replacement of one language by another as the primary means of communication and socialization within a community"

In *Wuthering Heights*, Hareton's language shifts to the standard when he shifts in social status. He learns to read on his own:

> I know why Hareton never speaks, when I am in the kitchen,' she exclaimed, on another occasion. 'He is afraid I shall laugh at him. Ellen, what do you think? He began to teach himself to read once; and, because I laughed, he burned his books, and dropped it: was he not a fool?'(258)

Her cousin Cathy encourages him to read she offers him a book and promises to teach him to read. Wiltshire (2005:22) argues "by the time Cathy has rescued Hareton from his degradation as a servant at the Heights he is speaking standard English". An example of Hareton language shift is when he replied to Cathy about her question if Heathcliff was going to join them for a meal:

> 'Nay,' he answered; 'but he's not angry: he seemed rarely pleased indeed; only I made him impatient by speaking to him twice; and then he bid me be off to you: he wondered how I could want the company of anybody else. (271)

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

Hareton's reply is done in the standard language, in fact he has "cast off his regional speech almost entirely" Wiltshire (2005:23)

Another example of language shift through a change in class position is the speech of Heathcliff. He is an orphan. He was brought by Mr. Earnshaw and was never accepted by the other members of the family but Catherine. Nelly, the servants says that at the beginning his speech was "gibberish", "he repeated over and over again some gibberish that nobody could understand" (45) he was called "a gypsy" and "a ploughboy" however, it is the language of the Earnshaw that Heathcliff chooses to adapt "aligning himself with the yeoman class and not the serving class that others see as his rightful place. "Wiltshire (2005:21)

In *North and South*, another type of language shift is used by Margaret, when she moves to Milton, she befriends the Higginses and she sometimes accommodate her speech as she is influenced by their dialect use. Spolsky (1998:42) explains that:

> In Conversations between people with differing pronunciation it has been noticed that there is a common tendency for the pronunciation of the two slightly closer together. This process called accommodation, explains the way that a person who moves to a new part of the country gradually modifies his or her speech in the direction of the new norm.

Margaret accommodates her speech to the one of mill workers. Her mother disagrees with this idea refusing her daughter to use such "factory slang". She adds, "Margaret, don't get to use these horrid Milton words. 'Slack of work:'It is a provincialism" (281). Margaret replies that why she couldn't use such words since she lives in "a factory town, I must speak factory language when I want it. Why, mamma, I could astonish you with a great many words you never heard in your life."(281)

4.6. The Use of Slang

Slang might be said to arise out of a given group's need to form a style in its own, to mark solidarity within the group. The definition of slang in *the Concise Oxford Dictionary* is as follows:

> Words and phrases in common colloquial use, but generally considered in some or all of their senses to be outside of standard [English]; words and phrases either entirely peculiar to or used in special senses by some class or profession.(Fowler and Fowler: 1964)

Literature is a mirror of life, a reflection of every aspect of social life, especially language. When slang words are used in literature that is simply because it is used in everyday life. Slang words often occur in the conversation to express people's feelings of dissatisfaction toward something or someone.Mrs. Gaskell uses the word "knobstick" meaning "strike breaker" seven times in her novel. According to the urban dictionary the word knobstick refers to: "a person who works despite a strike is going on. Knobsticks are employed worldwide since the 19th century, wherever workers go on strike or engage in related actions". This is the case in *North and South*, when mill workers went on a strike, the master, Mr. Thornton brought Irish workers who were called knobsticks without caring about the poor workers' life which leads Boucher, one of the workers, to drown as an act of despair as mentioned by Nicholas in: "No! I'd be thankful if I was free to do that; it's for to keep th' widow and childer of a man who was drove mad by them knobsticks o' yourn; put out of his place by a Paddy that did na know weft fro' warp."(381)

Margaret's mother reprimands her daughter's use of this word saying that it is "factory slang" and adds "I don't want to hear you using it". (281)

In *Wuthering Heights*, Brontë uses as well the slang words: "palaver" and "trash". The urban dictionary defines the word "palaver" as "a tedious fuss or discussion." As in "Frances pulled his hair heartily, and then went and seated

herself on her husband's knee, and there they were, like two babies, kissing and talking nonsense by the hour—foolish palaver that we should be ashamed of."(33)

The second word used is trash which is a slang term to refer to someone or something dirty. It is used by Heathcliff addressing young Cathy when he sees her reading her book saying "Put your trash away, and find something to do". "I'll put my trash away, because you can make me if I refuse," answered the young lady, closing her book, and throwing it on a chair" (40)

4.7. Cultural Aspects in *North and South* and *Wuthering Heights*

Cultural aspects appear in *North and South* and *Wuthering Heights*in various elements of folklore like songs, ghosts, superstitions, beliefs and so on.

4.7.1. Elements of Folklore

Elements of folklore appear in *North and South* and *Wuthering Heights* in the mouth of different characters. Even though Gaskell and Brontë use the standard language, it does not prevent them to introduce some elements of culture and folkloric belief in their novels. Pound refers to the fact that:

> Dialect has not been associated with one vague assemblage of persons, the "masses", the "folk", the "peasantry", the "common people", as has so often folklore in general. We have anchored it to specific periods. Our vague conception of the folk, folk song, folklore in general should be delimited, as for dialect, this especially when the question of folk origins as well as folk preservation is brought up.(1945:150)

Krebs argues that even if *Wuthering Heights* was part of "high literature, Emily Brontë was integrating folk forms into her novel in less condescending way than did Walter Scott or any of her literary predecessors who laid claim to the culture of the folk".(1998:43)

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

Duranti(1997: 33) explains that people's way of speaking reflects their speech and their beliefs:

> Myths, rituals, classification of the natural and social world, can also be seen as examples of the appropriation of nature by humans through their ability to establish symbolic relationships among individuals, groups, or species. To believe that culture is communication also means that a people's theory of the world must be communicated in order to be lived.

Novelists are aware that cultures are different implementations in societies that are their concern in the portrayal of the world to the reader. Various elements of folklore appear in the Gaskell and Brontë's novel as some superstitions and beliefs, songs and the belief in ghosts. Armstrong believes that "the influential collector William Thoms canbe credited with coining the term when, in 1846, he described folklore as "avast body of 'traditionary lore' floating among our peasantry"(1992:251)

4.7.1.1. Folk songs

Pound explains that folk songs are part of folklore but can be used by the masses and should not be stereotyped saying that:

> Folklore and folk song and the peculiarities of folk speech or dialect start in many ways, from many sources, among many classes, and in many regions, and they should no longer be defined by hypothetical anonymous beginnings among the lowly. (1945:151)

The reference to songs is mainly used in *Wuthering Heights* saying that it is a "veritable storehouse of traditional lore that Emily Brontë acquired from a number of sources" Stewart (2004:151). She believes that Brontë acquired her knowledge from:

the Irish folklore that was a vivid memory of her father; thetraditional stories and ballads recited and sung by the family servant Tabitha Ackroyd;the wide, perhaps even comprehensive reading Emily and her sisters completedof the work of Sir Walter Scott; and the fashion for folklore articles, by JamesHogg and others, in Blackwood's Magazine. (151)

Three ballads appear in *Wuthering Heights*. They are mainly sung and recited by Nelly and Cathy.

The first ballad appears when Nelly was rocking the baby Hareton on her knees and singing a ''song'' that begins:

It was far in the night, and the bairniesgrat,

The mither beneath the mools heard that— (76)

The song means ''It was late at nightand the babies cried and the mother beneath the earth heard that." Stewart (2004:190). It is: "Walter Scott's translation of the Danish ballad ''SvendDyring'' which Emily Brontë would have found in the footnotes to canto four of The Lady of the Lake" (ibid: 190).The song tells the story of a dead mother who hears her babies crying. After she begs the lord sorrowfully to let her go to them, she was allowed to return on earth. Brontë's use of this ballad parallels the situation of Hareton as his mother dies and he is rocked by his nurse.

The second ballad is rather mentioned and not sung. It is "chevy Chase"; it dates to the sixteenth century and is considered by "Philip Sidney, JosephAddison, and others as one of the finest examples of oral tradition" Stewart (2004:191)

In *Wuthering Heights*, it is referred to when Hareton takes Cathy's book and tries to read on his own. Cathy overhears him and later teases: ''I wish you would repeat 'Chevy Chase' as you did yesterday—itwas extremely funny! I heard you—and I heard you turning over the dictionary, toseek out the hard words and then cursing because you couldn't read their explanations.''(251)

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

The third ballad is mentioned when Lockwood returns to the Heights after Heathcliff's death, hefinds Nelly in the doorway to the house, "sewing and singing a song". Cathy was teaching Hareton to read and Joseph complaining that he can't open his Bible without Nelly''setting up such glories to Satan.'' Nelly replies that he should go back to readingthe Bible and she will continue to sing ''Fairy Annie's Wedding''—''a bonny tune—it goes to a dance." Stewart (2004:191)

The ballad Nelly sings is an allusion to the Queen of the Fairies, in Ireland Ana or Anne, and the second allusion isto the ballad ''Fair Annie,'' which tells a story of a wedding. "Fair Annie'' tells the story of:

> a manwho has takena mistress by capture or purchase who has consequently borne him seven sons orchildren. After a time, he decides to marry legitimately and brings his bride home,expecting Fair Annie to wait on them as a servant. The bride discovers that themistress is her lost sister. The bride keeps her virginity intact and the man marrieshis mistress. (ibid: 191)

Again this song parallels the situation and status of Nelly Dean, who is considered as a servant and a sister with the first generation at Wuthering Heights and then ascends to the status of mother and nurse with the second generation.

4.7.1.2. Superstition and Beliefs

Superstitions represent the cultural belief of the communities. These beliefs are found in the society because they are transmitted through generations.

4.7.1.2.1. Superstition in *North and South*

In *North and South*, When going to visit Helstone, Margaret is shocked to find out that it is a place of "primitive superstition and cruelty," as Patricia Ingham notes, when she learns by her previous neighbour's story about her cat that has been burnt saying "No! for she'd burnt it." "Burnt it!" exclaimed both Margaret and Mr. Bell. "Roasted it!" explained the woman.(466)

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

The burning of cats was considered as a way to bring good luck, for it is believed that the cries of a cat fulfill the wishes of the doer of the action as explains Margaret:

> According to one of the savage country superstitions, the cries of a cat, in the agonies of being boiled or roasted alive, compelled (as it were) the powers of darkness to fulfil the wishes of the executioner, resort had been had to the charm. The poor woman evidently believed in its efficacy; her only feeling was indignation that her cat had been chosen out from all others for a sacrifice. (466)

The discovery of this superstition disturbs Margaret as she has always believed of Helstone as being superior and better than the industrial town, Milton. Harris argues that it "serves as an argument for educating the younger generation in rural, as well as urban, environments- to defend them from such follies" (2008:09)

4.7.1.2.2. Superstition in *Wuthering Heights*

One of the superstitions that occur in *Wuthering Heights* is in relation to the ancient Yorkshire belief that the passage of death souls over the moors relies on their behaviour with others in life. Those who in life where a help to others pass easily while those who ignored the needs of others find difficulty. Stewart (2004)

Another Yorkshire belief is the "imperishability and transmigration of souls. Heathcliff of course lives on in Hareton and Catherine in Cathy". (Stewart, 2004:189)

- Belief of the crossroad as "a place of ambiguity and misdirection" (Stewart, 2004:187).

John Atkinson (1891: 217)in his *Forty Years in a Moorland Parish*, explains, ''There is nodoubt that the self-murderer or the doer of some atrocious deed of violence murderor lust'' would be ''buried by the lonely roadside in a road-crossing.''

When Hindley dies, Heathcliffsays that he should be buried "at the crossroads, withoutceremony of any kind . . . he has spent the night in drinking himself to death deliberately.'' Nelly insists for a respectable funeral however they never know where he was buried.

- The belief that the feathers of pigeons hold back death:

After the conflict between Edgar and Heathcliff, Catherine becomes mad and decides to starve herself at Thrushcross Grange. In a moment of madness she pulls the feathers from her pillow selecting them according to their different species "'That's a turkey's,' she murmured to herself; 'and this is a wild duck's; and this is a pigeon's. Ah, they put pigeons' feathers in the pillows—no wonder I couldn't die!". It is a Yorkshire belief that the soul of a dying personcannot free itself if the person has been laid on a bed containing pigeon feathers. Stewart adds that "Sometimes the feathers of wild birds or pigeons are placed in a small bag and putbeneath the pillow of a dying person to hold back death until the arrival of a missing loved one".(2004:184)

Another Yorkshire belief is to cover mirrors with a cloth and keep the doors and windows open to announce death. In *Wuthering Heights*, Stewart comments that "when Nelly coversthe mirror without commentary, she is in fact signifying Catherine's death. For inYorkshire folklore at the moment of death the doors and windows are opened and mirrors are draped with a cloth." (2004:185)

Nelly is the one whoknows about ''elf locks,'' or the double knots elves mischievously place in the hairof animals and humans, and ''elf bolts,'' the strange wedge-shaped pieces of flintthat can be found near moors and roads that are remnants of fairy arrows and canbe used to cure certain illnesses.

> I see in you Nelly . . . an aged woman—you have grey hair, and bent shoulders. This bedis the fairy cave under Penistone Crag, and you are gathering elf-bolts to hurt our heifers;pretending, while I am near, that they are only locks of wool. That's what you'll come tofifty years

> hence; I know you are not as now. I'm not wandering, you're mistaken, or else Ishould believe you really were that withered hag and I should think I was under PenistoneCrag and I'm conscious it's night and there are two candles on the table making the blackpress shine like jet.(114)

"Elf-bolts" are stone arrowheads, which were believed to be made by elves, but which we now know to have been left by prehistoric people.

4.7.1.3. Supernatural in *Wuthering Heights*

Krebs (1998: 50) argues that *Wuthering Heights* is:

> a crucial sign of middle-class culture's displacement of folk culture, and Emily Brontë's use of folk forms in her novel is a challenge to the new hegemony of the urban , the industrial, the southern over the rural, rustic, and the northern.

Supernatural events happen in the very beginning of the novel and continue until the very end. In chapter three Lockwood is grabbed and pleaded to by Catherine's ghost through a window.In this famous scene of Lockwood'snight in the room Heathcliff and Catherine shared as children a ghost appears atthe window, begging to be let in and saying she has been wandering on the moorsfor twenty years.

Lockwood does not believe in ghosts. When he sees that Heathcliff believes in Catherine's ghost, he calls Heathcliff's reaction "raving" and "folly" (33)

Lockwood thought the reason of his nightmare comes from: "... the branch of a fir tree that touched my lattice, as the blast wailed by, and rattled its dry cones against the panes!" he adds "I listened doubtingly an instant; detected the disturber, then turned and dozed, and dreamt again; if possible, still more disagreeably than before." (29)

However, Lockwood was not dreaming and realizes that it was Catherine's ghost at the window saying:

> The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, 'Let me in - let me in!' 'Who are you?' I asked, struggling, meanwhile, to disengage myself. 'Catherine Linton,' it replied, shiveringly (why did I think of LINTON? I had read EARNSHAW twenty times for Linton) - 'I'm come home: I'd lost my way on the moor!' As it spoke, I discerned, obscurely, a child's face looking through the window (36)

Lockwood believes he dreams Catherine's ghost and then realizes that he could not have dreamt her. Armstrong sees the ghost at Lockwood's window as "instance of the conflict that occurred when the cultural past refused to die and carried on a struggle to control meaning at the local level" (1992:254)

Lockwood needs an old wife in the person of Nelly to make sense of his dream and try to understand his own experience. In this respect, "John Aubrey describes folklore as "old-wives tales" that had been displaced by increased literacy: "the poor people (now) understand letters; and many good books…have put all the old fables out of doors: and the divine art of printing and gunpowder have frighted away Robin-good fellow and the Fayries" (qtd in Dorson 5-6).

In *Wuthering Heights,* Nelly is referred to as the "old wife" telling tales. She tells Lockwood the tale of Heathcliff and Catherine and then gives him "access to the folk- feminine from which his male, middle-class positioning has excluded him." Krebs (1998:49)

At the opposite of Lockwood, the inhabitants of the region around the heights, the people call "country folks" (265), see ghosts and are not ashamed to admit it.

In the middle of the novel, Heathcliff tells Ellen about hearing Catherine sighing in the graveyard and sensing her nearby, and he even seems to see her ghost. Edgar

and Heathcliff both want to be with Catherine after she has died. Heathcliff wants to spend eternity with Catherine after death and asks her to haunt him:

> Catherine Earnshaw, may you not rest as long as I am living. You said I killed you--haunt me then. The murdered do haunt their murderers. I believe--I know that ghosts have wandered the earth. Be with me always--take any form--drive me mad. Only do not leave me in this abyss, where I cannot find you! Oh, God! It is unutterable! I cannot live without my life! I cannot live without my soul! (148)

At the end of the novel, Ellen talks about people seeing the ghosts of Heathcliff and Catherine walking on the moors. Nelly still resists local residents' stories of the ghosts of Heathcliff and Cathy walking the moors: "idle tales, you'll say, and so say I ...yet still, I don't like being out in the dark, now; and I don't like being left by myself in this grim house" (278-279). In this respect, Krebs (1998:48) comments "Nelly sings folk ballads; ghost stories make her nervous; they are a folk genre as well, but an unsafe one"

Vine (1994) explains that before Catherine dies, "In her delirium at the Grange, Cathy becomes incapable of recognizing her own face in the mirror: she loses her identity as Catherine Linton" (355)

> Don't you see that face?" she says to Nelly, "gazing earnestly at the mirror," and Nelly comments: "say what I could, I was incapable of making her comprehend it to be her own (114).

Cathy is convinced that her image in the mirror is a ghost and that "the room is haunted" (114); she is unable to recognize her image as her own, being certain that it belongs to another.

Julia Kristeva describes "delirium" as that discourse inwhich knowledge is disturbed by desire: a discourse in which"a presumed reality" is reconstituted less as truth than as wish,and where "the paths of desire ensnarl the paths of knowledge". Kristeva says that delirium is characterized by a mobilelogic of "deformations and

displacements" that echoes"the constitution of the dream or the phantasm" in psychoanalysis(88, 87) (qtd in Vine 1994:356)

In chapter 9 Cathy explains to Nelly the dreams andphantasms that make up her desire: Vine (1994:348)

> I've dreamt in my life dreams that have stayed with me ever after,and changed my ideas; they've gone through and through me,like wine through water, and altered the colour of my mind.(79)

"Cathy says that she has been"altered" in dream and vision, but the fantasies that figureher desire are not just "ghosts and visions" (79), as Nellydescribes them; for Cathy's dreams inhabit and radically reshapeher relation to the real" Vine (1994:348)

4.8.   Literary Dialect in *North and South* and *Wuthering Heights*

Both Mrs. Gaskell and Emily Brontë have been consistent in their use of Lancashire and Yorkshire dialect in their novels sharing some similar characteristics and differing in some others.

In *North and South,* Gaskell's provincial novel, there are 04 dialect characters out of 18; all from low class representing the working class people. Gaskell succeeds to represent the allegro and the deliberate misspelling of many words portraying regionalism in the novel through Lancashire dense use by dialect characters. Dialect data represent a good corpus-based sociolinguistic for any investigator of 19th literary dialect, and reflects the accent as a class symbol.

In *Wuthering Heights*, there is one major heavy dialect speaker out of 16 in the person of Joseph, the servant, with an unaccommodating strangeness. In addition to, Hareton, a character who uses the dialect at the beginning but shifts later on to the use of the standard after his raise in social status. Yet Emily condenses transliterations of Joseph dialect in the novel in a way that the novel turns to typically dialect speaking novel echoing a pure Yorkshire accent, which makes the

reader sometimes forget that Emily writes in the standard. A thorough devotion of Emily to shape the language of Joseph manner of speaking reflecting with great transparence the West Yorkshire dialect in common with the Lowland Scots speech community. As comparison with other standard speaking characters, Emily points at showing class differences and speech change between the south and north of Britain which develops over time.

4.8.1. Similarities of Dialect Use in *North and South* and *Wuthering Heights*

Mrs. Gaskell and Emily Brontë share many features in *North and South* and *Wuthering Heights* as in the following:

- Mrs. Gaskell and Emily Brontë master the use of both dialect and Standard English in their novels; to coexist between the rigour of the standard and the fascination the colloquial

- Both Mrs. Gaskell and Emily Brontë rely on narrative techniques in their novels. Events in *Wuthering Heights* are narrated by three narrators as a series of narratives. Technical use of dialect by both to increase verisimilitude between different people and thus understand both their virtue or vice.

- Lancashire dialect in *North and South* represents the darkness and gloominess in the industrial city the same as Yorkshire dialect reflects the harshness of the weather and the remoteness of the place in *Wuthering Heights*.Emily Brontë spent most of her life in Haworth, Yorkshire. She lives an isolated life which explains the harshness of her characters and her setting.

- Both Mrs. Gaskell and Emily Brontë use the theme of homesickness. They refer to nostalgia which is related to the loss of a familiar place. In *Wuthering Heights*, homesickness is portrayed through Catherine

Earnshaw. She has the nostalgia of place when she went to live in Thrushcross Grange. Elizabeth Gaskell deals with nostalgia in her novel *North and South* through Margaret Hale as she moves with her family from her beloved city Helstone to Milton, the manufacturing city in Darkshire. Margaret Hale feels nostalgia towards Helstone, her old home.

- They aim at representing the Lancashire and Yorkshire dialects in *North and South* and *Wuthering Heights* through their respective speech communities to comment the register, intensify emotion in dialect, and reflect informal moods.

- Mrs. Gaskell uses different settings in *North and South* like Helstone, Milton and London. Emily Brontë mentions Wuthering Heights, Thrushcross Grange and Gimmerton village in *Wuthering Heights.*

- Dialect is heavily used by Nicholas Higgins in *North and South.* Dialect is primarily used by Joseph in *Wuthering Heights.*Some Dialect words in *Wuthering Heights* have been changed by Charlotte, Emily's sister for fear of unintelligibility.

- Joseph's dialect represents the roughness of the moors and Nicholas's dialect represents the harshness of working class status aiming at authenticity to reflect the different identities.

4.8.2. Differences of Dialect Use in *North and South* and *Wuthering Heights*

Chapter Four: Sociolinguistic and Cultural Aspects in North and South and Wuthering Heights

The divergence between Mrs. Gaskell and Emily Brontë lies primarily in the fact that they use two different dialects and deal with different themes in their novels. Additional points are explained in the following:

- Mrs. Gaskell deals with the theme of class conflict and class struggle of workers in industrial England. Emily Brontë tackles the theme of class and society and the supernatural.

- Dialect characters are different from one another. Margaret Hale, from the middle class adapts and befriends people from lower class status as opposed to Catherine Earnshaw, who is from middle class as well, but wants to raise her status to the upper class. Nicholas Higgins, the mill worker and the strike leader is different from Joseph, the servant; and Mr. Thornton, the master is different from Heathcliff.

- Dialect in *North and South* represents conflict between masters and workers, as well as workers' despair and poverty. Gaskell uses dialect to focus on class disparities in industrial England and highlight the suffering resulted from these disparities. Dialect in *Wuthering Heights* represents low class people, i.e. servants.

- The setting in *North and South* is Milton in Darkshire, a fictitious place which is known as Manchester in reality; whereas in *Wuthering Heights,* the story takes place in Wuthering Heights, a farmhouse that represents in reality, Top Withens, a farmhouse now in ruins, on the moor behind the Brontë parsonage.

- *North and South* is an industrial novel, *Wuthering Heights* is said to be Gothic, Byronic, romantic, and mystical. It is Emily Brontë's unique novel. It resembles its protagonist, Heathcliff, being an orphan. *North*

and South, on the other hand,came after Mrs. Gaskell's first novel *Mary Barton* as a more mature work about working class.

- Lancashire Dialect in *North and South* is used to depict the working class culture and highlight the social class gap in industrial England. Yorkshire dialect in *Wuthering Heights* is used to represent the lower class (servants) and the Yorkshire culture based on Haworth dialect in the moors.

- Scarcity of dialect data represented in cultural aspects in *North and South* as compared to Brontë's use in *Wuthering Heights* mainly because Mrs. Gaskell focuses on social class conflict in her novel to raise the voice of mill workers.

- Yorkshire dialect is Brontë's own dialect from the place where she spent her whole life in the Brontë parsonage in Haworth. Lancashire is Gaskell's adopted dialect. She settles in Manchester after her marriage.

The following is the summary of different and similar characteristics in Mrs. Gaskell's *North and South* and Emily Brontë's *Wuthering Heights*:

	North and South	*Wuthering Heights*
Region	Northern	Northern
Period	Mid-nineteenth century	Mid-nineteenth century
Dialect	Lancashire	Yorkshire
Dialect characters	Mill workers	servant
Main Theme	Class conflict	Class distinction
Type of the novel	Industrial	Gothic
Setting	Milton	Wuthering Heights and Thrushcross Grange

Table 4.3: Characteristics of *North and South* and *Wuthering Heights*

Both of Mrs. Gaskell and Emily Brontë's novels succeed to represent important corpora for any investigator in language and literature, sociolinguistics, dialectology or stylistics to cite only few.

4.9.   Conclusion

This chapter tries to analyse literary dialect from both the sociolinguistic and cultural perspectives to highlight social class features that determine the characters' status and social position in society and among the other characters.

Working class culture and social class features have been highlighted in *North and South* to give more details about the life and the difficulties faced by mill workers. Whereas in *Wuthering Heights*, a variety of folklore elements through songs, ghosts and some superstitions and beliefs have been depicted by Emily Brontë as a representation of cultural beliefs shared by people in remote regional communities like the one in *Wuthering Heights*.

GENERAL CONCLUSION

General Conclusion

For any researcher having been starved and dried with research bulk and constraints should easily measure research fatigue to share our conviction that this subject is not easily exhausted and whatever much is done about language and its varieties in literature, yet, it still seems very largely unexplored the field of scientific investigation of dialect as related to literature.

Language is more and more reflective and representative of social behaviour and if at least every novelist may rely on in his work is language, thus, he uses the language in this sense to depict that internal and external world of a person, and for literature is a transfer of information about the person's inside feeling and outside behaviour.

Chapter one has tried to begin with definitions of dialect concept, trying to define literary dialect and understand how it works in a literary text, highlighting the use of orthography, accuracy and characterization and discussing the binary standard and dialect in addition to speech and writing underlying theories that would be useful and functioned as the basic tool in doing the analysis besides a depiction of dialect use by different British novelists from different periods and different awareness of dialect use in literature.

Our research work being, the Examination of Northern Lancashire and Yorkshire Dialects through the works of Mrs. Gaskell's *North and South* and Emily Brontë's *Wuthering Heights,* Chapter two has been dedicated to spotlight on Mrs. Gaskell and Emily Brontë's awareness of literary dialect use in their novels besides a description of the geography and dialect features of Lancashire and Yorkshire dialects. The aim of chapter two was to present and highlight dialect use by the different dialect speakers in both *North and South* and *Wuthering Heights* which helped us to gather dialect data.

General Conclusion

Dialect data and dialect analysis was the concern of chapter three with data extracted from the selected novels and interpretation of literary dialect in *North and South* and *Wuthering Heights*. The analysis of the data at the phonological and syntactical level highlights grammatical variations as opposed to the use of the standard form. It has shown that dialects are used for the sake of reduction and brevity and most of the time to seek simplicity. Data analysis shows that Mrs. Gaskell and Emily Brontë attempt to represent an authentic speech, representing the Lancashire and Yorkshire dialect through the mill workman, Nicholas and the loyal servant, Joseph.

It is not an easy task to include dialect in the standard literary where a novelist may face problems of inconsistency and unintelligibility. In this respect, data interpretation has highlighted and summarized some of the privileges and criticisms of dialect use in the novel mainly Lancashire and Yorkshire dialects in *North and South* and *Wuthering Heights*.

Finally in chapter four, an analysis of the sociolinguistic and the cultural aspects of dialect use in *North and South* and *Wuthering Heights* has been undertaken and highlighted aspects of class distinction and class conflict. These aspects have been analysed in addition to elements of folklore as ghosts, superstitions and beliefs and popular songs. The analysis has illustrated the scarcity of dialect data represented in cultural aspects in *North and South* as compared to Brontë's use in *Wuthering Heights* mainly because Mrs. Gaskell focuses on social class conflict in her novel to raise the voice of mill workers. The chapter ends with the interpretation of similarities and differences between Mrs. Gaskell and Emily Brontë's literary dialect.

 Mrs. Gaskell and Emily Brontë are consistent in the representation of Lancashire and Yorkshire dialects. *North and South* and *Wuthering Heights* include many dialect speakers undertaken by Joseph and Nicholas Higgins's speech and other

characters which appeared in the form of dialogues. This reinforces boundaries between different characters from different social ranks and highlights the quoted speech in dialogue between these characters.

The analysis at the phonological and syntactical forms of dialect use in the artistic work of Mrs. Gaskell and Emily Brontë show that they strive to highlight and make characters from different or lower social position speak the dialect to have a faithfull and accurate representation of the dialect. Adding to this the interpretation of these dialectal elements related sometimes to society and another time to culture.

The contribution that this study hopes to make by focusing on analyzing dialect use in literature is to shed light on dialect use in literature and to increase dialect awareness among readers.

This research work has presented to some extent a detailed analysis and description of dialect use in literature. Several findings can be drawn from this research, mainly:

- The literary language offers a diversity which gives such privilege to literature.

- Dialect use in literature is not a minimization from its value but rather an enhancement to it.

- The novelist, when using dialect and the cultural aspects in the novel, is not obliged or incapable of using the standard form but, the major reason is, the relationship between dialect speakers and these expressions and cultural aspects. Novelist know that the use of such features make them nearer to the readers.

General Conclusion

- Dialect speakers in the novel give a clearer idea about the real personality of the character and their belonging.

- The use of real language in literature i.e. dialect, associating different varieties make the text be authentic and mark the ordinary speech affecting the reader's emotion and character.

- The literary text is more complex that wrongly thought before for it engenders different subject matters, cultures and languages.

- Lancashire dialect in *North and South* represents the darkness and gloominess in the industrial city the same as Yorkshire dialect reflects the harshness of the weather and the remoteness of the place in *Wuthering Heights*.

- Mrs. Gaskell and Emily Brontë prove that dialect use in literature portrays language use in a society that produces it.

With regards to these results, one may assume that this research work got many limitations and shortcomings that time impede us to deal with. As for, the dialectal forms used in *North and South* and *Wuthering Heights*, not all of them have been analysed in depth due to the lack of references and enough knowledge about the given dialect.

Data analysis has been done at the phonological and syntactical level, not to neglect lexis which is the most conspicuous feature for speakers and non native readers that helps to understand the dialect for those who are not familiar with or have not a dialect background.

One of the limitations due to lack of time is that this research work miss the study and the analysis of some linguistic interference in Mrs. Gaskell's novel *North and*

south. The novel contains some borrowings, French words and expressions that regrettably couldn't be dealt with.

However, the topic of dialect use in literature is very wide and being aware that what have been done in this research work would not suffice and encompass all the characteristics of literary dialect use in the novel but hope that the least done would be a key for further research.

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APPENDICES

Appendix 1

Appendix 1:

Lancashire Dialect Words:

Word	Standard	Page Number in the Novel
hoo	She	82-83-84(3)-105(3)-155(2)-182(5)-261(3)-262-276-345-348(2)-354(2)-355-361-382-443(2)-
Hoo's		83(2)-84-105(2)-155(4)-163-182(2)-261-269-354-
I'	Contraction	118-155-156(2)-160(2)-162176-182(3)-182(2)-183(2)- 268(2)-270(2)-272(2)-273(3)-346-347(2)-348-350-361-362-443-
Th'	The	83(3)-103(2)-117-118-119(5)-155(5)-156(3)-157-158(4)-160(2)-161-174-176(2)-177(6)-178(7)-179(2)-182(9)-182(8)-183(8)-184(3)-185(2)-204-237(6)-238(8)-239(2)-268-270-271(5)-272(4)-273(4)-274(6)-275(5)-276(5)-345-347(4)-348(4)-349(2)-350(2)-354-356-361-363(2)-365(5)-366-380(2)-381(4)-388-404-413(5)-442-443(4)-502-503(2)-504(3)-
Yo'	You	82-83-84(2)-102-103(3)-

		104(5)-105(2)-106(2)-116(3)-117(5)-118(5)-119(2)-120(3)-155-156(3)-157(5)-158(4)-159(4)-160-161(3)-162-163(3)-174-175(3)-176(16)-177(2)-178(2)-179(3)-182(3)-183(7)-184(3)-185(3)-237(6)-238-239-257(6)-259(2)-260(5)-261(4)-268(9)-269(8)-270(3)-271-272(9)-273-274-275(8)-276(5)-344-345(6)-346(12)-351-352(2)-353-354-355(2)-362(2)-363(2)-366(7)-379(3)-380(3)-381(5)-382-386(4)-387-388(4)-389(4)-404-413-432-443(12)-444(2)-503(3)-504(4)-
On of	Of	103-183-158-
We'n		155-159-351-365-
clem	Starve	156-157(2)-183(3)-184-261-347-381-386-
'em	Them	103-119(2)-156-158-159-161(2)-177(2)-178(3)-179(3)-182-183(2)-184(8)-237(3)-238-263-272(6)-275-352(2)-354(2)-362-363-364-365-404-413-
An'	And	157-182(4)-182(3)-183(3)-

		184(3)-185-239-365-388(2)-
dunnot	Do not	157-161-183(2)-238-239-268-269(2)-346(2)-347-348-351-353-363-365-366-386-443(2)-444
Them's		156-275-345(3)-363-386-
heerd	Heard	156-158-276-380-503-
Wi'	With	103(2)-105(4)-116-118(2)-120-156-157-158-159(5)-160(3)-161-162-174-176(4)-177(3)-182(3)-184(3)-185-237(4)-238(5)-262(2)-263-268(3)-269(2)-270(2)-271-272-273(2)-274(4)-275-276(2)-346-348(4)-349(2)-351-353-355-381-388-389-404-413(2)-443-
Fro'	Heard	83-116-118-156-160-162-257-260-261-347-366-381(2)-389-
clemmed	Starved	156-238-349-
clemming	Starving	156-182(4)-238-239-347-362-366
Yo're	You are	82-84(2)-103-120-158(2)-163-175-176-177-182-184-259-261-344-353-366-443-
dun	Don't / to do	158-176-268-270-346(2)-352-
childer	Children	158-177-178-183-184-351-352-354-362-364(2)-381(3)-

		388-404-
To clemming	To starve	158-
O'	Of	82(2)-83(3)-102-103(5)-104-105-116(5)-118(5)-119(6)-155-158(5)-159(2)-160(3)-161(3)-162(2)-174-176(4)-177(4)-177(4)-179(3)-182(5)-183-184-236-237(4)-238(2)-239-257(3)-260-261(3)-262-268(2)-269(4)-270-271-272(4)-273-274-275(6)-276(2)-345(3)-347-348(4)-349-350-351-355(3)-357-361-362(2)-363(6)-364(3)-365-366(3)-380-381(2)-382-387-389-404-443-444-503
Nought	Nothing	103-105(2)-156-158-162-261(3)-271(2)-275-349(2)-351-364-365-413-
Ay	Yes	120-152-157-159-162-176(2)-177-178-184-185-270-271-272-344(3)- 345-348-352-363-365-379-443-504-
Afore	Before	116-155-159- 160-176-182(2)-184-238-262-268-271-348-352-366-381-386-413-443-
getten	Got	103-159(2)-174- 176-

		178(2)-182-183-352-355-365-380-382-387-413-503-504(2)-
nay	No	63-78-81- 159-162-169-170-176-217-261-276(2)277-327-390-412-436(2)-444-504-
didst	did	160-
a'		160(2)-162-163-174-176-182-183(3)-184(2)-238-239-270-275-345(2)-347-348(2)-349-352(2)-355-361-364-382(2)-413-154-
wench	Women	84-103-104-105(3)-118-120-158-160(2)-182-260-261-263-345-366-413-443(2)-444-
Thou'rt	You are	160-
Thou'dyouwould	You would	103(2)-
letten	Let	160-184
win	will	160-175-352-432-
Ha'	Have	84-103(2)-104-120-154-160-161-176-177-182(2)-183(3)-184-237-239-257-261-263-268-269(3)-270(2)-271-274(5)-275-345(2)-348-349-352(3)-363(3)-382-386-387(2)-388(2)-404-443-503(2)-504-
ye	You	104-153-160-344(2)-349-

Yo'r	Your	84-161- 175- 176(9)- 177(2)- 178- 262-268(2)- 269(2)- 270(2)- 272(2)-275- 345(3)- 366(2)- 382(2)- 386- 387- 413-443- 444-
dunno	Do not	119(2)-163-174-184-238- 344-352-386-
seed	saw	163-176-381-
Who'd		163-
Yo've	You have	83-174-175-176-177- 183(2)-262-272-345(2)- 346(2)-388(2)-
hinken		174-
Yo'd	You would	103(2)-105-175-177(2)-237- 238268(2)-269(2)-362(2)- 380-382-386-387(2)-443(2)-
Na'	Not	119(2)-176-178-179-182- 238(2)-239-274-349(2)-350- 352-355-357-362-363-365- 366-381(3)-382-389-504-
drest	Dressed	176(2)-
mun	Must	105-177-238-261-273-275- 276-346-348-350-351-354- 363-364(2)-379-
feared	Afraid	103-178-182-357(2)-504-
Ar't'		178-
Oud	Old	159-179-274-388-413-442- 443(2)-503(2)-
Ne'er	Never	119-179-238-272-275- 345(4)-347-348(3)-349(2)-

		362-363(3)-365-381(2)-386-389-
bout	About	179-
'bout	About	275-356-389(2)-444-
Arterafter	After	179-
'n	And	182-
Hersel'	Her self	182-
a-		182-184-268(2)-349-413-
thou	You	37(9)- 182-238(3)-262(3)-263-350(2)-351(4)-413-
saidst		182
Sennight	week	182
Sin'	since	118-182-263-352-389
Hou'd		182-237-274
thine	your	183
Thou'st	You	183-263
missus	Missis	154(3)-183-256-257-264-504-
E'er	Ever	183-184-366(2)-388-
Beli'	believe	183
chap	Man	184-185-262-345-348-350-362(2)-365-404(4)-443-
tho'	Though	184-276
Oursel'	Our self	184
canna	Can not	184-261-237-351(3)-
Hould -hold	Hold	184
Mysel'	muself	158-176-184-238-263-268-347-348-353(2)-362-363-365-366(2)-386-
Fearfu'	Fearful	185

yon		158-185-273-348-357-365-413
M'appen	May be	158-185-237(2)-239-263-345-348-353-354-355(3)-364-413-443-
Ma'am	Madam	188(2)-204-215(4)-254-255-257-266-323-326-509
yourn	Your	257-381
Shewere Hoowere	Shewas	257-262-270-388 382
I were	I was	120-162-262(4)-270(2)-272(2)-365-380-382(2)-386-388-404-443(2)-
It were	It was	160-161-176(2)-236-257-268-269-272-276-347-348-351-389-413-443(2)-
giveth	gave	257-
thee	You	37-103-105-106-160-182(5)-183-238-260(3)-353(2)-83-
Mista'en	Mistaken	261
wouldst	would	262(2)
Ou'd	Ould	263-
Blessin'	blessing	263-
thy	Your	37(10)-183-263(2)-351-352-413-
ax	Ask	268(3)-268(2)-347-
axing	asking	271-366-
axed	asked	257-380(2)-443-
Who've	Who have	268-

Gi'en	given	268-
Gi'es	gives	273
I sees	I see	268-
D'ye	do you	268-276-380-448-
din		268-352-
T'	The	268-271-273364-404(2)-413-
afeared	afraid	117-119-269-
rayther	Rather	269-272-389-
'varsal	Universal	269-
didna	Did not	270-
wunnot	Would not	238-270-351(2)-
Yoursel' Yo'rsel'	yourself	271- 238-272-
Telled	told	117-270-271-274-239-363(2)-386-387-413-443-
felled	Fall	351-
Welly	almost	156-182-238-270(2)-344-351-365-
O'er	Over	239-272-344-345-348(3)-380-386-404-
Theertheere	There	269-345-362-363(4)-364-365(2)-
I'se	I am	345-348-361-363-364-
Gi'	Give	345-381-
measter	Master	346-363-365-379-380-381-382-388(2)-389-404(3)-413(2)-443(2)-502-503(3)-504-
Yo'n	You will	346-

whatten	What / whatkind of	83-269-346(2)-353-443-
Theygives	Theygive	346-
'emselves	Them selves	346-
nobbut	No body but	347-444-504
O'erlooker	Over looker	365
….needsit	Theyneeds	347
Gi'e	Give	347-381-
ourn	Our	347-
Himsel'	Him self	275-347(2)-348-349(2)-
Aye	Yes	348-
'twould	It	84(2)-348-
Settin'	Setting	348-
aught	Should	349(2)-355-366-388-503-
knowed	Knew	345-350-404-504(3)-
Thou knows	You know	351-
Wewasn't	Weweren't	351-
Wewas	Wewere	386
mithering		352-
Tak'	Take	353(2)-
Mak'	make	414-
He were	He was	104-119-179-182(2)-262-275(2)-348-354-355(2)-386-404
sarvant	Servant	361-
Where'er	Wherever	362-
Whate'er	Whatever	362-
Belie'	Believe	363-
ony	Believe	365-380-
E'en	Any	366-

dunna	Do not	366(2)-
Again'	Against	103-237-347-366-
'twixt	between	366(2)-
Thankfu'	Thankful	380-
knobsticks	Strike breaker	160-237(2)-282-381(2)-382-
paddy	Irish worker	381(2)-
navvy	navy	381(2)-
Mistook	mistaken	382
obleeged	Obliged	382-
Ca'd /called	Called	386-
Ca'ed	Called	504
'uns	Ones	386-413(2)-
In coorse	Of course	387-
Yo'rs	Yours	389-
A'most	Almost	413-
summut	Something	413
summat	something	381-439-
Know'st	Knew	413-
lunnon	London	443
lunnun	London	443
I says	I say	443
I knows	I know	443-
I knowed	Knew	443-
Sha'n't	Shall not	443
whatsomdever	whatsoever	443-
potter		502-
known	Know	156-503-504
whither	Wether	503-
goulden	Golden	83-105-

Loth	loath	105-162-175
Dree	tedious	118-176-347-
Our factorywere	Our factorywas	119
Nesh tender		119
Mary's schooling were to be kept up	Mary's schooling was to be kept up	119-
waken	Wake	152
Sixteen shilling	Sixteen shillings	158-
Five shilling	Five shillings	182-
Two year	Two years	158-
My tongue must needs	My tongue must need	160
thinken	Think	174-
Masters has	Masters have	178-
Domned	damned	182(2)-
Lile	Little	182(3)-183-385-
Morn	Morning	182
Brass	money	183-159-344-444
This last twelve month	This last twelve months	184
Neighbours doesn't see	Neighbours do not see	184
Wranglin'	wrangling	236
Who must needs	Who must need	238
My tongue must needs	My tongue must need	160
Giv'd	Gave	238
sayst	said	238-
Mary come	Mary comes	239
Ten year	Ten years	271
They was	They were	272
These chaps has got	These chaps have got	272-
'conomy	Econmy	268

Brossen	broken	270
Couldna	could not	273
Larn	learn	273
Forrard	forward	274
They does	They do	275(2)
Masters has made	Masters have made	276
sarve	Serve	345
babby	baby	353-355-
Werena	were not	365
Sorrows is	Sorrow is	344

Appendix 2

Appendix 2

Yorkshire Dialect Words:

Dialectwords	Standard	Page Number in the Novel
t'	the	24(5)-28-30-31-33(5)-83(5)-84(3)-85(9)-99(9)-128-129(5)-130(2)-153-163(3)-176-181-212(2)-213-232-254(2)-256(2)-257-260-262-264(4)-265(3)-277-278-
't	It	24- 264
i'	In with	24-28-33-85(2)-99-129-130(2)-131(3)-256-265
fowld	fold	24-
Th'	the	24-26-33(3)-82-83(2)-84-85-128-130-181-219-254(3)-256(2)-262-264(3)-277-
ye	you	24(3)-28-33(6)-83-84-125-129(3)-130(8)-131(4)-157-176(3)-179-180-212(3)-256(3)-260-264
oppen	open	24-99-232-256-
spake	speak	24-175-
nobbut	Nobody but	24-33-131(2)-
shoo	she	24-30-85(2)-254(2)-256-264-265(3)-
mak	make	24-26-131-176-
yer	your	24-28-33-129(2)-130(2)-131-
flaysome	Frightening/dreadful	24-33-85-130-256-
neeght	night	24-83-129-256-

Appendix 2

Nor'ne	not	24-
hae	have	24-98-129-
Wi't	Withit	24-129-
aw	i	28-254-
yah	you	28(3)-83-84(2)-85(6)-99(2)-129(3)-201(2)-254(2)-256-262(3)-264
faishion	Make/dare	28-
thear	there	28-129(5)-213-
un	and	28-82-129-130(2)-131(2)-180-278(2)-
war	worse	28-82(2)85-
'em	them	28-30-33(3)-85-98-99(2)-181-256(2)-262-265-278
bud	but	28-83(2)
Nowt For nowt	Nobody For nothing anything	28-82-83-84-85(2)-99-130-254(2)-256-265
owt	Anything	255
niver	never	28-84-99-128-213-265-
nivir	never	180
O'	of	24-28-33(4)-83(2)-85(2)-99(3)-125-129(3)-130-163(2)-176-213-219-257-260-264(2)-265(2)
goa	go	28-175-201-264
afore	before	28-99
hearken	To listen	30(2)-256-
maister	master	24-30(2)-33(3)-8385-99-

		128-129(2)-130(2)-153-163-175-179-180-212-219-254-257-262-264-
holld	hold	30-
Mun'n't	Musn't	31-83
O'ered	over	33-
und	and	33-83-
lugs	ears	33-99-256-264-
darr	dare	33-176-
laiking	playing	33-
childer	children	33-
sowl	soul	33-265-
coom	come	33-83-201-
Un'	and	33-125-129(2)-130
owd	old	33(2)-
wad	would	33-
Ha'	have	33-130-163-254-
goan	gone	33-163-265
gait	way	33-103-
E'en	even	45-
canst	cannot	50-
thou	you	50-125-129-179-189-212
nay	No	84(2)-93-100-103-129-159-169(2)-233-254-260-262-265-271
noan	not	83-84-85-264-265
noa	No	129-176(3)-

I's	I am	84-262-
hoile	Place	84-130-262
Worn't	Wasn't	84-
wod	would	84-
hev	have	84-128-131-256-264(2)-277-
hed	had	264
hivin	heaven	84-
togither	together	84-
gooid	good	84-85-128-130-180(2)-
Chossen (chozzen)	chosen	84-
Fro'	from	82-84-99-130-256-264
knaw	know	84-99-176-212(2)-255-
whet	what	84-125-254
ses	says	84-
usuald	usual	85-
ut	Of	85(2)-
yon	that	82-85-99-121-129-179-181-211-254-
wer	Our	85-129-180(2)-181-212-219-256-265-
amang	Among/ amongst	85-99-
Wi'	with	83(2)-85-99(2)-121-179-212-254-260-264-265
cloised	closed	99
fahl	fool	82-85-
divil	devil	85-99-130-277-

soart	sort	85-163-
seed	saw	85(2)-157-
fur	for	85-264
Crowner's	coroner	98-
'quest	inquest	98-
enow	soon	98-
ahr	our	98-
A'most	almost	98-181-
getten	got	98-125-128-212-
Stickin'	sticking	99-
hisseln	himself	99-130-163-176-
loike	like	83-99-129-157-
cawlf	calf	99-
'at's	That's	99-
tuh	to	99-
'sizes	assizes	99
norther	neither	83-99-254-256-
nur	nor	83-99(3)-
langs	longs	
'un	one	99
un	and	99(6)-
girn	grin	99-
onybody	anybody	99-
ony	Any	82-262-
On't	It is ?	99-129-130-189-256-

Appendix 2

Can'de-light	Candle light	99-
fooil	fool	99-
Cham'er	chamber	99-
makking	making	99-181-
dacent	decent	99-
fowks	folks	99-
thur	their	99(2)-
varry	very	99-
caint	count	99
Fathur's	father	99(2)-
goold	Gold	99-
thy	Your	103(2)-129-179(2)-212
Gie- gies	Give – gives	103-104-264
naught	Nothing	103-129-130-163-176-180-260
ay	yes	103-174-201(2)-212
Known't		104-
mun	Must	104-121-128-175-262-264(2)-
Ma'am	Madam	112-133-
Nob'dy	No body	122-130-265
iver	Ever	125-130-157-256-
summut	Somme things	125-130-213
ortherings	Order / ordering	128-
O'er	Over	83-128-130-254
heead	head	83-128-

mud	Would	128-130-
lave	To leave	128-
owld	Old	128-
neive	Fist	129-
agean	against	99-129-262-
I were	I was	129-
dunnut	Do not	129(2)-213
rahm	Room	129(2)-131-175-262-
weel	Well	83-129-130-176-
eneugh	enough	82-129-180(2)-
feared	worried	99-129-
hankerchir	Hand kerchief	129-
Bed-rume	Bedroom	129(2)-
soa	So	83-130-181-262-265
onst	Once	130-
telled	Told	130-
baht	Wilhout	130-
wark	Fuss	130-
cannut	Nan't	130-181-
whear	Where	130(2)-201-
forgie	Forgive	130-
Cham'er	chamber	130
hahse	House	130-131-
sall	Will	130
Tum'le	Tumble	130

brocken	Broken	130
We's	We'll	130(2)-
desarve	Desewe	130-
sarve	Teach / sewe	212-264
fooit	Foot	130
Mista'en	Mistaken	130
sperrit	Spirit	131-212
bide	Allow	130-131-254-257-262(2)-
sich	Sush	83-131(2)-213
boath	Both	131
sud	Would	83-131-163-212-254-264-
Sudn't	Shouldn't	265
yerseln	Your self	131-262-
dree	cheerless	139(2)
seeght	Sight	82-157
rayther	Rather	163-180-213-256-264
taen	Taken	163-
tent	Care	163
deead	Dead	163
Munn't	Musn't	83-175-
'bout	About	175
'count	Account	176
To-morn	The morning	83-176-
morn	Morning	256
An'	And	179-

art	Are	179
thee	You	103-179-189-212-213-
wah	What	181
chap	Man	83- 181
raight	right	82-99-181-212-256-
Hismotherwere	grammar	181
lass	Right	189
na	No	201(2)-
muh	Must	201-
frough	From	254
allus	Always / allas	83-213
heed	head	213
'feard	Afraid	213
mitch	Unlikely	219-262-
obleeged	Oblieged	219-
tak	Take	233-262(2)-
nah	No	254-264
hause	house	254
whoiver	Whoever	254
wur	Was	254-
abaht	about	254
haulf	Half	256
Swearin'	Sweaming	256
hahsiver	whoever	256-
warld	World	256-

Appendix 2

atween	Between	256
sartin	Certain	256
fellies	followers	257
shoon	shoes	260
seearch	Search	262-
plase	To plase	262
dee	To die	264
wheare	where	264
thowt	Thought	264(2)
theirseln	Them selves	264
It were	It was	264
awn	Own	264
hearthstun	Hearth stone	264
taan	Taken	264
yoak	Yoke	264
sooin	Soon	264
arn	Earn	264
quean	Girl / woman	265
een	Eyes	265
forrard	Forwad	265
riven	Torn	265
comed	Come p p	82
girt	Great	82
dahn	Down	83
hahsomdiver	However	83

'ull	Will	83
itsseln	Itself	83(2)
offald	Worthless	83
'ud	Would	83
chimbley	Chimney	83-
Hearin'	Hearing	83-
Happen	Perhaps	254

Appendix 3

Appendix 3

Joseph's Speech

Chapter 2

'What are ye for?' he shouted. 'T' maister's down i' t'fowld. Go round by th' end o' t' laith, if ye went to spake to him.'

  'Is there nobody inside to open the door?' I hallooed, responsively.

  'There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yerflaysome dins till neeght.'

  'Why? Cannot you tell her whom I am, eh, Joseph?'

  'Nor-ne me! I'll hae no hendwi't,' muttered the head, vanishing.

'What do you want?' he shouted. 'The master's down in the fold [sheep pen]. Go round the end of the barn if you want to speak to him.'

  'Is there nobody inside to open the door?' I hallooed, responsively.

  'There's nobody but the mistress, and she'll not open it for you if you make your frightening din [noise] till night.'

  'Why? Cannot you tell her whom I am, eh, Joseph?'

  'Not me. I'll not have anything to do with it,' muttered the head, vanishing.

The former, when he had deposited his burden, took a critical survey of the room, and in cracked tones grated out 'Aw wonder how yah can faishion to stand thear i' idleness un war, when all on 'ems goan out! Bud yah're a nowt, and it's no use talking—yah'llniver mend o'yer ill ways, but goaraight to t' divil, like yer mother afore ye!'

The former, when he had deposited his burden, took a critical survey of the room, and in cracked tones grated out 'I wonder how you can stand there in idleness and worse, when all of them have gone out! But you're a nobody, and it's no use talking—you'll never mend your evil ways, but go straight to the Devil, like your mother before you!'

Chapter 3

'"T' maisternobbut just buried, and Sabbath not o'ered, und t' sound o' t' gospel still i' yer lugs, and ye darr be laiking! Shame on ye! sit ye down, ill childer! there's good books eneugh if ye'll read 'em: sit ye down, and think o' yersowls!"

'"The master just recently buried, and the Sabbath not over, and the sound of the gospel still in your ears, and you dare be larking about [having fun]! Shame on you! sit down, bad children! there are good books enough if you'll read them: sit down, and think of your souls!"

'''MaisterHindley!" shouted our chaplain. "Maister, coom hither! Miss Cathy's riven th' back off 'Th' Helmet o' Salvation,' un' Heathcliff's pawsed his fit into t' first part o' 'T' Brooad Way to Destruction!' It's fair flaysome that ye let 'em go on this gait. Ech! th' owd man wad ha' laced 'em properly—but he's goan!"

'''Master Hindley!" shouted our chaplain. "Master, come here! Miss Cathy's torn the back off *The Helmet of Salvation* [religious book], and Heathcliff's kicked his feet into the first part of *The Broad Way to Destruction* [another book]! It's frightening that you let them go on this way. Ech! the old man would have flogged them properly—but he's gone!"

<div align="center">

Chapter 9

</div>

'And how isn't that nowtcomed in fro' th' field, be this time? What is he about? girt idle seeght!' demanded the old man, looking round for Heathcliff.

'And hasn't that nobody [useless person] come in from the field by now? What is he up to? great idle sight!' demanded the old man, looking round for Heathcliff.

'Yon lad gets war und war!' observed he on re-entering. 'He's left th' gate at t' full swing, and Miss's pony has trodden dahn two rigs o' corn, and plottered through, raight o'er into t' meadow! Hahsomdiver, t' maister 'ull play t' devil to-morn, and he'll do weel. He's patience itsselnwi' sich careless, offald craters—patience itsseln he is! Bud he'll not be soaallus—yah's see, all on ye! Yah mun'n't drive him out of his heead for nowt!'
   'Have you found Heathcliff, you ass?' interrupted Catherine. 'Have you been looking for him, as I ordered?'
   'I sud more likker look for th' horse,' he replied. 'It 'ud be to more sense. Bud I can look for norther horse nur man of a neeghtloike this—as black as t' chimbley! und Heathcliff's noan t' chap to coom at my whistle—happen he'll be less hard o' hearing wi' ye!'

'That lad gets worse and worse!' observed he on re-entering. 'He's left the gate fully open, and Miss's pony has trodden down two fields of corn, and blundered through, right over into the meadow! However, the master will complain badly in the morning, and he'll do well. He is patience itself with such careless, worthless creatures—patience itself, he is! But he'll not be so always—you'll see, all of you! You mustn't upset him for nothing!'
   'Have you found Heathcliff, you ass?' interrupted Catherine. 'Have you been looking for him, as I ordered?'
   'I would much rather look for the horse,' he replied. 'It would make more sense. But I can look for neither horse nor man on a night like this—as black as

the chimney! and Heathcliff's not the kind of boy to come at my whistle—it's likely he will be less hard of hearing with you!'

'Nay, nay, he's noan at Gimmerton,' said Joseph. 'T's niver wonder but he's at t' bothom of a bog-hoile. This visitation worn't for nowt, and I wodhev' ye to look out, Miss—yah muhbe t' next. Thank Hivin for all! All warkstogither for gooid to them as is chozzen, and piked out fro' th' rubbidge! Yah knaw whet t' Scripture ses.'

'No, no, he's not at Gimmerton,' said Joseph. 'I expect he's at the bottom of a bog. This visitation [storm] wasn't for nothing, and I would advise you to watch out, Miss—you might be the next. Thank Heaven for all! It all works out for good for those that are chosen [by God], and picked out from the rubbish! You know what the Scripturesays.'

'Running after t' lads, as usuald!' croaked Joseph, catching an opportunity from our hesitation to thrust in his evil tongue. 'If I war yah, maister, I'd just slam t' boards i' their faces all on 'em, gentle and simple! Never a day utyah're off, but yon cat o' Linton comes sneaking hither; and Miss Nelly, shoo's a fine lass! shoo sits watching for ye i' t' kitchen; and as yah're in at one door, he's out at t'other; and, then, wer grand lady goes a-courting of her side! It's bonny behaviour, lurking amang t' fields, after twelve o' t' night, wi' that fahl, flaysomedivil of a gipsy, Heathcliff! They think I'm blind; but I'm noan: nowtut t' soart!—I seed young Linton boath coming and going, and I seed yah' [directing his discourse to me], 'yah gooid fur nowt, slattenly witch! nip up and bolt into th' house, t' minute yah heard t' maister's horse-fit clatter up t' road.'

'Running after the lads as usual!' croaked Joseph, catching an opportunity from our hesitation to thrust in his evil tongue. 'If I were you, master, I'd just slam the doors in their faces, all of the, simple as that! Never a day goes by when you're away, but that son of Linton comes sneaking here; and Miss Nelly, she's a fine one! she sits there watching for you in the kitchen; and as you come in at one door, he's out at the other; and then our grand lady goes a-courting herself! It's fine behaviour, lurking in the fields, after twelve at night, with that foul, frightening devil of a gypsy, Heathcliff! They think I'm blind; but I'm not: nothing of the sort!—I saw young Linton both coming and going, and I saw you' [directing his discourse to me], 'you good for nothing, slovenly witch! run up and into the house, the minute you heard the master's horse coming up the road.'

Chapter 10

"Nelly," he said, "we'shae a crowner's 'quest enow, at ahr folks'. One on 'em 'sa'mostgetten his finger cut off wi' hauding t' other fro' stickin' hisselnloike a cawlf. That's maister, yeah knaw, 'at 'ssoa up o' going tuh t' grand 'sizes. He's noan feared o' t'

bench o' judges, norther Paul, nur Peter, nur John, nur Matthew, nor noan on 'em, not he! He fair likes—he langs to set his brazened face agean 'em! And yon bonny lad Heathcliff, yah mind, he's a rare 'un. He can girn a laugh as well's onybody at a raightdivil's jest. Does he niver say nowt of his fine living amang us, when he goes to t' Grange? This is t' way on't:—up at sun-down: dice, brandy, cloised shutters, und can'le-light till next day at noon: then, t'fooil gangs banning und raving to his cham'er, makkingdacentfowks dig thur fingers i' thur lugs fur varry shame; un' the knave, why he can caint his brass, un' ate, un' sleep, un' off to his neighbour's to gossip wi' t' wife. I' course, he tells Dame Catherine how her fathur'sgoold runs into his pocket, and her fathur's son gallops down t' broad road, while he flees afore to oppen t' pikes!"

"Nelly," he said, "we shall have a coroner's inquest soon, at our place. One of them almost got his finger cut off with stopping the other from sticking himself like a calf. That's the master, you know, that is so set on going to the Grand Assizes [courts]. He's not worried about the bench of judges, neither Paul, nor Peter, nor John, nor Matthew, not any of them. He doesn't care—he longs to set his defiant face against them! And that bonny lad Heathcliff, you know, he's a rare one. He can grin and laugh as well as anybody at a right devil's jest. Does he never say anything of his fine living amongst us when he goes to the Grange? This is the way it is: up at sundown, dice, brandy, closed shutters, and candlelight till next day at noon: then the fool goes cursing and raving to his chamber, making decent folk put their fingers in their ears for the very shame; and the knave, he can count his money, and eat and sleep, and off to his neighbour's to gossip with his wife. Of course, he tells Catherine how her father's gold runs into his pocket, and her father's son gallops down the road to ruin, while he goes ahead to open the gates!"

Chapter 13

'Gooid Lord!' he muttered, sitting down, and stroking his ribbed stockings from the knee to the ankle. 'If there's to be fresh ortherings—just when I getten used to two maisters, if I munhev' a mistress set o'er my heead, it's like time to be flitting. I niver did think to see t' day that I mud lave th' owld place—but I doubt it's nigh at hand!'

'Good Lord!' he muttered, sitting down, and stroking his ribbed stockings from the knee to the ankle, 'If there's to be fresh orders—just when I was getting used to two masters—if I'm to have a mistress set over my head, it's time to be going. I didn't think I would see the day when I would have to leave the old place—but I suspect it's not far off!'

'Thear!' he ejaculated. 'Hareton, thou willn't sup thy porridge to-neeght; they'll be naught but lumps as big as my neive. Thear, agean! I'd fling in bowl un' all, if I wer ye! There, pale t' guilp off, un' then ye'llhae done wi' 't. Bang, bang. It's a mercy t' bothom isn't deaved out!'

'There!' he ejaculated. 'Hareton, you won't be drinking your porridge tonight; there'll be nothing but lumps as big as my fist. There again! I'd throw in the bowl and all, if I were you! There, skim the milk off, and then you'll be done with it. Bang, bang. It's a surprise the bottom hasn't been knocked out!'

'Oh! it'sMaisterHathecliff'sye're wanting?' cried he, as if making a new discovery. 'Couldn't ye ha' said soa, at onst? un' then, I mud ha' telled ye, baht all this wark, that that's just one ye cannut see—he allas keeps it locked, un' nob'dyivermellson't but hisseln.'

'Oh, it's Master Heathcliff's that you're wanting?' cried her, as if making a new discovery. 'Couldn't you have said so at once? and then I would have told you, without all this fuss, that that is one you can't see—he always keeps it locked, and nobody ever middles with it but himself.'

'Ech!ech!' exclaimed Joseph. 'Weeldone, Miss Cathy! weel done, Miss Cathy! Howsiver, t' maistersall just tum'le o'er them brooken pots; un' then we's hear summut; we's hear how it's to be. Gooid-for-naught madling! yedesarve pining fro' this to Churstmas, flinging t' precious gifts o'God under fooit i' yerflaysome rages! But I'm mista'en if ye shewyersperritlang. Will Hathecliff bide sich bonny ways, think ye? I nobbut wish he may catch ye i' that plisky. I nobbut wish he may.'

'Ech!ech!' exclaimed Joseph. 'Well done, Miss Cathy! well done, Miss Cathy! Howsoever, the master will just tumble over them broken pots and then we'll hear something; we'll hear how it's to be. Good-for-nothing fool! you deserve starving from now to Christmas for throwing the precious gifts of God underfoot with your frightening rages! But I'll be mistaken if you show that spirit long. Will Heathcliff allow such fancy ways, do you think? I just wish he'd catch you in that temper. I justwishhewould.'

'They'srahm for boath ye un' yer pride, now, I sud think i' the hahse. It's empty; ye may hev' it all to yerseln, un' him as allusmaks a third, i' sich ill company!'

'There's room for both you and your pride now, I should think, in the house. It's empty: you may have it all to yourself, and him who always makes a third in such bad company [the Devil]!'

Chapter 17

'I'd rayther he'd goanhisseln for t' doctor! I sudha' taen tent o' t' maister better nor him—and he warn'tdeead when I left, naught o' t' soart!'

'I'd rather he'd gone himself for the doctor! I would have taken care of the master better than him—and he wasn't dead when I left, nothing of the sort!'

Chapter 19

'Noa!' said Joseph, giving a thud with his prop on the floor, and assuming an authoritative air. 'Noa!that means naught. Hathecliffmaksnoa 'count o' t' mother, nor ye norther; but he'll heu' his lad; und I muntak' him—soa now ye knaw!'

'No!' said Joseph, giving a thud with his prop on the floor, and assuming an authoritative air. 'No! that means nothing. Heathcliff takes no account of the mother, nor you neither; but he'll have his lad and I must take him—so now you know!'

Chapter 20

'Cannot ate it?' repeated he, peering in Linton's face, and subduing his voice to a whisper, for fear of being overheard. 'But MaisterHaretonnivir ate naught else, when he wer a little 'un; and what wergooid enough for him'sgooid enough for ye, I's rayther think!'

'Cannot eat it?' repeated he, peering in Linton's face, and subduing his voice to a whisper, for fear of being overheard. 'But Master Hareton never ate anything else when he was a little one; and what was good enough for him is good enough for you, I think.'

'Wah!' answered Joseph, 'yon dainty chap says he cannut ate 'em. But I guess it'sraight! His mother wer just soa—we wera'most too mucky to sow t' corn for makking her breead.'

'What!' answered Joseph, 'that dainty chap says he cannot eat them. But I suppose it's to be expected! His mother was just the same—we were almost too dirty to sow the corn for making her bread.'

Chapter 23

'Na—ay!' he snarled, or rather screamed through his nose. 'Na—ay!yahmuhgoa back whear yah coomfrough.'

'No!' he snarled, or rather screamed through his nose. 'No! you must go back where you came from.'

Chapter 24

'"I wer sure he'd sarve ye out! He's a grand lad! He's getten t' raightsperrit in him! He knaws—ay, he knaws, as weel as I do, who sud be t' maister yonder—Ech, ech, ech! He made yeskift properly! Ech, ech, ech!"

'"I was sure he'd teach you a lesson! He's a grand lad! He's getting the right spirit in him! He knows—yes, he knows, as well as I do who should be the master yonder—Ech, ech, ech! He made you shift properly! Ech, ech, ech!"

Chapter 32

'I'd rayther, by th' haulf, hev' 'em swearing i' my lugs fro'h morn to neeght, nor hearken ye hahsiver!' said the tenant of the kitchen, in answer to an unheard speech of Nelly's. 'It's a blazing shame, that I cannot oppen t' blessed Book, but yah set up them glories to Sattan, and all t' flaysomewickednesses that iver were born into th' warld! Oh! ye're a raightnowt; and shoo's another; and that poor lad'll be lost atween ye. Poor lad!' he added, with a groan; 'he's witched: I'm sartinon't. Oh, Lord, judge 'em, for there's norther law nor justice among werrullers!'

'I'd rather, by half, have them swearing in my ears from morning to night, than have to listen to you!' said the tenant of the kitchen, in answer to an unheard speech of Nelly's. 'It's a blazing shame that I cannot open the blessed Book [Bible] but you set up those glories to Satan, and all the frightening wickedness that ever were born into the world! Oh! you're a real good-for-nothing, and she's another; and that poor lad will be lost between you. Poor lad!' he added with a groan; 'he's bewitched: I'm certain of it. Oh, Lord, judge them, for there's neither law nor justice among our rulers!'

'Tak' these in to t' maister, lad,' he said, 'and bide there. I's gang up to my own rahm. This hoile's neither mensful nor seemly for us: we mun side out and seearch another.'

'Take these in to the master, lad,' he said, 'and stay there. I'm going up to my own room. This place is neither decent nor proper for us: we must move out and search for another.'

'Ony books that yah leave, I shall tak' into th' hahse,' said Joseph, 'and it'll be mitch if yah find 'emagean; soa, yah may plaseyerseln!'

'Any books that you leave, I shall take into the house,' said Joseph, 'and it'll be unlikely if you find them again; so, you may please yourself!'

Chapter 33

'I munhev' my wage, and I mungoa! I hed aimed to deewheare I'd sarved fur sixty year; and I thowt I'd lug my books up into t' garret, and all my bits o' stuff, and they sudhev' t' kitchen to theirseln; for t' sake o' quietness. It wur hard to gie up my awn hearthstun, but I thowt I could do that! But nah, shoo'staan my garden fro' me, and by th' heart, maister, I cannot stand it! Yah may bend to th' yoak an ye will—I noan used to 't, and an old man doesn't sooin get used to new barthens. I'd raytherarn my bite an' my sup wi' a hammer in th' road!'

'I must have my wages and I must go! I had aimed to die where I'd served for sixty years; and I thought I'd carry my books up into the garret, and all my bits of stuff, and they should have the kitchen to themselves for the sake of quietness. It was hard to give up my own hearthstone [fireside seat], but I thought I could do that! But no, she's taken my garden from me, and by the heart, master, I cannot stand it! You may accept the yoke [oppressive power] if you will—I'm not used to it, and an old man doesn't soon get used to new burdens. I'd rather earn my food and drink as a labourer on the road!'

'It'snoan Nelly!' answered Joseph. 'I sudn't shift for Nelly—nasty ill nowt as shoo is. Thank God! Shoo cannot stale t' sowl o' nob'dy! Shoo werniversoa handsome, but what a body mud look at her 'bout winking. It's yon flaysome, graceless quean, that's witched our lad, wi' her bold een and her forrard ways—till—Nay! it fair brusts my heart! He's forgotten all I've done for him, and made on him, and goan and riven up a whole row o' t' grandest currant-trees i' t' garden!' and here he lamented outright; unmanned by a sense of his bitter injuries, and Earnshaw's ingratitude and dangerous condition.

'It's not Nelly!' answered Joseph. 'I wouldn't move for Nelly—nasty good-for-nothing as she is. Thank God! She cannot steal the soul from nobody! She was never so handsome, but that anybody would look at her without winking [not staring at her beauty]. It's that frightening, graceless girl that's bewitched our lad, with her bold eyes and her forward ways—till—No! if nearly bursts my heart! He's forgotten all I've done for him, and taught him, and gone and pulled up a whole row of the grandest currant-trees in the garden!' and here he lamented outright; unmanned by a sense of his bitter injuries, and Earnshaw's ingratitude and dangerous condition.

Chapter 34

'Th' divil's harried off his soul,' he cried, 'and he may hev' his carcass into t' bargin, for aught I care! Ech! what a wicked 'un he looks, girning at death!' and the old sinner grinned in mockery.

'The Devils's carried off his soul,' he cried, 'and he may have his carcass into the bargain for all I care! Ech! what a wicked one he looks, grinning at death!' and the old sinner grinned in mockery.

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Appendix 4

North and South **Summary**[1]

When the novel opened, <u>Margaret Hale</u> was preparing for her cousin Edith's wedding to <u>Captain Lennox</u>. Following the celebration she returned to the village of Helstone where her father was vicar. She had spent the past ten years living with her aunt and cousin and was now looking forward to the idyllic life of Helstone with her parents. This quiet genteel life in Southern England was shattered by an unexpected and unwanted proposal from Edith's brother-in-law, <u>Henry Lennox</u>, and her father's shocking news that doubts about the Church of England led him to leave the Church and move his family to the industrial Northern town of Milton.

The three Hales relocated to the North, where <u>Mr. Hale</u> became a private tutor and Margaret tried to reconcile herself to her new and unlovely environs. She disliked the business and coarseness of the inhabitants and was disdainful of the prominence of business in public life. Mr. Hale's friend and pupil <u>Mr. Thornton</u>, one of Milton's most influential and wealthiest manufacturers, garnered her particular disapproval. The two of them were at odds over capitalism and the relationship of masters and laborers. Mr. Thornton grew to love Margaret both despite and because of her pride, but she disliked him immensely. The imminent strike by Milton's working class was a point of contention; Mr. Thornton professed derision for the strikers and Margaret, while mostly ignorant of the reasons for a strike, identified with the laborers. This was due in part to her acquaintance with a Milton laborer, <u>Nicholas Higgins</u>, and his sweet, dying daughter Bessy.

While in Milton <u>Mrs. Hale</u> developed a serious illness. One day Margaret went to the Thornton home to borrow a water-bed for her ailing mother and found herself amidst a roiling mass of laborers who had erupted into anger and violence over Mr. Thornton's choice to employ Irish hands because of the strike. On the doorstep of his home Margaret was roused into action, throwing her arms around him to protect him from the crowd's projectiles. He later confessed his love for her but she claimed that she was only doing what any woman would have done, and coldly refused him.

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[1]http://www.gradesaver.com/north-and-south/study-guide/summary

The young <u>Bessy Higgins</u> died from her long sickness derived from factory work. Mrs. Hale's death was also near, and she begged her daughter to call her brother Frederick home.<u>Frederick Hale</u> was a fugitive from England due to his assumed role in a mutiny in the Royal Navy. Frederick, risking capture, stole into Milton and visited his dying mother on her deathbed. His visit was short-lived, however, as it was too dangerous for him to remain.

Frederick's visit brought complications for Margaret. While at the train station bidding his sister goodbye, the two were noticed by Mr. Thornton, who believed Frederick to be Margaret's secret lover. Frederick was also noticed by an old enemy who tried to accost him. He pushed the man away from him; these injuries later led to the man's death and a police inquiry of Margaret, who was noticed at the station by other Milton townspeople. Margaret lied to the inspector to protect Frederick. This falsehood caused an immense amount of guilt, especially since Mr. Thornton, a magistrate, protected Margaret by ending the police inquiry. The fact that he knew of her moral lapse and she was unable to tell him the reasons for it smote her conscience.

After his son left, Mr. Hale departed for Oxford to spend time with <u>Mr. Bell</u>, his former tutor and Margaret's godfather. While there he passed away in his sleep. Margaret, overcome with grief, returned to her aunt's house. Her cousin and Captain Lennox had returned from living abroad and resided in the same house as well. Margaret spent time alone coming to terms with all of the tragedy she had suffered from in the past two years.

Her affection and esteem for Mr. Thornton had slowly been growing. She hoped Mr. Bell, who was Mr. Thornton's landlord, would tell Mr. Thornton about the reasons for her falsehood. This was now possible because attempts to clear Frederick's name had been abandoned; he would remain living in Spain with his new wife and his secret visit was no longer problematic.

Mr. Bell, however, also passed away from illness. Margaret inherited a great sum of money. One day Mr. Thornton came to visit as a guest of Henry Lennox. He explained that his business had been destroyed by the strike –his own decision to hire Irish hands and the instability of the market led to his final decision to sell the business he had built from scratch. He had, however, come to practice a more humanitarian way of

conducting business and no longer maintained an absolute separation between master and workers. This change was symbolized by the respectful and mutually beneficial relationship between Mr. Thornton and Nicholas Higgins, who he had grudgingly hired to work at the mill after the strike's cessation.

When Margaret heard of the failure of his business and his new mode of thinking, she sympathized with him and decided to use her inheritance to help save the mill. When she told him of this, the final barriers to their love and intimacy were abandoned; they embraced and expressed their love for each other.

Appendix5

North and South's Character List[1]

Margaret Hale

Passionate, haughty, intelligent, and self-possessed, Margaret is the novel's heroine. She is a deep thinker but is often pushed into quick action and decision. She carries the weight of her family's suffering. Her prejudices and assumptions about the North, social class, and Mr. Thornton are challenged and eventually altered as the novel progresses. She endures many family tragedies but is able to achieve clarity and peace. She is religious and moral, and is consumed by her guilt over telling a falsehood to protect her brother. Her love for Mr. Thornton grows slowly, but eventually allows her to recognize his merits and decide to save his failing business.

Mr. Hale

The husband of Mrs. Hale and father to Frederick and Margaret, Mr. Hale is the charitable and mild-mannered parson at Helstone until his religious doubts cause him to resign his parsonage and leave the Church of England. He moves his family to the industrial town of Milton and takes up the occupation of private tutor. He delights particularly in his friendship with his star pupil, Mr. Thornton. Mr. Hale is frail and faltering at times, however, and his wife's illness and subsequent death plunge him into depression and mental perturbation. He passes away when he is visiting Mr. Bell in Oxford.

Mrs. Hale

The wife of Mr. Hale and the mother of Margaret, Mrs. Hale is in contrast with her sister because she married for love, not money. However, she is unhappy with the lack of comforts her life as a parson's wife provided for her, and complains unceasingly about their residency in that forest village. When the family moves to Milton, however, she grows deathly ill and lingers on for many months in quiet pain. She becomes less critical and cultivates a meeker spirit during her illness; her relationship with Margaret improves dramatically. Her dying wish is to see her son Frederick. Not long after he visits, she dies.

Edith Shaw

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[1]http://www.gradesaver.com/north-and-south/study-guide/character-list

Margaret's cousin with whom she grows up, Edith is pretty, friendly, and superficial. She marries Captain Lennox and has a child, Cosmo; the family lives in Corfu where the Captain's regiment is stationed. Margaret envies Edith's simple, carefree life.

Mrs. Shaw

The sister of Mrs. and the aunt of Margaret, Mrs. Shaw, nee Miss Beresford, always lamented that she did not marry for love. Her husband's wealth allowed her and her daughter Edith to live comfortably, but she envied her sister's marrying Mr. Hale for love. She fixated on her health, believing she was suffering from some ailment but was bearing it admirably. She is superficial and frivolous, and tries to keep a tight rein on Margaret's activities. She excoriates Milton when she must visit there after Mr. Hale's death.

Dixon

The Hale family's fiercely loyal servant, Dixon travels with them to Milton and remains in their employ. Dixon does not much care for Mr. Hale and considers herself the loyal and trusted confidant of Mrs. Hale; she idiosyncratically believes that the problems Mrs. Hale faces are due to Mr. Hale. Her favorite child is Frederick but she grows to respect and love Margaret as the novel progresses. Dixon does not have a family of her own.

Captain Lennox

Edith's husband and the father of her child, Captain Lennox is also the brother of Henry Lennox. Tall and handsome in the early days of his marriage to Edith, he is stationed at Corfu with his regiment. He is over-involved in Edith's appearance and is excessively concerned with her "lost" beauty.

Henry Lennox

The brother of Captain Lennox, Henry is a successful lawyer. He is not unattractive and has a sharp wit. He is also very pragmatic and is not given to romance. Nevertheless, he believes himself in love with Margaret and proposes marriage to her while the family is still living at Helstone; he is quite vexed when she refuses him. Later he agrees to help Frederick Hale combat the charges levied against him and tries to win Margaret once more.

Mr. Bell

Mr. Hale's former tutor at Oxford and Margaret's godfather, Mr. Bell helps Mr. Hale secure a position in Milton as a private tutor. Following Mrs. Hale's death Mr. Bell visits Mr. Hale and Margaret and discovers how much he admires and loves his goddaughter. He encourages the two Hales to return to Oxford, where he believes life is much easier and fulfilling than in Milton. After he dies he leaves everything in his estate to Margaret.

Mr. Thornton

The son of Mrs. Thornton and the brother of Fanny, Mr. John Thornton is a wealthy and intelligent mill owner in Milton. He is esteemed by his business brethren but despised by his laborers who claim he is garnishing their wages unfairly. He develops an abiding and passionate love for the beautiful and fiery Margaret, and maintains this love, albeit somewhat reluctantly, even when she refuses his proposal and he believes - erroneously -that she has another lover. He is prideful but rational, and comes to see the error of some of his ways. He is also courageous, intelligent, intellectually curious, and self-possessed. His business fails due to the strike, but Margaret saves him at the end of the novel.

Mrs. Thornton

The mother of Mr. Thornton and Fanny, Mrs. Thornton is a formidable, strong-willed, and opinionated woman. She is immensely proud of her son's achievements and is a proponent of capitalism and the power of the masters over the laboring masses. She strongly dislikes Margaret for most of the novel, citing her haughtiness, misplaced pride, and her audacity to reject Mr. Thornton as a worthy option for a husband; at times, though, she admires Margaret's passion and pluck and much prefers it to her own daughter's nervousness and timidity. She has a heightened sense of honor and accepts Mrs. Hale's deathbed request to advise and counsel Margaret if necessary.

Fanny Thornton

The daughter of Mrs. Thornton and sister of Mr. Thornton, Fanny is a nervous, weak, and irresolute young woman. Her mother cannot help but compare her deficiencies to her son's strong character. Fanny is easily prejudiced against the working classes. She suffers from ailments and her emotions are easily taxed; when the mob storms her house she sobs hysterically and faints to the ground. She marries a wealthy businessman.

Nicholas Higgins

A poor workingman and the father of Bessy and Mary, Nicholas is proud, hardworking, prickly, and intelligent. He proclaims his atheism but appears to be embracing some aspects of Christianity as the novels nears it close. A fervent belief in the oppression and tyranny of the masters over laboring men, Nicholas is a committee man in the Union and organizes a major strike. He is devastated when the strike fails due to the mob's action and when his daughter Bessy dies. After Boucher's death he takes responsibility for the man's family and gains employment at Mr. Thornton's mill.

Bessy Higgins

The daughter of Nicholas Higgins and sister of Mary Higgins, Bessy is an extremely sick young girl of Margaret's age. She inhales "fluff" in her lungs when working at the factory and is so sick that she can barely leave her house. She is at times calm and resigned to her fate, wild and raving, spiritual, doubting, and low in spirits. She admires Margaret and takes comfort in her visits and the religion she espouses; her own religion has a slightly apocalyptic bent. She is firmly opposed to the strike and tries to keep her father from doing harm. She eventually dies from her illness, but Margaret notices how peaceful she finally looks.

Mary Higgins

A large, "slatternly" girl, Mary is Bessy's younger sister and the daughter of Nicholas. While not particularly intelligent, Mary is hardworking, and Margaret hires her to work in the Hale household.

Frederick Hale

The son of Mr. and Mrs. Hale and the brother of Margaret, Frederick was a sailor in the British navy when a mutiny occurred onboard his ship. Suspected of participation, Frederick fled to Spain and does not tread on English soil for fear of imprisonment and punishment, likely hanging. He stealthily journeys to Milton to visit his dying mother and remains there for several days until detection becomes a reality. He then returns to Spain, where he further embraces Roman Catholicism and marries a Catholic girl, Dolores. He works with Henry Lennox to try and combat the charges against him, but is unable to do so. He remains living abroad.

Boucher

A workingman with a large family, Boucher refuses to join the Union Committee and is less rational and patient than Higgins. During the strike he is anxious and anguished about how to feed his family. He leads several hundred rabble-rousers in a mob to Mr. Thornton's home and threatens violence. After the mob is dispersed and the strike fails, Boucher tries to procure employment but is denied. He commits suicide by drowning.

Leonards

A young man who served on the same ship as Frederick, Leonards was dissolute, drunken, and troublesome. Intoxicated, he encounters Margaret and Frederick at the train station and recognizes Frederick; he grabs at him since he hopes to turn him in to the authorities to get a reward. Frederick pushes him away and he falls a few feet. This fall leads to his death, although his health problems were documented already.

Appendix6

***Wuthering Heights* Summary[1]**

Wuthering Heights is related as a series of narratives which are themselves told to the narrator, a gentleman named<u>Lockwood</u>. Lockwood rents a fine house and park called Thrushcross Grange in Yorkshire, and gradually learns more and more about the histories of two local families. This is what he learns from a housekeeper, <u>Ellen Dean</u>, who had been with one of the two families for all of her life:

In around 1760, a gentleman-farmer named Earnshaw went from his farm, Wuthering Heights, to Liverpool on a business trip. He found there a little boy who looked like a gypsy who had apparently been abandoned on the streets, and brought the child home with him, to join his own family of his wife, his son Hindley, his daughter Catherine, a manservant named<u>Joseph</u>, and Ellen, who was very young at the time and working as a maid. Earnshaw named the boy <u>Heathcliff</u> after a son of his who had died. All the other members of the household were opposed to the introduction of a strange boy, except for Catherine, who was a little younger than Heathcliff and became fast friends with him. Hindley in particular felt as though Heathcliff had supplanted him, although he was several years older and the true son and heir. Hindley bullied Heathcliff when he could, and Heathcliff used his influence over Earnshaw to get his way. Heathcliff was a strange, silent boy, who appeared not to mind the blows he received from Hindley, although he was in fact very vindictive. Earnshaw's wife died. Hindley was sent away to college in a last attempt to turn him into a worthy son, and to ease pressures at home.

After some years, Earnshaw's health declined and he grew increasingly alienated from his family: in his peevish old age he worried that everyone disliked Heathcliff simply because Earnshaw liked him. He did not like his daughter Catherine's charming and mischievous ways. Finally he died, and Catherine and Heathcliff were very grieved, but consoled each other with thoughts of heaven.

Hindley returned, now around twenty years old. Heathcliff was about twelve and Catherine was eleven. Hindley was married to a young woman named Frances, to the

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[1]http://www.gradesaver.com/wuthering-heights/study-guide/summary

surprise of everyone at Wuthering Heights. Hindley used his new power as the head of the household to reduce Heathcliff to the level of a servant, although Heathcliff and Catherine continued their intimacy. Catherine taught Heathcliff her lessons and would join him in the fields, or they would run away to the moors all day to play, never minding their punishments afterward.

One day they ran down to the Grange, a more civilized house where the Lintons lived with their children Edgar, thirteen, and Isabella, eleven. Catherine and Heathcliff despised the spoiled, delicate Linton children, and made faces and yelled at them through the window. The Lintons called for help and the wilder children fled, but Catherine was caught by a bulldog and they were brought inside. When the Lintons found out that the girl was Miss Earnshaw, they took good care of her and threw Heathcliff out.

Catherine stayed at the Grange for five weeks, and came home dressed and acting like a proper young lady, to the delight of Hindley and his wife, and to Heathcliff's sorrow––he felt as though she had moved beyond him. Over the next few years, Catherine struggled to both maintain her relationship with Heathcliff, and socialize with the elegant Linton children.

Frances gave birth to a son, Hareton, and died soon after of tuberculosis. Hindley gave in to wild despair and alcoholism, and the household fell into chaos. Heathcliff was harshly treated, and came to hate Hindley more and more. Edgar Linton fell in love with Catherine, who was attracted by his wealth and genteel manners, although she loved Heathcliff much more seriously. Edgar and Catherine became engaged, and Heathcliff ran away. Catherine fell ill after looking for Heathcliff all night in a storm, and went to the Grange to get better. The Linton parents caught her fever and died of it. Edgar and Catherine were married when she was 18 or 19.

They lived fairly harmoniously together for almost a year—then Heathcliff returned. He had mysteriously acquired gentlemanly manners, education, and some money. Catherine was overjoyed to see him, Edgar considerably less so. Heathcliff stayed at Wuthering Heights, where he gradually gained financial control by paying Hindley's

gambling debts. Heathcliff's relationship with the Linton household became more and more strained as Edgar grew extremely unhappy with Heathcliff's relationship with Catherine. Finally there was a violent quarrel: Heathcliff left the Grange to avoid being thrown out by Edgar's servants, Catherine was angry at both of the men, and Edgar was furious at Heathcliff and displeased by his wife's behavior. Catherine shut herself in her room for several days. In the meantime, Heathcliff eloped with Isabella (who was struck by his romantic appearance) by way of revenge on Edgar. Edgar could not forgive Isabella's betrayal of him, and did not try to stop the marriage. Catherine became extremely ill, feverish and delirious, and nearly died though she was carefully tended by Edgar once he discovered her condition.

A few months later, Catherine was still very delicate and looked as though she would probably die. She was pregnant. Heathcliff and Isabella returned to Wuthering Heights, and Isabella wrote to Ellen describing how brutally she was mistreated by her savage husband, and how much she regretted her marriage. Ellen went to visit them to see if she could improve Isabella's situation. She told them about Catherine's condition, and Heathcliff asked to see her.

A few days later, Heathcliff came to the Grange while Edgar was at church. He had a passionate reunion with Catherine, in which they forgave each other as much as possible for their mutual betrayals. Catherine fainted, Edgar returned, and Heathcliff left. Catherine died that night after giving birth to a daughter. Edgar was terribly grieved and Heathcliff wildly so—he begged Catherine's ghost to haunt him. A few days later, Hindley tried to murder Heathcliff, but Heathcliff almost murdered him instead. Isabella escaped from Wuthering Heights and went to live close to London, where she gave birth to a son, Linton. Hindley died a few months after his sister Catherine.

Catherine and Edgar's daughter, Cathy, grew to be a beloved and charming child. She was brought up entirely within the confines of the Grange, and was entirely unaware of the existence of Wuthering Heights, Heathcliff, or her cousin Hareton there. Once she found the farmhouse while exploring the moors, and was upset to think that such

an ignorant rustic as Hareton could be related to her. Ellen ordered her not to return there and explained about Heathcliff's feud with Cathy's father, Edgar.

Isabella died when Linton was about twelve years old, and Edgar went to fetch him to the Grange. Linton was a peevish and effeminate boy, but Cathy was pleased to have a playmate. That very day, however, Heathcliff sent Joseph to fetch his son to Wuthering Heights, and when Cathy woke up the next morning her cousin was gone. Though sad at first, she soon got over it, and continued her happy childhood.

On her sixteenth birthday, Cathy and Ellen strayed onto Heathcliff's lands, and he invited them into Wuthering Heights to see Linton. Cathy was pleased to renew her acquaintance, and Heathcliff was eager to promote a romance between the two cousins, so as to ensure himself of Edgar's land when he died. When they returned home, Edgar forbade Cathy to continue visiting there, and said that Heathcliff was an evil man. Cathy then began a secret correspondence with Linton, which became an exchange of love letters. Ellen found out and put an end to it.

Edgar became ill. Heathcliff asked Cathy to return to Wuthering Heights because Linton was breaking his heart for her. She did so, and found Linton to be a bullying invalid, but not without charm. Ellen fell ill as well and was unable to prevent Cathy from visiting Wuthering Heights every day. Cathy felt obliged to help Linton, and despised Hareton for being clumsy and illiterate. Ellen told Edgar about the visits when she found out, and he forbade Cathy to go any more.

Edgar was in poor health and didn't know about Linton's equally bad health and bad character, so he thought it would be good for Cathy to marry him—since Linton and not Cathy would most likely inherit the Grange. A system was fixed up in which Linton and Cathy met outside. Linton was increasingly ill, and seemed to be terrified of something—as it turned out, his father was forcing him to court Cathy. Heathcliff feared Linton would die before Edgar did, so eventually he all but kidnapped Cathy and Ellen, and told them Cathy couldn't go home to see her dying father until she married Linton. Cathy did marry Linton, and escaped in time to see Edgar before he died.

After Edgar's funeral (he was buried next to his wife) Heathcliff fetched Cathy to Wuthering Heights to take care of Linton, who was dying, and to free up the Grange so he could rent it out (to Lockwood, in fact). Heathcliff told Ellen that he was still obsessed by his beloved Catherine, and had gone to gaze at her long-dead body when her coffin was uncovered by the digging of Edgar's grave.

Cathy had to care for Linton alone, and when he died, she maintained an unfriendly attitude to the household: Heathcliff, Hareton (who was in love with her), Joseph, and <u>Zillah</u>, the housekeeper. As time passed, however, she became lonely enough to seek Hareton's company, and began teaching him to read.

This is around the time of Lockwood's time at the Grange. He leaves the area for several months, and when he returns, he learns that while he was gone:

Heathcliff began to act more and more strangely, and became incapable of concentrating on the world around him, as though Catherine's ghost wouldn't let him. He all but stopped eating and sleeping, and Ellen found him dead one morning, with a savage smile on his face. He was buried next to Catherine, as he had wished. Hareton grieved for him, but was too happy with the younger Cathy to be inconsolable. When the novel ends, Hareton and Cathy plan to marry and move to the Grange.

Appendix7

*Wuthering Heights's*Character List[1]

Catherine Earnshaw

Mr. Earnshaw's daughter and Hindley's sister. She is also Heathcliff's foster sister and love interest. She marries Edgar Linton and has a daughter, also named Catherine. Catherine is beautiful and charming, but she is never as civilized as she pretends to be. In her heart she is always a wild girl playing on the moors with Heathcliff. She regards it as her right to be loved by all, and has an unruly temper. Heathcliff usually calls her Cathy; Edgar usually calls her Catherine.

Cathy Linton

The daughter of the older Catherine and Edgar Linton. She has all her mother's charm without her wildness, although she is by no means submissive and spiritless. Edgar calls her Cathy. She marries Linton Heathcliff to become Catherine Heathcliff, and then marries Hareton to be Catherine Earnshaw.

Mr. Earnshaw

A plain, fairly well-off farmer with few pretensions but a kind heart. He is a stern father to Catherine. He takes in Heathcliff despite his family's protests.

Edgar Linton

Isabella's older brother, who marries Catherine Earnshaw and fathers Catherine Linton. In contrast to Heathcliff, he is a gently bred, refined man, a patient husband and a loving father. His faults are a certain effeminacy, and a tendency to be cold and unforgiving when his dignity is hurt.

Ellen Dean

One of the main narrators. She has been a servant with the Earnshaws and the Lintons for all her life, and knows them better than anyone else. She is independent and high-spirited, and retains an objective viewpoint on those she serves. She is called Nelly by those who are on the most egalitarian terms with her: Mr. Earnshaw, the older Catherine, and Heathcliff.

Frances Earnshaw

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[1]http://www.gradesaver.com/wuthering-heights/study-guide/character-list

Hindley's wife, a young woman of unknown background. She seems rather flighty and giddy to Ellen, and displays an irrational fear of death, which is explained when she dies of tuberculosis.

Hareton Earnshaw

The son of Hindley and Frances; he marries the younger Catherine. For most of the novel, he is rough, rustic, and uncultured, having been carefully kept from all civilizing influences by Heathcliff. He grows up to be superficially like Heathcliff, but is really much more sweet-tempered and forgiving. He never blames Heathcliff for having disinherited him, for example, and remains his oppressor's staunchest ally.

Hindley Earnshaw

The only son of Mr. and Mrs. Earnshaw, and Catherine's older brother. He is a bullying, discontented boy who grows up to be a violent alcoholic when his beloved wife, Frances, dies. He hates Heathcliff because he felt supplanted in his father's affections by the other boy, and Heathcliff hates him even more in return.

Heathcliff

A foundling taken in by Mr. Earnshaw and raised with his children. Of unknown descent, he represents wild and natural forces which often seem amoral and dangerous for society. His almost inhuman devotion to Catherine is the moving force in his life, seconded by his vindictive hatred for all those who stand between him and his beloved. He is cruel but magnificent in his consistency, and the reader can never forget that at the heart of the grown man lies the abandoned, hungry child of the streets of Liverpool.

Isabella Linton

Edgar's younger sister, who marries Heathcliff to become Isabella Heathcliff. Her son is named Linton Heathcliff. Before she marries Heathcliff, she is a rather shallow-minded young lady, pretty and quick-witted but a little foolish (as can be seen by her choice of husbands). Her unhappy marriage brings out an element of cruelty in her character: when her husband treats her brutally, she rapidly grows to hate him with all her heart.

Joseph

A household servant at Wuthering Heights who outlives all his masters. His brand of religion is unforgiving for others and self-serving for himself. His heavy Yorkshire accent gives flavor to the novel.

Dr. Kenneth

The local doctor who appears when people are sick or dying. He is a sympathetic and intelligent man, whose main concern is the health of his patients.

Mr. and Mrs. Linton

Edgar and Isabella's parents. They spoil their children and turn the older Catherine into a little lady, being above all concerned about good manners and behavior. They are unsympathetic to Heathcliff when he is a child.

Linton Heathcliff

The son of Heathcliff and Isabella. He combines the worst characteristics of both parents, and is effeminate, weakly, and cruel. He uses his status as an invalid to manipulate the tender-hearted younger Catherine. His father despises him. Linton marries Catherine and dies soon after.

Lockwood

The narrator of the novel. He is a gentleman from London, in distinct contrast to the other rural characters. He is not particularly sympathetic and tends to patronize his subjects.

Zillah

The housekeeper at Wuthering Heights after Hindley's death and before Heathcliff's. She doesn't particularly understand the people she lives with, and stands in marked contrast to Ellen, who is deeply invested in them. She is an impatient but capable woman.

Juno

Heathcliff's dog.

Skulker

The Lintons' bulldog.Skulker attacks Cathy Earnshaw on her first visit to Thrushcross Grange.

Michael

The Lintons' stable boy.

Mr. Green

A lawyer in Gimmerton who briefly becomes involved with executing Edgar Linton's estate.

يرتكز :   دراسة اللهجات الانجليزية المتمثلة في لانكشاير و يوركشاير في روايات السيدة
و اميلي برونتي مرتفعات ويدرنغ .   مراجعة بعض المفاهيم
الرئيسية المتعلقة باللهجة في الأدب وتقنية الالكاتبتين في   لهجة في الرواية. كما شمل البحث اهتمام
علماء اللغة وخاصة منهم السوسيولسانيين في هذا الاستعمال الفني لللهجة الأدبية ومدى تاثير العوامل الاجتماعية
في صنع القالب اللهجي في الرواية. اهتم البحث بقياس مدى وعي الروائيتية بالاستعمال اللهجي
الفصيح من خلال التكلمات اللهجية للشخصيات المعنية. ولذلك كان من الضروري دراسة مستويات لسانية صوتية
وسانتكسية ضروريا لاثراء المادة اللهجية والتعرف على دور اللهجة في خدمة النص الفصيح في الروايتين.
الكلمات المفتاحية اللهجة الأدبية ـ الرواية ـ الشخصيات اللهجية. الفصيح/اللهجة ـ البعد السوسيولساني

Résumé

Ce travail de recherche porte sur l'étude des dialectes du Lancashire et du Yorkshire à travers les romans de Mme Gaskell *Nord et du Sud* et d'Emily Brontë *Les Hauts de Hurlevent*. Nous nous sommes intéressés en premier lieu à définir quelques concepts en relation avec le dialecte et la littérature ainsi que certaines théories utilisées par des chercheurs et sociolinguistes en décrivant comment le facteur sociolinguistique affecte l'utilisation du dialecte. Ensuite, l'étude des deux romans nous a permis de constater la prise de conscience de Mme Gaskell et Emily Brontë envers le dialecte littéraire et vise à recueillir des données de dialecte à travers les différents locuteurs du dialecte montrant, dans l'intervalle, l'analyse des données au niveau phonologique et syntaxique pour refléter les différents personnages de dialecte et leurs identités; dans le but de nous aider à comprendre les caractéristiques de la parole liée au dialecte, dans le *Nord et le Sud* et *les Hauts de Hurlevent*.

Mots clés : dialecte littéraire, le roman, les personnages de dialecte, le standard / dialecte, la perspective sociolinguistique.

Summary

This research work deals with an examination of the Northern Lancashire and Yorkshire Dialects through the novels of Mrs. Gaskell's *North and South* and Emily Brontë's *Wuthering Heights*. At first, it gives a review of some key concepts related to dialect in literature and how the use of dialect in the novel is studied by dialect scholars and sociolinguists. On the other hand, it describes how sociolinguistic factors affect literary dialect use. Next, the study of the two novels shows Mrs. Gaskell and Emily Brontë's awareness of literary dialect and aims at gathering dialect data through the different dialect speakers showing, in the meanwhile, data analysis at the phonological and syntactical level to reflect the different dialect characters and their identities; with the aim to help us understand features of speech related to dialect, in *North and South* and *Wuthering Heights*.

Key words: literary dialect, the novel, dialect characters, standard/dialect, sociolinguistic perspective

AN EXAMINATION OF THE NORTHERN LANCASHIRE AND YORKSHIRE DIALECTS THROUGH THE WORKS OF MRS. GASKELL'S *NORTH AND SOUTH* AND EMILY BRONTË'S *WUTHERING HEIGHTS*.

The use of dialect in literature has long been marginalized, but this has changed, and writers are more agreed to use dialect in the written form. Dialect use in the novel is thoughtfully studied by dialect scholars and sociolinguists as well as stylisticians and grammarians; each has a central role in the study of literature as an art newly related to sociolinguistics. Through their developing perspective, the function of dialect in the novel is clearer and freer from its former traditional narrowed scale.

The value of literature which includes dialect writing has never been questioned and the aim of this research is to show how writers of the standard can deal with literature including dialectal variations for different purposes as to show humour, age of a generation, solidarity of group, and belonging to a community. The role of the writer is to find the right matches between preserving the standard language in the text and inserting dialectal features to depict a character's identity, social class or regional origins.

A dialect is a variety of language that is characteristic of a particular group of language speakers. The term is often applied to regional speech patterns, i.e. regional dialect, but a dialect may also be defined by other factors, such as social class and then it is called a social dialect.

The use of dialect in novels or short stories may be seen as inconsistent, however, authors use dialectal forms to shed light on a character, and it is a way to capture the reader's attention. This use of dialect makes the reader in the context that the author tries to convey.

This research targets on exposing the function of dialect in literature and to which extent its use may influence the literary text in an artistic and fictional work. This problematic is inherently critical for it is quite peculiar to include a variety of spoken language within the standard form. At the same time it is almost paradoxical to

make an uneducated character from lower class speak a highly standard language. Moreover, being faithful to the rules of rhetoric language of fiction and to the spontaneous dialects in reality the novelist is caught in a dilemma of what is best to write in the novel: a language fulfilling the requirements of prestige or those of realism i.e. it is awkward to make a servant speak a highly standard English if the latter has never been to school.

This is why, in novels or short stories, authors use dialectal forms to focus on a character's educational background; it is a way to capture the reader's attention about cultural and sociolinguistic dimensions that only dialect in dialogue may interpret.

Henceforth, the following research questions are essentially exposed as:

-       Why does the author use the dialect since he is writing in a standard language?

-       Does the author choose to report the character's words in their own dialect to fulfill technical and/or artistic objectives that the standard language cannot offer? If so, how can he provide a homogenous literary text with all the linguistic diversity in it?

-       To what extent Mrs. Gaskell and Emily Brontë have been consistent in rendering northern dialect speech in their novels?

To find convenient answers to the aforementioned research questions, a study of Mrs. Gaskell's *North and South* (1854) and Emily Brontë's *Wuthering Heights* (1847) is undertaken in order to depict the use of dialect in the novel. At this stage of research, three hypotheses are formulated:

-       A dialect in a standard literary text is a means to better send the message and then, the reader can identify the character when reading. Thus, the lack of some dialectal forms in the standard motivates the novelist's use of dialect.

-       Dialect use in literature is to increase dialect awareness among people.

-       In both North and South and Wuthering Heights, the literary women have been consistent in presenting dialect in the speech of characters depicting different social ranks and coming from differ cultural backgrounds. Emily Brontë was so consistent in her representation of Yorkshire dialect through Joseph's speech that after her death,

her sister Charlotte strives to modify some of Joseph's speech for fear of unintelligibility.

Both Mrs. Gaskell and Emily Brontë provide a realistic rendition of Lancashire and Yorkshire dialects in their novels, Mrs. Gaskell, with the help of her husband and his Two Lectures on Lancashire Dialects (1854) succeeds to represent Lancashire dialect through the speech of working class characters. Concerning Emily Brontë's use of Yorkshire dialect in her novel, Mrs. Gaskell tells us that the real identity of the "Bells" that is, Emily and her sisters, was uncovered in part because a Haworth man recognized Joseph's speech as a Haworth form of Yorkshire.

Our concern mainly spotlight upon the line between dialect and literary language which is a highly controversial matter through the discussion of the standard variety as opposed to dialect and its relationship with the novel as exemplified in the fiction of Mrs. Gaskell and Emily Brontë. Lancashire and Yorkshire dialects are familiar and not new to them since they represent the dialect spoken in the places where they used to live.

Through the works of these two talented literary women one can notice that Mrs. Gaskell and Emily Brontë master both the Standard English and the dialect. They used Dialect in their standard literature in order to fulfill the function of dialect in English literature of that time for the sake of accuracy and consistency, following the movement of realism of nineteenth century literature.

This assumption of valuing dialect use by the two novelists has been done through readings of the two novels *North and South* and *Wuthering Heights* where a number of dialectal features and cultural elements have been used. In this respect, chunks of speech will be linguistically analysed at the phonological and grammatical levels to show the effect and beauty of language use that Gaskell and Brontë exemplify through the voices of different characters from distinct social class.

The function of dialect has been strengthened with Emily Brontë who uses the Yorkshire dialect in Wuthering Heights and Mrs. Gaskell who insists on her native way of speech introducing the Lancashire variety in her novels and for fear of

unintelligibility she offers some aiding helps to understand it in terms of grammar and pronunciation.

Still, the analysis of Yorkshire and Lancashire dialects in the novel have major benefits to reflect the socio-cultural background and demonstrate the usefulness of dialect in the standard English text in duplicating the model of a specific society that has lifted a period of time that English history has recorded.

In addition to this, when we speak about dialect in literature, we do not mean popular literature, but we mean literature written in the standard language where dialect is included and has its place.

Our choice has fallen on Gaskell's *North and South* and Brontë's *Wuthering Heights* for the representation of dialects that the novels have got, for the use of Lancashire dialect in the mouth of poor mill workers to represent the harshness of mill workers' life and the Yorkshire dialect through the voice of Joseph, the servant. Also it has been selected for the simplicity of the language used and for the diversity of dialectal elements and rich elements of folklore found in the novel. Dialect is striking in these elements of folklore such as: ghosts, popular songs, and superstitious beliefs.

Our research is also concerned with sociolinguistic factors influencing speaker's use of dialect and to ascertain that the interplay of sociolinguistic factors is taken into account.

The contribution that this study hopes to make by focusing on analyzing dialect use in literature is to shed light on dialect use in standard literature and to increase dialect awareness among readers.

As far as the methodology of research is concerned, an interdisciplinary approach has been adopted to gather and analyze data combining two disciplines, sociolinguistics in which dialect representation and investigation are objective to the field of literature which is rather altruistic and subjective. The different research approaches are:

1. Literary approach: North and South and Wuthering Heights are chosen to represent the Lancashire and Yorkshire dialects use in literature and to depict

the different cultural elements used by the characters which are exposed to study and analysis besides a list of dialect features that characterize the two dialects used in the novels under consideration.

2.   Sociolinguistic approach: when we speak about a dialect, we speak about a speech community. We will try to depict sociolinguistic factors of characters: age, gender, level of education and cultural background and highlight the sociolinguistic representation in literary dialect; besides, culture which is the backbone element in the novel.

3.   Linguistic approach: it is the analytical study of data at the two levels of analysis, phonological and syntactical levels to best understand the different linguistic variables the novelists refer to. Besides a comparative approach with the aim of identifying linguistic relationships in geographic, cultural and social space of the dialectal data in *North and South* and *Wuthering Heights*.

Henceforth, this research relies on an outline of four chapters where the first chapter includes different approaches and definitions of some key concepts that help us to understand the aim of dialect use in literature, with definitions of dialect concept, to see how literary dialect is used and how sociolinguistic factors influence literary dialect use. In sum, it is the introduction consisting of the background of the study underlying theories that would be useful and functioned as the basic tool in doing the analysis.

Chapter two introduces Mrs. Gaskell and Emily Brontë's awareness of literary dialect use in their novels besides a description of the geography and dialect features of Lancashire and Yorkshire dialects. The aim is to present and highlight dialect use by the different dialect speakers in both *North and South* and *Wuthering Heights* which help us to gather dialect data.

Lancashire dialect refers to the vernacular speech in Lancashire, one of the counties of England characterized by:

1- Definite article reduction: /the/ is shortened to /t/ or glottalled

2- Vowel-lenthening: "hole" may sound "Hoil"

3- Words like cold and old are pronounced cowd and owd.

4- Words like light, night, right, may sound leet, neet, reet, /li:t, ni:t, ri:t/.(Trudgill 1999:22)

5- Words like spoken, broken, open may become spokken, brokken, oppen

6- /t/ turns to /r/: "I'm getting better" turns to "I'm gerringberrer"

7- /s/ turns to /z/: "bus" turns to "buzz"

8- the use of either "was" or "were" in all cases of singular or plural, i.e. "was" with all or "were" with all.

9- The word "self" turns to "sen" or "sel"

10- frequent replacement of /a/ to /o/:"man" turns to "mon", 'find the right man' turns to 'fined the reetmon' (ibid:42)

11- "anything" turns to "owt"

12- "make" and "take" turn to "mak" and "tak" or "mek" and "tek".

As far as lexical variations in Lancashire dialect words are concerned, the following table shows some of these words as depicted from Dr Alan Crosby's book *The Lancashire Dictionary*[1]

Lancashire Dialect Words	Meanings
B'art or beawt	without
Bellin'	To cry out
Blather, blether or blether-yed	Someone with nothing between the ears. Head full of air
Bobber, bobbing	A man who woke up workers so called

[1] These words are from *Dr Alan Crosby's book "The Lancashire Dictionary"*www.manchester2002-uk.com.

	'knocker up'
Boggart	Ghost or spirit
Brew	Cup of tea
childer	Children
Champion	First class, excellent, grand
Chitty	Young girl, lass
Chunner	To mutter
Cratchy	Bad tempered, irritable
Dip	Sauce, syrup
Faggot	Derogatory term for a woman
Fettle	To repair or mend
Keks	Trousers
Likely	Handsome
Mawkin	Dirty
Mun	Must do
Nesh	Feeble, weak
Nobbut	Nothing but
Nowt	Nought or nothing
Owt	Aught, anything
Perish	Freeze
Sennit	A week (seven nights)
Tosspot	Drunk
Wark	Ache

Table 2.2: Lancashire Dialectal Words

Yorkshire dialect refers to the varieties of English used in the Northern counties of England characterized by some important features. Yorkshire speakers tend to:

- have short [a] in words like *bath*, *grass* and *chance*

- *none, one, once, nothing* are pronounced with [ ] rather than [ ]

- Words such as *late, face, game, say,* are pronounced with [e] or [   ].

- Some words pronounced with [ ], as in *tek*, *mek*, and *sek* for *take*, *make*, and *sake.*

- Pronounce the diphthong /a / (as in *mouth*) as a monophthong [a] (mahth).

- "self" turns to "sen" or "sel"

- /t/ turns to /r/: "I'm getting better" turns to "I'm gerringberrer"

- Words like *city* and *many* are pronounced with a final [~e]

- To pronounce -ing as -in' (e.g. walkin', talkin')

- Voiced consonant followed by a voiceless one can be pronounced as voiceless. E.g. Bratford for Bradford or apsolute for *Absolute*.

- *with* can be reduced to *wi*, especially before consonants

- Nouns describing units of value, weight, distance, height have no plural marker as the examples provided by Kellet (1992):

  Six pound instead of six pounds

  two week owd instead of two weeks old

- Plurals of some nouns exist in their older form. For example: childer for children, shoon, shooin for shoes.

- The word *us* is often used in place of *me* or in the place of *our.*

- While is often used to mean until.

- Double negatives are commonly used.

- Doesn't becomes dun't, couldn't becomescun't, shouldn't shun't, wouldn't wun't, mustn't mun't, hasn't 'an't, isn't in't.

- The word nobbit is used to mean only.

- Owt and nowt mean anything and nothing.

- the er sound is modified so that *thirst*, for example, becomes *thust* or *thost*.

- h-dropping. Ellis states that there is an 'ignorance' of /h/ on the part of all dialect speakers. He assumes that:

> The aspirate, continually preserved by dialect writers used to the received' hour, honour,' is as much ignored in all words by dialect speakers, as it is in these two by all 'polite' speakers. There is no sign of its being left out. It is merely treated as non-existent. And this absence of aspirate extends into non-dialect speaking classes in the M. division. (1890:69)

Ellis states here that dialect speakers do not pronounce the aspirate in all words beginning with <h>, just as 'polite' speakers would pronounce the Standard English words 'hour' and 'honour', where /h/ is only 'preserved' orthographically.

Kellett (1992) provides some examples of words with single vowels transformed into diphthongs:

- **aa** thus naame (roughly nay-em) for name.

- **ooa** (roughly oo-er) so that words such as floor, door and afore become flooar, dooarandafooar

- **ow** as in browt, owt and nowt (i.e. brought, anything and nothing). The realization of this sound is not equivalent to the Standard English pronunciation of now but more like aw-oo

- **oi** used in such WR words as coit, throit and 'oil (i.e. coat, throat and hole)

   eea appears in words like again, death and street (pronounced ageean, deeath and streeat)

   Chapter three is concerned with data analysis extracted from the selected novels and interpretation of literary dialect in *North and South* and *Wuthering Heights*. The analysis of the data is at the phonological and syntactical level highlighting grammatical variations as opposed to the use of the standard form. Besides dialect data

analysis a summary of some of the privileges and criticisms of dialect use in the novel mainly Lancashire and Yorkshire dialects in *North and South* and *Wuthering Heights*. The interpretation of these dialectal elements is related sometimes to society and another time to culture, this is what chapter four is going to elucidate.

Chapter four deals with the analysis of the sociolinguistic and the cultural aspects of dialect use in *North and South* and *Wuthering Heights*. Aspects of class distinction and class conflict are analysed in addition to elements of folklore as the ghosts, superstitions and beliefs and popular songs. The chapter ends with the interpretation of similarities and differences between Mrs. Gaskell and Brontë's literary dialect.

For any researcher having been starved and dried with research bulk and constraints should easily measure research fatigue to share our conviction that this subject is not easily exhausted and whatever much is done about language and its varieties in literature, yet, it still seems very largely unexplored the field of scientific investigation of dialect as related to literature.

Language is more and more reflective and representative of social behaviour and if at least every novelist may rely on in his work is language, thus, he uses the language in this sense to depict that internal and external world of a person, and for literature is a transfer of information about the person's inside feeling and outside behaviour.

Chapter one has tried to begin with definitions of dialect concept, trying to define literary dialect and understand how it works in a literary text, highlighting the use of orthography, accuracy and characterization and discussing the binary standard and dialect in addition to speech and writing underlying theories that would be useful and functioned as the basic tool in doing the analysis besides a depiction of dialect use by different British novelists from different periods and different awareness of dialect use in literature.

Our research work being, the Examination of Northern Lancashire and Yorkshire Dialects through the works of Mrs. Gaskell's *North and South* and Emily Brontë's *Wuthering Heights*, Chapter two has been dedicated to spotlight on Mrs. Gaskell and Emily Brontë's awareness of literary dialect use in their novels besides a

description of the geography and dialect features of Lancashire and Yorkshire dialects. The aim of chapter two was to present and highlight dialect use by the different dialect speakers in both *North and South* and *Wuthering Heights* which helped us to gather dialect data.

Dialect data and dialect analysis was the concern of chapter three with data extracted from the selected novels and interpretation of literary dialect in North and South and Wuthering Heights. The analysis of the data at the phonological and syntactical level highlights grammatical variations as opposed to the use of the standard form. It has shown that dialects are used for the sake of reduction and brevity and most of the time to seek simplicity. Data analysis shows that Mrs. Gaskell and Emily Brontë attempt to represent an authentic speech, representing the Lancashire and Yorkshire dialect through the mill workman, Nicholas and the loyal servant, Joseph.

It is not an easy task to include dialect in the standard literary where a novelist may face problems of inconsistency and unintelligibility. In this respect, data interpretation has highlighted and summarized some of the privileges and criticisms of dialect use in the novel mainly Lancashire and Yorkshire dialects in North and South and Wuthering Heights.

Finally in chapter four, an analysis of the sociolinguistic and the cultural aspects of dialect use in *North and South* and *Wuthering Heights*has been undertaken and highlighted aspects of class distinction and class conflict. These aspects have been analysed in addition to elements of folklore as ghosts, superstitions and beliefs and popular songs. The analysis has illustrated the scarcity of dialect data represented in cultural aspects in *North and South* as compared to Brontë's use in *Wuthering Heights* mainly because Mrs. Gaskell focuses on social class conflict in her novel to raise the voice of mill workers. The chapter ends with the interpretation of similarities and differences between Mrs. Gaskell and Emily Brontë's literary dialect.

Mrs. Gaskell and Emily Brontë are consistent in the representation of Lancashire and Yorkshire dialects. *North and South* and *Wuthering Heights* include many dialect speakers undertaken by Joseph and Nicholas Higgins's speech and other characters which appeared in the form of dialogues. This reinforces boundaries

between different characters from different social ranks and highlights the quoted speech in dialogue between these characters.

The analysis at the phonological and syntactical forms of dialect use in the artistic work of Mrs. Gaskell and Emily Brontë show that they strive to highlight and make characters from different or lower social position speak the dialect to have a faithfull and accurate representation of the dialect. Adding to this the interpretation of these dialectal elements related sometimes to society and another time to culture.

The contribution that this study hopes to make by focusing on analyzing dialect use in literature is to shed light on dialect use in literature and to increase dialect awareness among readers.

This research work has presented a detailed analysis and description of dialect use in literature. Several findings can be drawn from this research, mainly:

- The literary language offers a diversity which gives such privilege to literature.

- Dialect use in literature is not a minimization from its value but rather an enhancement to it.

- The novelist, when using dialect and the cultural aspects in the novel, is not obliged or incapable of using the standard form but, the major reason is, the relationship between dialect speakers and these expressions and cultural aspects. Novelist know that the use of such features make them nearer to the readers.

- Dialect speakers in the novel give a clearer idea about the real personality of the character and their belonging.

- The use of real language in literature i.e. dialect, associating different varieties make the text be authentic and mark the ordinary speech affecting the reader's emotion and character.

- The literary text is more complex that wrongly thought before for it engenders different subject matters, cultures and languages.

- Lancashire dialect in North and South represents the darkness and gloominess in the industrial city the same as Yorkshire dialect reflects the harshness of the weather and the remoteness of the place in Wuthering Heights.

- Mrs. Gaskell and Emily Brontë prove that dialect use in literature portrays language use in a society that produces it.

With regards to these results, one may assume that this research work got many limitations and shortcomings that time impede us to deal with. As for, the dialectal forms used in North and South and Wuthering Heights, not all of them have been analysed in depth due to the lack of references and enough knowledge about the given dialect.

Data analysis has been done at the phonological and syntactical level, not to neglect lexis which is the most conspicuous feature for speakers and non native readers that helps to understand the dialect for those who are not familiar with or have not a dialect background.

One of the limitations due to lack of time is that this research work miss the study and the analysis of some linguistic interference in Mrs. Gaskell's novel North and south. The novel contains some borrowings, French words and expressions that regrettably couldn't be dealt with.

However, the topic of dialect use in literature is very wide and being aware that what have been done in this research work would not suffice and encompass all the characteristics of literary dialect use in the novel but hope that the least done would be a key for further research.

Introduction

A dialect is a variety of language that is characteristic of a particular group of language speakers. The term is often applied to regional speech patterns, i.e. regional dialect, but a dialect may also be defined by other factors, such as social class and then it is called a social dialect.

The use of dialect in novels or short stories may be seen as inconsistent, however, authors use dialectal forms to shed light on a character, and it is a way to capture the reader's attention. This use of dialect makes the reader in the context that the author tries to convey.

Dialect use in the novel is thoughtfully studied by dialect scholars and sociolinguists as well as stylisticians and grammarians; each has a central role in the study of literature as an art newly related to sociolinguistics. Through their developing perspective, the function of dialect in the novel is clearer and freer from its former traditional narrowed scale.

The value of literature which includes dialect writing has never been questioned and the aim of this research is to show how writers of the standard can deal with literature including dialectal variations for different purposes as to show humour, age of a generation, solidarity of group, and belonging to a community. The role of the writer is to find the right combination between preserving the standard language in the text and inserting dialectal features to depict a character's identity, social class or regional origins.

This research targets on exposing the function of dialect in literature and to which extent its use may influence the literary text in an artistic and fictional work. This problematic is inherently critical for it is quite peculiar to include a variety of spoken language within the standard form. At the same time it is almost paradoxical to make an uneducated character from lower class speak a highly standard language. Moreover, being faithful to the rules of rhetoric language of fiction and to the spontaneous dialects in reality the novelist is caught in a dilemma of what is best to

write in the novel: a language fulfilling the requirements of prestige or those of realism i.e. it is awkward to make a servant speak a highly standard English if the latter has never been to school.

This is why, in novels or short stories, authors use dialectal forms to focus on a character's educational background; it is a way to capture the reader's attention about cultural and sociolinguistic dimensions that only dialect in dialogue may interpret.

Henceforth, the following research questions are essentially exposed as:

- Why does the author use the dialect since he is writing in a standard language?

- Does the author choose to report the character's words in their own dialect to fulfill technical and/or artistic objectives that the standard language cannot offer? If so, how can he provide a homogenous literary text with all the linguistic diversity in it?

- To what extent Mrs. Gaskell and Emily Brontë have been consistent in rendering northern dialect speech in their novels?

To find convenient answers to the aforementioned research questions, a study of Mrs. Gaskell's *North and South* (1854) and Emily Brontë's *Wuthering Heights* (1847) is undertaken in order to depict the use of dialect in the novel. At this stage of research, three hypotheses are formulated:

- A dialect in a standard literary text is a means to better send the message and then, the reader can identify the character when reading. Thus, the lack of some dialectal forms in the standard motivates the novelist's use of dialect.

- Dialect use in literature is to increase dialect awareness among people.

- In both North and South and Wuthering Heights, the literary women have been consistent in presenting dialect in the speech of characters depicting different social ranks and coming from differ cultural backgrounds. Emily Brontë was so consistent in her representation of Yorkshire dialect through Joseph's speech that after her death, her sister Charlotte strives to modify some of Joseph's speech for fear of unintelligibility.

Both Mrs. Gaskell and Emily Brontë provide a realistic rendition of Lancashire and Yorkshire dialects in their novels, Mrs. Gaskell, with the help of her husband and his Two Lectures on Lancashire Dialects (1854) succeeds to represent Lancashire dialect through the speech of working class characters. Concerning Emily Brontë's use of Yorkshire dialect in her novel, Mrs. Gaskell tells us that the real identity of the "Bells" that is, Emily and her sisters, was uncovered in part because a Haworth man recognized Joseph's speech as a Haworth form of Yorkshire.

Our concern mainly spotlight upon the line between dialect and literary language which is a highly controversial matter through the discussion of the standard variety as opposed to dialect and its relationship with the novel as exemplified in the fiction of Mrs. Gaskell and Emily Brontë. Lancashire and Yorkshire dialects are familiar and not new to them since they represent the dialect spoken in the places where they used to live.

Through the works of these two talented literary women one can notice that Mrs. Gaskell and Emily Brontë master both the Standard English and the dialect. They used Dialect in their standard literature in order to fulfill the function of dialect in English literature of that time for the sake of accuracy and consistency, following the movement of realism of nineteenth century literature.

This assumption of valuing dialect use by the two novelists has been done through readings of the two novels North and South and Wuthering Heights where a number of dialectal features and cultural elements have been used. In this respect, chunks of speech will be linguistically analysed at the phonological and grammatical levels to show the effect and beauty of language use that Gaskell and Brontë exemplify through the voices of different characters from distinct social class.

The function of dialect has been strengthened with Emily Brontë who uses the Yorkshire dialect in Wuthering Heights and Mrs. Gaskell who insists on her native way of speech introducing the Lancashire variety in her novels and for fear of unintelligibility she offers some aiding helps to understand it in terms of grammar and pronunciation.

Still, the analysis of Yorkshire and Lancashire dialects in the novel have major benefits to reflect the socio-cultural background and demonstrate the usefulness of dialect in the standard English text in duplicating the model of a specific society that has lifted a period of time that English history has recorded.

In addition to this, when we speak about dialect in literature, we do not mean popular literature, but we mean literature written in the standard language where dialect is included and has its place.

Our choice has fallen on Gaskell's *North and South* and Brontë's *Wuthering Heights* for the representation of dialects that the novels have got, for the use of Lancashire dialect in the mouth of poor mill workers to represent the harshness of mill workers' life and the Yorkshire dialect through the voice of Joseph, the servant. Also it has been selected for the simplicity of the language used and for the diversity of dialectal elements and rich elements of folklore found in the novel. Dialect is striking in these elements of folklore such as: ghosts, popular songs, and superstitious beliefs.

Our research is also concerned with sociolinguistic factors influencing speaker's use of dialect and to ascertain that the interplay of sociolinguistic factors is taken into account.

The contribution that this study hopes to make by focusing on analyzing dialect use in literature is to shed light on dialect use in standard literature and to increase dialect awareness among readers.

As far as the methodology of research is concerned, an interdisciplinary approach has been adopted to gather and analyze data combining two disciplines, sociolinguistics in which dialect representation and investigation are objective to the field of literature which is rather altruistic and subjective. The different research approaches are:

1.   Literary approach: North and South and Wuthering Heights are chosen to represent the Lancashire and Yorkshire dialects use in literature and to depict the different cultural elements used by the characters which are exposed to study and analysis besides a list of dialect features that characterize the two dialects used in the novels under consideration.

2.   Sociolinguistic approach: when we speak about a dialect, we speak about a speech community. We will try to depict sociolinguistic factors of characters: age, gender, level of education and cultural background and highlight the sociolinguistic representation in literary dialect; besides, culture which is the backbone element in the novel.

3.   Linguistic approach: it is the analytical study of data at the two levels of analysis, phonological and syntactical levels to best understand the different linguistic variables the novelists refer to. Besides a comparative approach with the aim of identifying linguistic relationships in geographic, cultural and social space of the dialectal data in *North and South* and *Wuthering Heights*.

Henceforth, this research relies on an outline of four chapters where the first chapter includes different approaches and definitions of some key concepts that help us to understand the aim of dialect use in literature, with definitions of dialect concept, to see how literary dialect is used and how sociolinguistic factors influence literary dialect use. In sum, it is the introduction consisting of the background of the study underlying theories that would be useful and functioned as the basic tool in doing the analysis.

Chapter two introduces Mrs. Gaskell and Emily Brontë's awareness of literary dialect use in their novels besides a description of the geography and dialect features of Lancashire and Yorkshire dialects. The aim is to present and highlight dialect use by the different dialect speakers in both *North and South* and *Wuthering Heights* which help us to gather dialect data.

Chapter three is concerned with data analysis extracted from the selected novels and interpretation of literary dialect in *North and South* and *Wuthering Heights*. The analysis of the data is at the phonological and syntactical level highlighting grammatical variations as opposed to the use of the standard form. Besides dialect data analysis a summary of some of the privileges and criticisms of dialect use in the novel mainly Lancashire and Yorkshire dialects in *North and South* and *Wuthering Heights*.

The interpretation of these dialectal elements is related sometimes to society and another time to culture, this is what chapter four is going to elucidate.

Chapter four deals with the analysis of the sociolinguistic and the cultural aspects of dialect use in *North and South* and *Wuthering Heights*. Aspects of class distinction and class conflict are analysed in addition to elements of folklore as the ghosts, superstitions and beliefs and popular songs. The chapter ends with the interpretation of similarities and differences between Mrs. Gaskell and Brontë's literary dialect.

Conclusion

For any researcher having been starved and dried with research bulk and constraints should easily measure research fatigue to share our conviction that this subject is not easily exhausted and whatever much is done about language and its varieties in literature, yet, it still seems very largely unexplored the field of scientific investigation of dialect as related to literature.

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With regards to these results, one may assume that this research work got many limitations and shortcomings that time impede us to deal with. As for, the dialectal forms used in North and South and Wuthering Heights, not all of them have been analysed in depth due to the lack of references and enough knowledge about the given dialect.

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Special Issue on Literature No. 2

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Contents

Foreword

It is with great pleasure and honor that I act as a guest editor for the AWEJ's second Special Issue on Literature. AWEJ has completed its fifth year now, and it is truly heartening to see it gaining both popularity and enhanced quality. It has been, and is being, referenced and indexed in several respectable scholarly databases and search engines, and it is widening its scope to encompass not only linguistics (theoretical as well as applied) and translation, but also literature. It goes without saying that the relationship among language, linguistics, translation and literature is both intricate and inseparable. I hope, therefore, that AWEJ continues the auspicious trend of publishing special issues on literature and translation, in addition to its core interest in language and linguistics. But the widening of scope is also geographic. This "Arab World" journal, as clearly illustrated in this special issue and in others, is reaching out to scholars from not just the Arab region, but also from all corners of the globe. This obviously, among other things, is a testimony to the journal's international standing, a must in today's global world.

The papers published in this issue have, naturally, been subjected to – and survived – a rigorous process of refereeing and reviewing. This is why they are all, without exception, of solid scholarly quality and they all present up-to-date and engaging issues and tackle them with thoughtfulness and depth. Many of the papers are, in fact, groundbreaking.

The papers speak for the themselves, and final judgment on their importance and relevance – in this postmodern, reader-oriented age – rests with the scholars who will be studying them and, hopefully, building on them to produce more thought-provoking research .

It is worth noting, in particular, that many of the papers are focusing, totally or in part, on Arab authors. This is both a significant and welcome gesture. First of all, AWEJ is an "Arab World" journal, as prefaced. Secondly, it is incumbent upon professors of English like us who live and teach in the Arab World to present Arab authors to international audiences. They, more than anyone else, are qualified for the job, and Arabic literature is still under-represented at the world scene, not because it is less interesting or engaging than other world literatures (far from it), but because Arab scholars and others interested in the subject have not paid it the attention it merits.

It is indeed pleasing in this very context to see two papers written on Mahmoud Darwish, one by our most noted scholar and teacher of generations of students of literature, Mohammad Shaheen. And it is equally pleasing to see two papers dealing with Leila Aboulela. More, much more, can

be written on Darwish and Aboulela, and the other important authors in the rest of the excellent papers which appear in this issue.

Thanks are due to Professor Khairi Al-Zubaidi and his able AWEJ team who made AWEJ what it is today, to the respected members of the editorial board of this special issue who have kindly agreed to take on the task, and to the anonymous reviewers and referees who took the time to read and reread the manuscripts.

I hope that the readers of these engaging papers will enjoy reading and benefiting from them as much as I have.

Ahmad Y. Majdoubeh
Guest Editor
Kuwait
October 2014

Mahmoud Darwish: "The Tale of the Tribe"

Mohammad Shaheen
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Abstract:
In an attempt to develop his artistic bent, Darwish was moving from the lyricism of his early poetry to the dramatic effect of art, where the speaker disassociates himself from his subject and hides himself in language. One way of demonstrating this enterprise for Darwish is to let the tale tell the story of the tribe (the people of his homeland Palestine in exile) Coetzee, the renowned South African novelist once said: " I tell this not to solicit pity but to let you see what happens".It is as if Darwish re-echoes D.H. Lawrence's words "trust the tale not the teller." Or he may be remembering the words of his friend, Edward Said: "every Palestinian should tell his story". i.e. the story here is the tale of the tribe which should tell itself to the world.
Key words: Lyric, dramatic, image, identity, exile, persona.

Mahmoud Darwish: "The Tale of the Tribe"

Mahmoud Darwish has the great poet's gift. He is a genuine poet and an original one, with enormous learning and incredible ability to bring it to bear upon any observation about human nature. Mahmoud is a most passionate, a most enthusiastic and a most gifted poet I have ever known. For me personally, it was a privilege to know him, and my emotions were formidable every time the noisy opening door let me in to his tiny-sitting room with the elegant library in the background. Fate had placed me in that room for almost three hours just before his fateful journey to Houston, on his last stay in Amman. That night he talked about all sorts of things, but what impressed me most is his ability to articulate the Palestinian odyssey at an important turning point of its history in 1982 in a compressed short narrative. Immediately I felt I was in front of a fictitious character in a movie. I remembered Kurtz's celebrated utterance "the horror, the horror". You know, Mahmoud, I shall make you a very big party, when you come back from Houston. I shall look forward to that, indeed, he said. He was in jolly good mood, and looked very optimistic. Yet I could never be certain whether the high morale he demonstrated was actually a façade, as he is known for his incredible power to control his emotions.

Most ironical is that he was supposed to be in Columbia giving the keynote speech on the fifth memorial of Edward Said. Mariam Said and myself went to his flat early this year with the invitation extended to him by the president of Columbia University, and all was set: arrival on 20 of September, speech on 23 (for logistic reason it moved to 28), departure on 25. I vividly remember his suggestion that the memorial occasion should not be gloomy. Let us cherish his memory and make this occasion as he thought his friend's own memorial ought to be. He never likes to parade his sorrow in public, and the power of reticence he could exercise over the negation of reality is remarkable. Yet on rare occasions he seems to find little comfort in releasing the pressure of torturing reticence, but only in front of friends. Once he alluded to a mediocre poet who claimed that some of his [Mahmoud's] poetry is plagiarized from his own. Of course, nobody will believe such nonsense, but somehow Mahmoud himself would be tortured by such false claim and spent sleepless nights, not of self-pity, but rather of pity for those people whose erring he finds irredeemable. He had no intention to make people acknowledge him superior to all other modern Arab poets, but at least to avoid taking him a target out of sheer jealousy and envy, so that they will not urge him to pity erring mankind. Unfortunately there has been a few second or third rate Arab poets who, have been viciously attacking Mahmoud with the hope of securing some place or space in the ladder of Mahmoud's great reputation!

*   *   *

In his early career, Mahmoud Darwish wrote very fine lyrics which, to start with, won him great popularity. A most popular one is "Identity Card" a very simple straightforward poem, memorized by Arabs all over the Arab world, as if it were a national anthem. Its refrain "Write down/ I am an Arab" has become a memorable stock in Arabic culture. The occasion of the poem, as Mahmoud himself recounted, is related to the status of Palestinian Arabs where every member of the Arab family at eighteen had to go to an Israeli office to get his identity card. Despite the fact that Arabs are Israeli citizens, they are treated as different nationality. His elder brother, Ahmad, had assured me, few days ago, of the details related to the writing of the poem, and that the eighteen-year old Mahmoud wrote it on his way back from Acre on an empty box of cigarettes to be read to an Arab audience in the evening.

The phenomenal success of the poem somehow irritated the poet himself who announced, time and again, his desire to distance himself from the poem, in an attempt to draw the attention of the reader to the more sophisticated poems the poet wrote afterwards, until the

end of his life. "Identity Card" continued, yet, to enjoy its tremendous appeal until the present day.

One speculation behind this phenomenon may be that the poem is not a typical romantic poem dominated by lyricism. It is not, for example, Wordsworth's "sad music of humanity", expressing the ultimate goal of romanticism. No matter how lyricism the poem has, and it actually has a lot, it is deeply rooted in the real life Palestinian Arabs undergo as underprivileged minority in their homeland. Its effect spontaneously extends to other Palestinians evicted from the same homeland.

The poem is better read with "The tale of the tribe" as a formula well exploited in the critique of modern poetry. In his book T*he Tale of the Tribe: Ezra Pound And the Modern Verse*, Michael Bernstein refers to Kipling's phrase "the tale of the tribe" by which he means how the survival of society's shared values and its existence as a coherent society depends on the permanent record of the social groups achievements and deeds. Bernstein further comments on the phrase to show that the phrase means much more than Kipling intended it to mean, i.e., the magical power of language does not come from the words of the language or the stereotype of language called by Sartre "mots de la tribu", but rather by the purified language of the tribe. Bernstein is perceptive enough to demonstrate the whole issue as follows:

> The most radical difference between the "tale of the tribe" and the "mots de la tribu" lies in the antithetic notions of language implied by each phrase. Although Kipling speaks of the "magical" power of words, their magic resides precisely in the power to crystallize history, to make actual events live again in the minds of future readers. Language is not an absolute, transcendent force, but rather the most enduring and powerful means of *representing* a specific occurrence in the world, an occurrence which, by itself, already contains a significant meaning. Far from being absolutely autonomous and divorced from daily reality, the "tale of the tribe" is intentionally directed towards the reality, and is expressly fashioned to enable readers to search the text for values which they can apply in the communal world. Such work is an artistic transcription of and meditation upon actions, and will, in turn, become a stimulus to future deeds. The ideal relationship between history and the tale, therefore is one of perfect interpenetration. As the experiences of the community give rise to a text, the text in turn becomes instrumental in shaping the world-view of succeeding ages, so that, in the words of the tale, past *exempla* and present needs find a continuous and unbroken meeting-ground. (Bernstein 1980, p 9)

It is true that Bernstein's concern is with the contemporary epic poetry and the "verse epic" as demonstrated by Pound's *Cantos*, and that Mahmoud Darwish's poetry is comparatively much simpler in structure and scope than Pound's complex modern "verse epic". But I would like to suggest that most of Mahmoud's poetry enjoys the spirit of epic; and reading a poem even a lyric like "Identity Card" makes us feel that it is an epic in miniature, at least for the presence of the tribal spokesman whose preoccupation with the specific subject integrated into the structure of the text is communal property. It is Mahmoud Darwish's brilliance at compressing the usual spatial time of the epic leaving us with the quintessence of the genre to freely expand in our mind outside the traditional boundaries of fixed reality. Here is how the spokesman of the tribe summons up the spirit of the epic poem of "Identity Card":

Therefore!
Write down on the top of the first page:
I do not hate people
Nor do I encroach
But if I become hungry
The usurper's flesh will be my food

Beware..

Beware..
Of my hunger
And my anger!

Instead of Hellen's face launching the thousands of ships (reference to Homer's epic) we have the perspective of angry crowds crossing the borders of those checking-points with new identity cards! One may read the conclusion and see in it an ideology (Marxism, for instance) transformed into poetry. The last word is particularly significant; it is "anger", the purified language of the tribe. Anger is crystallized from the "wooden" words of the tribe like rage and sentimentality. It is the poetic power of anger vs the prosaic rage and sentimentality which survives in the communal consciousness of generations and sets its continuance as the fresh rendering of "the tale of the tribe".

*   *   *

Another phrase which I would like to suggest for reading "Identity Card" is by W.H. Auden. "Poets as scriptors of reality" is what Auden thought of poets should realize in their profession. Auden's phrase states the harsh conditions of life in the 1930s, that decade of depression in Europe. Can poets turn their back to public reality when it is so harsh and with all its effect on people's daily life, Auden seems to imply?

Auden's phrase is obliquely a call reminding the poet to be aware of his public responsibility as "a spokesman of the tribe". This brings us to the question of politics in Mahmoud Darwish's poetry. Every now and then Darwish is referred to as "the poet of resistance" and his response to this is always negative, in the sense that he does not want his poetry to be reduced in its stature to crude politics. The fact that he has strong political emotions does not mean that he is a flat political voice. The realm of poetry is too big to be limited by or to public affairs, no matter how directly effective they are in daily life. Darwish will be in full agreement with Auden concerning the need for the poet to be aware of the public life element on poetry, but without allowing poetry to become a social, historical or political thesis. Neither Auden nor Darwish would like to see the esthetics of poetry dominated by social reality the poet is urged to be its scriptor.

The following two poems are exemplary ones: one by Auden (which I have come across by chance), the other by Darwish. They are intended to demonstrate the subject under discussion. Interestingly enough they seem to share a common topic and treatment which is presumably a coincidence:

Refugee Blues
W.H. Auden (1907-1973)

Say this city has ten million souls,
Some are living in mansions, some are living in holes:
Yet there's no place for us, my dear, yet there's no place for us.

Once we had a country and we thought it fair,
Look in the atlas and you'll find it there:
We cannot go there now, my dear, we cannot go there now.

In the village churchyard there grows an old yew,
Every spring it blossoms anew:
Old passports can't do that, my dear, old passports can't do that.

The consul banged the table and said,
"If you've got no passport you're officially dead":
But we are still alive, my dear, but we are still alive.

Went to a committee; they offered me a chair;
Asked me politely to return next year:
But where shall we go to-day, my dear, but where shall we go today?

Came to a public meeting; the speaker got up and said;
"If we let them in, they will steal our daily bread":
He was talking of you and me, my dear, he was talking of you and me.

Thought I heard the thunder rumbling in the sky;
It was Hitler over Europe, saying, "They must die":
O we were in his mind, my dear, O we were in his mind.

Saw a poodle in a jacket fastened with a pin,
Saw a door opened and a cat let in:
But they weren't German Jews, my dear, but they weren't German Jews.

Went down the harbour and stood upon the quay,
Saw the fish swimming as if they were free:
Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;
They had no politicians and sang at their ease:
They weren't the human race, my dear, they weren't the human race.

Dreamed I saw a building with a thousand floors,
A thousand windows and a thousand doors:
Not one of them was ours, my dear, not one of them was ours.

Stood on a great plain in the falling snow;
Ten thousand soldiers marched to and fro:
Looking for you and me, my dear, looking for you and me.

Mahmoud Darwish

I Speak at Length

I speak at length about women and trees,
About the fascination of earth, about a country which stamps no passport,
And I ask, "Ladies and gentlemen, does the earth belong to men, to all
men.
As you claim? Well, then, Where is my little hut? Where am I?" The
conference hall applauds me.
Three whole minutes, three whole minutes of freedom and recognition-
the conference agreed
On our rights to return, like any hen, like any horse, to the stones we see
in dreams.
I shake their hands, one by one, and bow… I resume my journey.
To another land, to speak about difference between mirage and rain.
To ask "Ladies and Gentlemen, does the earth belong to man, to all men?"

The two poems have the common theme of being or becoming a refugee: Auden's
refugee is a Jew, Darwish's is a Palestinian. When I read Auden's poem, I was tempted to ask
Mahmoud whether he ever read the poem in concern, and his answer was no, though he was
familiar with Auden. Politics in the two poems was sensed but not stated. This perhaps how
Darwish wants politics to be in poetry when he rejects the label of "resistance poet" given to
him. "I am a poet", he reiterated, "no labels for me". I heard Darwish more than once say "how
to humanize social reality" is not only the task of the poet, but also the main challenge he meets.
        Poetry, for Darwish, and for Auden as well, is then the purified language of the
statesman; it is politics crystallized in a finer tone. It is also politics humanized. This is
Darwish's project of poetry which is particularly made more concrete in his later poetry.
                                        *   *   *

        Decades after the experience of "Identity Card" the same person, but with a different
persona, finds himself standing in front of the Israeli office for a passport (or identity card) stamp
of departure or entrance. It is the checking point in Jerico, sometimes called by its historical
name: Allenby Bridge. Had Darwish been still eighteen years old, he would have, for example,
written a lyrical poem reminiscent of "Identity Card" such as:

Write down
I am an Arab
And my Israeli Identity Card
Is waiting for you to bestow a look at
and call my name from the queue in the hot passage

outside your air-conditioned closed office
so that I shall not wait longer
in terrible heat and boredom
listening to you from behind the glass window
humming all the time
Is it my sorrow, or yours, or both
That you are humming
I wonder!
Beware of my waiting
in the burning sun of Jerico.

Here is the poem in concern in full:

"Identity Card":

Write down!

I am an Arab

And my identity card number is fifty thousand

I have eight children

And the ninth will come after a summer

Will you be angry?

Write down!

I am an Arab

Employed with fellow workers at a quarry

I have eight children

I get them bread

Garments and books

from the rocks..

I do not supplicate charity at your doors

Nor do I belittle myself at the footsteps of your chamber

So will you be angry?

Write down!

I am an Arab

I have a name without a title

Patient in a country

Where people are enraged

My roots

Were entrenched before the birth of time

And before the opening of the eras

Before the pines, and the olive trees

And before the grass grew

My father.. descends from the family of the plow

Not from a privileged class

And my grandfather..was a farmer

Neither well-bred, nor well-born!

Teaches me the pride of the sun

Before teaching me how to read

And my house is like a watchman's hut

Made of branches and cane

Are you satisfied with my status?

I have a name without a title!

Write down!

I am an Arab

You have stolen the orchards of my ancestors

And the land which I cultivated

Along with my children

And you left nothing for us

Except for these rocks..

So will the State take them

As it has been said?!

Therefore!

Write down on the top of the first page:

I do not hate people

Nor do I encroach

But if I become hungry

The usurper's flesh will be my food

Beware..

Beware..

Of my hunger

And my anger!

But the poet's sensibility has undergone a crucial change and made him outgrow the free candid expression of early lyricism. "On the Bridge", a poem published in his last volume of poetry *Almond Blossoms and Beyond* demonstrates Darwish's development in poetic technique seen in the various aspects of ambiguities engulfing the poem from beginning to end.

I have no intention here to discuss the poem in any detail, but rather to give the account of its translation and publication in *Virginia Quarterly Review* (Summer 2008). One day Mahmoud passed over to me a letter from the journal, asking for a contribution to a perspective collection of Arabic poetry to be published in their journal.

After I had sent "On the Bridge" as a contribution on behalf of Mahmoud, I discussed with him an alternative title, with the justification that the poem in translation is written for a different audience. "The Bridge", for example, has a clear denotation for Palestinians and presumably the rest of the Arab World. Only for a non-Arab tourist the Bridge in known as the

checking point under the Israeli control. I suggested to Mahmoud two alternative titles: one is "Jerico Bridge" the other "Allenby Bridge", on an attempt to offer the reader a clue of what is the poem about, or, to be more specific, to locate the time and space of the poem for the non-Arab reader. Mahmoud found both titles unappealing on the ground that they might suggest, right from the beginning, the kind of limitation bought about by locality and current politics or even the sentimentality of the lyric- all of which he had already outgrown, and decided to move away from to a higher state of consciousness. Eventually, I came up with a title whose form is actually derived from the great tradition of poetry, i.e., to use the first line of the poem. Hence the English version of the title: "With the fog so dense on the bridge" instead of the original title in Arabic "On the Bridge" which Mahmoud found quite satisfactory.

Anyway Mahmoud was pleased with the publication of the poem in VQR as he told me on our last meeting in Amman, just before his departure to Houston, where he met his end. I assured him that he would be even more pleased with the word layout of the poem worked out by the editor and with the new title. Yet he would not be happy at all with the critical remark the editor put in his brief introduction to the collection of poems in the journal, as he wonders "Who is this women soldier appearing so abruptly, inexplicably for two stanzas after a dozen pages of oblique dialogue between two men?" (*VQR,* p.211) With all his admiration and appreciation for Mahmoud Darwish and his poetry, the editor somehow fails to see the poet's ambiguity and how Mahmoud develops in his later poetry. In his assessment, the editor misses the point that the woman soldier is in the poem right from the beginning; it is the absent-present notion (Mahmoud Darwish's title for his late prose book) he is preoccupied with. She simply appears at the end as an emphasis on the significant role given to her, and "her humming" juxtaposed by the mythical rose formulated properly to end the poem. The editor does well to dig up the origin of the mythical rose, but the interpretation he gives is only one of many interpretations already lying behind it, where past and present can be put in proportion. The editor, as a matter of fact, should read the poem backward to sense the presence of the woman soldier. He is evidently trapped by the absence of sequence we are used to in Darwish's early poetry, and lyrical poetry in general. Referring to *Almond Blossoms*, from which the poem is taken, a friend of mine who is a fan of Mahmoud told me that Mahmoud can no longer write charming poetry as he used to do in his early poetry. The answer is that Mahmoud has moved in his development from the early candid expression of sequence to a wide range of ambiguous varieties, making at the end a unified complex imagery.

Reading Mahmoud Darwish's later poetry making us realize how the poet's gift succeeds in super-posing histories, myths, ideas and the like on top of each other so that the poet moves freely between them, liberating himself from the limits of time and space, exploring the difference in similarities and unity in diverse elements. It is the diagramic method made popular in modern poetry, replacing the sequence of traditional practice.

Another technique which the editor failed to notice is the self-dramatization of the speaker in the poem. There is only one man, not two men on the bridge. It is the person and the persona technique Mahmoud, like Eliot, Mallarme and others, was very fond of, and it is so dominant in his later poetry. Its function may not be obvious at first hand, because we are not familiar with the different roles the self of the poet where one self observes, the other feels the privilege of observing, where one stands for the past, the other for the present, where conflict, or the dialogic element emerges out of difference in consciousness developed by time.

No matter how complex Mahmoud's technique has become in his later poetry, his practice is presumably a continuance of "The tale of the tribe", with a higher level of purified

language of the tribe, which seems to have made it not easily accessible to the common reader who used to feel at home with Mahmoud's early poetry and its lyricism. Mahmoud's later poetry demands an earnest reader, already aware of the poet's change of sensibility. Mahmoud's poetic development over the years seems to have brought with it a different level of readership in the sense that the poet's later achievement demands a kind of reader who is not merely "grasping" what he reads of Mahmoud's poetry but "regrasping" the complexity of the poet's development through becoming a participant in the highly purified language of "the tale of the tribe". This is what qualifies an earnest reader to mediate between the poetic text and the common reader. Only a poet like Ezra Pound reminds us of Mahmoud Darwish who, like Pound, is ushered into modernity. I am certain that Mahmoud Darwish was aware of the fact that lyricism cannot "make it new" [Pound's famous phrase], and Darwish's ambition in modernizing Arabic poetry is not much different from Pound's own or other great non-Arab poets.

*   *   *

On this occasion of Mahmoud's departure, I would like to conclude by quoting an obituary J.R. Acherley wrote of Forster. Three years prior to his death, Acherley wrote his personal testimony of Forster whose words *the Observer* found in retrospect so appropriate to publish an obituary in 1970, the year Forster died. Only one word is changed. Darwish's first name "Mahmoud" replaces Forster's first name "Morgan". Here is the quote:

> I would say that insofar as it is possible for any human being to be both
> wise and wordly wise, to be selfless in any material sense, to have no
> envy, jealousy, vanity, conceit, to contain no malice, no hatred (though he
> had anger), to be always reliable, considerate, generous, never cheap –
> [Mahmoud] came close to that as can be got.

This is actually Mahmoud as known by people who, with great privilege, came to know him personally or through his poetry. He is a most gracious spokesman of his tribe and a great "scripter of reality" at large. A memorable person with unforgettable persona.

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Creative vis-à-vis Non-creative Translation of Short Story Juxtaposed

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Abstract
A good translation of a literary text is described as creative. This paper argues for the translation of S*hort Story* creatively by constructing a literary piece of translation in the target language. Otherwise, the translation will be spiritless, non-creative and non-literary. The elements of creativity in literature are many, but the core element is style. This argument is confirmed by practical evidence derived from translated extracts from English short stories into Arabic. The elements of creativity and non-creativity in both texts, the SL and the TL, are pointed out and discussed in detail in relation to each example. The conclusions aimed to arrive at toward the end of this paper assert that short stories can be translated creatively and non-creatively, but the approved translation is the creative literary translation which is based on the elements of creativity highlighted in the discussion throughout the paper.

KeyWords: creative, non-creative, literary, non-literary, style, ordinary, literary translation

Introduction

Next to poetry, the *Short Story* is the most popular literary genre (popular in terms of readability and impact). It is the youngest genre in World Literature. It can be defined as a work of literature created deliberately for artistic and entertaining values and cannot be replaced by a mere narration of events (Bates, 1954: 13). The modern short story is different from older literary forms and subgenres like myths, legends, fables and anecdotes. Poe (1809-1849) is one of the creators of the short story. He views it as a short prosaic narration characteristic if the specific effect intended by the author is achieved by a proper combination of events, that is, a specific unity of motives and actions. Newmark(year) considers the short story as a compact narrative, and rates it next to poetry as "the most intimate and personal form of writing in imaginative literature … . Its essence is compactness, simplicity, concentration, cohesion. Its symbolic connotative power transcends its realism and its denotative effect (1993: 48). On the other hand, Raffel asserts that the translation of prose, including the short story, is sharply different from the translation of poetry. While poetry's most important features in translation are prosodic, prose is based on syntactic and semantic features (1994). At translating the Short Story, Newmark singles out nine significant features (ibid.):

- Its grammatical structure and layout: opening and closing sentences and paragraphs and the title point to the story's theme and resolution. Punctuation, paragraphing and capitalization are significant to attend to.
- Leitmotifs: repeated key words or leading concepts related to the story's theme. These have to be reproduced in the translation.
- Stylistic markers of the author's style: typical words and structures related to the theme. These have also to be reproduced in the translation.
- Cultural and universal references which have to be explained economically by the translator.
- Cultural metaphors.
- Genre: tale or story, spoken or written mode. The written form may conform to ordinary social usage.
- Tradition: the story has to be in line with established literary tradition of short story writing. This tradition should be preserved in the translation to enrich the target literature.
- Collateral works (i.e. intertextuality): understanding the story in relation to other works by the same author.
- Functional sentence perspective: stresses that any coherent and cohesive links within the sentence must be reproduced in the translation.

Other factors might be as important as, or more important than these suggested above by Newmark. Chief among these is the style-based creative / literary approach to translating short stories in sharp contrast to content-based literal translation of sense. In other words, a sharp distinction is recommended to be drawn between the translation of short stories into expressive meaning (i.e. style-based creative literary meaning) and their translation into non-expressive meaning (i.e. non-expressive, literal, ordinary or non-creative meaning). This means that the major difference between the two methods of translation lies in the use of expressive, effective, rhetorical, figurative, pragmatic, impressive and emotional language vis-à-vis literal, nonfigurative, non-effective, non-expressive and not necessarily emotional language. This is the

approach aimed at by this paper, the creative literary approach, without dismissing the other non-creative, ordinary approach as unacceptable. It might be a matter of preference.

1. Creativity in Translation

Creativity is a term that is not taken here to mean 'creation' in the sense of 'creating something out of nothing', nor to mean 're-creation' in the sense of reproduction of the source text's implied meaning in the target language. "Translative creativity" is intended to mean creating a new translated text that is constructed by the translator in stylistic terms set forth throughout. Describing what is prescribed by rules and what is creative in the translator's work is that translation is continuously hovering between governed rule of science and intuition. It is a balancing act of five changing factors: languages, cultures, traditions, readerships, and settings; and five universal factors that keep it steady: reality, logic, morality, aesthetics and pure language. (See also (Pym, 1998) and (Newmark, 1988,95 & 1998)

Creativity is defined as the ability to form new combinations. Further, it can be the ability to join commonly independent and different elements. As a process, it is described as that which gives a new product, and brings something new into existence. It can also be viewed as a behavior which produces something unique and valuable. On the other hand, creativity is seen by some as any sociolinguistic feature of language. It calls for changing traditional renderings of texts of different types. Changes of style, grammar, cultural expressions, compensations for losses and adjustments of any kind to the original can be seen as a kind of creativity in translation. Creativity is against translation as imitation. "Creativity in translation starts where imitation stops". A translation like literary translation that changes dynamically and constantly with the changes of time, societies, cultures and connotations is a creative translation due to the change of interpretation of literature with the change of time. It is with this dynamic change that creativity lies. See also (Nida, 1964 & 1998); (Newmark, 1993); (Gran, 1998) and (Ghazala, 2012&2014).

Following is a list of some creative strategies based on the development of cognitive linguistics during the acquisition of translation / interpretation skills by trainee translators:

- comprehension and analysis of the source text (i.e. grasping the functional components of the source discourse);
- (ii) abstracting and compressing the incoming discourse (i.e. the translator's cognitive / mental and rigorous ability to subdivide the source texts concepts);
- (iii) reproduction of the discourse in the target language;
- (iv) didactic implications (i.e. creative reformulation techniques including paraphrasing, semantic abstraction, shared knowledge and elaboration of personal strategies of maintaining textual cohesion); and
- (v) acceleration and partial automation of the interpreting process (based mainly on implicit, internalized memory; implicit competence and explicit knowledge (see Gran (1998); Paradis, 1994, Feo, 1993 and Viaggio (1992b),in Gran, ibid.).

On the other hand, the wider the choices, the more creativity is required. The dynamic equivalence which unearths the sub-text, the hidden agenda of literary texts in particular, is mainly target-text oriented and more creative than formal, or literal equivalence, or meaning. (1988/95: 76). Newmark(1993) views creative translation as a matter of a play of words and a

'peculiar' stylistic / linguistic combination of lexical and grammatical choices and structures. He cites the following examples (1993: 39-40):

Non-creative	Creative
'a true passion'	'a downright passion'
(جياشة عاطفة)	(حقيقية عاطفة)
' becoming a rhetoric, even though tortured'	'turning into rhetoric, however lacerated that rhetoric might be'
(شذر مذر إلى كلام منمق، مهما كان ذلك الكلام تحول)	(مشتتاً كلاماً منمقاً، حتى وإن كان أصبح)
'a mine of hatred'	'a time-bomb of hatred'
(موقوتة كراهية قنبلة)	(من الكراهية مخزون)
'absolute night'	'night in its most absolute sense'
(البهيم الليل جوف)	(مظلم ظلاماً دامساً ليل)
'the prose of the world'	'the humdrum world'
(رتيب / من الرتابة عالم)	(عادي / مبتذل عالم)
'the cat lay on the rug'	'the cat sat on the mat'
(الحصيرة جلست على القطة الصغيرة)	(السجادة على القطة استلقت)

(The last one is suggested by Jakobson, one as non-poetic / non-creative; another poetic (i.e. creative) (1960).

The creative versions and their translations can be described as literary translations. The major point of difference between the two groups is the choice of words (underlined) (with the last example being an exception, deriving creativity from rhyme). The creative choices are more impressive, expressive, formal and, thus, more literary than their non-creative counterparts which can be described as normal, average, less expressive, less emphatic and, hence, less literary than the creative versions.

Newmark (year)lists what he describes as the most obvious occasions for the need for creativity, admitting that the list is not exhaustive, but useful (see ibid.):as above

- Cultural words that are specific to one community: objects or activities with connotations ('koa' for furniture).
- Transcultural words with similar referents and different connotations in the target language (e.g. staples like bread, rice, tea, sugar, drink, etc.)
- Concept words with different emphases in different communities (obedience, liberation, freedom fighters, terrorism, liberalism, democracy, etc.).
- Peculiar syntactic structures.
- Cultural metaphors, idioms, proverbs, puns and neologisms.
- Significant phonaesthetic effects (e.g. bauble, pullulate).
- Words of quality with no one-to-one equivalent in the target language.
- Words as images and prosodic features (e.g. in poetry, stories, novels and sagas).

Some conclusions from the foregoing account of creativity in translation can be drawn. In principle, creativity is a major issue in translation studies and practice, especially literary translation. The extent of its frequency depends mainly on the type of text, register, purposes of the translation and the demands and type of the intended audience of the target text. In abstract, legal technical and the majority of non-literary texts (advertising is an exception), creativity is not a big issue and is not sought for by target readers. However, in literary texts in particular, creativity is the core of translation. A non-creative translation of literature is claimed to be dim and poor, and might not be recognized as a good translation. However, the concept of creativity may be approached differently in cognitive stylistic translation of literature.

We may restress the key point of this subsection that the source of creativity in literary translation definitely style and stylistics in both the SL and TL. One essential perquisite for a creative literary translator is, then, to take style as the springboard as much as the source of a creative construction of the TL translation. This can be achieved more essentially than partly by thinking of the literary translator as writer.

2. Creative (Literary) vis-à-vis Non-creative (Ordinary) Translation:
The creative, or literary method of translation can be defined as "a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original, especially, semantic density, syntactic and lexical intricacies, polysemy, Displaced interaction, multi-layeredness, symbolism / hypersemanticization, aestheticism, figurativeness and, most importantly, tone: the involvement of human feelings, sentiments and emotions" (see also Raffel, 1988; Carter &Nash, 1990; and Landers, 2001). On the other hand, non-creative, or non-literary translation is defined as "an ordinary translation that focuses on capturing the sense of a literary text as literally and directly as possible with no concern with aesthetic, figurative, expressive, effective, emotional or impressive language". Although the difference between the two methods is a matter of personal preference, precedence is given to literary translation for, first, it is equivalent to creative translation as creativity is in the most part at the level of style; and secondly, a good literary translation cannot be described as literary if it ignores, emotions, impressiveness, figurativeness, elaboration of syntax, intricacies of lexis and semantic density of meanings and implications. The researcher believes that a source literary text should read literary in the target language. And when a translation reads literary, it is creative.

Accordingly, and on the basis of this distinction, the following extracts of English short stories are translated below into two main versions of translation each, one non-creative (or non-literary / ordinary); another creative (or literary). Each pair of translation is juxtaposed and discussed in the light of the features of literariness and style highlighted crisply in the definition put forward above.

2. TEXT (1):

"Once upon a time a lady was sitting in a train with a small dog upon her lap. The conductor came along, looked at the dog and then said, 'Madam, do you have a ticket for the dog?' 'No,' she answered, 'but he's just a little dog, and he's not taking up a seat...' I'm sorry, madam, ' said the conductor, 'but rules are rules, and you'll have to buy a ticket for

the dog.' So the lady paid. Meanwhile, a clergyman sitting next to the lady is becoming visibly uneasy and, before the conductor passes on, he reaches up to the luggage rack and lifts down a small box. He opens it, revealing to the conductor that he is transporting a tortoise. 'Must I buy a ticket for my tortoise?' he asks. The conductor scrutinizes the animal, scratches his head, opens his little book of rules and searches through the pages. Finally, he snaps the book shut and makes his pronouncement, 'No,' he says, 'you don't have to pay. Insects are free.' ”   (An English Anecdote: Jon Udall. In Carter, 1987: 29)

2.1. Non-creative Translation:

("ذات مرة كانت سيدة إنجليزية تجلس في قطار ومعها كلب صغير في حضنها . جاءها جامع التذاكر، نظر إلى الكلب ثم قال، مدام، هل حصلت على تذكرة للكلب؟ قالت   ‘لا’ لكنه كلب صغير، ولا يحجز مقعداً ...’. قال جامع التذاكر ‘أنا آسف مدام، لكن القواعد قواعد، وعليك شراء تذكرة للكلب’. فدفعت السيدة ثمن تذكرة للكلب . في هذه الأثناء، يصبح قسيس يجلس إلى جوار السيدة قلقاً، وقبيل أن يغادر جامع التذاكر، ينهض القسيس ويتناول من رف الحقائب من فوقه صندوقاً صغيراً . يفتحه ويكشف لجامع التذاكر أنه ينقل سلحفاة . ‘هل علي أن أشتري تذكرة لسلحفاتي؟ ’ يسأله. أخذ جامع التذاكر يتفحص الحيوان، وهو يحك رأسه، ويفتح كتابه الصغير للقواعد، و يقلب صفحاته. أخيراً، يغلق الكتاب بشكل خاطف ويعلن إعلانه الخطير: ‘لا، لا تحتاج إلى دفع ثمن تذكرة. فالحشرات مجانية").

The translation is obviously committed to the lexical literality of both words and meaning. The words are translated in context into their literal and ordinary senses. The referential meaning of the text is generally comprehended by readers. However, the pragmatic, stylistic, cultural and literary implications are not accounted for, as the second literary version does.

Yet, the translation here is too literal. For example, 'the conductor' is translated into its dictionary meaning as جامع التذاكر, rather than into its common collocation جابي التذاكر / ناظر. Likewise, 'have a ticket', buy a ticket, and 'pay (for a ticket)' are translated into their literal sense successively as يحصل على تذكرة، يشتري تذكرة، يدفع ثمن تذكرة, in preference to the recurrent collocation يقطع تذكرة. Here is a list with these and other examples and their possible alternatives:

once upon a time	ذات مرة	كان يا ما كان في قديم الزمان
to have/buy ticket / pay	يحصل على / يشتري / يدفع ثمن تذكرة	يقطع تذكرة
Conductor	جامع التذاكر	جابي التذاكر / الناظر
Madam	مدام	سيدة
rules are rules	القواعد قواعد	القانون هو القانون
become uneasy	يصبح قلقاً	يتململ
Transport	ينقل	يحمل معه
insects are free	الحشرات مجانية	سفر / ركوب الحشرات مجاناً

However, except for the punch line of the anecdote, i.e. 'insects are free', the ironical, literary and pragmatic touches of the meaning of the original are lost. Further, ambiguity can be lurking behind some literal translations like 'transport' (ينقل) (instead of يصطحب / يحمل), 'sit in a train' (تجلس في القطار) (rather than تسافر), 'insects are free' (الحشرات مجانية), which does not specify either word (replacing ركوب الحشرات مجاناً), which specifies both words, etc. On the other hand, foreign words are transferred rather than naturalized or translated into Arabic (e.g. 'madam' is transferred into مدام, rather than translated into سيدتي / سيدة. Moreover, the grammatical case of vocative of 'madam', is ignored in the TL. That is, it is translated into مدام, dropping the Arabic vocative particle 'يا’ (i.e. يا مدام).

Hence, this version of ordinary translation of the text is mundane, disregarding all features of literariness of effective, expressive, rhetorical, figurative, symbolic, metaphorical or emotional language. A literary, creative translation of the same text may compensate for these features in the Target Language:

2.2 Creative Translation

("كان يا ما كان في قديم الزمان في سالف العصر والأوان سيدة إنجليزية ذات طلعة بهية تسافر في القطار هي وكلبها الصغير في الأحضان . قدم إليها جابي التذاكر، فرمقه بنظرة، ثم ألقى عليها السؤال : "يا مدام هل يا ترى قطعت للكلب تذكرة؟ قالت المدام: لا، ما هناك ضرورة، فما هو إلا كلب صغير لا يحجز مقعداً بل يسير ... قال الموظف: "عذراً منك يا مدام، فالقانون هو القانون، يا سلام! وعليك قطع تذكرة للكلب الصغير سواء أكان يسير أم يطير!". فما كان من السيدة إلا أن قطعت تذكرة. في هذه الأثناء بدأ قس قد جلس إلى جوار السيدة يتململ بعد أن خنس . ولما همَّ الموظف بالانصراف انتصب القس ووقف، وتناول من رف الحقائب صندوقاً صغيرا مليئاً بالعجائب المثيرة . ففتح الصندوق وكشف للموظف النقاب عن سلحفاة صغيرة . فبادر الجابي بالسؤال : " هل يا ترى على سلحفاتي تذكرة؟ أخذ الموظف يتفحص الحيوان، ويحك رأسه حيران، ويفتح كتيب القوانين وينعم النظر فيه ويقلب صفحاته، صفحة بعد صفحة . في نهاية المطاف، أطبق الكتاب بشكل خاطف، وأطلق إعلانه الخطير : لا عليك، لا عليك، لا تذكرة لسلحفاتك، فالحشرات تركب مجاناً في القطار يا شُطَّار ").

The English anecdote is obviously English culture-specific. This translation is claimed to have gathered literary momentum due to the overwhelming change of style into prose-rhyme style (which is classical in Arabic Language, revived here to give the sense of humor that is overwhelming in the original) and expressive language, and taking pragmatic, literary cultural and stylistic implications into account. Expressive language is a superordinate term that subsumes effectiveness, impressiveness, expressiveness, formality, emotiveness, collocability, connotativeness, pragmaticality, rhetoric, prosody, figurativeness and, above all, overall ironic tone of the literary text concerned. It must be stressed that some of these features of literariness overlap (e.g. effectiveness / impressiveness / expressiveness; rhetoric / collocability / formality; etc.). Here are illustrative examples:

- Effective features: عجائب مثيرة ;طلعة بهية; etc.
- Collocational / rhetorical / formal features: e.g. طلعة بهية، كشف النقاب ;رمقه بنظرة ;ينعم النظر; تململ ; بادر بالسؤال ;في نهاية المطاف ;ألقى السؤال ;هل يا ترى ;القانون هو القانون, etc.
- Assertive repetition: e.g. هل يا ترى (rhetorical question repeated twice); لا عليك لا عليك ;صفحة بعد صفحة; القانون هو القانون (to sharpen the sense of irony).
- Sound features: e.g.
  - Prose rhyme and rhythm: كان يا ما كان في قديم الزمان في سالف العصر والأوان ; سيدة إنجليزية ذات طلعة بهية ;هل يا ترى للكلب قطعت تذكرة ;قس قد جلس ;يتململ بعد أن خنس; يتفحص مدام، فالقانون هو عذراً منك يا ;المثيرة مليئاً بالعجائب صغيرا وتناول ... صندوقاً ;حيران الحيوان، ويحك رأسه يا سلام القانون، etc.
  - Alliteration: e.g. بالانصراف الموظف ;جلس قد قس ;أم يطير يسير ;في القطار يا شطار
  - Leitmotifs: (repetition of the same sound in consecutive words in different places): e.g. ويحك رأسه، حيران الحيوان ;وأطلق إعلانه الخطير ;أطبق الكتاب بشكل خاطف ;المطاف، قطار يا شطار.
- Synonyms: سالف / قديم ; أوان / زمان ;عصر / زمان ;انتصب / وقف ;فتح / كشف, etc.
- Formal Periphrasis: e.g. بادر بالسؤال / ألقى السؤال (c.f. سأل); هل يا ترى (c.f. هل);
- Functional additions: e.g. the addition of the ironical يا سلام (to rhyme with مدام); بعد أن خنس (to rhyme with قس...جلس); يا شطار (to rhyme with قطار); etc.

- Disrupted word order (to achieve rhyme and rhythm): e.g. ألقى عليها السؤال (instead of ألقى فالحشرات تركب مجاناً ;(قطعت تذكرة للكلب rather than the normal قطعت للكلب تذكرة ;(السؤال عليها (replacing تركب الحشرات مجاناً); etc.

- Traditional clichés (for sharpening the sense of irony): e.g. كان يا/ما كان في قديم الزمان في سالف العصر والأوان

- Rhythmical grammatical structures: e.g. ما هناك ضرورة (cf. لا ضرورة) ;(بدأ قس قد جلس (cf. بدأ ;(قس جلس)

- Functional vocalization: end stop vocalization(سكون) : (خنسْ ...قسْ قد جلسْ ;قسْ...تذكرهْ...ترى; قطارْ...شطارْ ;مطافْ...خاطفْ) etc.

- Ironic tone: The ironic tone of the anecdote is overwhelming. The punch line of the joke at the end is sharpened extraordinarily by most of the features outlined above. A case in point is the translation of 'once upon a time' into a traditional equivalent in Arabic (كان يا ما كان في قديم الزمان في سالف العصر والأوان) which is an excessively redundant, but rhymed and rhythmical version, compared to short versions like: في يوم من الأيام / كان يا ما كان, to make the contrast and irony sharper. That is, starting a very short anecdote with a long cliché suggests an ironical contrast between them. Further, the rhymed, rhythmical and synonymous sequence of the statement adds to this tone of irony.

On the other hand, the functional additions made in the translation - which can be justified on stylistic, pragmatic and cultural grounds - are chosen deliberately and with care not only to achieve rhyme, but also to insinuate sarcasm, for, lexically and culturally, يا سلام and يا شطار are used among other things for humorous and exclamatory purposes. Moreover, the latter suggests a still sharper sense of irony for the speaker is supposed to use it mocking the listeners, but it turns against him and, in fact, describes him as a fool by implication, which is what the whole anecdote wants to say. Culturally speaking, it reflects the famous English way of joking by fooling oneself.

The sharpest ironic feature of all is the manipulation of prose rhyme and rhythm on a large scale in the translation of the text. It is not so much aimed at creating a poetic effect of some kind as reinforcing the sharp tone of irony in a unique way that draws much on a classical literary style of writing in Arabic literary heritage. In Arabic tradition of literary writings, prose rhyme and rhythm are two distinctive basic and indispensable features of style aimed first and foremost at creating poetic, literary effects. Now, however, this type of style is no longer common in use; yet, when used, it suggests primarily a tremendous sense of irony, as the case may be here.

Hence, these are the features of literariness behind describing the second version of translation as literary. Obviously, all of them are uniquely elaborated to sharpen the overwhelming tone of irony of the original.

3. TEXT (2):

"There was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. He had often said to me: I am not long for this world, and I thought his words idle. Now I

knew they were true. Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work."   (James Joyce, *The Sisters*)

3.1 Non-creative Translation:

("لم يبق له أمل هذه المرة . لقد كانت الأزمة الثالثة. مررت بالمنزل في الليل عدة مرات (كانت فترة إجازة) وتفحصت المربع المضاء للنافذة. وفي كل ليلة مررت بهذا المنزل كنت أجده مضاءً كما كان دائماً، بشكل باهت لا يتحرك. فكرت في نفسي أنه لو كان ميتاً، لرأيت انعكاس أشعة الشمس على الستارة المظلمة لأنني علمت أنه ينبغي وضع شمعتين عند رأس الميت   . قال لي كثيراً لن أعيش طويلاً وظننت أن كلماته كانت عبثية، وعلمت الآن أنها كانت حقيقة . في كل ليلة كنت أنظر بدقة فيها إلى النافذة كنت أتحدث مع نفسي بصوت خافت قائلاً كلمة الشلل. لقد كان تأثيرها دائماً غريباً في أذني، مثل كلمة متوازي أضلاع ناقص في الهندسة الإقليدية وكلمة التجارة بالدين في كتاب التعليم الشفهي للدين   . أما الآن فقد أصبح تأثيرها كاسم كائن شرير ، إذ ملأتني خوفاً، ولكنني أحببت الاقتراب منها أكثر لأنظر إلى فعلها القاتل").

This is the opening paragraph of the first short story of James Joyce's Collection of Short Stories, *Dubliners*, i.e. *The Sisters*. It provides a psychological and emotional account of the main topic of the whole story, the death of the priest out of paralysis, the teacher of the protagonist, the boy-narrator. and challenge. It ends up with the serious repercussions of the major event of the story and the challenge put forward by it to the boy-narrator: the deadly work of paralysis. Thus, the translation of an emotional description of inner feelings and impressions demands the translator's attendance to every nuance of the description.

This first ordinary version of translation accounts for the contents as literally and accurately as possible. Its prime concern is to transmit the referential, textual meaning of the text in context as closely as possible, with all SL specific, cultural and other details being retained. Examples include literal translations like: كانت الأزمة الثالثة , لن أعيش طويلاً, متوازي أضلاع ناقص في الهندسة الإقليدية These translations are SL biased, rendering وكلمة التجارة في الدين في كتاب التعليم الشفهي للدين , فعلها القاتل. meaning in SL terms and not caring for the TL readers as to whether they understand them or not. It is a kind of literal, or semantic translation of meaning that is accurate in the first place, but not necessarily stylistic, pragmatic, emotional or expressive, being a literary text. However, a literary version of translation like the one suggested below can be more convincing:

3.2 Creative Translation:

("ما عاد له أمل هذه المرة : فقد كانت الضربة القاضية . ليلة بعد ليلة مررت بالمنزل وقت الإجازة وتمحصت المربع المضاء للنافذة: وليلة بعد ليلة ألفيته مضاءً كما كان دائماً، باهتاً وساكناً وساكتاً. لو كان قد رحل، قلت في نفسي، لرأيت ظل الشمس على الستارة المظلمة لأنني علمت أنه ينبغي وضع شمعتين عند رأس الجثمان . ردد على مسامعي كثيراً مقولته المؤثرة لقد اقترب أجلي وخلت أن كلماته كانت هباءً منثوراً. الآن أدركت أنها كانت حقيقة مرة واقعة. في كل ليلة كنت أحدق فيها إلى النافذة، كنت أقول في نفسي بصوت خفيض الكلمة المرعبة الشلل . لقد كان وقعها عجيباً غريباً في أذني على الدوام، مثلها كمثل كلمة شكل هندسي شبه منحرف مشلول وكلمة المتاجرة في الدين ممن يشترون بكتب تعليم الدين المسيحي ثمناً قليلاً، وهي بمثابة الشلل . أما الآن فقد أصبح وقعها كوقع اسم كائن شرير آثم آبق، قد أرعدت فرائصي خوفاً، بَيد أنني أصررت وتقت شوقاً إلى الاقتراب منها ودغدغتها أكثر وأكثر وإلقاء نظرة على فعلها القاتل الشنيع، ألا وهو جثمان القسيس الميت").

This translation can be claimed to have met some literary demands of expressivity, emotionality, stylistic and pragmatic implications. Each of these literary implications of the textual meaning of the original text is elaborated below:

- Expressivity:
  - Syntactic expressivity: e.g. ما عاد له أمل (.cf) لم يبق له أمل.
  - Lexical expressivity: e.g. الضربة القاضية (.cf الأزمة الثالثة)؛ ظل الشمس (.cf انعكاس أشعة الشمس)؛ مقولته (.cf قال لي كثيراً)؛ ردد على مسامعي؛ وجدته مضاء (.cf ألفيته مضاءً) تمحصت بصوت خفيض؛ أنظر بدقة (.cf أحدق)؛ ظننت (.cf خلتُ)، لأنظر (.cf لإلقاء نظرة)؛ لكنني بيد أنني (قال، أرعدت؛ تجارة (.cf متاجرة)؛ ... أصبح تأثيرها كاسم ...أصبح وقعها كوقع اسم؛ (بصوت خافت .cf (بصوت خافت)؛ فرائصي خوفاً (.cf ملأتني خوفاً)؛ جثمان القسيس الراحل (instead of ميت .cf راحل)، etc.
  - Emotionality: (.cf مررت بالمنزل في الليل)؛ ليلة بعد ليلة مررت بالمنزل؛ وليلة بعد ليلة ألفيته مضاءً كما كان؛ (وفي كل ليلة مررت بهذا المنزل كنت أجده مضاءً كما كان دائماً، بشكل باهت لا يتحرك) دائماً، باهتاً، وساكناً وساكتاً؛ (لن أعيش طويلاً .cf) لقد اقترب أجلي؛ (لو كان ميتاً .cf) لو كان قد فارق الحياة، etc. (all points and examples can be described generally as expressive).
  - Stylistic implications: Emphatic fronting and repetition (e.g. وليلة بعد ليلة...ليلة بعد ليلة, لو كان؛ emphatic alliteration and effective exaggeration(e.g. على الدوام (.cf دائماً))؛ (قد فارق الحياة see also كائن شرير آثم آبق؛ (كان وقعها عجيباً غريباً, باهتاً لا يتحرك, (.cf باهتاً وساكناً وساكتاً؛ rhyme (e.g. next point).
  - Pragmatic implications: e.g. الضربة القاضية (الأزمة الثالثة)؛ الكلمة (understood from the direct implicated in the شكل هندسي شبه منحرفٍ؛ is understood by implication)؛ المرعبة الشلل مرعبة (cultural- كلمة المتاجرة بالدين...ممن يشترون الشلل؛ (متوازي أضلاع ناقص في الهندسة الإقليدية literal أصررت وتقت إلى الاقتراب منها ودغدغتها؛ (التجارة بالدين religious translation concluded from الشنيع) فعلها القاتل الشنيع؛ is an emphatic دغدغتها and are understood from context)؛ أصررت) addition inferred from فعلها القاتل), etc.

All these features of this version of literary translation are features of creative translation of the Joycean literary text that goes deep into it to explore normally unseen meanings and implications. The following table is a juxtaposition of the two types of translation aimed at sharpening and explicating the differences between them in further details:

The English original	Non-creative translation	Creative translation
(1) There was no hope for him this time: (2) it was the third stroke. (3) Night after night I had passed the house (it was vacation time) and studied the lighted square of window: (4) and night after night I had found it lighted in the same way, faintly and evenly. (5) If he was dead, I	(1)لم يبق له أمل هذه المرة . (2) لقد كانت الأزمة الثالثة. (3) مررت بالمنزل في الليل عدة مرات (كانت فترة إجازة) وتفحصت المربع المضاء للنافذة. (4) وفي كل ليلة مررت بهذا المنزل كنت أجده مضاءً كما كان دائماً، بشكل باهت لا يتحرك. (5) قلت في نفسي أنه لو كان ميتاً، لرأيت انعكاس أشعة الشمس على الستارة المظلمة لأنني علمت أنه ينبغي وضع شمعتين عند رأس الميت.	(1)ما عاد له أمل هذه المرة : (2) فقد كانت ا لضربة القاضية. (3) ليلة بعد ليلة مررت بالمنزل وقت الإجازة وتمحصت المربع المضاء للنافذة: (4) وليلة بعد ليلة ألفيته مضاءً كما كان على الدوام، باهتاً وساكناً وساكتاً. (5) لو كان قد فارق الحياة، قلت في نفسي، لرأيت ظل الشمس على الستارة المظلمة لأنني علمت أنه ينبغي وضع شمعتين عند رأس الجثمان. (6) قالها لي كثيراً لقد اقترب

English	Arabic (middle)	Arabic (right)
thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. (6) He had often said to me: I am not long for this world, and I thought his words idle. (7) Now I knew they were true. (8) Every night as I gazed up at the window I said softly to myself the word paralysis. (9) It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. (10) But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work."	(6) قال لي كثيراً لن أعيش طويلاً وظننت أن كلماته كانت عبثية، (7) وعلمت الآن أنها كانت حقيقة. (8) في كل ليلة كنت أنظر بدقة فيها إلى النافذة كنت أتحدث مع نفسي بصوت خافت قائلاً كلمة الشلل. (9) لقد كان تأثيرها دائماً غريباً في أذني، مثل كلمة متوازي أضلاع ناقص في الهندسة الإقليدية وكلمة التجارة بالدين في كتاب التعليم الشفهي للدين. (10) أما الآن فقد أصبح تأثيرها كاسم كائن شرير، إذ ملأتني خوفاً، ولكنني أحببت الاقتراب منها أكثر لأنظر إلى فعلها القاتل.	أجلي وخلت أن كلماته كانت هباءً منثوراً، (7) الآن علمت أنها كانت حقيقة واقعة. (8) في كل ليلة كنت أحدق فيها إلى النافذة كنت أقول في نفسي بصوت خفيض الكلمة المرعبة الشلل. (9) لقد كان وقعها عجيباً غريباً في أذني على الدوام، مثلها كمثل كلمة شكل هندسي شبه منحرف مشلول وكلمة المتاجرة بالدين ممن يشترون بكتب تعليم الدين المسيحي ثمناً قليلاً، وهي بمثابة الشلل. (10) أما الآن فقد أصبح وقعها كوقع اسم كائن شرير آثم آبق، قد أرعدت فرائصي خوفاً، ولكنني أصررت وتقت إلى الاقتراب منها ... وهو جثمان القسيس الراحل.

4. TEXT (3):

"The engine whistled as it came into the wide bay of railway lines beside the colliery, where rows of trucks stood in harbour.

Miners, single, trailing and in groups, passed like shadows diverging home. At the edge of the ribbed level of sidings squat a low cottage, three steps down from the cinder track. A large bony vine clutched at the house, as if to claw down the tiled roof. Round the bricked yard grew a few wintry primroses. Beyond, the long garden sloped down to a bush-covered brook

course. There were some twiggy apple trees, winter-crack trees, and ragged cabbages. Beside the path hung dishevelled pink chrysanthemums, like pink cloths hung on bushes. …"
                    (D.H. Lawrence, *Odour of the Chrysanthemums:* in Carter, 1982).

This is the second paragraph of the famous English novelist and poet, D.H. Lawrence's short story, *Odour of the Chrysanthemums*. It represents a unique literary style of providing the slightest details of a descriptive account of background surroundings. It is unique due to the fact that it provides even the tiniest of details about the whereabouts and accurate conditions of everything and everybody moving or static in their small circle of setting. This accurate description of the nuances of the elements of this setting is so impressive and passionate making readers feel as though they were there. In addition, there is a unique style of animating the inanimate participants, leaving them to speak for themselves, on the one hand, and turning the animate elements (i.e. characters) into shadows at best. In our translation of this passage, special attention has to be given to these hints. First, an ordinary version of translation is suggested, followed by a literary one:

4.1 Non-creative Translation)

("صفَّر القطار حينما دخل إلى العنبر الفسيح للسكك الحديدية بجانب منجم الفحم، حيث كانت صفوف من العربات تقف في الميناء . مر عمال المناجم فرادى ومتفرقين وجماعات كالأشباح عائدين لبيوتهم   . يقع عند حافة المستوى المضلع للخطوط الجانبية كوخ واطئ، ثلاث درجات إلى أسفل طريق الرماد من الآجر   . تسلقت أغصان كرمة ناتئة يابسة على المنزل، وكأنها تخدش سقف الآجر . نبتت حول الفناء القرميدي بضع زهرات من الربيع الشتوية . انحدرت خلفها الحديقة الطويلة إلى الأسفل حتى طريق الغدير المغطى بالشجر . كانت هناك أشجار تفاح كثيرة الأغصان، وأشجار شققها الشتاء، وملفوف مهترئ . تدلى بمحاذاة الطريق أقحوان وردي مبعثر، كثياب وردية تعلقت على الشجيرات الصغيرة").

This translation does not drop any minute detail of the original, using a normal style of language regarding grammar, word order and lexical choice in particular. The examples and their discussion are left until later to be provided in juxtaposition with those of the literary version of translation, which is in order now:

4.2 Creative Translation

("نعق القطار وهو يلج الفضاء الرحْب للسكك الحديدية بمحاذاة منجم الفحم، حيث كانت أرتال من العربات تربض في الميناء . مر عمال المناجم زرافات ووحداناً وكأنهم أشباح وقد أقفلوا راجعين إلى بيوتهم . عند حافة المستوى الهندسي المضلع يقبع كوخ واطئ تنزل إليه ثلاث درجات إلى أسفل طريق الرماد من ا لآجر . أغصان دالية عنب ناتئة بعظامها قد يبست . تسلقت البيت وكأنها تنشب مخالبها في سقف الآجر فتجره . حول الفناء القرميدي نبتت زهرات من الربيع الشتوية . خلفها، تحدرت الحديقة الطويلة إلى الأسفل حتى بلغت الغدير الذي غطاه الشجر   . هناك تناثرت أشجار تفاح مغصوصنة، وأشج   ار شققها الشتاء، وملفوف أشعث أغبر . بمحاذاة الطريق تدلى أقحوان وردي أشعث، وكأنه أثواب وردية تعلقت على الشجيرة الصغيرة متدلية").

The major point of departure between this and the previous ordinary version is the choice of words and expressions in the first place. In comparison to the first, literary translation has the following major changes in style (see table for juxtaposition):

- Formality: frozen formal, or Classical Arabic is overwhelming (e.g. نعق؛ ولج؛ بمحاذاة؛ صفر؛ دخل؛ بجانب؛ فرادى ومتفرقين وجماعات؛ عاد .c.f) .زرافات ووحداناً؛ أقفل راجعاً؛ إلخ).

- Expressivity:(إلخ؛ قبع؛ ربض؛ أرتال؛ نعق) (صفر؛ صفوف؛ وقف؛ وقع؛ إلخ .c.f) .

- Formal collocability: (.e.g إلخ؛ أقفلوا راجعين؛ .e.g) زرافات ووحداناً؛ عادوا؛ (وجماعات؛ فرادى ومتفرقين ..إلخ

The English Original	Non-creative translation	Creative translation
-The engine whistled	-صفر القطار	-نعق القطار
-as it came into the wide bay	-حينما دخل إلى العنبر الفسيح	-وهو يلج الفضاء الرحب
-of railway lines beside the colliery,	-للسكك الحديدية بجانب منجم الفحم،	-للسكك الحديدية بمحاذاة منجم الفحم،
-where rows of trucks stood in harbour.	-حيث كانت صفوف من العربات تقف في الميناء.	-حيث كانت أرتال من العربات تربض في الميناء.
-Miners, single, trailing and in groups, passed like shadows diverging home.	-مر عمال المناجم فرادى ومتفرقين وجماعات كالأشباح عائدين لبيوتهم.	-مر عمال المناجم زرافات ووحداناً وكأنهم أشباح وقد أقفلوا راجعين إلى بيوتهم.
-At the edge of the ribbed level of sidings squat a low cottage, three steps down from the cinder track.	-يقع عند حافة المستوى المضلع للخطوط الجانبية كوخ واطئ، ثلاث درجات إلى أسفل طريق الرماد من الآجر.	-عند حافة المستوى الهندسي المضلع يقبع كوخ واطئ تنزل إليه ثلاث درجات إلى أسفل طريق الرماد من الآجر.
-A large bony vine clutched at the house, as if to claw down the tiled roof.	-تسلقت أغصان كرمة ناتئة يابسة على المنزل، وكأنها تخدش سقف الآجر.	-أغصان دالية عنب ناتئة بعظامها قد يبست تسلقت البيت وكأنها تنشب مخالبها في سقف الآجر فتجره.
-Round the bricked yard grew a few wintry primroses.	-نبتت حول الفناء القرميدي بضع زهرات من الربيع الشتوية.	-حول الفناء القرميدي نبتت زهرات من الربيع الشتوية.
-Beyond, the long garden sloped down to a bush-covered brook course.	-انحدرت خلفها الحديقة الطويلة إلى الأسفل حتى طريق الغدير المغطى بالشجر.	-خلفها، تحدرت الحديقة الطويلة إلى الأسفل حتى بلغت الغدير الذي غطاه الشجر.
-There were some twiggy apple trees, winter-crack trees, and	-كانت هناك أشجار تفاح كثيرة الأغصان، وأشجار مزقها الشتاء، وملفوف مهترئ.	-هنالك تناثرت أشجار تفاح مغصوصنة، وأشجار شققها الشتاء، وملفوف أشعث أغبر.

ragged cabbages. -Beside the path hung dishevelled pink chrysan-themums, -like pink cloths hung on bushes.	-تدلى بمحاذاة الطريق أقحوان وردي مبعثر، -كثياب وردية تعلقت على الشجيرات الصغيرة.	-بمحاذاة الطريق تدلى أقحوان وردي أشعث، -وكأنه أثواب وردية تعلقت على الشجيرات الصغيرة متدلية.

- Hyperboles: (e.g. تعلقت؛ انحدرت؛) (فضاء رحْب؛ تنشب مخالبها؛ تحدرت؛ تعلقت متدلية؛ إلخ .
- Literary metaphors: (e.g. إلخ؛ أقحوان أشعث؛ ملفوف أشعث أغبر؛ تناثرت الأشجار؛ تنشب المخالب؛ .c.f (إلخ؛ أقحوان مبعثر؛ ملفوف مهترئ؛ كان هناك أشجار؛ تخدش..
- Literary words and expressions (e.g. شققها الشتاء؛ تدلى؛ مغصوصنة؛ قد يبست؛ دالية ناتئة بعظامها؛ (إلخ؛ مزقها الشتاء؛ إلخ .c.f) تعلق؛ كثيرة الأغصان؛ يابسة؛ كرمة ناتئة بأغصانها؛.)
- Directional foregrounding: Fronting of many adverbials of the passage functioning as Signposts for accuracy of description (e.g. إلخ؛ بمحاذاة الطريق؛ هنالك؛ خلف؛ عند حافة؛ حول (الفناء؛ .) These adverbials of place direct the readers to the locations of the most significant elements of the story's setting. In other words, the inanimate is preceding and replacing the animate which is turned inanimate, or at best, into shadows (i.e. the miners). A further literary implication for this foregrounding of signposts of description is the quiet and smooth flow of description passionately as much as unconsciously, which creates for the reader an atmosphere of tranquility and yielding to the miseries going around (see also Nash, 1982).

5. TEXT (4):

"Ten thousand vehicles careering through the Park this perfect afternoon. Such a show! And I have seen all – watch'd it narrowly, and at my leisure. Private barouches, cabs and coupés, some fine horseflesh – lapdogs, footmen, fashions, foreigners, cockades on hats, crests on panels – the full oceanic tide of New York's wealth and 'gentility'. It was an impressive, rich, interminable circus on a grand scale, full of action and color in the beauty of the day, under the clear sun and moderate breeze … Yet what I saw those hours (I took two other occasions, two other afternoons to watch the same scene) confirms a thought that haunts me every additional glimpse I get of our top-loftical general or rather exceptional phrases of wealth and fashion in this country – namely, that they are ill at ease, much too conscious, cased in too many cerements, and far from happy – that there is nothing in them which we who are poor and plain need at all envy, and that instead of the perennial smell of the grass and woods and shores, their typical redolence is of soaps and essences, very rare may be, but suggesting the barber shop – something that turns stale and musty in a few hours anyhow."

(Walter Whitman, *Specimen Days*, in Nash, 1986, in Brumfit and Carter, 1986: 87)

This passage is an exquisite descriptive scene of a procession on a special New York occasion, followed by the writer's sarcastic reaction to it in a splendid literary style. A good translation has to attend not only to the procession but also to its implications. Here is the first, ordinary attempt, followed by the literary attempt:

5.1 Non-creative Translation:

("تجوب عشرة آلاف عربة الموقف عصر هذا اليو   م الرائع . يا له من عرض ! ولقد رأيت كل شيء –   راقبتها بدقة وعلى راحتي: عربات الخيل البروشة الرباعية الخاصة، ومركبات الخيل الثنائية، وعربات الكوبيه، وخيل الركوب والسباق –   كلاب حضن، وخدم، وموضات، وأجانب، وعقد شرائط زينة على القبعات، وأعراف على ألواح زينة – المد المحيطي لثراء نيويورك "ودماثتها". لقد كان سيركاً مؤثراً وغنياً ولا متناهياً على صعيد ضخم، مليئاً بالحركة والألوان في جمال النهار ، تحت أشعة الشمس الساطعة والنسيم المعتدل ... لكن ما رأيته في تلك الساعات   (اغتنمت مناسبتين أخريين، وعصريتين أخريين لمشاهدة المشهد نفسه) يؤكد فكرة سكنت في داخلي عند كل نظرة إضافية ألقيتها على عبارات البهرجة العامة منها والاستثنائية للثراء والموضة في هذا البلد – أي أنها مضطربة، ومتعمدة جداً، ومغلفة في أكفان كثيرة جداً، وبعيداً جداً عن السعادة – أنه لا شيء فيها نحتاج نحن الفقراء والبسطاء أن نحسده، وأنه عوضاً عن الرائحة الخالدة للعشب والغابات و الشواطئ، يفوح شذا الصابون والعطور المقطرة، ربما نادراً جداً، لكنها توحي بصالون حلاقة –   شيء يصبح نتناً وعفناً في غضون ساعات قليلة على أية حال").

The translation insists on rendering the literal contextual meaning of the English text as closely as possible. Yet, the original is over-stuck to more referentially than implicationally. That is, the implications of the style of irony of the description of the parade and the reactions to it are left out. Further, some expressions and terms are translated ambiguously either through loan words (or transcription / transference) (e.g. سيرك، كوبيه؛ بروشة) or literal translation of words (e.g. كلاب حضن؛ أعراف على ألواح). Perhaps the major drawback of this translation is its lack of literary spiritedness, as it were, for it is a translation of the description of the original in body only, which might make it look all serious and positive, but in reality it is not. Hence a creative, literary version is suggested below to compensate for this serious shortcoming.

5.2 Creative Translation

("عشرة آلاف عربة تجوب الموقف عصر هذا اليوم الرائع. ما أبهاه من عرض! ولقد رأيت كل شيء – أنعمت النظر بالعربات قاطبة وعلى راحتي: عربات الخيل الإفرنجية الرباعية الخاصة البهية، ومركبات الخيل الثنائية البديعة، وعربات رباعية مقفلة وديعة، وخيل الركوب والسباق – كلاب مدللة في الأحضان كالولدان، وخدم وحشم، وموضات وموديلات، وأجانب وأغراب، وقبعات مزدانة بالشرائط والعقد والتيجان، وأعراف على ألواح ودُسُر – المد الرهيب لثراء نيويورك الفاره العجيب "ونبالتها عريقة المحتد". لقد كانت فرقة ألعاب بهلوانية وخفة بالغة الأثر وذاخرة بأبهة وبهرجة ومنظرة لا تنتهي أبداً على نطاق هائل، مفعم بالحركة والحيوية والألوان الزاهية في وضح النهار البديع، تحت أشعة الشمس الساطعة والنسيم العليل   ... لكن ما رأيته في تلك السويعات (اغتنمت مناسبتين أخريين، وعصريتين أخريين للتفرج على المشهد نفسه) يؤكد فكرة استقرت بين حناياي عند كل نظرة إضافية رمقت بها على عبارات البهرجة، العامة منها والاستثنائية، للغنى والثراء والموضة والأزياء في هذا البلد المعطاء – أي أنها مضطربة مهزوزة، ومتعمدة مقصودة، ومغلفة في أكفان كثيرة وفيرة، وأبعد ما تكون عن السرور والحبور – أنه لا شيء فيها يجعلنا نحن الفقراء والبسطاء أن نحسده أو نغبطه، وأنه عوضاً عن العبير الخالد للأعشاب والغابات والشطآن والخلجان يفوح في كل مكان، تنبعث رائحة الصابون والعطور المقطرة، والتي   توحي بعبق دكاكين الحلاقين – شيء ينقلب نتناً وعفناً في غضون هنيهات").

At first sight, the original suggests a lovely and lively scene that the New Yorkers must feel proud of. However, reading through the lines, the sense of irony is lurking everywhere in the description. Therefore, this translation has tracked all the possible traces of irony and rendered them in a spirited literary style, using the two general translation procedures of paraphrase and addition. Many words and phrases are amplified by way of achieving the sharpest sense of irony possible to match the huge sarcastic implications of the text. Following is an account of the ironical touches, indirect and direct, which are eventually the major component of the translation's literary flavor:

- Exaggerated exclamation: (e.g. ما أبهاه من عرض!).

- Pretentious synonymy: (e.g. بالغة الأثر وذاخرة بأبهة وبهرجة ومنفاخية)
- Ostentatious pairs of synonyms (e.g. مضطربة؛ نحسده أو نغبطه؛ والموضة والأزياء؛ والثراء والغنى؛
مهزوزة؛ متعمدة مقصودة؛ كثيرة وفيرة؛ السرور والحبور؛ نتناً وعفناً؛ إلخ.)
- Forced, fictitious prose rhyme: (e.g. (most words and phrases of the translation are made
rhymed) موضات وموديلات؛ خدم وحشم؛ في الأحضان كالولدان؛ البديعة ... وديعة؛ البهية ... الرباعية الإفرنجية
الثراء ... الأزياء ... المعطاء؛ الشطآن والخلجان؛)
- Affected rhythm: (e.g. إلخ؛ والموضة والأزياء / للغنى والثراء؛ متعمدة مقصودة / مضطربة مهزوزة.)
- Classical pompous phrases: (e.g. إلخ؛ ألواح ودسر؛ خدم وحشم.)
- Triads of end-prominence: Three synonymous words with emphasis falling on the last
one: (e.g. بأبهة وبهرجة ومنفاخية)
- Redundant repetition (e.g. مناسبتين أخريين، وعصريتين أخريين)
- Deliberate variation (e.g. عبير/عطر/رائحة/عبق)
- Rhymed variation (e.g. في غضون سويعات / في غضون هنيهات)
- Harmonious rhymed antonyms: (e.g. كلاب مدللة في الأحضان كا لولدان) (the repulsive equation
between 'dogs' and 'children').

These features of the literary style of irony are made sharper by reading the text as a
representation of two extremes in contention: (1) The seemingly exalted, exquisite description of
the parade('ten thousand … breeze'), (2) counteracted by cynical critique ('Yet … anyhow') This
can be interpreted in terms of two polar lexical sets of positive and negative as follows:

Positive Attitude	Negative Attitude
Ten thousand vehicles careering through the Park this perfect afternoon. Such a show! And I have seen all – watch'd it narrowly, and at my leisure. Private barouches, cabs and coupés, some fine horseflesh – lapdogs, footmen, fashions, foreigners, cockades on hats, crests on panels – the full oceanic tide of New York's wealth and 'gentility'. It was an impressive, rich, interminable circus on a grand scale, full of action and color in the beauty of the day, under the clear sun and moderate breeze.	Yet what I saw those hours (I took two other occasions, two other afternoons to watch the same scene) confirms a thought that haunts me every additional glimpse I get of our top-loftical general or rather exceptional phrases of wealth and fashion in this country – namely, that they are ill at ease, much too conscious, cased in too many cerements, and far from happy – that there is nothing in them which we who are poor and plain need at all envy, and that instead of the perennial smell of the grass and woods and shores, their typical redolence is of soaps and essences, very rare may be, but suggesting the barber shop – something that turns stale and musty in a few hours anyhow.
عشرة آلاف عربة تجوب الموقف عصر هذا اليوم الرائع. ما أبهاه من عرض! ولقد رأيت كل شيء – أنعمت النظر بالعربات قاطبة وعلى راحتي: عربات الخيل الإفرنجية الرباعية الخاصة البهية، ومركبات الخيل الثنائية البديعة، وعربات رباعية مقفلة وديعة، وخيل الركوب والسباق – كلاب مدللة في	لكن ما رأيته في تلك السويعات (اغتنمت مناسبتين أخريين، وعصريتين أخريين للتفرج

الأحضـان كالولدان، وخدم وحشم، وموضات وموديلات، وأجانب وأغراب، وقبعات مزدانة بالشرائط والعقد والتيجان، وأعراف على ألواح ودسر – المد الرهيب لثراء نيويورك الفاره العجيب "ونبالتها عريقة المحتد". لقد كانت فرقة ألعاب بهلوانية وخفة بالغة الأثر وذاخرة بأبهة وبهرجة ومنظرة لا تنتهي أبداً على نطاق هائل، مفعم بالحركة والحيوية والألوان الزاهية في وضح النهار البديع، تحت أشعة الشمس الساطعة والنسيم العليل.	على المشهد نفسه) يؤكد فكرة استقرت بين حناياي عند كل نظرة إضافية رمقت بها على عبارات البهرجة، العامة منها والاستثنائية، للغنى والثراء والموضة والأزياء في هذا البلد المعطاء – أي أنها مضطربة مهزوزة، ومتعمدة مقصودة، ومغلفة في أكفان كثيرة وفيرة، وأبعد ما تكون عن السرور والحبور – أنه لا شيء فيها يجعلنا نحن الفقراء والبسطاء أن نحسده أو نغبطه، وأنه عوضاً عن العبير الخالد للأعشاب والغابات والشطآن والخلجان يفوح في كل مكان، تتبعث رائحة الصابون والعطور المقطرة، والتي توحي بعبق دكاكين الحلاقين – شيء ينقلب نتناً وعفناً في غضون هنيهات.

The foregoing argument is based on reading the text at more than one level: at the level of its textual-contextual meanings (i.e. 'the ordinary version'), and its creative literary-stylistic implications (i.e. 'the literary version'). However, the two are interrelated, and in the latter, we usually go one direction: from textual-contextual meanings to literary-stylistic implications.

6. Conclusion

The foregoing pairs of versions of translation of texts representative of four short stories (eight English and two Arabic) and the ensuing discussions suggest two main lines of methods for the translation of *Short Story*: *First*, possible ordinary, non-creative translation that focuses solely on the rendition of meaning in a straightforward way, with full commitment to sense in a normal, unmarked style of the target language; and, *secondly*, creative literary translation claimed to have been creative and accounted for the major literary delicacies, features, functions, tones and touches. Prime among these are: metaphorical expressions and implications, symbolisms, lexical densities, metonyms, puns, personifications, rhetorical repetitions of all types, rhetorical figures of different types (especially syndetic, polysyndetic and asyndetic patterns, chiasmus, hyperboles, periphrases, etc.), assertive/emphatic features of all types, lexical and syntactic foregrounding / backgrounding, literary diction, literary structures, sound / prosodic features and effects (especially, rhyme, rhythm, prose rhyme, sound harmony / disharmony, etc.), formality, classical literary phrases and expressions, antonyms and contrasts, synonyms and variations, parallel structures (lexical, grammatical and phonological), cultural expressions and implications and deviations (lexical and syntactic in particular), to name but the major ones. All these and other features discussed earlier in the paper are described to be features of creative impressive, expressive and effective literary language of Short Story and other major genres of literary text.

It has been claimed throughout that, due to the speciality of the language and style of the literary texts, and due to the abundance of features of literariness unique to these texts, our translation of them is expected to be sensed and judged as literary in the Target Language. And these very features of literariness and literary style are the master key, as it were, to any creative version of translation to be described as 'literary'. This has been demonstrated in practice through a close comparison between the Non-creative Ordinary Version and the Creative Literary Version of translation suggested more naturally than artificially for every short story quoted from above. At

the end, it is left to the reader to draw the final judgment about the credibility of the literary creative version in particular.

In conclusion, the translation of *Short Story* into equally creative and literary version in the Target Language is by no means a straightforward process. Yet, it is not impossible nor far-fetched, but rather challenging and enjoying to attempt bravely.

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Crossing the Borders: Comparing Postcolonial Fiction Across Languages and Cultures

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Abstract
Reading literary production from different literary and cultural backgrounds has been enabled by the growth of postcolonial studies. Postcolonial studies and its comparative perspective, however, have focused almost entirely on literary production from the British Empire. This paper aims to address these limitations by engaging with the work carried out by scholars on the links between postcolonial studies and the new comparative literature, and by exploring the possibilities that this engagement offers. This kind of work leads to an active exploration of a dialogue between writers, theorists and scholars working on the British and French empires, so that a truly comparative literature might emerge. The other aim of this paper is to translate this kind of comparative literature into an exploration of the links between postcolonial African fiction of French and English expression.
Keywords: comparative literature; postcolonial studies; Francophone/Anglophone postcolonial fiction, identity.

Critical Introduction

The explosion of postcolonial studies in the 1980s and 1990s saw the publication of key texts in the field such as *The Empire Writes Back* (1989) and *The Post-Colonial Studies Reader* (1995), among others, whose focus is almost entirely on postcolonial writing from the British Empire, and whose primary interest, as stated in the latter text, is on "the impact of postcolonial literatures and criticism on the current shape of English studies" (p. 4). Postcolonial theories of literary production have indeed brought 'fresh air' into English studies by offering challenging readings of texts created in colonial and postcolonial situations, and by enabling us to be more aware of the systems of representation that operate on the postcolonial writer as he/she addresses and struggles with the legacies of the colonial systems. Key themes have been: the position of the postcolonial writer navigating a course between the conflicting demands of two or more cultures and languages; the written language of the coloniser imposed upon the colonised population, and the devalorised and repressed oral traditions of the language of once colonised populations; the problem of writing in the language of the coloniser; the situation of the plural hybrid in the face of 'repressed' hybridity in anticolonial discourse; the difficulty of addressing the question of women's emancipation without identifying oneself with the values of the coloniser; the various strategies of resistance to the hegemonic language and culture of the coloniser, and to the marginalising and the representational logic within the once colonised culture or the newly independent state itself.

Another important aspect of postcolonial theory is in the way in which it has, in a sense, as Apter (1995) states, "usurped the disciplinary space [comparative literature] that European literature and criticism had reserved for themselves" (p. 86). Work that looks comparatively at postcolonial cultures and their literary production, as Bill Ashcroft *et al* (1989) put it, is indeed the way forward in the world in which we live: "... the strength of post-colonial theory may well lie in its inherently comparative methodology and the hybridized and syncretic view of the modern world which this implies (p. 36). The relationship of postcolonial theory to the new comparatism has been debated vigorously by various scholars. The 1993 Bernheimer report on "Comparative Literature at the Turn of the Century" demonstrates the decolonisation of the discipline and calls for new paradigms of comparative literature that would reflect the contributions of postcolonial and cultural studies (39-48). As the report emphasised, the "comparative" in comparative literature should include:

> comparisons between artistic productions usually studied by different disciplines; between various cultural constructions of those disciplines; between Western cultural traditions, both high and popular, and those of non-Western cultures; between the pre- and post-contact cultural productions of colonized peoples; between gender constructions defined as feminine and those defined as masculine, or between sexual orientations defined as straight and those defined as gay; between racial and ethnic modes of signifying; between hermeneutic articulations of meaning and materialist analysis of its modes of production and circulation; and much more (p.42).

In the same year, Susan Bassnett (1993) makes the following statement: "Today, comparative literature is in one sense dead" (p. 47), a belief that was also to be shared by Gayatri Spivak (2003). Bassnett and Spivak do not tell us that comparative literature is at an end. On the contrary, it continues to exist but under different guises such as cultural studies, postcolonial studies, gender studies, and translation studies. Bassnett rejects traditional "Eurocentric"

comparative literature and argues for "a post-European model of comparative literature, one that reconsiders key questions of cultural identity, literary canons, the political implication of cultural influence, periodization and literary history and firmly rejects the ahistoricity of the American school and of the formalist approach" (p. 41). In this respect, as she further notes, the new comparative literature "opened by post-colonial theories of literary production is much more in keeping with the pluralism of the post-modernist world of the 1990s" (p. 86).

Reading texts from different literary and cultural backgrounds has thus been enabled by the growth of postcolonial studies. Postcolonial studies, however, cannot be truly comparative if it continues to focus almost exclusively on texts from the British Empire (African, Caribbean, and Indian), or, as Harish Trivedi (1999) puts it, to have "ears only for English" (p. 272). There is a need for a dialogue between writers, theorists and scholars working across cultures and languages, on and beyond the British Empire, so that a truly comparative approach to empire might emerge. Postcolonial studies, as Charles Forsdick & David Murphy (2003) argue in their volume *Francophone Postcolonial Studies*:

> must be truly comparative if it is to develop, opening itself up to, among others, French, Dutch, Spanish, Portuguese, Japanese, Turkish experiences. We must look beyond certain triumphalist discourses of a globalized, Anglophone uniformity in order to understand better the complexity and diversity – linguistic, cultural, political – of the world in which we live. As the rhetoric of empire seems increasingly to occupy a prominent place in public discourse, the urgency of such a project becomes ever more apparent (p. 14).

Dialogue across cultures and languages can lead to the emergence of radical and creative responses to "the rhetoric of empire" and the assumptions on which that "rhetoric" is based, and to a genuinely comparative approach to empire.

The limitations of both French studies and postcolonial studies, as well as an active promotion of the relationship of postcolonialism to the new comparative project, are central to Forsdick and Murphy's volume. "The urgency of such a project", as will be discussed below, will make it indeed possible to come to a wider and better understanding of postcolonial identity, as well as the complexity and diversity of the postcolonial world and the voices of writers, scholars and theorists working on empire and writing in languages other than English, whose work is not well known in postcolonial studies. The border between the study of Francophone and Anglophone literatures, for example, is puzzling when one considers the reliance of postcolonial studies on poststructuralist and feminist literary theory written originally in French by theorists such as Jacques Derrida, Michel Foucault, Gilles Deleuze and Félix Guattari, Hélène Cixous, Julia Kristeva and the Moroccan Abdelkébir Khatibi, among others, as well as theorists of colonialism such as Frantz Fanon (Martinique/Algeria) and Albert Memmi (Tunisia). The centrality of these critics to postcolonial theory is undeniable. As Robert Young (2001) has pointed out, Anglophone postcolonial discourse is "a franglais mixture" (p. 18). Young points out that few poststructuralists "have been 'français de souche'" (p. 415), and that many of those who developed the theoretical positions "subsequently characterized as poststructuralism came from Algeria or had been involved in the war of independence" (p. 413). Their critique of Western philosophy is indebted to their childhood experience of colonialism in the colonised Maghreb, and the struggle for independence. According to Young, poststructuralism "associated with these names could better be characterized as Franco-Maghrebian theory, for its theoretical

interventions have been actively concerned with the task of undoing the ideological heritage of French colonialism and with rethinking the premises, assumptions and protocols of its centrist, imperial culture" (p. 414).

While there exists a relatively new discipline called 'Francophone postcolonial studies,' and, among others, journals such as *Francophone Postcolonial Studies* within the British academy, and the same within the American academy, there is, as Belinda Jack (1996) points out, "no comparable francophone academy within which a comparable francophone discipline might emerge" in France (p. 3). As the French scholar Jean-Marc Moura notes in his paper to the Society for Francophone Postcolonial Studies conference in London (2002), the term 'postcolonial' is "resisted" by "les études littéraires françaises" (p. 64). "Les études littéraires françaises" (French literary studies) subsume Francophone literary texts from the French empire and apply the same techniques of textual analysis: the focus is on text, not on context. Textual analysis can of course provide significant clues to the meaning of texts, and is an enabling factor. But it would be wrong to restrict Francophone postcolonial texts only to textual analysis. With very few exceptions of scholars working on Francophone literary production, including Jean-Marc Moura himself, it is difficult to understand French literary critics' reluctance to engage with postcolonial studies as a more helpful framework, particularly when 'Francophonie' could benefit from one of the most interesting aspects of postcolonialism, that is, the recognition of regional and territorial specificity of each 'Francophone' literature. One possible explanation can be found in the literary histories of France and the 'Francophone' world: 'Francophone' literatures are generally treated, analysed and taught as an extension of French literature that does not need to be situated to be understood. Insisting on the specificity of and situating postcolonial texts linguistically, anthropologically, sociologically and economically before even analysing them is a prerequisite in postcolonial studies. France, unlike Britain and the USA, is still obsessed with its colonising and assimilationist model, that is, the ignorance of the existing cultural specificities and differences in the so-called 'Francophonie.' Within France itself, the emphasis, echoing the colonial era, continues to be on immigration and assimilation of cultural difference: banning Muslims from wearing *hijab* (the headscarf) in French schools and workplaces, among other things, for example.

This paper is a contribution to the links between postcolonialism and the new comparative literature, and to an active exploration of a comparative literature whose focus is not only on postcolonial writing in English, but on writing across languages and cultures. The aim of this paper is to contribute to this process by drawing on a research I carried out on postcolonial African writing of English and French expression (Dahhan, 2004), by highlighting the possibilities that this kind of work offers. My interest lies in North and sub-Saharan African writing. I believe that there is a lot to be learned from putting Francophone and Anglophone writers and theorists in dialogue with one another, and from scholars of African literature working on both the British and French empires. This paper will not undertake a comparative analysis of literary texts; rather, the aim is to present and discuss the links between these two literary spheres, as well as my findings and conclusions.

The emergence of Francophone and Anglophone Postcolonial Writing in Africa

African literature of French and English expression exists as a direct result of French and British colonisation of much of North Africa and sub-Saharan areas. The emergence of this literature can be attributed to several factors, the most significant of which was the educational policy that was posited on the assumption that a small number of the indigenous inhabitants

could be transformed into model French or British citizens. All the writers under consideration belong to that generation of African children who received most of their education during the colonial period: Abdelkébir Khatibi and Tahar Ben Jelloun from Morocco, Assia Djebar from Algeria, Chinua Achebe and Flora Nwapa from Nigeria, and Nuruddin Farah from Somalia (in the case of Somalia, both the British and the Italians colonised the country). It is noteworthy that this historical circumstance affects in similar ways their education and later their works. The school curriculum in the colonies must be understood as one of the ways in which colonial powers such as France and Britain both asserted their cultural superiority, and undermined indigenous cultures.[i] However, it would be naive to assume that the effects of colonial education on African schoolchildren are identical, as the colonial strategies of France and Britain are radically different.[2] While both France and Britain showed a great concern with the success of education in their respective colonies, differences in colonial policy, as Bob White (1996) states, were conditioned by "the moral stances underlying colonial practice" (p. 9). There are two important features which can be said to characterise French colonial education in Africa: first is the use and spread of the French language;[3] second is the policy of assimilation.[4] As part of the French '*mission civilisatrice*' (civilising mission), schools in many French colonies followed closely the French curriculum. The French policy of assimilation, as Kamal Salhi (1999) notes in the context of Algeria, "had the effect of breaking down the cultural identity of native children who entered the system" (p. 44). The schoolchildren who attended French schools in French-speaking colonial Africa, as Abdou Moumouni (1964) --one of them-- notes, were taught that their ancestors were the Gauls: "Nos ancêtres Gaulois […] dans ses colonies la France traîte les indigènes comme ses fils" (p.56).[5]

By contrast, the focus on religious education, as well as the collaboration between the British government and the missions, characterised British colonial education in the history of the British African colonies.[6] Another important feature which characterises British colonial education in Africa is the importance of integrating local languages and customs into the educational process. Unlike the French policy of assimilation, the decentralised approach of the British is clearly manifested in the British state policy of 'Indirect Rule.'[7] However, postcolonial critics such as Ngugi (1972) and many others criticised the British colonial education system for the ways in which it devalued indigenous African religious and cultural practices while at the same time asserting its values as the best or most true (p.14). The centrality of the French language and values to the French coloniser (Khatibi's *La Mémoire tatouée*, 1971) and the focus on religion in the British colonial education system (Achebe's *Things Fall Apart*, 1958) are posited as determining factors in alienating African schoolchildren from their cultures. The existing differences between the cultures of North African and sub-Saharan regions were thus exacerbated by different colonial strategies. In all cases, however, the issue of constructing an identity in the colonial and the postcolonial situation with a view to emphasising their differences from the assumptions of the imperial centre is a key issue.

For many African authors in the (post)colonial situation, writing not only enables the writer to address the harmful effects of colonisation - the effect on the coloniser has yet to be fully explored-, but also to regain control over his/her historical discourse, using it to subvert the discourse and effects of colonisation. As Edward Said (1986) writes:

> Between colonialism and its genealogical offsprings, there is thus a holding and
> crossing-over. Most of the postcolonial writers bear their past within them - as
> scars of humiliating wounds, as instigation for different practices, as potentially

revised visions of the past tending towards a future, as urgently reinterpretable and redeployable experiences in which the formerly silent native speaks and acts on territory taken back from the colonialist (p. 55).

Why read North African and sub-Saharan postcolonial writing together?

Postcolonial African literatures in English and French, with the exception of very few studies, are usually studied and discussed in isolation from each other. This perspective may carry with it potential pitfalls. First, it may not generally distance the critic from the process of making Europe the absent centre around which postcolonial Anglophone/Francophone literatures revolve, and thus perpetuate hierarchical relationships. This, in turn, might reinforce the argument that contemporary African cultural issues and modern identities are massively fashioned and determined by the workings of colonialism. Of course colonialism was a very significant influence, but it is only one influence among many others. Jawaharlal Nehru's (1997) description of India as "an ancient palimpsest on which layer upon layer of thought and reverie had been inscribed, and yet no succeeding layer had completely hidden or erased what had been hidden previously," is relevant to many societies with a history of colonialism (p. 169). African literature of French and English expression emerges out of multiple cultural inheritances. The question of the relationship of the postcolonial writer to language and culture is central to these inheritances which, in turn, as we will see below, lead to the creative collapsing of borders and of ideas of unitary identity. To read postcolonial literatures together then enables us to place more emphasis on the shared concerns in the postcolonial situation. The significance of a horizontal, comparative reading of postcolonial literatures written in European languages is one way of dislocating Europe as a centre. This enables us to focus on the alternatives which postcolonial writers seek out. The questioning of existing boundaries and definitions is taking place not only in postcolonial theory, but also in the fictions and essays of many 'third world' writers. This comparative approach to Francophone and Anglophone texts together, then, is a challenge to any exclusive definition of the 'postcolonial'; it offers the means of thinking comparatively about the various representations/situations emerging from different colonial traditions, calling for an attention to the specific; and it also challenges the reluctance within the French academy to acknowledge the relevance and importance of the theoretical and political agendas associated with the term 'postcolonial.'

Another reason for reading North African and sub-Saharan Francophone and Anglophone writing together is consistent with the crossing and the transgression of borders: the crossing of the Sahara desert which is traditionally used in literary discourses as the cultural and geographical border between North Africa and sub-Saharan Africa. The socio-economic, political and cultural implications of colonialism have been the concern of Arab, Berber and Jewish writers in North Africa, just as they have been the concern of sub-Saharan African writers. It would be false not to admit the existence of cultural differences between the two geographical spheres. Indeed, the Arabo-Berber reality of North Africa is reflected in the traditions, the customs and the cultural life of the people. The geographical position of North Africa adds to this difference by being a crossroads of Mediterranean, Arab and African cultures. But these differences are not specific to North Africa because many countries south of the Sahara also have strong Arab and Islamic cultures such as Mali, Sudan, Mauritania, Somalia and even partly Nigeria, Senegal, Ghana and Kenya. Moreover, complexity and diversity – linguistic, cultural, political – exist in sub-Saharan Africa. It would be naive to assume that West African cultural life is similar to the East African, as Achebe (1975) argues:

Those who in talking about African literature want to exclude North Africa because it belongs to a different tradition surely do not suggest that Black Africa is anything like homogenous. What does Shabaan Robert have in common with Christopher Okigbo or Awoonor-Williams? Dr Mongo Beti of Cameroun and Paris with Nzekwu of Nigeria (p. 94).

What is the basis for comparison of literatures of French and English expression from north and south of the Sahara? A commonality exists between North and sub-Saharan Africa as regions with cultural links and a common experience of Empire, without erasing or minimising their differences. What is the nature of these similarities and differences? Would a sustained crossing back and forth between North African and sub-Saharan literatures open up a space for a wider and better understanding of postcolonial identity, and the complexity and diversity of the postcolonial world?

Key themes and concerns in African texts

The emphasis throughout this study is on paired readings of authors and their texts. The approach is thus comparative, aiming to combine close readings of individual authors and texts with careful framings in terms of history and politics. In this way, a sense of dialogue and difference, of shared concerns and local distinctions, is drawn out and discussed. In light of the writers' concern with the cultural politics of their respective countries (Morocco, Algeria, Nigeria and Somalia), and in order to read their literary texts fruitfully, It would be helpful to understand the intertextual relation between literature and other parts of African discourse. For this reason, it is crucial to consider the history of critical approaches to African cultural identity in North and sub-Saharan Africa, and the crucial debates they engender about authenticity and hybridity, the nation, ethnicity, language and national literatures.

***La Mémoire tatouée* by Abdelkébir Khatibi, and *Things Fall Apart* by Chinua Achebe**

Achebe and Khatibi's desire for an African narrative is, as they tell us in their respective texts, initially motivated by the loss or repression of an African tradition under colonialism. This loss, in turn, generates narratives such as *Things Fall Apart* and *La Mémoire tatouée* that rewrite African culture. It was precisely their alienation from their ancestral traditions that made them writers. Both Khatibi and Achebe, in spite of the cultural, linguistic and colonial differences in their respective backgrounds, are aware that political or tribal independence in no way guarantees decolonisation and freedom. Both know that the writer is the one who must explore the implications of the problem, not only for himself/herself, but for those who cannot ask the questions that must be asked.

In this section I consider the role of history and memory in shaping postcolonial cultural identity. One of the most vexed questions in postcolonial studies is the agency of the colonised subject, or 'subaltern,' and whether it can be recovered and represented by postcolonial intellectuals. Khatibi and Achebe's treatment of the intersection between history and culture provides a valuable insight into the problematics of cultural identity and representation highlighted by postmodernism and poststructuralism. An important reason for the comparison of these texts and these two authors is the significant insight that may be gained into current debates in postcolonial studies through comparison of authors not only from completely different linguistic and cultural backgrounds, but from two different postcolonial positions.

Although Khatibi and Achebe come from two different formations of African postcoloniality, one appropriating poststructuralism (Khatibi), the other espousing cultural 'nationalism' (Achebe), they both interest me in the way in which they use almost similar tropes, which are associated with the process of decolonisation. To create something new, Achebe (1975) uses the figure of "the crossroads of cultures" (p. 67) as the juncture where the Igbo tradition intersects with the colonising structure. His reading of Onitsha market and its literature provides further clues to his writing. Onitsha, like the figure of the crossroads, is a site of doubleness and reversal: "It can be opposite things at once: It sits at the crossroads of the world. It has two faces—a Benin face and an Igbo face—and can see the four directions, either squarely or with the tail of an eye" (pp. 90-91). For the Igbo, says Achebe, "Wherever Something stands, Something Else will stand beside it. Nothing is absolute. 'I am the truth, the way, and the life' would be called blasphemous or simply absurd for it is not well known that a man may worship *Ogwugwu* to perfection and be killed by Udo" (p. 94). This dualism, a dynamic relationship between opposites, offers remarkable parallels with Khatibi's conception of the Maghreb, and could well be the key to understanding Achebe's and Khatibi's textual practice in their texts.

Khatibi's (1983) conception of the Maghreb is understood in terms of his philosophical "bilangue", which is associated with his 'pensée autre', a 'thinking otherwise': a space in which native and foreign languages, feminine and masculine sexualities, voice and writing, as well as hegemonic and marginalised cultures, may mingle and mix without merging to form a new unity (pp. 177-207). Khatibi often evokes the dynamic heritage the Maghreb has acquired because of its geographic location between the West and other parts of the world, between European visions of the world and those of Africa and Asia. According to Khatibi, and as Robert Young points out above in the context of the origins of poststructuralism, the Maghreb might well serve as the catalyst for new ways of thinking. It is for this reason that Khatibi writes about the links between the postmodern and postcolonial world, and about the need to recognise the common bond that links decolonisation with French thought, including deconstruction (pp. 47-48).

Achebe's figure of the 'crossroads' is one that is a composite of Igbo tradition and European culture; it participates in two worlds. Khatibi's notion of 'bilangue', however, is more radical; it is created of multiple sources and is positioned in-between, emphasising its fluidity and its disregard for linguistic, cultural or sexual borders. 'Bilangue' and the figure of the 'crossroads' underline the potentiality of a cultural space that opens boundaries between cultures and among people within the same cultures.

Benjelloun's *L'Enfant de sable* and Farah's *Maps*

This section looks at how margins contain their own centres. Ben Jelloun's *L'Enfant de sable* (1985) and Farah's *Maps* (1986) are sites of the dilemmas and contradictions of emergent nationhood. Both writers challenge the nation, explore and expose the artifice of gender construction and the formation of national identity in the new nation by interrogating the essentialising subject positions inherent in imperialism and nationalism. Both authors are explicitly engaged in the process of a nomadic hybridisation, a process which underscores their shared 'postmodern' affinities. This section draws attention to the multiple ways in which the categories of race, culture, gender, colonialism and nation can be approached. These texts of the 1980s made an important intervention in the way in which they break with the structures and narratives of colonialism and nationalism. In light of my reading of *L'Enfant de sable* and *Maps*, nomadic hybridity is, for Farah and Ben Jelloun, part of identity construction. Apparently, this is indicative of the larger blurring of boundaries in postmodern discourse that is finding place in

African fiction. Postcolonialism and postmodernism have certain things in common such as, for example, the questioning of grand narratives. Nevertheless, the position that this study takes is that postcolonial writers may draw on whatever techniques and models in Europe or in their cultures to create space for a criticism that acknowledges differences and divergences, and to imagine an alternative subjectivity that is neither the universal nor the communal subject of modernist or nationalist discourse, respectively. An alternative such as this is one of the most important concerns in *L'Enfant de sable* and *Maps*. Farah and Ben Jelloun, however, do not erase the experience of their people from their texts, and they identify intimately with the human condition of their respective countries.

Asia Djebar's *L'Amour, la fantasia* and Flora Nwapa's *One is Enough*
African women writers and critics face a triply difficult task because they belong to more than one group simultaneously: as woman in patriarchal discourse, as a 'third world' person, and as a writer who, with ambivalence, has to unsettle the colonial and patriarchal structures in the language of the coloniser. These are factors that come into play when the African woman writer writes or speaks. This section returns to the question of gender, voice and writing. Like Khatibi and Achebe, Djebar's autobiographical novel *L'Amour, la fantasia* (1985), and Nwapa's realist and urban novel *One is Enough* (1981), are used to interrogate the gendered basis of authority and history. They both use their insider position in the home and in the new nation to subvert patriarchal/colonial discourses by challenging their objectification and the roles that they have been conditioned to play. Female solidarity/collective, writing, education, and economic independence enable the women who have been denied access to public space and speech. As two postcolonial women writers, they share the experience of being constructed as the sexual and cultural other, and both emphasise the commonalities between colonial and patriarchal structures in their texts and in their essays. In expressing their individual and collective identities as they write to and for the subaltern women as well as themselves, Djebar and Nwapa, each in her way, interrupt the discourses that rendered the subaltern woman mute, and thus create a new space for challenging and disruptive voices. While the concerns in their fictions present complementary voices, the focus and the choice of alternatives in their writing can be seen to mark the different cultural, historical, political, and intellectual experience of women in their respective nations.

Conclusion
From one perspective the writings of Khatibi, Achebe, Ben Jelloun, Farah, Djebar and Nwapa, have been partly read as a critique of Western discourses about Africa and the 'third world' as a whole. They are, in varying degrees, critical of simplistic or monolithic views of Africa, or the Orient, or Islam. This does not mean that 'writing back' is prevalent in these postcolonial texts. Although the issues of colonial history, colonial education and 'decolonising the mind' are more pronounced in some texts (Khatibi, Achebe and Djebar) than they are in the others, they are only one part of a wider set of concerns.

The point of unity in the various responses/strategies in the texts is the writers' determination to end facile oppositional practices, by suggesting new paradigms of identity, both sexual and cultural, which go beyond oppressive definitions. Their articulation of a heterogeneous national and cultural identity undercut colonialist and nationalist claims to a unified self, and is in keeping with the pluralism of the world in which we live.

Reading postcolonial literature across languages and cultures opens up a space for an exploration of the responses and strategies developed by various writers and theorists for the

construction of postcolonial identity. What it does not offer, as Bassnett points out, "are clear cut answers and definitions" (p. 86). This comparison, therefore, is in keeping with the plural identities, voices and choices of the postcolonial world. It is a challenge to any exclusive definition of the 'postcolonial'. The conclusions reached do not claim that the selected texts are emblematic of any unified theory of African writing or are representative or illustrative of all postcolonial writing. Nor do they claim that these texts are typical illustrations of their respective nations. This comparative study has highlighted the dangers of such claims, while at the same time asserting the important work carried out by these European-language writers: their common determination to change how their world is imagined. The wealth of possibilities offered by this kind of work should not come as a surprise. What is surprising is the dearth of comparative literature that opens itself up to other languages and cultures. Finally, the framework of comparison of European-language literatures needs to be broadened. There is a need for further research to accommodate other voices from within African cultures. This can be done, for example, by linking literary texts with other types of cultural production such as film, newspapers, art and music. Only through a consideration of this polyvocality can one attempt to develop a more accurate understanding of postcolonial societies.

Endnotes

[i] In his discussion of colonial education in the colonies, John McLeod argues that "Colonialism uses educational institutions to augment the perceived legitimacy and propriety of itself, as well as providing the means by which colonial power can be maintained" (p. 140) In John McLeod, *Beginning Postcolonialism*: Manchester: Manchester UP, 2000) 140.

[2] We need to discriminate adequately between different experiences of colonialism, even when those experiences are linked to the same colonial power. As Belinda Jack points out in her discussion of North African colonies, indigenous cultures of Morocco and Tunisia, for example, "were less systematically undermined or destroyed than those of Algeria under French rule" (p. 185) In Belinda Jack (1996). *Francophone Literatures: An introductory survey*. Oxford: Oxford UP. Thus, as Ferhat Abbas notes in the context of Algeria: "Le colonialisme français n'a pas ménagé ses efforts pour asservir les Algériens, désislamiser et désarabiser l'Algérie. Tous les efforts entrepris durant le siècle de colonisation l'ont été dans ce sens […] L'Algérie en 1830 a été déclarée terre vacante et l'Algérie musulmane inexistante" (p.23). In Ferhat Abbas. *La Nuit colonial*. Paris: Julliard, 1962.

[3] The use of 'indigenous' languages as a medium of education was rejected in many French colonies. In the eyes of the colonisers, learning the French language is itself the education. This is precisely what Brevie, Governor General of French West Africa 1930, implied when he wrote that "the native's mind can become disciplined by the mastery of spoken French" (p. 14) Quoted in Bob White. (March 1996). Talk about School: Education and the Colonial Project in French and British Africa. Comparative Education 32, 9-25.

[4] Assimilation, a key principle of French colonial policy, means that French civilisation is universally applicable, and implies that education will bring Africans to a higher level of civilisation. As Bob White states:

> The French model corresponds more closely to the idea of cultural universalism.
> The French 'mission civilisatrice' sought to bring all dependents together under

one roof and unify them through the French language and culture. The stated policy of assimilation (and later association) and the metaphor of the French family are good examples of the universalist trend in French policy (Talk about School, p21).

[5] Moumouni, Abdou. (1964). *L'Education en Afrique*. Paris: François Maspero. Similarly, Frantz Fanon notes that this absurd situation obtained in the West Indies too, emphasising that the colonised is psychologically trained to think that the White is good and superior, that the White is the master (p. 147). In Frantz Fanon. *Peau noire, masques blancs*. Paris: Seuil, 1952.

[6] African Education (1953), a joint study produced by the British Colonial Office and the Nuffield Foundation, reflects a strong belief in a Christian-based system of education in the British colonies: "there is a deeper confidence that the spread of enlightenment, which is the aim of education, is the surest means of leading a people to the truth" (p. 44). In Nuffield Foundation and the Colonial Office. (1953). *African Education: A Study of Educational Policy and Practice in British Tropical Africa.* Oxford: Oxford University Press.

[7] It can be argued, however, as Bob White notes, that "a heightened awareness of cultural differences is itself a form of racism. The highly segregated social spheres in the British colonies are often given as an example" (24). Many British colonies had segregated schools. There were schools for whites and selected African students (academic institutions), and schools for the 'masses' where, in the opinion of the Nuffield Foundation, the "whole of the curriculum should be integrated with agriculture and other work in it" (*African Education*, 11).

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East-Mediterranean Ethnopoetics: Transcription and Representation of the Spoken Word

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Abstract
This paper introduces Ethnopoetics as a literary discipline that aims at increasing the appreciation of oral poetics of indigenous people of different cultures. It discusses ethnopoetics as a field of study that appeared in the second half of the twentieth century and the purposes, methods and scholars of that field of study. As an application to the methods of transcription and representation used by the scholars of ethnopoetics, this paper rediscovers an oral chant that has been chanted to children in the East Mediterranean countries for ages. Following the guidelines of transcription that have been set by Dinnes Tedlock, this paper transcribes the song and represents its translation on the page to make it accessible to the English reader. Another objective is to explain this chant as an oral narrative along with its social and linguistic contexts. In general, this paper will be an elaboration for the methodology of transcription, representation on the page and the problems of translation.
Keywords: Ethnopoetics, East-Mediterranean, Tedlock, Hymes

Introduction

Ethnopoetics is the study of the verbal art of the pre-literate cultures that aims at discovering the cultural and aesthetic aspects of their oral poetics. It focuses on texts, their rhetorical structure and presentational form. Ethnopoetics was developed as a separate discipline of study in the middle of the twentieth century by both the anthropology scholars and linguists Dell Hymes[i] and Dennis Tedlock.[ii] However, it was first coined as a term in 1968 by "Jerome Rothenberg who views ethnopoetics as a way of talking about poetry, both the practice and the theory of poetry, as it exists in different cultures in which oral poetry and poetics seemed to be dominant." (as cited in Moore, 2013, p. 34).

Hymes understands ethnopoetics as an "intervention into the printed form of texts, a way of rearranging the transcript of an event of oral narration so as to recover the literary form in which the native words had their being" (Hymes, 1981, p. 384). This claim suggests that it is possible to arrive at an arrangement of a transcript that reflects on the page the poetic structure of any oral performance in order to recover the native voice, or, in other words, their cultural meaning. Hymes calls this arrangement of a transcript a 'presentational form' that functions as 'a verse analysis' method to enhance the respect for the native voice and the appreciation of the "aesthetics of original oral text and their literary monuments." (Silverstein, 2010, p.936)

As Hymes believes in the significance of the cultural and esthetic aspects of the oral text, he also believes that patterns or the form of an oral text is of a great significance. To him, "Language is ... a configuration of common understandings and individual voices" (Hymes, 1996, p.98). Accordingly, pauses and repetition that are abundant in oral texts are significant and have impact, or otherwise, he argues, "why do storytellers use pauses and repetitions in their oral performances?" (as cited in Quick, 1999, p. 97) Hymes' theory focuses on the grammar and syntax of the transcribed and translated texts to bring about their cultural and aesthetic values. Content, as Jan Bolmmaert believes, "is an effect of the formal organization of a narrative: What there is to be told emerges out of how it is being told." (Blommaert, 2006, p.182).

While Hymes' ethnopoetics focuses on aesthetic and cultural aspects of the verbal art, Dennis Tedlock's has developed a method of oral texts' documentation and transcription for performance purposes. In the introduction and the first chapter of his book, *The Spoken Word and the Work of Interpretation*, Tedlock presents his theory of ethnopoetics. He insists that the stories are not merely narrated, but performed, or re-enacted in an oral narrative situation (p. 54). His purpose has been to find a method of transcription and translation to write a performable text. Leif Lorentzon, in her essay "Translating Orality to Literacy," summarizes his approach by stating that "Tedlock's idea is to perceive oral narratives as dramatic poetry" (1997, p. 7). Tedlock argues that:

> The content tends towards the fantastic rather than the prosaic, the emotions of
> the characters are evoked rather than described, there are patterns of repetitions
> of parallelism ranging from the level of words to that of whole episodes, the
> narrator's voice shifts constantly in amplitude and tone, and the flow of that
> voice is paced by pauses that segments its sounds into what I have chosen to call
> lines (1983, p. 55).

Therefore, a new method of transcription of the oral text is required to reflect the "patterns of repetition", "parallelism", and the "narrator's voice shifts", "tone" and "pauses."

Tedlock further argues that the visual representation of oral text for performance in the form of written texts conveys more accurately the aesthetic qualities of the verbal art. He defines ethnopoetics as

the study of the verbal arts in a worldwide range of languages and cultures. Primary attention is given to the vocal-auditory channel of communication in which speaking, chanting, or singing voices give shape to proverbs, riddles, curses, laments, praises, prayers, prophecies, public announcements, and narratives. The aim is not only to analyze and interpret oral performances but to make them directly accessible through transcriptions and translations that display their qualities as works of art (1992, p.81).

This addition to the function of ethnopoetics involves that oral texts should be made "directly accessible through transcriptions and translations that display their qualities as works of art." The process of transcription of the original text in English language graphology is a process of transliteration. In short, the transcription and translation suggested by Tedlock are actually translation and the transcription of the transliteration of the audible text which is usually not English.

Jerome Rothenberg, an American poet and anthropologist who founded and co-edited with Dennis Tedlock *Alcheringa*, the first magazine of ethnopoetics, highlights the importance of both translation and transcription of the transliteration so as to convey the aesthetics and poetics of the original text. He writes that "most translations of Native American oral traditions . . . failed to capture the power and beauty of the oral performances on the written page," especially when "western poetic styles were imposed upon these written texts" (as cited in Quick 1999, p.96). To Rothenberg the power and the beauty of the oral performance should follow an "accessible method of transcription" (as cited in Quick 1999, p. 96). This method has to be accessible to everyone not only linguists and phoneticians.

In order to write the audible text in an accessible method, Tedlock has constructed a method that transcribes oral style into verse. This method is called "textual representation" (1972, p. xxv). For instance, he breaks a line when a pause can be heard. If the pause is longer he jumps a line, or inserts a dot before the next line. He also manages to include other paralinguistic features in the audible text by splitting lines, using capitals, parentheses, italics. He writes gestures like stage directions, and dashes for long vowels, (e.g. go o----n), etc. Tedlock (1972) designed guidelines for transcription and reading aloud in his essay "Because he Made Marks on the Paper, The Soldiers Came." The guidelines read as follows:

> *Pausing*: A new line at the left- hand margin is preceded by a pause of at least a second but no more than a full second; indented lines run without a pause. Longer pauses are indicated by strophe breaks, with one dot (.) for each full second.
> *Amplitude*. **Bold Type** indicates loud words or passages; softness is indicated by small type.
> *Intonation*. A lack of punctuation at the end of a line indicates a level tone; a dash indicates a rise; a coma, a slight fall; a semicolon, a more definite fall; and a period, the kind of fall that marks a complete sentence. (p.583)

This method is not a replacement for the meaning text, but a way to show how it has to be performed in a similar manner to the original people or a form or what Hymes calls "narrative patterning" (1996, p.219). Ethnopoetics doesn't concern itself with simply poetic lines and careful attention to performance qualities. The demonstration of the "narrative patterning" can enhance respect for and appreciation of the voices of others. "Translations and other attempts to understand and represent such voices, with appropriate fidelity to their artfulness" are necessary

to understand and appreciate the indigenous language texts (Webster and Kroskrity, 2013, p.5).

Dennis Tedlock (1972) defends his use of textual representation of poetry. To him, everyone can become a storyteller and can experience "vocal texts" if the transcriber has done his job correctly. He drives a trained academic reader back into the oral tradition by employing italics, bold type, and other easy to understand textual manipulations. To him, representing the natural performance in an accessible way makes a greater impact on the reader's mental images (p. xxiv). In "Because He Made Marks on Paper," he emphasizes the idea that transcription is so much more than just dictation-rather a good transcriber must use a system to represent the performance-to capture the essence of the original. Tedlock writes, "when writing makes its appearance on the scene, it does so an instrument of power" (p.581).

Ethnopoetics as a Literary Discipline

Ethnopoetics emerged in the context of a generational struggle between practitioners working in a number of different but overlapping fields of inquiry and practice: academic anthropology, folklore, literary criticism, poetry, and performance art. However, Hymes insisted on the literary nature of this discipline in definition of ethnopoetic, he writes that it is "a way of arranging the transcript of an event of oral narration so as to recover the literary form in which the native words had their being" (1981, p. 384). In so doing "to recover the literary form in which the native words had their being," there is an emphasis on the literary nature of the study to discover the poetics of the indigenous people. Jerome Rothenberg, the coiner of the term ethnopoetics, explains in a interview his own view about Ethnopoetics as "not a way of making poetry, but rather a way of talking about poetry, both the practice and the theory of poetry, as it exists in different cultures" (Moore, 2013, p. 35).

M. Eleanor Nevins, on the other hand, suggests that ethnopoetics is most commonly understood as "that branch of linguistic anthropology dedicated to the discovery of the poetic organization of oral texts, their transcription and representation on the printed page, and their translation into more widely accessible languages." (as cited in Bauman, 2013 p.180) Nevertheless, ethnopoetics involves two principal factors, the 'ethno' which is a prefix concerned with specific people, nation, or an ethnic group, and 'poetics' which gives prominence to an interest in the artfulness and artistic values of the text. The text, in such a view, is not necessary to be written in a literary language as poets, novelists or playwrights usually do because "poetics", as the term, doesn't imply an absolute distinction between literary and non-literary language. Instead, poetics is taken in "its etymological sense, that is, as a name for everything that bears upon the creation or composition of works having language at once as their substance and as their instrument" (Todorov, 1981, p. 7).

Contrary to M. Eleanor Nevins, who classifies ethnopoetics as a branch of linguistic anthropology (as cited in Bauman, 2013 p.180-83), Jan Blommaert (2006) finds ethnopoetics as a literary method "designed, initially, for the analysis of poetry and folk stories and based on an ethnographic performance-based understanding of narrative emphasizing that meaning is an effect of performance"(p.181) Ethnopoetics, seen from this perspective, is a literary method to analyze poetry and discover meaning. This meaning doesn't only lie in the word but also in the performance, sounds, pauses and even vocal hems. This understanding of poetic analysis relates the study of poetics not only to the written text, but also to the audible aspect of the language. This understanding of ethnopoetics is echoed by Henri Meschonnic who writes, "If everything in language is the play of meaning, which is necessarily so, since nothing that is in language can fail to have an effect on meaning, then not only do rhymes have meaning, and meters, but also

each consonant, each vowel, all the seen and heard materiality of words that contributes to meaning" (1988, p.93).

The "materiality of words" in the above quotation refers to everything that can be "seen or heard," which, in other words, refer to the transcription of the word on the printed page (what can be seen) and sound or music of that word (what can be heard). The transcription of words, or the way it looks on the printed page as part of the function of ethnopoetics, was discussed earlier in this paper with reference to both Dennis Tedlock and Dell Hymes while the importance of music as essential part of literary studies was emphasized by both T.S Eliot and Ezra Pound. Eliot wrote of the quality he calls "instrumental music" which allows us to "be deeply stirred by hearing the recitation of a poem in a language of which we understand no word" (1975, p.22). Pound (1968), on the other hand, emphasizes the same idea. He says, "In short, behave as a musician, a good musician, when dealing with that phase of your art which has exact parallels in music. . . . There is . . . in the best verse a sort of residue of sound which remains in the ear of the hearer and acts more or less as an organ-base" (p. 7).

Similarly, William Wordsworth, in his famous poem "The Solitary Reaper," stresses the power of the sound and music as a means of literary appreciation despite the fact that he doesn't understand the meaning of the song of the reaping girl.   At the closing lines of the poem, and after wondering for long about the meaning of the girl's song, he says, "The music in my heart I bore, / Long after it was heard no more" (1999, p. 20). The pleasure of Wordsworth is caused by what Eliot calls "instrumental music," and the pleasure it affords comes through the sound.

Samuel Coleridge, like his friend and colleague William Wordsworth, is moved by the song and the music of the Abyssinian maid who plays on the dulcimer and sings of Mount Abora in his poem "Kubla Khan." The speaker of the poem insists that if he could only "revive" within him "her symphony and song," (Quiller, 1919, p.1084) he would recreate the pleasure-dome out of music and words, and becomes a magician. The power of the music and words of the oral text, in this context, is a means of artistic pleasure and source of inspiration for great literary works.

Ethnopoetic Transcription and Translation of an East-Mediterranean Song

Inspired by ethnopoetics as a literary discipline, this paper rediscovers an oral chant that has been chanted to children in the East Mediterranean countries since ages. Following the guidelines of transcription that have been set by Dinnes Tedlock, the song will be transcribed and represented on the page to make it possible for the non-Arab reader to sing it. The chant is also explained as an oral narrative along with its social and linguistic contexts. The song's title is 'Yalla Tnam Reema,' which is a Shaman[iii] song usually sung by mothers to their children to put them to sleep. Like the stories told to children before going to sleep, this chant is a sleeping song that is chanted by a large number of people in the east-Mediterranean area.

Poetics of the Chant

Unlike the narratives told to children who are able to understand and interact with the story, this song is usually sung to those younger children or infants who have no sense of storytelling. Children, in this age, are in need for a repetitive rhythm and soft tone to help them go to sleep. For this reason, the song of discussions is rhythmic and has stanzaic rhyme scheme that changes in four stanzas.

The rhythm of the song alternates between slow and mid-fast, but regular in general and the reason is not to distract the child's attention. This rhythm is usually accompanied by the regular lulling of the child. The lulling and the rhythm are harmonic to serve the same purpose of putting

the child to sleep. The song is usually sung by a single voice and a soft tone that varies between a long tone, as the song starts, then a short tone in the middle which returns to the same length of the first part at the end.

The song has a poetic form although it can't be called a poem because it doesn't follow the rules of Arabic poetry composition. The only similarity is the end rhyme closing the lines despite the fact that Arabic blank verse has one end rhyme called (Qafia) that is repeated at the end of all lines of the poem. Arabic free verse, on the other hand, on which there is a lot of debate whether to be considered poetry or poetic prose, is unrhymed in general. The child's song of discussion has a stanzaic rhyme pattern which is unfamiliar to both Arabic blank verse and free verse. Moreover, the song doesn't follow the Arabic poetry meters which are of great importance to the process of composition. Arabic poetic meters usually divide the poetic line into a regular number of feet in both parts of the poetic line (the poetic line in Arabic poetry is usually divided into two parts of the same number of feet). The lines of "Yalla Tnam Reema" don't have a form of regularity neither in the type of feet nor in the number of feet in each line.

Orality Features

The song is of oral tradition. It includes the characteristics of oral texts; the first of which is the formulaic structure of sentences. All complete sentences in the song have a kind of a parallel structure that keeps the same rhythm. Most importantly, there is a set of common expressions usually used in Arabic language as formulas to express some ideas. The first example which is very common in Arabic is that making supplication to god to make something happen (O Lord…. Make something happen). The very common supplications for those whom we love are: Lord make them Healthier and make them love praying fasting. It is also very common in Arabic to describe a beautiful girl as 'charming of fine blond hair'. Another common formula used to describe lovely children is 'the one who loves you, gives you a kiss, and he who hates you, will never succeed'. Natural elements like, peach trees, apricot trees, Jasmine trees, blowing of breeze, are common symbols used in Arabic to refer to the good old days of pastoral life.

A second feature of orality in the song is the repetition of words and phrases; 'yalla' is repeated seven times, 'yjeeha' is repeated twice, 'Reema' four times, 'Tnam' three times, and 'hey' is repeated three times. This repetition, as Tedlock says, "frequently serves obvious poetic ends…. repetitions give greater force."(1972, p. xxvi) The last two lines of the song indicate that the song is of an old oral tradition; 'Hey Leena, lend us you copper basin to wash Reema's cloths and dry them on the jasmine tree.' The copper basin ceased to be used for washing long time ago, and branches of trees are no longer used for drying clothes.

Guidelines for Transcription of the Song

Unlike the English language, Arabic Language has 28 letters; nine of them are different from the English sounds, but have similar places and manners of articulation. The first of which is the /ق / (Qaf) sound, which is a voiceless uvular stop. It is a heavy /q/ sound. The song discussed is in the east Mediterranean dialect, in which speakers change the heavy /q/ sound into an /a/ sound, for example the word /qahwa/ 'coffee' in classical Arabic, is pronounced /aahwa/ in east Mediterranean dialect. To solve the problem of confusion with the original /a/ sound, the heavy /q/ will be represented as /a~/ in the song transcription. The second sound is / خ/ (kha), which is voiceless uvular fricative. It is usually transcribed as /x/ sound as in (Javier), but in order not to be mixed with the original English 'x' sound, it will be represented as /kh/ in the

song transcription. The third sound is / غ/ (Gha) like in (Ghoul), which is voiced uvular fricative. It will be transcribed as /gh/ in the song. The fourth is / ح/ (ha) like in (humus), which is voiceless pharyngeal fricative. It will be transcribed as /h/. The fifth sound is / ع / like in (Amman), which is voiced pharyngeal fricative. It is usually transcribed as /aa/ sound, but to avoid the confusion with both English /a/ sound and Arabic /a~/, it will be transcribed as /a'/ in the song. The sixth sound is /ص /, which is a heavy /s/ sound like in (sudden). It will be transcribed as /s/ in the song. The seventh sound is / ض/, which is a heavy /d/ sound. It will be transcribed as /d/ in the song. The eighth sound is /ط /, which is a heavy /t/ sound; it will be transcribed as /t / in the song. The last different sound is /ظ/, which is a heavy /δ / sound like in (thus). It will be transcribed as /th/ in the song. The table below sums up the different sounds from English and their transcription in the song.

Table 1. *Transcription of Arabic sounds different from English*

Arabic Alphabet	In English written as	Sounds as in	Transcription in the song
ق	(Qaf) a heavy /q/	Quran	/a~/
خ	(kha)	Javier	/kh/
غ	(Gha)	Ghoul	/gh/
ح	(ha)	Humus	/h/
ع	(aa)	Amman	/a'/
ص	a heavy /s/	Sudden	/s/
ض	a heavy /d/	Dump	/d/
ط	a heavy /t/	Tough	/t/
ظ	a heavy /δ /	Thus	/th/

The loudness in this song ranges between normal speech and whispering. Following Tedlock's method of transcription, the soft whisper-like tone will be represented by lowercase letters (font 10), normal speech, on the other hand, will be represented by lowercase letters (font 12). The tone which may be louder than normal speech will be represented by capital letters. Different pitches will be represented by a level that is different from the normal level of transcription. The high pitch will be transcribed above the normal pitch, while the lower pitch will be in a lower level than the pitch of normal speech. Example:

<div style="text-align:center">

HE

   sang

      a song

</div>

Another important aspect of transcription is the time interval spent in singing a word or part of it. Adopting Tedlock's method of representation, "the long time or distance may be indicated by repeated vowels rather than by long dashes, while keeping a steady pitch." (1972, p. xxiii) In case there is a change in the pitch, the lower pitch will be represented by a descending ladder shape vowels, while the higher pitch will be represented by an ascending ladder vowel shape. The longer the steps of the ladder, the longer the time distance indicated and vice versa.

Representation of the Translation

When a translation is done into another language, the translator has to interpret the meaning and render it in the new language. It is, by nature, an approximation of the meaning,

since words and ideas cannot be expressed identically in different languages. When I started translating this song, I encountered a number of conventional problems of translation. One of these problems is the cultural problem; the song is a cultural song that is sung in a certain situation to specific listeners. If the translation has been done without the explanatory background provided in this paper, it will be very difficult for the target language reader to understand what it is all about. The song also has some cultural terms that may seem out of context or lack coherence for the target language reader. These cultural terms are 'I will slaughter a pigeon for her,' 'kidnapped by the gypsies,' and 'oh you the one who sells grapes and grapes' jam.' Each of them has its cultural connotations that require further explanations. I preferred to keep them as they are without further explanation because I think explaining them will add more ambiguity to the song.

Arabic is a characterized by verbosity; it has a very big number of words, and words have many shades of meaning. Thus, as in many languages, it often requires more wordiness to get the exact meaning of the source text. No matter how many times the translation of this song was revised, there might be something lacking.

A third problem was translating 'vocables' or 'untranslatables', which are the nonsense words. Such words have no meaning, but serve necessary rhyming sounds in the song. 'Witishetsha witishetsha' are two repetitions of the same nonsense word in the song. They have no meaning in the Arabic language, but they are used in the song to serve both the rhythm and rhyme. They are rhythmic because of repeated similar syllables and they rhyme with the end of the following line. Instead of deleting them from the translation, I preferred to keep them untranslated. A similar decision I took regarding the proper names in the song. Reema and Leena are two Arabic proper names for girls. Both are translatables, but translating their meaning would be of no benefit because they are originally used in the song as proper names not because of the connotations of their meaning.

 Because of the stanziac pattern of the song, and the Arabic poetic line structure, which is usually divided into two parts, as well as the rhyme of the song, it was difficult for me to decide how to transcribe or represent the English translation of the song on paper. The tone of the song, the pitch of pronunciation and the time distance also added to this difficulty. I found that the best method of representation is Tedlock's technique that combines both the poetic and dramatic features of the text. Such approach enabled me to determine the tone, rhythm, intonation, pauses all other supra-semantic elements.

To make the chant more accessible to the English speaker, the translation of the song is represented in the same way English poetry is written. Another reason that supports this approach is the difference in the word order of both Arabic and English languages. This difference makes it difficult to compare the transcription of the song with the representation of its translation. The transcription represents the Arabic word order while the translation follows the English language grammar and structure. The following two pages show the transcription of the song and the representation of its translation successively.

Conclusion

In closing, this paper surveyed the main interests of ethnopoetics and explained Dennis Tedlock's method of transcription. It also focused on ethnopoetics as a literary discipline that aspires to rediscover the oral narratives of different cultural backgrounds. To reconstruct the east-Mediterranean cultural voice and for the purpose of increasing appreciation of the indigenous texts by English language readers, this paper applied Tedlock's approach to an

exemplary text from the Middle East region. The paper concludes that for better understanding and appreciation of an oral text, common translation is not enough. It appears that the text has to be considered in terms of complete oral performance and representation on the page. If one wishes to reach as large an audience as possible to reflect target-culture aesthetics, Tedlock's method is advisable.

Transcription of the song

yallaa $_a$ ^{a} $^{\overset{a}{}}$ tnam Reema $_a$ ^{a} $^{\overset{a}{}}$ yalla yjeeha Ann^{ou}m

yalla $_a$ ^{a} t<u>h</u>ib E<u>s</u>ala a ^{a} $^{\overset{a}{}}$ yallah T<u>h</u>ib E<u>s</u>a^{ou}m

yalla tjeeha ala'wafiii   kil yaoum bya^{ou}m

yalla tnaaam yalla tnaaam   ladba<u>h</u>la <u>t</u>ayir el<u>h</u>amaM

rou<u>h</u> ya<u>h</u>amam la t<u>s</u>adia~a   ba<u>dh</u>ak a'areema tatnaM

Reeema Reeema elhinda~A   sha'rik asha~ar wimna~A

Wili habik bib^{ou}sik   ili ba<u>ghd</u>ik shoo bietra~aa

ya baia'a el'ainaaab wilainabiee

A~oulo la'imi   wa~oulo labayee

<u>Kh</u>atafouni el<u>gh</u>ajaaar   Min ta<u>h</u>at <u>kh</u>aimet Majdaliee

Witi et^{sh} a^{sh} witi et^{sh} a^{sh} wil<u>kh</u>a^{ou} <u>kh</u> ta<u>h</u>at elmi m^{sh} a^{sh}

kil ma hab elhaoua   la~atouf lareema mishmsha

whey hey hey leena   distik laknik a'arinaa

tang<u>h</u>asel tyab reema   wnonshourhon a'alyasmeena$_a$ $_{\overset{a}{}}$

Representation of the Song's Translation

[*tense voice*] O lo**rd** make Reema fall asleep__

let sleep come to her__

[*tense voice*] O lo**rd** make her love praying__

make her love **fasting**__

[*tense voice*] O Lo**rd** make her healthier__

 [*whisper like*] a day after day__

let her sleep, let her sleep;

[*normal voice*] and I will slaughter a pigeon for her in **turn**

O pigeons don't take me **seriously**,

I am bluffing Reema to sleep.

Reema, Reema you are a charming girl,

you have a fine blond hair

Those who love you, give you a kiss

        and he who might hate you will never succeed__

[*smooth*] Oh you who sells grapes.

         and grapes jam

tell my father and tell my mother

[*Normal again*] I was kidnapped by the Gypsies

when I was playing under Majdalia tent__

Wtishetsha   Wtishetsha

        peach trees grow below the apricots' ones

every time the breeze blows

I will pick an apricot for Reema to eat.

Hey Hey you Leena;

lend us your copper basin

to wash Reema's clothes__

and dry them up on the Jasmine tree__. [*smooth voice*]

Authors Notes

[i] The *Washington Post* introduces Hymes as "an influential scholar of linguistics and anthropology who helped pioneer the study of how people use language in their everyday lives…. While scholars such as Noam Chomsky studied the abstract ways that people acquire grammar and other language skills, Dr. Hymes pursued a simpler question: How do people communicate?" (Langer, 2009)
[ii] A Research Professor of Anthropology at the State University of New York at Buffalo.
[iii] 'Sham' refers to the countries located in the east Mediterranean area which are: Syria, Lebanon, Palestine and Jordan

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Empathy and Othering in Joseph Conrad's *Amy Foster*

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Abstract

Amy Foster has never been one of the most popular or critically acclaimed works by Joseph Conrad. Yet this early story clearly deserves attention. Initially analyzed mostly in terms of autobiographical criticism, it has recently been read through the post-colonial and feminist lenses, with emphasis on intercultural encounters or misogynistic treatment of the female character. The present article focuses on the issues of narrative point of view to discuss Conrad's text as a study in the mechanism of othering. Literally and metaphorically speaking, *Amy Foster* revolves around issues related to voice. Like Conrad's major works, this text foregrounds the act of narration. The tragic tale of an outcast dying in utter solitude is told by a country doctor whose credibility is in turn established and qualified by the frame narrator.

Aware of the relativity of social mores and having enough sensitivity to understand the victim's alienation, the narrator links ethnocentrism to fear, lack of imagination and imprisonment in cultural narratives. Ironically, his own tale is not free of bias and reveals limits to his empathy. Thus, while it explores the simultaneously inclusionary and exclusionary nature of cultural narratives, *Amy Foster* also highlights the subjectivity and incompleteness of any act of perception.

Key words: voice, empathy, cultural scripts, othering

Empathy and Othering in Joseph Conrad's *Amy Foster*

Conrad's short story *Amy Foster,* first published in the *Illustrated London News* in 1901 and subsequently in *Typhoon and Other Stories* in 1903, easily lends itself to interpretation in terms of autobiographical criticism. The poignant tale of a castaway dying in utter solitude in a small village on the coast of Kent can be seen as reflecting Conrad's own predicament of living in exile. In view of how often the novelist was called "[a]n alienated émigré... an outsider, nationally and culturally" (Najder, 2007, p. 576) it is not surprising that many critics read *Amy Foster* as mirroring Conrad's suppressed dislike of England or his marital and sexual problems.[i] This, however, is but one of many different approaches. In the words of a scholar, "Conrad has been read so radically differently at different times that it is tempting to talk of different Conrads" (Collits, 2005, p. 3). What does this text mean to today's reader?

Conrad was writing at the heyday of the British Empire and at the time of intense preoccupation with the issue of national character; at the same time, he was experimenting with new literary techniques. Hence, on both thematic and structural level his work is of obvious interest to participants in the post-modern discourse "rotating around the "identity" axis" (Bauman, 2004, p.1). Applying the prism of post-colonial studies to Conrad's position on race, imperialism or eurocentrism has resulted in insightful, albeit often conflicting conclusions (see, for example, Achebe, 1996; Krajka, 1990; Hampson, 2000; Hooper, 1996; Firchow, 2000; Ross, 2004; Collits, 2005, and Henthorne, 2008). Similarly, discussion of female characters in Conrad's fiction shifted from complaints about their presence in otherwise "masculine" tales (Moser, 1966, p. 99) to complex analyses of their role and portrayal; the claim that Conrad's "narrative strategies are articulated through a language of sexual difference" (Schneider, 2003, p. 4) best captures the distance travelled in this regard. The focus on identity, gender and intercultural encounters that has yielded new and valuable insights into Conrad's major works appears to be also very relevant pertaining to *Amy Foster.* After all, although this text does not set Europe against its colonies, it depicts a cultural Other, probes gender stereotypes, and problematizes the issue of interpretative authority.

Placed within the framework of post-colonial and gender studies, the present article proposes that *Amy Foster* can be read as a study in the mechanism of othering. The concept of othering builds on Hegel's theory of self and other, universalized later by Beauvoir in *The Second Sex* with regard to gender and by Said in *Orientalism* with regard to race; it also draws extensively on the work of the French psychoanalyst Lacan. Coined by Spivak in 1980, the term has since then been widely used in the liberal arts, social studies, and intercultural research (see Dervin, 2011). Broadly speaking, othering is related to ethnocentricity and stereotyping; it always involves the domination of an in-group that declares itself superior to the out-group and denies the Other subjectivity and uniqueness. Thus understood, the term seems applicable and useful in discussing Conrad's short story.

The plot in *Amy Foster* is stark in its simplicity. Lured by ruthless agents, a young mountaineer, Yanko, leaves his Carpathian village in search of a better future in America. After a traumatic voyage his ship runs aground; as the only survivor he finds himself in a small rural community in England where he meets with hostility and rejection. He tries to adapt and manages to get a foothold in the community; he even marries Amy Foster, the only person who initially shows him some kindness. However, the birth of a son marks the beginning of "steady domestic differences" (p. 226)[ii] in the life of the couple. Amy, herself a liminal community figure, feels threatened when Yanko tries to share his own language and heritage with their child.

In the end, she abandons her husband when he is raving in fever and asking for water in his native language. The narrator, a country doctor, attributes Yanko's death to heart failure.

Although the outcast's tragic fate is the affective core of the narrative, it is merely one of the building blocks of its thematic structure. Like Conrad's major works, *Amy Foster* foregrounds the act of narration. Literally and metaphorically speaking, the story revolves around issues related to voice and point of view. Similarly to what he does in his earlier texts, in *Amy Foster* Conrad uses his signature narration - within - narration structure. The dominant voice in the story is that of Kennedy, a physician with "the talent of making people talk to him freely, and an inexhaustible patience in listening to their tales" (p. 202). In the main, the fictional world is revealed to the reader as seen through this man's "grey, profoundly attentive eyes" (p. 202). At the same time, Kennedy's reliability is established and qualified by his anonymous addressee. Introducing Kennedy in the opening sentences of the text the frame narrator tells us that this man served abroad and wrote papers on the flora and fauna of little known places. From the outset, his comment delineates the parameters of the doctor's vision:

> The penetrating power of his mind, acting as a corrosive fluid, had destroyed
> his ambition… His intelligence is of scientific order, of an investigating habit,
> and of that unappeasable curiosity which believes that there is a particle of a
> general truth in every mystery. (p. 202)

Then again, Kennedy and the frame narrator have much in common. Their camaraderie is implied early on in the surprisingly instantaneous agreement as to Amy's appearance and mental faculties. They see her as ugly, dull, passive and lacking any depth, "a vague shape which, after all, may be nothing more curious or strange than a signpost" (p. 204). The ease and unanimity with which they this opinion portend a shared world view. [iii] Furthermore, as pointed out by Hampson (2000), both Kennedy and his companion are expatriates who have considerable knowledge of the world outside the community to which they return and which they observe with some measure of detachment and an almost ethnographic interest. Theirs is the "high point of view – the panoptical stance – is enjoyed by those in privileged positions in the social structure, to whom the world appears as a spectacle, stage, performance" (McClintock, 1995, p.122).

It is from this perch that Kennedy depicts a community faced with the threat of the Other. His account identifies three possible reactions to foreignness, ranging from interest in the outlandish, shown by Mr. Swaffer, to human kindness displayed by Amy, to rejection and downright hostility demonstrated by most of the villagers. Ultimately, what prevails and determines the course of events is the ethnocentric attitude. The doctor's speculation on the question as to why and how it happens centers on the role of empathy.

Among the villagers, Swaffer is an exception, his eccentricity known and tolerated only because of his wealth and social standing. He acts out of curiosity rather than true kindness. He "keeps" Yanko, almost like a pet, due to his interest in what he perceives as exotic, not due to solidarity with another human being. Just as he does not need to explain himself to the villagers, he does not feel any need to communicate with the alien. Only after he saves Swaffer's granddaughter from drowning does Yanko earn a place at his table and later on a cottage and an allowance that enables him to marry Amy. This act of gratitude, however, is not equivalent to opening a dialogue, and although it gives Yanko access to the community, it does not secure his place in it.

Amy's impulsive act of kindness - giving Yanko some bread when he is hunted down and locked up as a dangerous creature or deranged lunatic – stands in direct contrast to Swaffer's attitude. Amy is herself a marginal figure in the community due as much to her meager resources as to her looks and personality. If heard at all, her voice is "low and timid" (p. 202), and she speaks with "a slight hesitation in her utterance, a sort of preliminary stammer" (p. 204); addressed harshly, she quickly loses her head. She seems to blend in with the surroundings, her life nothing but drudgery. Ironically, she becomes socially visible - and of interest to Kennedy - only through her association with Yanko. As presented by Kennedy, Amy lacks subjectivity, which makes identification with her difficult. Yet she plays a major role in the tragedy and the narrator's ruminations on it. In his eyes, it is Amy's empathy that initially helps the outcast survive, and it is its withdrawal that kills him. If her attraction to Yanko shocks the locals, her desertion of him when he is sick mystifies the doctor. How does he account for such a failure of compassion?

What initially distinguishes Amy from her neighbors and family members is her gentleness. As Kennedy observes, "there is no kindness of heart without a certain amount of imagination" (p. 204). Although Amy's senses are dulled by the sameness of her daily routine, she has some sensitivity; in Kennedy's words, she has enough imagination to find beauty in "an unfamiliar shape" (p. 204) and ""silently, obstinately" (p. 205) fall in love with Yanko. In doing so she lays a claim to selfhood and stands her ground against the voice of the public opinion. Yet this position is only temporary. In fact, the limits of Amy's empathy are signaled very early in the story. Kennedy reports that she had never been heard to express a dislike for a single human being, and she was tender to every living creature; yet for all her kindheartedness she did nothing to save her employer's pet bird:

> … as to Mrs. Smith's grey parrot, its peculiarities exercised upon her a positive fascination. Nevertheless, when the outlandish bird attacked by the cat, shrieked for help in human accents, she ran out into the yard stopping her ears, and did not prevent the crime. (p. 204)

This incomprehensible failure to act is attributed by the villagers to Amy's stupidity; to the narrator it also displays her fundamental weakness and augurs her flight from Yanko. The doctor considers Amy's abandonment of her husband "physiologically" possible. In his eyes Amy is a creature of habit and instinct. Despite her kindheartedness and physical attraction to her husband, she is too squeamish and weak-minded to stand by him. Not having enough imaginative sensitivity to understand the pain of Yanko's alienation, she feels threatened by his intention to teach their son, Little John, to speak his language. What is more, she does not remain loyal to him for long. In Kennedy's words, with Yanko's physical presence gone, "his memory seems to have vanished from her dull brain as a shadow passes away upon a white screen" (p. 229). Ultimately, the narrator attributes Amy's betrayal of her husband to "nothing but the maternal instinct and … unaccountable fear" (p. 228). At the same time, since he acknowledges that the fear is fueled by "all the talk against the man that had been dinned into her ears" (p. 227), he also sees it as a product of the community's mentality. "All the countryside" speaks with one voice, and this voice of the collective consciousness becomes an inexorable force. If in *Heart of Darkness* Conrad personifies the wilderness, in *Amy Foster* it is the intermental thought[iv] that acquires the status of an agent in the drama.

To a considerable extent, the characters in *Amy Foster* are shown as products of their milieu. The story exemplifies what Leo Gurko has called Conrad's unique gift - "his abnormal

awareness of place, an awareness magnified to almost a new dimension in art, an ecological dimension defining the relationship between earth and man" (Gurko, 1962, p.147). The symbolism of the setting is crucial in building the theme of alienation and imprisonment. Pointing out that the landmarks dominating the landscape in *Amy Foster* suggest "ramparts designed to repel intruders" (p.162), Simmons (2006) has noted that "this demonstrates how the rules of cultural inclusion are simultaneously those that ensure the exclusion of others" (p.162). In fact, throughout the text the protagonists' mental landscapes appear to be both shaped by their physical surrounding and symbolized through their interaction with it. Thus the essential difference between the foreigner and the community that rejects him is captured in the juxtaposition of the frame narrator's comment on the locals, "The men we walked past, slow, unsmiling, with downcast eyes, as if the melancholy of an over-burdened earth had weighted their feet, bowed their shoulders, borne down their glances (p.203), with Kennedy's recollection of Yanko, a mountaineer "straight as a pine, with something striving upwards in his appearance… when he was passing one of these villagers here, the soles of his feet did not seem to me to touch the dust of the road (pp. 204-205). To the villagers, Yanko's racial characteristics, body language and behavior - the way he walks, dances, eats or lies in the grass looking at the sky - mark him as foreign and "odious." However, it is his voice that makes him completely unacceptable.

Communication – verbal or non-verbal- requires shared symbolic competence and comparable levels of emotionality; without them speech will sound "annoying" or terrifying. In *Amy Foster* the locality the characters inhabit is shown to be palpably the space of shared cultural codes and signifying practices. Doubtless, speech is the most distinctive denominator of culture and identity. After he is washed ashore, Yanko finds himself in an alien land. His inability to speak English makes him less than human to the villagers. This degradation is both verbal and physical, as exemplified by the use of animal imagery and brutalizing handling. Reduced to the level of a "creature", the castaway is feared and hated like Frankenstein's monster. Needless to say, the castaway's attempts to communicate further alienate him. His "insane, disturbing voice, a sudden burst of rapid, senseless speech" (p. 213) is interpreted as a sign of lunacy. He becomes an embodiment of the Other that must be hunted down and locked up to protect the community.

What Conrad does so well in *Amy Foster* is to show the alienation of an individual "taken out of his knowledge" (p. 211). Even when Yanko learns some English and can communicate with Kennedy in "childish language, he does not have the words in any language to describe his harrowing journey because he is talking about things he had never before encountered or imagined. Similarly, his interiorized frames of reference do not work in the new environment. In disparate cultural scripts the same act or behavior will be interpreted differently or made meaningless. As Kennedy puts it, "this castaway that like a man transplanted into another planet, was separated by an immense space from his past and by an immense ignorance from his future" (p. 222). Uprooted and taken outside of the web of shared assumptions and associations Yanko looks for similarities to find only differences; he lives in the world of what in *Lost in Translation* Eva Hoffman calls empty signifiers.

Just as Yanko is "taken out of his knowledge," the people that reject him are imprisoned in theirs. In *Amy Foster* ethnocentrism is shown to be grounded in fear, ignorance and lack of sensitivity. The locals are not bad – they just lack imagination. As Kennedy puts it,

Smith is not a hard man at all, but he had room in his brain only for that one idea of lunacy. He was not imaginative enough to ask himself whether the man might not be perishing with cold and hunger. (p. 213)

Moreover, the villagers form an isolated, close knit community, with its collective memory and consciousness a combination of the factual and hearsay. Bound together by telling and retelling stories, they weave a social fabric that cannot accommodate difference. The "dread of an inexplicable strangeness" (p. 213) that marks Yanko with "a peculiar and indelible stamp" (p. 221) of foreignness is fueled by gossip, rumor and conjecture.

Not surprisingly, Yanko remains an object of close scrutiny and discussion even after he makes "progress" in cultural adjustment. The inhabitants of the village get used to seeing the outsider, but" his peculiarities" (p. 221) continue to offend them. The intensity of this resentment becomes clear when Yanko decides to marry Amy. Up in arms, the community immediately closes ranks to "protect" one of their own armed with the predictable argument that "these foreigners behave very queerly to women sometimes" (p. 226). The opposition will not lessen with time. Naturally, the outcast's attempts to cling to some aspects of his cultural identity- his ways of singing, dancing, courting or praying - and later on to share them with his son aggravate the situation. Simply put, there is simply no place and no role for Yanko in the cultural script the community enacts and acts out. Consequently, after his death, all the traces of his presence need to be expunged from shared memory. This happens quickly, since erasure of incongruities in orally transmitted versions of events is not difficult. Yanko is illiterate and the only written record of his presence in the village is the cross made in the marriage contract. Hence even his name is obliterated and soon his son begins to be known simply as "Amy Foster's boy." Nonetheless, Yanko continues to live - and comes to life for the reader - in the space allotted to him by Kennedy's interest and memory. What kernel of truth does the narrator find in the story he tells and what does it disclose about him?

Kennedy's vision is sufficiently broad to encompass varying perspectives. With his experience and scientific bend of mind, he is aware of the relativity of social mores and the mechanism of othering. In allowing us to hear Yanko's voice he stresses the equivalence of the two cultures that conceptualize experience differently; at times, Yanko's culture is shown as morally superior. Furthermore, despite his tone of detachment the doctor is sensitive enough to understand the depth of the outcast's despair and loneliness. Clearly, his pronouncement that Yanko died of heart failure is more an expression of this empathy than a medical diagnosis. At the same time, the narrator's interest in reading minds does not extend to Amy. In fact, he denies her any depth or complexity. Arguably, Kennedy's narrative is gendered in silencing Amy and making her a conduit for perpetuating repressive attitudes. If the villagers at times look like ethnographic plates, Amy is almost a blank. As observed by Hooper , "the real other in Kennedy's story is not Yanko, but Amy" (p.15).

Like other works by Conrad, *Amy Foster* questions the validity of relying exclusively on either a scientific or non-scientific understanding of reality. Knowledge is not sufficient to deal with the complexities of human emotions and relationships; ignorance or a purely instinctive reaction is even more detrimental or useless. A reader of Conrad does not need to be reminded of the novelist's conviction that neither philosophy nor art will help us to penetrate through the outer shapes to the inner truth. While *Amy Foster* mirrors this skepticism, it also highlights the role of imagination; "the enemy of men, the father of all terror" (*Lord Jim* p. 8) can be dangerous, but it can allow for an empathetic identification with others. One could add that it is in fact indispensable in the process of acknowledging our own foreignness. As Kristeva puts it so

eloquently," it is with the help of that sole support that we can attempt to live with others" (Kristeva, 1991, p. 170). It is dearth of empathy that does not allow Kennedy to recognize the moment of crisis and prevent Yanko's demise. The answer to his question why he "didn't see" that Yanko would be abandoned by his wife lies in his lack of what Conrad calls "imaginative responsiveness" (p. 165) in *Heart of Darkness* or later on "responsive sensitiveness" (p. 74) in *The Rescue*.

The narrator's failure to see is important in determining his interpretative authority. As a recorder of events who is both an insider and outsider in the world he is depicting, Kennedy is not free of bias. His narrative reveals the limits of perception resulting from the observer-object of observation relationship. To quote Hawkes (1977),

Every perceiver's method of perceiving can be shown to contain an inherent bias which affects what is perceived to a significant degree. A wholly objective perception of individual entities is therefore not   possible: any observer is bound to create something of what he observes (p.17).

Hence, Hawkes concludes, the thing really worth observing is the relation between the observer and the object of observation. This statement rings very true with reference to *Amy Foster*. Kramer (2003) is right when he points out the centrality of the narrator's role in this short story.

The interpretative frame that structures Kennedy's understanding of the world is exposed through the persistence with which the image of imprisonment punctuates the movement of his narrative. On several occasions Kennedy compares Yanko to a wild bird under a net; he also uses this metaphor almost verbatim in the final scene, this time with reference to Yanko's son, Little John. The image of Amy hovering over the crib of her son "with his fluttered air of a bird in a snare" (p. 230) crystalizes the doctor's view of Yanko's tragic fate. It also poses as a universal truth about the condition of man. For the narrator Yanko's fate encapsulates a tragedy "arising from irreconcilable differences and the fear of the Incomprehensible that hangs over all our heads - over all our heads. …" (p. 203). This belief is in some ways akin to Yanko's belief that Amy's instinctive goodness, her "good heart," will save their union. Both views propose the existence of human emotions that are universal in nature and mechanisms of human interaction that function independently of time and place. Ironically, while Kennedy recognizes the force and rigidity of culturally determined boundaries and perspectives in the society he studies, he tends to disregard them when it comes to formulating – and reflecting on - his own conclusions.

In the end, *Amy Foster* shows not only the storyteller's fallibility but also his loneliness. What we see and share is always but an approximation. If it is hard to see the truth of anyone's existence, including one's own, it is even more difficult to share it with others. We live by telling stories and they can bring us together, but they also separate us. Thus *Amy Foster* echoes Marlow's conclusion in *Heart of Darkness,* "…No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one's existence – that which makes its truth, its meaning – its subtle and penetrating essence. It is impossible. We live as we dream - alone… (Conrad, 1996, p. 43).

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Notes

[i] The parallels between Conrad's alienation and the experience he describes in *Amy Foster* are plentiful. As recollected by Jessie Conrad, during their honeymoon Conrad fell ill and, delirious with fever, frightened her by speaking in Polish. In her words, "Now he raved in grim earnest, speaking only in his native tongue and betraying no knowledge of who I might

For hours I remained by his side watching the feverish glitter of his eyes that seemed fixed on some object outside my vision, and listening to the meaningless phrases and lengthy speeches, not a word of which I could understand (1935:26). In this context Edward Said has remarked, "It is difficult to read '*Amy Foster*' without thinking that Conrad must have feared dying a similar death, inconsolable, alone, talking away in a language no one could understand" (Said, 1998, p.2).

[ii] Conrad, J. (1947). *Amy Foster*. In *The Conrad Companion*. A.J. Hoppe (Ed.) (1947). London: Phoenix House. Henceforth referred to by a page number.

[iii] As observed by feminist critics, this camaraderie suggests the viewpoint of a male audience marginalizing the female point of view and it seems to extend to the implied reader.

[iv] Palmer (2010) has noted that intermental thinking understood as "joint, group, shared, or collective thinking"… socially distributed, situated, or extended cognition" (184) is as prevalent in fictional worlds as it is in the real world. His comment, " a large amount of the subject matter of novels is the formation, development, maintenance, and breakdown of these intermental units" (184) will certainly resonate with the reader of *Amy Foster*.

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Writing from the Margins of the Nation: Leila Aboulela's *Lyrics Alley*

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Abstract

The purpose of this paper is to examine how Arab British novelist Leila Aboulela represents a number of marginalized characters in a way that enables them to express their opinions about Sudan's imminent independence in her historical novel *Lyrics Alley* (2010). The novel, which is set in 1950s Sudan, focuses on mini narratives rather than on the grand narrative of independence and shows how the aspirations and disillusionments of these characters intertwine with debates and discussions about the future of the emergent nation. The voices of these characters vibrantly resonate throughout the novel in a way that draws attention to Fredric Jameson's provocative statement that third-world cultural productions are "national allegories". In a novel populated by heterogeneous characters whose differences in opinions and thoughts are tremendously influenced by their diverse socio-political backgrounds, the nation is defined, delineated and configured in infinite ways. In this sense, *Lyrics Alley* can be perceived as Aboulela's attempt to investigate, from the perspective of the less privileged, the history of Sudan and explore how the colonial era has tremendously influenced Sudan in the post-colonial era culturally, politically, economically, ideologically and socially. By giving a space for characters of different backgrounds to express their views and feelings on such a thorny topic, the novelist creates a platform for discussing, from varied angles, a topic that is almost always monopolized by politicians and upper class elites.

Keywords: Arab writers in diaspora, Fredric Jameson, Leila Aboulela, national allegory, Sudan

Writing from the Margins of the Nation: Leila Aboulela's *Lyrics Alley*

Leila Aboulela is a British Arab novelist who uses English as a tool for writing. She grew up in Khartoum and lived much of her adult life in Scotland and now lives in Doha. Prior to *Lyrics Alley* (2010), Aboulela wrote two novels, namely, The *Translator* (1999) and *Minaret* (2005) and a collection of short stories titled *Coloured Lights* (2001). *The Translator* and *Minaret* portray characters whose Islamic beliefs greatly influence their perceptions about their identities and largely regulate their relationships with other characters and the societies in which they live. Both novels are set in Britain and depict the daily experiences of Muslim women who attempt to negotiate the terms and conditions of their existence and create a niche for themselves in a secular world that pays little attention to religious beliefs, values and mores. As Hassan (2008), Abbas (2011), Chambers (2011), Nash (2012) and Rashid (2014) illustrate in their discussions of these two novels, the two women suffer from a sense of displacement, unhomeliness and alienation and they ultimately find solace in Islamic faith which morally and psychologically nurtures the two characters by offering a sense of belonging that other forms of camaraderie fail to foster.

Lyrics Alley is thematically and structurally different from Aboulela's previous two novels. On the one hand, the novel is set in 1950s Sudan, the years that lead up to the nation's independence. In this novel, "the nation as a narrative," to borrow Homi Bhabha's words, intertwines with the ambivalent narratives of the characters who populate the novel (2000, p. 292). On the other hand, the novel explores the hopes and agitations of more heterogeneous characters whose social classes, gender, education, professions, ideological backgrounds, generation and citizenship status are varied. Specifically, while both *The Translator* and *Minaret* focus on the development of two female protagonists, Sammar and Najwa, respectively, *Lyrics Alley* is populated with more diverse characters whose expectations and disappointments are revealed in different chapters of the book. Each chapter is structured around the narratives of Mahmoud, Nur, Soraya, Ustaz Badr and Nabila who express their views, utter their judgments, and project their fears and hopes of the future as the nation marches into independence from the Anglo-Egyptian Condominium. In this sense, *Lyrics Alley* can be perceived as Aboulela's attempt to investigate, from the perspective of the less privileged, the history of Sudan and explore how the colonial era has tremendously influenced Sudan in the post-colonial era culturally, politically, economically, ideologically and socially.

The novel explores the psychological and socio-political implications of Sudan's imminent independence on a number of characters whose aspirations and disillusionments intertwine with debates and discussions about the future of the emergent nation. The discordance and cacophony created by the voices of these characters on the eve of independence summon up Fredric Jameson's controversial statement that third-world cultural productions are "national allegories". In a novel populated by heterogeneous characters whose differences in opinions and thoughts are tremendously influenced by their diverse socio-political backgrounds, the nation is defined, delineated and configured in infinite ways. In each chapter, the omniscient narrator focuses on the thoughts and quotidian experiences of one of the five main characters, initiating a colloquy in which the individual anatomizes his/her relationship with the emergent nation, gradually exposing and revealing its crudeness and complexity. By writing about her home land, Aboulela explores the socio-political context of a crucial period in Sudan's modern history and sheds light, albeit fictionally, on Sudan's chronic identity and political crisis.

The novel follows the mis/fortunes of the powerful and trade-minded Sudanese family of Abuzeid. The head of the family, Mahmoud Abuzeid who is married to two women, a Sudanese

and an Egyptian, is attempting to catch the wave of modernisation and technological revolution in an anticipation of expanding his business in the post-colonial era. A businessman with progressive outlooks, Mahmoud heavily invests in the education of Nur, his younger son from his first marriage. He is a promising student at the prestigious Victoria College in Alexandria and is in love with his cousin Soraya, the youngest of the three daughters of Mahmoud's widowed brother and business partner, Idris. Unlike Mahmoud, Idris is dull, lacks a vision and opposes Soraya's education. One summer, as Nur is swimming on the beaches of the Egyptian resort of Alexandria, a strong wave hits him and leaves him crippled. As his hopes for marrying his cousin fade away, his talent as a poet gradually emerges. In fact, people start to recite his poetry, unwittingly wrapping it in a nationalist and revolutionary aura. In other words, Nur's poetry which implicitly re-tells the story of his unfulfilled love to Soraya is interpreted by the listeners along nationalist lines and is believed to be "encoding anti-British [...] sentiment" and a yearning for the independence of Sudan from the Anglo-Egyptian Condominium (Sharkey, 2003b, p. 102).

As Sudanese people fervently debate the future of their country's relationship with Egypt, Mahmoud's Egyptian wife, Nabilah, feels uncomfortable living in the Sudanese town of Umdurman. For Mahmoud, Nabilah is a modern woman who fits into his plans of modernising his private and public life. However, Nabilah decides to return to Egypt, protesting against the barbarity with which her husband's first wife, Waheeba, has arranged to circumcise her daughter, Ferial. In fact, one is tempted to argue that the skirmishes between "Mahmoud's two warring wives," to use Aminatta Forna's words, reflect the restlessness of the relationship between Cairo and Khartoum in the public sphere in the 1950s (2010, para. 5). In the meanwhile, Mahmoud has recently become disgruntled because he is unable to find a proper medical treatment for his crippled son. Mahmoud's love for his son makes him deal leniently with Badr, Nur's Egyptian teacher, who has approached Mahmoud to lease an apartment in his new building. Badr's agitation at the residence allocated to him by the Sudanese government recapitulates his sense of unhomeliness in Sudan. He feels that he is an invisible person who lives on the margin of society and does not fit within the folds of the emerging nation. Badr's faith, however, guides him into enduring the hardships of displacement, alienation and marginalization.

The novel is based on a true story that was inspired by an accident that Aboulela's uncle, Hassan Awad Aboulela, incurred in 1948, but Aboulela "'moved the date to 1951 so that it *would coincide with the progress of independence* in Sudan'" and added fictitious characters and their plotlines (Tarbush, 2011, p. 7, italics mine). In other words, the changes that Aboulela has made show that the novelist is interested in investigating what independence means to the characters she depicts in the novel. As Tamara Sivanandan puts it, independence was perceived by the masses in Asia, Africa and elsewhere "in a spirit of a heady expectancy" (2004, p. 42). In this sense, the novel highlights how these characters view the imminent independence and how they experience the few remaining years under the Anglo-Egyptian administration. Specifically, the novel's "shifting viewpoints," to quote Anita Sethi's words on Aboulela's novel, "give fascinating insight into Sudanese society, with different characters embodying the dramatic clash between tradition and modernity" (2010, para. 2). For instance, the two brothers, Mahmoud and Idris, hold two different perspectives on the future of post-colonial Sudan. While Mahmoud "kept an open mind and a determination to go with the flow," Idris "was negative about Sudanisation and self-government" (Aboulela, 2010, p. 49). In other words, the two brothers offer two contradictory views on independence, a fact that vividly reflects the promise and challenge that Sudan's imminent decolonization invokes. In this sense, "independence" becomes

a heatedly-debated issue which permeates the novel and turns it into a forum for presenting the hopes and fears that "independence" may engender.

In *Living with Colonialism: Nationalism and Culture in the Anglo-Egyptian Sudan*, Heather Sharkey describes Sudan after the re-conquest of 1898 by the Anglo-Egyptian armed forces as "a legal anomaly: a de jure territory of two countries, Great Britain and Egypt" (2003b, p. 4). Egypt, having itself been "occupied" in 1882 by Britain, "spent the Condominium period trying to shake Britain from the Nile Valley even while pressing claims to Egyptian authority over the Sudan" (p. 6). Sharkey maintains that Egypt's role in Sudan was "mainly as a symbolic counterpoint to the British presence and as a source of encouragement for Sudanese resistance to British colonialism in the Nile Valley" (p. 6). As Egypt and Sudan were under British colonialist influence, the relationships between the Egyptians and Sudanese became more intricate and elaborate socially, economically, culturally and politically. The relationship between the two countries has a lasting impact on crystallizing an Egyptian national identity. As Eve Troutt Powell argues, "the Sudan helped Egyptians identify what was Egyptian about Egypt, in an idealized, burgeoning nationalist sense; yet one's presence in the Sudan was an exile, a detachment from home in Egypt, a disgrace" (2003, p. 51).

In fact, the relationship between the two countries has come to the foreground before the British conquest of the two countries. In the nineteenth century, Egypt's Turkish ruler, Mohammad Ali, managed to conquer Sudan and annex it to his "small empire" (Powell, p. 27). As Powell illustrates, Mohammad Ali's "attempts to colonize the Sudan had great impact on the future of the Nile Valley and how Egyptians came to draw boundaries in their sense of nationhood and nationalism" (p. 27). Specifically, Powell argues that the work of Rifaah Rafi al-Tahtawi who has sown the first seeds of an Egyptian sense of nationalism, "set down on paper important tropes about the Sudan, a place he despised yet considered intrinsic to the territorial and historical integrity of Egypt" (p. 23). In fact, some of the remarks made about Sudan by Egyptian characters in *Lyrics Alley* seem to reflect al-Tahtawi's thoughts as will be illustrated later. In this sense, the novel highlights the fact that Egyptians have contributed to delineating Sudan socially, economically, politically and culturally.

Seen through this lens, the marriage of upper class Sudanese merchant Mahmoud Abuzeid to middle class young Egyptian Nabilah in *Lyrics Alley* is something of a common and widespread phenomenon. Equally prevalent is Mahmoud Abuzeid's marriage to his Sudanese cousin, Waheeba, who after her husband's marriage to Nabilah resigns herself to the quarters of the mansion the family owns in Umdurman. As Alessandra Rizzo puts it, "Sudan and Egypt are two antagonistic *women* - represented by Waheeba and Nabilah - in Aboulela's narrative space" (2012, p. 173, italics in original). Along with his ancestral and trade links to Egypt, Mahmoud Abuzeid literally and symbolically connects the two countries in the novel and brings into the picture the ongoing discussion on the nature of the future political relationships between the two neighboring countries. His grandfather immigrated to Sudan in the early 1800s, "fleeing conscription in the Egyptian army" (Aboulela, 2010, p. 40). He is married to a Sudanese woman and an Egyptian woman, and hence, for him the relationship between Sudan and Egypt is a public and private affair. According to C. E. Rashid, "the metropolitan Nabilah [...] and traditionalist Waheeba [...] characterize the simultaneous rivalry and inseparability of the two cultures" (2012, p. 615). One the one hand, Mahmoud believes that the Egyptians and the Sudanese are "'historically, geographically and culturally tied'" (Aboulela, 2010, p. 195). His relationship with his two wives is greatly influenced by the relationship between Sudan and Egypt which is not unaffected by British colonialist policies in the Nile Valley. While Mahmoud

associates his Sudanese wife, Waheeba, "with decay and ignorance," "the stagnant past," "crudeness," he affiliates his Egyptian wife, Nabilah, with "the glitter of the future" and "sophistication" (p. 45). In short, Mahmoud and Sudan's prospects are inextricably tied. He feels that the "misery" of his country is his and serving his nation fill[s] him with the satisfaction that he was contributing to his country's progress" (p. 268).

The comments that Rizzo and Rashid make on how the relationship between Nabilah and Waheeba mirrors that between Egypt and Sudan in the 1950s draws our attention to Jameson's provocative stipulation that third-world cultural texts are national allegories "where the telling of the individual story and the individual experience cannot but ultimately involve the whole laborious telling of the experience of the collectivity itself" (Jameson, 1986, p. 86). The novel foregrounds the definition of Sudan as an emergent nation. The setting of the novel and the diversity of the socio-political backgrounds of the main characters in the novel raise questions about the citizenship status of some of these characters and whether or not they fit in the structure of the embryonic nation. Just as these characters struggle to find a niche for themselves in the new era of independence and to outline the contours of their identities in a world of changing mores, they also cope with colonialism and destabilise it. In other words, British colonialism, to borrow Sharkey's words on how colonialism has influenced Sudanese nationalism and Sudanese officials, has "'got under their skin" [...] It irked them [...] but most of the time they lived with it" (Sharkey, 2003b, p. 109).

While *Lyrics Alley* depicts the life of a nation under British colonialist administration, it attempts to complicate the definition of a nation by centralizing the narratives of marginalized characters. The diversity of the socio-political backgrounds of the characters makes hard to view the nation as a homogenous body politic. The characters are diverse and so are their expectations about the nation. According to Amir Idris, Sudan's transition from colonialism to political independence marks the start of a "political conflict over the identity of the postcolonial state," throwing the country in "a national identity crisis" (2005, p. 44). As the novel ardently portrays the hopes, expectations, fears and disappointments of a host of characters who are socially and politically dissimilar, it also highlights both the failure of the nation as a political unit that ostensibly represents people. As independence becomes nearer and politicians stake their claims for representing the nation, Aboulela creates a fictitious space in which the narratives of marginalized characters are centralized. In the novel, to borrow Ania Loomba's words on Spivak's provocative question "Can the Subaltern Speak?", Aboulela "make[s] visible the importance of subalterns without necessarily suggesting that they are *agent* of their own histories" (2005, p. 203, italics in original).

As the characters voice out their thoughts on the future of Sudan and its thorny relationship with its northern neighbor, Egypt, they concurrently express their fears, anxieties, hopes and expectations about the future. Their responses and reactions to the ongoing events can be viewed as an *unofficial* national dialogue which supplements and simultaneously destabilises the dialogue politicians and partisans are actively involved in. As the novel vividly portrays these episodes, one thinks of Jameson's argument on the nature of third world literature. Jameson argues that:

> All third-world texts are necessarily, I want to argue, allegorical, and in a very specific way: they are to be read as what I will call national allegories, even when, or perhaps I should say, particularly when their forms develop out of predominantly western machineries of representation, such as the novel. (1986, p. 69)

In fact, Jameson insists that even third-world texts that are "seemingly private and invested with a properly libidinal dynamic - necessarily project a political dimension in the form of a national allegory" (p. 69). In third world literature, Jameson maintains that "the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society" (p. 69). He concludes that "third-world national allegories are conscious and covert" (p. 69).

To illustrate, in the novel, Soraya is preoccupied with the socioeconomic and political changes that Sudan's imminent independence is expected to engender. As she re-visits her school one afternoon, her memories about childhood mix with her outlooks about how British colonialism has shaped her identity and those of millions of her compatriots:

> Soraya walked around the empty, shady courtyard. She could hear the faint drone of the teachers in various classrooms, and the younger students chanting out their times tables. Part of her grievance against British rule, she had come to learn in university, was how they established missionary schools to undermine and lead astray the Muslim population. (Aboulela, 2010, p. 247)

As the above quotation demonstrates, a public issue encroaches on Soraya's private world. In other words, Soraya's solitary walk around the courtyard of her childhood school turns into a contemplation on how British colonialism has had left everlasting marks on millions of the Sudanese via its educational policies in colonial Sudan. In this sense, this episode seems to confirm Jameson's words and validates his stipulation on the nature of third world literature.

Several critics have taken different positions in response to Jameson's provocative statement. Some critics, including Spivak, argue that "Jameson's desire to allegorize produces allegory's most dangerous tendency: moving towards a single, overarching, even totalizing meaning" (Tambling, 2010, p. 156). Aijaz Ahmad's response is by far the most powerful and radical response to Jameson's argument as Ahmad dismisses Jameson's theory as a "positivist reductionism," and accuses Jameson of "homogenization" and submerging "the enormous cultural heterogeneity of social formations within the so-called third world [...] within a singular identity of 'experience'" (1987, pp. 4-10). Other critics, like Michael Sprinker, have demanded that the national question should be situated "within the context of international determinations that exceed the limits imposed by the nation and national culture" (1993, p. 28). Imre Szeman, on the other hand, argues that the concept of national allegory "suggests a number of things about how we should think about postcolonial or third world texts in the context of the period of decolonization and globalization" (2001, pp. 812-813).

The above argument foregrounds the fact that the relationship between an individual and the nation is convoluted and multifaceted. As Homi Bhabha points out, "the people are both the historical 'objects' of a nationalist pedagogy [... and] the 'subjects' of a process [...] by which the national life is redeemed and signified as a [...] reproductive process" (2000, p. 297). In other words, the daily experiences of people practically define the outlines of a nation and turn it into a recognizable entity. However, in the post-colonial era, as Sivanandan reminds us, "the dreams of what independence would bring seem misguided in retrospect" as these states have failed "to attain hoped-for social and economic freedoms for their peoples" (2004, p. 42). Bhabha's words help contextualize Aboulela's decision to set her third novel on the eve of Sudan's independence as the novel investigates the various characters' opinions, attitudes, plans and hopes about independence. The divergent and discordant voices that one hears in the novel demonstrate the complexity and malleability of the definition, nature and limits of the nation-state. By giving a space for characters of different backgrounds to express their views and feelings on such a

thorny topic, the novelist creates a platform for discussing, from varied angles, a topic that is almost always monopolized by politicians and upper class elites.

As Idris reminds us, in Sudan, "history has always been associated with the institutions of the state and the ruling elites" (2005, p. 16). Idris elaborates:

> Therefore, in the case of the Sudan, we have to distinguish between two types of history: official history, which tends to be institutionalized by state policy, and the subaltern histories of those who are excluded from the state. While the former consolidates and justifies the existing nation-state, the latter seeks to question its legitimacy by reconstructing and reinterpreting the subaltern. (2005, p. 16)

Idris's words help understand the socio-political backdrop of *Lyrics Alley*. By focusing on mini narratives rather than on the grand narrative of independence, Aboulela efficiently employs Idris's paradigm of "the multitude of levels of history" which, Idris insists, helps clarify "the relationship among history, identity, and conflict in the Sudan" (p. 18). The mini narratives that the novel valorizes offer alternative histories that undermine the official one. Aboulela's novel, to quote Loomba once again, positions the articulation of these divergent, yet marginalized, voices "with each other and with other social forces" (2005, p. 200). By contextualizing these narratives, the novel uncovers untold and suppressed histories.

Since its publication late 2010, the novel has received a discernible interest by reviewers. Most reviews commend Aboulela's ability to "dra[w] her wonderfully rich characters" (Yassin-Kassab, 2011, para. 8), while few complain that Aboulela's book "does not echo the present" since it is set in "a world of rosy nostalgia" (Qualey, 2011, para. 1). In addition to these reviews, two academic articles have investigated the aesthetic and thematic richness of this novel. Alessandra Rizzo describes *Lyrics Alley* as "a translated narrative space, where characters lead a nomadic existence within *African* states" (2012, p. 178, emphasis added). Rizzo's analysis of *Lyrics Alley* locates the novel within a vibrant world of immigration, cultural encounters and hybridity. However, Rizzo's reading of the novel seems to come short of explaining Aboulela's choice of Sudan's imminent independence as the backdrop of her narrative. In addition, Rizzo's emphasis on the Africanness of Egypt and Sudan eclipses the fact that the two countries are Arab countries and that the debate on the Arabness of Sudan has been a central issue in discussions about the identity of Sudan before and after its independence as illustrated in the first few pages of this research.

The other academic article that has explored *Lyrics Alley* so far is by Eva Hunter. In her article, Hunter analyzes Aboulela's representation of male and female Muslims who have faith. Specifically, Hunter contrasts the dullness and servility of Najwa in *Minaret* with the liveliness and self-confidence of Badr in *Lyrics Alley*. Hunter argues that Aboulela advocates for her female characters of faith "an Islamic form of quietism, their withdrawal dovetailing with patriarchal views of the virtuous conduct required of women" (2013, p. 97). On the other hand, Hunter claims that Badr, the male character who has faith, is "particularly fitted to exercise the role of spiritual and moral model in Sudan" (p. 96). Despite the interesting comparison between Najwa and Badr, Hunter does not seem to notice that Badr has had his fair share of anguish and pain as a foreigner living in Sudan. In fact, at one point, Badr himself notes that he is an invisible man among the rich people of Khartoum. When he visits Mahmoud at his mansion, Badr stands "unnoticed" by Sudan's most important men (Aboulela, 2010, p. 18). Badr acknowledges that "he was not one of them […] nor should anyone rise up to greet him" (p. 18). Rather than "possess[ing] intellectual and spiritual superiority that compensates for his material poverty" as

Hunter claims (p. 97), Aboulela presents Badr as a vulnerable person whose contributions to building the nation are eclipsed by his nationality as an Egyptian.

Indeed, as the characters express their thoughts about the country's ongoing affairs, including the prospects of the Egyptian-Sudanese ties, the novel turns into a popular debate on an issue from which the views of marginalised people, like Badr, are usually unaccounted for. In a novel that is set on the eve of independence, to use Bhabha's words, "there emerges a more instantaneous and subaltern voice of the people, a minority discourse that speaks betwixt and between times and places," making its claims on the national community (2000, p. 309). Of the five characters that each chapter alternately concentrates on, four can be easily recognized as social and political pariahs; people who are excluded from voicing their opinions about a crucial issue like independence and the prospects of the future nation-state. While Mahmoud, the prominent Sudanese merchant, can be seen as part of the mainstream, and hence, his thoughts are accommodated in a nation-wide discourse on the future of the country, characters like Nur, Soraya, Badr and Nabilah are practically excluded from the national dialogue by virtue of their physical disability, gender, social status, and citizenship status, respectively. Nevertheless, through narrating their stories, these four people participate in the ongoing *unofficial* discussion about independence and the future of the relationship between Sudan and Egypt. In this sense, the novel, "uncovers the multiplicity of narratives that were hidden by the grand narratives" (Loomba, 2005, p. 200).

At one point, Nur seemed to be the natural inheritor of the Abuzeid family's wealth. He was actually preparing himself to play a pivotal role in directing the family's business *after independence*. Nur and Soraya have already made up their minds about their future life style: they perceive themselves as community leaders who will induce social changes in the post-colonial era. In Sudan, just like in other African and Asian countries during the period of decolonization and right after independence, "the possibilities for independent social, economic, and political development seemed within reach," to quote Sivanandan once again (2005, p. 55). Nur and Soraya, in fact, have already started a revolution against the old generation, ridiculing, for instance, Idris's narrow-mindedness and male chauvinism. When Soraya complains to Nur that her father has disallowed her from going to the university, Nur criticizes his uncle's short-sightedness (p. 153). Nur's criticism of his uncle's position is, in fact, a comment on the position taken by Sudanese elites and colonial authorities on the subject of the education of women. As Sharkey notes, "Females had no place at Gordon College, nor was education providing basic literacy easily accessible to girls throughout the colonial period" (2003b, p. 8). Sharkey argues that, "[t]he conservatism of Northern Sudanese society" and "the reluctance of British officials to spend scarce funds on [...] girls' schools, stifled the development of girls education until late in the colonial period" (2003b, p. 8).

Hence, Nur's relentless sardonic mimicry of his uncle's conservatism represents the criticism of male-chauvinist mentality on a national issue which was hotly debated particularly in post-colonial Sudan. Before Nur capitulates to his fate as handicapped as a result of a diving accident on the beach of Alexandria, Nur has frequently attended poetry readings that ignite nationalist and patriotic feelings. He shares his thoughts and feelings about this approaching historic moment with his beloved Soraya: "'It's the time we're living in; everyone [is] talking about self-determination and independence'" (Aboulela, 2010, p. 12). Nur and Soraya "were stirred by the patriotic sentiments that the poem aroused [... They] carried a strong sense of their Sudanese belonging. Their glittering future was here, here in this southern land" (Aboulela, 2010, p. 12).

Even after the accident, Nur still feels that "[h]e wants to be the hero of his own life. He wants to do, to reach, to contribute" (Aboulela, 2010, p. 161). Bedridden, Nur unburdens his mind by writing poetry about his beloved, Soraya. Paradoxically, his love poetry is misinterpreted by his fellow citizens as *a national allegory* of the current political relationship between Sudan and Egypt. In one of his poems, Nur ascribes to the accident incurred on the beach of the Egyptian resort of Alexandria his perpetual pain, literally referring to his status quo as handicapped. But, living in an environment replete with nationalism and patriotism, some Sudanese people read this poem as a nationalist call for ending Egyptian presence in Sudan since the former is the source of Sudan's pain:

> One day on campus Soraya passed a 'Sudan for the Sudanese' rally and stopped to listen. The speaker was adamant in his rejection of any kind of Egyptian influence over a future, independent Sudan. He spoke with passion and serious purpose, then, as if to change tactics, he smiled and said, '"Haven't you heard the poet say *In you Egypt is the cause of my troubles*?"' (Aboulela, 2010, p. 244, italics in original)

The uncanny act of misreading Nur's poem as a national allegory conflates the private with public, the literal with the metaphoric, and unwittingly, centralizes the marginalized. Overnight, a handicapped amateur poet becomes a nationalist hero. In short, Nur's poetry, to quote Qualey, becomes "an anthem for Sudanese independence" (2011, para. 2).

Just like Nur, Soraya thinks that she has a role to play in the nascent nation. Buoyed by her family's richness, her uncle's boundless support and Nur's sincere love for her, Soraya plans to be at the forefront of the nation, pursue her higher education and push forward the wheel of progress in her country. Soraya's future seems intertwined with that of the nascent nation. In this way, Soraya's "psychology, or more specifically, libidinal investment, is to be read in primarily political and social terms" as Jameson reminds us of how third world texts project a political dimension in the form of a national allegory (1986, p. 69). Although she enrolls in the medicine school and marries a Western-educated man, Soraya's dreams of freedom and progress, like those of her nation, remain unfulfilled. Soraya's position is not dissimilar from the few other Sudanese girls who pursued their higher education after school. According to Lilian Sanderson, Sudanese girls who attained university education "often lived in two diametrically opposed worlds - the emancipated one of the College and their home environment, where their newly-developed spirit of independence was often regarded as tantamount to impertinence" (1968, p. 150).

Soraya wants to challenge what she sees as stagnant Sudanese traditions that render her inefficient, invisible and insignificant. She loves her country, but she loves to be in Egypt where she "[does not] have to wear a tobe in Cairo" (Aboulela, 2010, p. 4). Her admiration of Nabilah, her uncle's Egyptian wife, is an admiration of a modernity she desires to bring home: "Nabilah was everything that Soraya considered modern" (p. 9). She is eager to discuss the political situation in her country with her elders (p. 158). When she is not allowed to attend nationalist poetry readings, she is about to cry "because exciting, transforming things would happen and she would only hear about them and not be part of them" (pp. 12-13). Shortly, she "want[s] to be at the centre of everything" (p. 13). Unlike her older sisters, Soraya is conscious of the responsibility she has to shoulder once the new era commences. She even envisions how her sisters "would do her housework for her and look after her children while she went to work" (p. 13). For Soraya, "work" means helping build the nation on solid grounds, a mission that Badr has heftily and wholeheartedly contributed to, but Nabilah has been unaware of.

Although Badr and Nabilah are Egyptian, socially and culturally they are a world apart. In addition, the two have different positions vis-à-vis Sudan. While Badr clearly sees and cherishes the role he plays in building the nascent nation, Nabilah's vision is at best myopic as she insulate herself in an Egyptian-spun cultural cocoon. Badr, a teacher of Arabic language, is quite happy at his presence in Sudan because it is "an opportunity to make the kind of savings he would never have made had he stayed in Upper Egypt" (p. 16). Fortified with a strong religious affiliation and a belief in Allah's continuous support for him, Badr feels comfortable in Sudan despite his wife's recurrent complaints about "the Sudanese-style house they had been allocated by the school" (p. 17). Badr constantly meditates on the future of the relationship between Sudan and Egypt and is aware of "the rumours that the British would thwart a union with Egypt", and hence, Egyptians in Sudan may be forced to leave the country. However, being a devout Muslim, Badr "does not despair in Allah's mercy" (pp. 56-57). In fact, his faith makes him feel comfortable in Sudan, experiencing "more benign spirits" (p. 58).

Badr's thoughts about Sudan are mixed: while he believes that as an educated man he needs to help the Sudanese out of their superstitions, Badr views Sudan itself as a magical place where reality can easily get distorted:

> The Sudanese needed rescuing from superstition and deviation – this was why
> the Shariah judges were Egyptians and why it was important for Badr to be
> here, to teach Arabic and Religious Education [...] A place where reality was
> slippery and fantasy could take over the mind, a place of wayward spirituality,
> a place where the impossible and the romantic pulsed within reach. (pp. 60-61)

Badr believes that his presence in Sudan is ordained by Allah and that as an educated Egyptian, he has a mission to fulfill: to build the nascent nation and to disseminate Arabic language and Islamic teachings. At one point, Badr bemoans Egypt's lack of influence in Sudan: "'We could have spread Islam further [...] squashed the seeds of religious deviation with more vigour [...] nurtured and taught Arabic and enlightened'" (p. 296). In short, he feels that he has a responsibility towards Sudan, that this new nation needs guidance and support and that it is Allah's mandate for him to be there and to contribute to Sudan's progress. In this sense, Badr seems to have developed an attachment to Sudan that transcends political borders, national origins and social status.

On the other hand, Nabilah, the other Egyptian character in the novel, does not feel that her presence in Sudan is of any significance. Nabilah's isolation and alienation are aggravated and aggrandized by her refusal to adapt to the new circumstances. Nabilah wraps herself in a cocoon woven of Egyptian cultural artifacts: "Nabilah surrounded herself with the sights, accents and cooking smells of Egypt" (p. 25). As Tarbush succinctly puts it, "Nabilah's feelings of Egyptian superiority over Sudan lead her to feel some revulsion even at her own children's Sudanese looks" (p. 7). When in Egypt, Nabilah feels at ease because she is "just another Egyptian lady" (Aboulela, 2010, p. 93), but in Sudan even her clothes, "highligh[t] her position as an outsider" (p. 95). In what can be seen as an allegory of the tense political relationship between Egypt and Sudan, quite often, Nabilah skirmishes with Waheeba. It is not surprising that the spat between the two women over domestic affairs is wrapped in a nationalist aura and drawn along the two countries' borderlines.

On the one hand, Nabilah's views on Sudan are replete with stereotypes long established within Egyptian cultural life: "For Nabila, the Sudan was like the bottom of the sea, an exotic wilderness, soporific and away from the momentum of history" (p. 24). To a large extent, Nabilah's views of Sudan are similar to those of Rifaah Rafi al-Tahtawi in a poem he wrote to

lament his "exile" in Sudan. In the poem, al-Tahtawi "offer[s] stark images of hateful Sudanese, to whom he attributed no tribe, no religion, no language, no identity except that of slave or 'a blackness in a blackness in a blackness'" (Powell, 2005, p. 54). On the other hand, Waheeba depicts Nabilah as an outsider, an unwanted intruder or even an invader. Waheeba's assault on Nabilah is quite telling: "'We were living well before you came from your country; we had nothing to complain of'" (Aboulela, 2010, p. 175). Waheeba, a staunch believer in Sudanese traditions and customs, including female circumcision, defines her identity as Sudanese by marking Nabilah as an outsider whose lifestyle is incongruent with Sudanese traditions and customs. Waheeba, to quote Bhabha on how the political unity of the nation is set up, draws the borders of Sudan as "a signifying space [... by invoking] the patriotic, atavistic temporality of Traditionalism" (2000, p. 300).

Nabilah refuses to listen to her mother and grandmother who insist that Sudan and Egypt are culturally linked. Her mother asserts that "'Sudan [... is] like a southern province, an extension of Egypt'" (p. 182). Her grandmother tells her that "'Sudan and Egypt are one country'" and advises her to change and to "'become different'" for her children's sake (p. 98). It is only when Nabilah travels with her husband to Britain that she feels "unrestricted by the demands of Egyptian versus Sudanese culture" (p. 177). Their marriage, one is tempted to say, is inseparable from the ongoing political, cultural, social and economic issues that bind the three countries: Sudan, Egypt and Britain. When Soraya visits Nabilah in her flat in Cairo, "Nabilah was taken aback" because now she realizes that she was loved, respected and admired by her Sudanese family (p. 285). Nabilah finds out that her refusal to interact with her community has blinded and isolated her. She now comprehends that "[l]ife in Sudan would have had a meaning if [she] had been able to make a difference, if she had thrived as a role model, as a champion of progress, as a good influence" (p. 286). In short, Nabilah realizes that she, too, has a role to play in building the new nation. Just like Badr, she can help improve life standards in the country of her children. In this sense, Nabilah perceives of herself as a Sudanese subject whose "*destiny is always an allegory of the embattled situation of the public third-world culture and society*" to quote Jameson (1986, p. 69, italics in original).

In *Lyrics Alley*, the private lives of the characters intertwine with the public sphere of the emergent nation. What Jameson has "identified as the primacy of national allegory in third-world culture" (1986, p. 84) provides a key to contextualising Aboulela's novel. *Lyrics Alley* depicts the experiences of numerous characters whose perceptions and their positions in the nation are dissimilar. Although the characters in this novel are socially, economically, politically and ideologically diverse and heterogeneous, each character seems to be involved in nation building; each responds to ongoing debates on self-determination and independence and has plans for the future. As these characters move in the space of the novel, they articulate their hopes, disillusionments, fears and worries about the future. The divergent views and discordant voices that we hear in the novel present the nation, to quote Bhabha, as "a space that is internally marked by cultural difference and the heterogeneous histories of contending peoples, antagonistic authorities, and tense cultural locations" (2000, p. 299). In presenting the narratives of Nur, Soraya, Badr and Nabila, Aboulela seems to accept the "circumscribed task" which Spivak has proposed that intellectuals "must not disown with flourish" (1988, p. 104). As the novel gives voice to the less-privileged and marginalised, it opens new spaces for these characters to re-define the nation and re-configure its constituents, further explicating its fluidity and malleability.

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Dr. Yousef Awad obtained his PhD from the University of Manchester, UK, in 2011. Since then, he has been working as assistant professor at the University of Jordan and published a monograph on Arab writers in diaspora titled *The Arab Atlantic*. He also published a number of articles that explore a range of themes like cultural translation, identity and multiculturalism in the works of Arab writers in diaspora.

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Violence and Gender in Dashiell Hammett's Short Stories

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Abstract

This paper is interested in interrogating how Dashiell Hammett's (1894 – 1961) use of the short story is interconnected with the gender scheme in his work on the one hand, and the representation of violence, on the other. It argues that although Hammett is known as the author of T*he Maltese Falcon* (1930) *The Glass Key* (1931), his short stories show best his themes of gangsterism, the urbanization of the American city, and more importantly his interest in female criminals who work on a par with the male detectives. The paper aims to demonstrate that Hammett consistently relied on the short story to create his hardboiled world where the gender dynamics, encapsulated in detectives threatened by the dangerous sexuality of female characters, is intrinsically tied to the violence that pervades his texts. This paper also argues that Hammett utilized the characteristics of the short story (for example, brevity, and economy of the description) to deconstruct the formula of the classical detective story to create a "hardboiled" formula which establishes an underworld of violence and lawlessness, and proffers a character study of the criminal himself or herself. Hammett's short fiction can thus be considered as a thread that leads to see his writing as a platform that portrays the complex intertwined discourses of criminality, power, and gender roles.
Keywords: Dashiell Hammett, short story, crime fiction, violence, gender

Violence and Gender in Dashiell Hammett's Short Stories

Introduction

In 2011, The *Strand Magazine* published a previously unknown short story by Dashiell Hammett. The story, titled "So I Shot Him," is one of fifteen stories discovered by The *Strand* editor, Andrew Gulli at the Harry Ransom Centre at the University of Texas.[i] With this discovery, more attention is drawn to Hammett, not only to his achievements as a mystery writer, but specifically to his short stories as a medium convenient to the genre of hardboiled crime fiction that he created.

Hardboiled crime fiction is a term used to designate the crime writing that developed in the interwar period of the 1920s and 1930s, fully maturing in the 1940s in America. Hardboiled crime fiction can be said to emerge from the turmoil spawned by Prohibition, the Depression and two World Wars. Expressive of cultural concerns in American society and more broadly addressing (and often challenging) the structures and patterns of cultural realities as far as gender, race and class are concerned,[ii] hardboiled crime fiction renders a dark portrait of what Raymond Chandler (a contemporary to Hammett and another renowned writer in the genre) describes as "a world gone wrong [where] [t]he law was something to be manipulated for profit and power. The streets were dark with something more than night" (1964: 7). In contrast to British detective fiction, in which the detective is the main crime solver, hardboiled crime fiction changes the formula from ratiocination, the solution of the mystery and accomplishment of justice, to a grim depiction of the "mean streets" where a "hardboiled" detective strives (with varying degrees of success) to protect himself from the threats posed by attractive and dangerous women.[iii]

Hammett began his writing career as a short story writer. His stories, which first appeared in the *Black Mask* magazine in the early 1920s,[iv] mark the above-mentioned shift from the classical detective story in which the detective is the main crime solver and the events take place in middle-class suburban mansions and drawing rooms, like, for example, in Arthur Canon Doyle's Sherlock Holmes stories, to an urban space in America where crime and corruption are predominant. Hammett wrote a large number of short stories throughout his career and only five novels.[v] Some of his novels (for example, *Red Harvest* and *The Dain Curse*) were serialized in *The Black Mask* before being published as novels. But even with the success of his novels, Hammett continued publishing short stories until he entirely stopped writing in 1934.[vi] This paper is interested in interrogating how Hammett's use of the short story is interconnected with the gender scheme in his work on the one hand, and the representation of violence, on the other. It argues that although Hammett is known as the author of T*he Maltese Falcon* (1930) *The Glass Key* (1931), his short stories show best his themes of gangsterism, the urbanization of the American city, and more importantly his interest in dangerous culpable women who work on a par with the male detectives as well as the criminals that populate his fiction. The paper aims to show that Hammett consistently relies on the short story to create the hardboiled world where his representation of gender, encapsulated in detectives threatened by dangerous sexuality of seductive women, is intrinsically tied to the violence that pervades his texts. Hammett utilizes the characteristics of the short story (for example, brevity, unity, intensity, as well as economy of the description, the limited number of characters and the single theme/plot), to deconstruct the formula of the classic detective story and replace it with a new one. In the puzzle formula in classic detective fiction, mostly British crime fiction like that of Agatha Christie and Arthur Canon Doyle, the "who" – whodunit – is the main question while the central focus of   the

detective is cantered on the ratiocination and the constant attempts to solve the crime and find the identity of the criminal. This puzzle formula is substituted in the American version with a "hardboiled" crime narratives that mainly shed light on the criminal and the underworld that he/she inhibits.

By turning to Hammett's short fiction, this paper questions the critical over-emphasis on his novels and highlights a body of short stories that can be read against the grain of the scholarly opinion on Hammett.[vii] This paper also visits the view that some critics advance about the apparent shift in Hammett's novels, as shown in the way that the narratives move from rather misogynistic representations of women (the addict childish Gabrielle of *The Dain Curse* (1929) for example) to more nuanced portrayals of women (the female detective, Nora, in *The Thin Man* (1934)),[viii] and goes on to show that Hammett's short fiction is a thread that can be used to see his writing as a platform that portrays the complex intertwined discourses on criminality, power and violence. By looking at the short stories from his early 1920s to the mid 1930s, credit can be given to Hammett as a short story writer, and hence the short story in itself can be re-assessed as an important component and indeed a medium in the hardboiled crime genre that Hammett founded.

Hammett and the Realism of the Pulps

As one of the "finest mystery writers of all time" (Layman, 1981, p. 239), Hammett is an influential writer on many levels.[ix] In addition to revolutionizing the genre of crime fiction, Hammett also redefined the conceptualization and the understanding of detection and law and order. Hammett's fiction destabilizes the formula of law and order as we find his detectives in one narrative after another implicated in the criminal underworld that these narratives clearly depict. Hammett's detectives are not an aloof genius like Sherlock Holmes of Arthur Canon Doyle's fiction. Instead Hammett presents tough detectives with questionable moral code and ones who do not hesitate to get involved in the violence that permeates the action.[x] As such, the distinction between the criminal and the detective figure is sometimes hard to achieve as everybody seems to be immersed in the chaos and lawlessness that constitute his world. Furthermore, Hammett's narratives do not conclude with resolution or restoration of law and order. In fact, reading Hammett's narratives often reinforces the circular nature of his fiction according to which the reader feels that the story ends where it began. Hence the only things that one can take away after reading Hammett are the sense of uncertainty and a grim image of the world that he portrays

Therefore, Hammett's intervention with crime fiction and the way he shifted the expectations of the reader in terms of how to engage with and how to read crime fiction cannot be denied. Not only is he known for his works that are still the material of adaptations on the big screen, but he is credited for his technique that changed the face of detective fiction.[xi] His "credible characters, and the wonderfully drawn action scenes, the canny air of authenticity with which they capture the mood and texture of the twenties underworld" (Dooly, 1984, p. xi) all sketch his reputation as a one of the most distinguished crime writers. Hammett, an ex-detective in the Pinkerton Detective Agency himself,[xii] used authentic details drawn from his years in the detective business which he brought to life in the action of his stories.[xiii]

Hammett's success, however, was born out of American pulp culture.[xiv] He was first and foremost a writer of the pulps. Cheap magazines popular in the 1920s, pulp magazines were commonplace for a new platform of crime fiction. The pulps met the needs for stories about

adventures, mysteries and crime. *The Black Mask* was the vehicle that carried a lot of new characteristics of the new growing genre. In one of the seminal essays on crime fiction, Raymond Chandler (1973) states:

> Hammett gave murder back to the kind of people that commit it for reasons, not just to provide a corpse; and with the means at hand, not with hand-wrought duelling pistols, curare, and tropical fish. He put these people down on paper as they are, and he made them talk and think in the language they customarily used for these purposes. He had style, but his audience didn't know it, because it was in a language not supposed to be capable of such refinements. They thought they were getting a good meaty melodrama written in the kind of lingo they imagined they spoke themselves. It was, in a sense, but it was much more (p. 12).[xv]

Here Chandler describes the world that Hammett sketches in his work, and more importantly points to the realism that characterizes it. Indeed one of the distinguishing characteristics in Hammett's stories is how they portray the political and socio-economic concerns and issues that were part of the American scene at the time. The 1920s, when Hammett started writing his fiction, is a decade of upheavals. It was the era that started with woman suffrages, the Prohibition (a nationwide ban on the sale, dealing, importation, and transportation of alcoholic beverages that was effective in the 1920s) and ended with the collapse of the Wall Street and the beginning of the Great Depression in 1929. Crime rate was rising at the time and there was a shift towards a more rigid policing system in America.[xvi] Hammett's fiction spoke to these upheavals portraying bootleggers, gangsters and criminals who were part of this lawless cosmos. The pressing question, however, is whether the "reality" in Hammett's fiction is a mere fictional portrayal or perhaps a harsh criticism of America in the 1920s, or is it an artistic device that Hammett utilized to create a new genre to break from the classical tradition? It is noteworthy to mention here that Hammett used the short story as a vehicle to negotiate all these different, if not contradictory, questions. But to answer these questions we can first examine the definition of Hammett's real world:

> The realist in murder writes of a world in which gangsters can rule nations and almost rule cities, in which hotels and apartment houses and celebrated restaurants are owned by men who made their money out of brothels, in which a screen star can be the fingerman for a mob, and the nice man down the hall is a boss of the numbers racket; a world where a judge with a cellar full of boot- leg liquor can send a man to jail for having a pint in his pocket, where the mayor of your town may have condoned murder as an instrument of money-making, where no man can walk down a dark street in safety because law and order are things we talk about but refrain from practising (Chandler, 1973, p. 14).

Chandler's description highlights the brutality of crime and lawlessness of the city, and reinforces the dooming sense of disruption and disorder. Dennis Porter, on the other hand, argues that Hammett's realism is "a matter of style": "The reason why, however, is not that he [Hammett] represented life more accurately than did Agatha Christie but that he adapted to the genre a new more exciting set of literary conventions better suited to the taste of the time and place" (1981, p. 130). Hammett's fiction may be said to unite the two different aspects of artistry and reality. Although the "powerful vision of life" (Cawelti, 1976, p. 163) that Hammett's

narratives depict seems constructed and artistically utilized, Hammett also draws a dim picture of America during the 1920s, which witnessed a number of social and political changes.[xvii] One can disagree with Carl Malmgren's (1999) view that ignores the socio-cultural and political milieu of the American context suggesting that Hammett fiction does not represent the real world, but rather "the beginning of the fall of language" (p. 382). Nonetheless, Malmgren's contention that Hammett's narratives "subvert the whole idea of valid models, insofar as a model is itself a sign vehicle presupposing a motivated relation between signifier and signified" (Malmgren, 1999, p. 382) is valuable in terms of hardboiled crime fiction being a genre that problematizses and challenges established norms and values. Hammett's reality loses grounding and total certainty since it also subverts the "cognitive, ethical, and linguistic unintelligibility" that formulate this world (Malmgren, 1999, p. 382).

Although he starts his essay with the statement "If they agree about nothing else, historians of the detective story at least concur in the view Hammett was a realist", Gary Day (1988, p. 39) goes on to deconstruct the "reality" in Hammett's work. The detectives in Hammett by no means have the privilege or the superiority of "knowing." Hammett's world is so chaotic and disorderly that "truth" is not only inaccessible but also meaningless. One of the devices that Hammett utilizes to achieve this is the blurring between appearance and reality – it is this blurring that makes Hammett's world lacking any coherence and makes the "distinction between appearance and reality is a false one" (Day, 1988 p. 41-2). Appearance both reveals reality and obscures it; and this very contradiction is the core of "divided nature" of the Hammett's narrative (Day, 1988, p.41).[xviii] As will be illustrated below, the divide between appearance and reality is a significant theme and one of the characteristics that define gender roles in the short stories.

Hammett and Dangerous Women

Hammett's short stories are full of dangerous women, women who are as "beautiful as all hell" ("The Girl with the Sliver Eye", p. 188)[xix] and who use this beauty and sexual charm to commit criminal acts.[xx] The danger the women in Hammett's narratives pose stems from the excessive sexuality that threatens the masculinity of the detectives in the stories .[xxi] Though tough and enduring, Hammett's detectives feel vulnerable in the face of the women's attempts to seduce them. Sexual desire, as James Maxfield suggests, is the "greatest threat to the Hammett hero's invulnerability" (Maxfield, 1985, p. 111). For example, when the Continental Op, one of Hammett's detectives who appears in many of his early works, captures Princess Zhukovski in "The Gutting of Couffignal" (1925) and accuses her of robbery and murder whilst she offers him her body, his response shows rejection of any sentiment: "You think I'm a man and you're a woman. That's wrong. I'm a man-hunter and you're something that's been running in front of me. There's nothing human about it" ("The Gutting of Couffignal" p. 34).[xxii] This is an example of the kind of dynamic that governs the relationship between the detective and female character – it is a dynamic that mainly depends on sexual tension and a performance of toughness on the part of the detective that hides his vulnerability to the woman's sexual wiles. What the Op is suggesting in the quote above from "The Gutting of Couffignal" is that he has abandoned his humanity and with it his vulnerability. This is because his instinct as a "manhunter", "overrides all other instincts – like sexual desire – that might interfere with it" (Maxfield, 1985, p. 112).

The woman thus serves as an obstacle to the detectives' quest for knowledge and his inquiry for the "truth" in Hammett's short fiction. In "Sex/Knowledge/Power in the Detective

Genre", Stephen Cooper (1989) provides valuable insights. He argues that the main theme of detective fiction in general is about the male inquisitive to solve a mystery.[xxiii] His search for the facts (knowledge), which implies his wish for power, is interrupted and disrupted by the woman (through her sexual appeal). This suggests a continuum between sex and knowledge, on the one hand, and knowledge and power, on the other. This, however, does not imply, Cooper elaborates, any alignment of the detective to "the conventional forces of power, namely, the law and those arrayed against it" (Cooper, 1989, p.23). Instead, there is "friction" between the male protagonist and a female foil (Cooper, 1989, p.24). The women in Hammett's short stories question the Op's power and they eventually thwart his effort in solving the mystery, in addition to   challenging his authority as far as his role as a detective is concerned.

Yet, there is a noticeable shift in Hammett's treatment of women. The women in a number of his short stories, for example "The Tenth Clew," "The Golden Horseshoe," "The House in Turk Street," and "The Girl with the Sliver Eye," which all appeared in *Black Mask* in 1924 (and re-printed later) and all feature the Continental Op as the detective, are not only seductive and beautiful but extremely capable of planning and accomplishing what they want. The Continental Op describes Elvira (her real name is Jean Delano), a memorable female character who appears in "The House of the Turk Street" and "The Girl with the Sliver Eyes", as "the red-haired she-devil" ("The House in Turk Street" p.132), she "was as beautiful as the devil, and twice as dangerous" (p.130). The two stories are tied together through the adventures of the detective to solve the crime on the Turk Street. The "Turk House" starts with the detective statement: "I have been told that the man for whom I was hunting lived in a certain Turk block" ("The Houser in Turk Street" p. 123). This line is a good example of the kind of prose that Hammett used in his stories. Hammett employs direct language; no digression is necessary in stories where the effect of the narrative is realized through role-playing (deception and fake identities), and at the same time play with words. In "The House of the Turk Street," the Op is deceived by an old couple who gave him faked names but they are shown to be the villains in the story. In this story we see the Op's weaknesses and his flaws as a detective. Describing the deception, the Op emphasizes the woman's abilities to act versus his inability to do anything and his paralysis physical and mental: "In this place, I might have believed her myself – all of us have fallen for that thing at one time or another – but sitting tied up on the side-lines, I knew that he'd have been better off playing off with a gallon of nitro than with this baby. She was dangerous!" ("The Houser in Turk Street", p. 131). Yet the story has a loose ending as it is followed by "The Girl with the Sliver Eyes," published two months after the "Turk House." Although it starts with a case of a missing person of Burke Panghburn's fiancée, "The Silver Girl" is soon revealed to be a story that revolves around the same themes of the "Turk House" – faked identities and deception. A woman is missing but she is not what her fiancé thinks she really is. We hear about her from letters, and through her fiancé, but it turns out that the detective as well as the reader both need to re-evaluate the truth and what it entails. Later in the story we discover along with the detective that this missing woman is the same woman from the "Turk House." The Op describes the process of "recognition" (which is analogous to the detective's knowledge) in terms outlining the danger and the threat that she represents: "Recognition must have shown in my eyes in spite of the effort that I made to keep them blank, for, swift as a snake, she had left the arm of the chair and was coming forward" ("The Girl with the Silver Eyes", 175). Also, the gap between appearance and reality is a dominant theme in both "The Turk House" and "The Girl with the Silver Eyes." The Op is deceived by appearances, which

turn out to be false. He seems really incapable of the detective work he is supposed to do. This gap also dictates the gender dynamics in the stories. It turns out that the female character (Elvira) succeeds in tricking the detective, who is unable to distinguish her "real" identity as the villainess.

The events in the story prove that Elvira is a threat to the detective. In a scene when they are in a car together and after pulling to the side of the road on her request, she tries to manipulate the Op by using her charms, while he clearly falls under her spell:

> The robe I had given her had fallen away from her white shoulders. Whether or not it was because she was so close against my shoulder, I shivered, too. And my fingers fumbling in my pocket for a cigarette, brought it out twisted and mashed ("The Girl with the Silver Eyes", pp. 186-7).

Here Hammett uses the formula that is going to dominate his later work: a detective who falls for a beautiful but dangerous woman. The final scene of "Sliver Girl" is reminiscent of *The Maltese Falcon*, one of Hammett's most known novels, when the detective hands in the criminal woman to the police. In the 1930 novel, the detective Sam Spade falls in love with the ultimate villainess in the story, Brigid O'Shaughnessy, but he hands her in to the police at the end when he discovers that she killed his friend. Reading the final scene in the short story next to that of the novel, we find similarities that are easy to detect. The confrontation between the Op and Elvira (in the short story) and Sam Spade and Brigid (in the novel) shows that Hammett once and again returns to earlier formulas that he used in the short stories. Indeed his short fiction seems the original source from which the novels are created having the main cues that dominate Hammett's writing.

However, in Hammett's later work,[xxiv] what looks like a pattern of the beautiful dangerous woman also shifts; "the misogynistic reduction of women to a single female type…gives way in the later works to a broad spectrum of women characters" (Herman, 1994, p. 209). John Cawelti (1976) explains the shift in Hammett's work:

> As he developed as a writer, Hammett lost some of the aroma of the *decadence*, not so much because his attention focused more directly on life, but because his literary models changed. Hammett's early stories grew directly out of pulp tradition and many of them, like *Red Harvest*, resemble westerns as much as they do detective stories. Even at this time Hammett occasionally experimented with the transformation of other traditional literary types into his own hard-boiled mode. This became a standard practice in his later novels (p.165).

This shift is significant not only in terms of understanding Hammett's stories and how this shift resonates in the boy of his works, but also it is relevant to the treatment of gender and the misogyny that is especially attributed to his early work.[xxv] Even with the early work of Hammett, one can argue that he experimented or perhaps it is better to say retreated to something different from the hardboiled tradition. To be precise, Hammett's work is characterized by variation and this variation is significant in understanding the representation of gender in his work. Hammett's narratives display a range of women who slip in and out the femme fatale image that I argue Hammett destabilized through the wide-ranging representations of women. Hammett's

representation of female characters   does not exactly match how feminists describe the way women are victimized by emphasizing their lack of agency in the face of a patriarchal society, but simultaneously it does not go far from it.   That is, Hammett does not present an all-encompassing image of women in his works. Rather, Hammett often fuses within the same story opposing roles of women: victim versus culpable woman; weak versus powerful woman. A good example of this is the helpless Gabrielle in *The Dain Curse* – which was first serialized before being compiled into a novel, who is presented along with Alice Leggett, a criminal powerful woman. As such Hammett's fiction reveals the intersections between gender roles and his prominent themes of violence and chaos in the American city of the 1920s, which will be discussed below.

The Short Stories and the Duality of Gender and Violence

Hammett's first short story appeared in 1923. He published a total of forty six short stories. Thirty four of them have The Op as the detective figure.[xxvi] Most of these stories were reprinted in paperback or hardcover form. Later revised, Hammett turned the stories into novels. The two main collections for Hammett short stories are *The Big Knockover* (Vintage Books 1972) and *The Continental OP* (Vintage Books 1974). Although these two collections are not "books" as Hammett's novels are, the early short stories in these collections "already reveal most of the themes and values, as well as many of the literary devices, to be found in the mature work" (Dooly, 1984,   p.19-20). Moreover the distinctive features of Hammett's style are highlighted in the short stories.

The most distinctive feature is the characterization of his detectives. For example, The "Tenth Clew" is one of Hammett's early stories in which he demonstrates one of his main themes; that things are not what they appear. The Op investigates the death of a wealthy businessman called Leopold Gantvoort who was murdered and left with clues in the murder scene. Yet when the detective analyzes these clues he concludes that some of them are faked in order to mislead him. Throughout the course of the investigation, The Op grows suspicious of Creda Dexter, Gantvoort's fiancée, and with the tension between the OP and the dangerous woman, violence and gender come full circle. With eyes "large and deep and the color of amber", Creda is described in a language that refers to her seductive and cunning nature: "she was pronouncedly feline throughout. Her every movement was the slow, smooth, sure one of a cat, her small nose, see of her eyes, the swelling of her brows, were all cat-like" ("The Tenth Clew" pp. 63-4). The reference to animals is significant here. It can be seen as a misogynistic device which apparently can give the detective the upper hand. The animalization is used here to pathologize Creda by making her sexuality even more dangerous. It suggests a reference to the woman as a "succubus" from medieval lore that is marked by limited mentality and a clear source of danger to those around her. Yet, Hammett makes the Op fallible and vulnerable too. He is not in control and he is often implicated in the chaotic world that the narratives present. This juxtaposition of vulnerability (the male detective) and danger (the criminal woman) is the recipe that characterizes Hammett's early fiction and governs his presentation of gender roles.

The vulnerability of the detective is key to the interaction between gender and violence in Hammett's short stories. In "The Big Knockover" and "$106,000 Blood Money," two connected stories both first published in 1927 and reprinted as a collection in 1943, the same female character appears. Ann Newhall, an alias for Nancy Regan, is a beautiful woman who is involved with criminals. The Op admits that he is attracted to her, yet he is annoyed with his

feelings for her. He says "It annoyed me to find I was staring into the girl's eyes as fixedly as she into mine, and that when I wanted to take my gaze away it wasn't easily done. I jerked my eyes away from her, took my hands away" ("$106,000 Blood Money" p. 624). The fact that he feels threatened by the presence of this woman ultimately makes him decide to hand her in to the police at the end. His vulnerability and his fear of showing any weakness, as far as Ann is concerned, makes it inevitable to remove the temptation by turning her in to the police.

A comparison with another story clarifies the point about the detective's vulnerability and its relation to gender representation and violence . In "The Scorched Face," (1925), the Op faces a similar situation to that in "The Big Knockover" and "$106,000 Blood Money." A woman, Myra Banbrrock also commits murder, but the Op wants to save her the trial, so he does not turn her in to the police. As Mexfield suggests, the Op can afford to be merciful to Myra because he is not attracted to her, while mercy to Ann seems out of the question   as his vulnerability is at stake. Showing mercy to Ann would only prove his flaws which he tries hard to evade.

Therefore, Hammett ties the way he treats violence in his stories with women who transgress the traditional gender roles. He brings the tension around gender roles to the surface and crystallizes the anxiety around women in his stories. This is done through the dichotomization of the masculinity of the detective versus the femininity, perhaps one can say the hyper-femininity of the dangerous women in narratives that usually end with no resolution of the crimes. His detective hero is not quite the "hero" with the powers of superior detectives.

What Hammett uses to establish this dynamics in regards to gender and violence is also related to the nature and technique of the short stories. Hammett in fact masters economy in his stories in ways that made it possible for greater impact. He "writes like the Op thinks, cutting through the irrelevant and moving swiftly to the business at hand" (Dooley, 1984, p.24). The rhythm of the short stores, versus the lengthy novels, is fast-paced like the rhythm of Hammett's world. The straightforward punchy prose of the short stories parallels the action that happens there. Hammett's writing reflects how his characters think, especially the detective. This economy and fast pace of the stories ultimately serve to draw the chaotic rhythm and violence of Hammett's underworld.

Conclusion

Hammett's short fiction can be seen as a flashlight to look his oeuvre and even beyond. Hammett's short stories establish the essential parameters of the "new" tradition of crime writing. This is done on multiple levels. On the one hand, Hammett contributed to the market of the pulps in which serialization was the main method for publishing. As such, the short story was a more appropriate form for publication in pulp magazines in the first place. The brevity and intensity that the short stories allow created the memorable narratives that readers are familiar with and still read. Hammett's novels, as we know them today, were not initially presented as full texts with progression and development that novels usually require. Rather they were given in dozes as short stories. For example, *The Dain Curse* was serialized in four issues of *Black Mask* between November 1928 and February 1929. Then the book in its entirety was published in July 1929. But even with the few novels were also serialized in *The Black Mask*, keeping the suspense of readers, Hammett's short stories still succeeded in drawing together the essential

elements of a new genre, with violence as main component and an interesting take on women's roles as discussed above.

As such the discovery of the short stories in 2011 takes another turn and can be taken as an indicator to reread the way hardboiled fiction is read. Through focusing on the characteristics and components of the short story, Hammett's short fiction becomes a new lens through which the genre of hardboiled crime fiction is reconsidered within American popular literature and even more broadly in the array of literature of the 1920s and 1930s.

Notes

[i] These stories are now included in a new volume entitled *The Hunter and Other Stories* (2013), which is edited by Julia Rivett, Hammett's granddaughter and Richard Layman, one of Hammett's main biographers.

[ii] For readings of class in crime fiction see, for example, Smith (2000); for race, see Reddy (2003); for gender see Plain (2001), Forter (2000), and Breu (2005).

[iii] The term " hardboiled crime fiction" is used as a broad term that encompasses the detective narratives that this paper addresses . Hardboiled crime fiction is described as a "genre," here despite critical disagreement on using "genre" or "subgenre" to refer to the hardboiled tradition. For more details on genres and formulas, see for example Cawelti (1976). Also, there are different views on the classification of crime fiction. Knight in Crime Fiction 1800-2000: Detection, Death, Diversity (2004), contends that terms like "hardboiled" and "golden age" are emotive and suggests "private eye" and "clue-puzzle" respectively.

[iv] For more on the *Black Mask* see Nolan (1985).

[v] The five novels that Hammett wrote novels between 1929 and 1934 are *Red Harvest (*1929), *The Dain Curse* (1929), *The Maltese Falcon* (1930), *The Glass Key* (1931), and *The Thin Man* (1934).

[vi] After his last novel, Hammett stopped writing as a political statement of his leftist activism. He was involved with the Communist party, which caused his arrest and interrogation in 1951. For more details, see Layman (1981).

[vii] Among the many critical studies on Hammett's novels are Gregory (1985), and Marling (1983).

[viii] See Herman (1994) for an account on the development in Hammett's work.

[ix] For a detailed account on the position of Hammett in relation to modernism and modern litterateur, see McGurl (1997) and Gray (2008).

[x] For more on the general characterization of Hammett's detective, see Edenbaum (1968).

[xi] A number of Hammett's stories were adapted by Hollywood during the 1930s and 1940s. Some of these films are *The Maltese Falcon (*1931), *The Thin Man* (1934*), Woman in the Dark* (1934), *The Glass Key* (1935*), Satan Met a Lady* (1936*), After the Thin Man* (1936), *The Maltese Falcon* (1941), *Shadow of the Thin Man (*1941), *The Glass Key* (1942), *The Thin Man Goes Home* (1945), *Secret Agent X-9* (1945), and *Song of the Thin Man (*1947). For more on the adaptation of Hammett's fiction in Hollywood, see Irwin (2006), chapters seven and eight.

[xii] Marc Seals (2002) notes the fact that Hammett worked as a detective for the Pinkerton Detective Agency, and suggests that this job influenced his writing insofar as Hammett learned that the detective occupies "more than just a space between the federal authorities and local law enforcement; he also lives in a gray area between the law and the criminal" (p. 68). For more information on Hammett and the Pinkerton Agency , see Raczkowski (2003).

[xiii] For Hammett's biography see Layman (1981), Johnson (1983), Nolan (1969), and Marling (1983).

[xiv] See Haut (1995) for the conceptualization of American pulp culture in relation to crime fiction.

[xv] Chandler's "The Simple Art of Murder," a seminal essay about hardboiled crime fiction, was first published in 1944 in *The Atlantic Monthly*. Unless otherwise stated, I will use throughout this study the reprint of Chandler's essay in *The Second Chandler Omnibus* (1973).

[xvi] See Heise (2005) for a detailed account of the discourses of policing and crime in the US in the 1920s.

[xvii] Sindra Gregory (1984) maintains that although the exposure of corruption is more revealing than any other novel of the time, including *The Great Gatsby*, she still thinks that Red Harvest is "more than a political or social tract" (p. 29).

[xviii] Steve Marcus provides an insight Hammett's underworld "what happens in Hammett is that what is revealed as "reality" is still further fiction making activity" (1975 xxii). That is, Hammett is creating fiction in the real world and the fiction he creates, like the real world, is "coherent, but not necessarily rational" (1975 xxii).

[xix] Unless otherwise stated, quotations from "The Girl with the Sliver Eye," "The House in Turk Street," "The Whosis Kid," "The Tenth Clew" "The Big Knockover" and "$106,000 Blood Money" are from *Dashiell Hammett: Crime Stories and Other Writings* (2001). A page number will follow the title of the short story after each quote.

[xx] For more information about Hammett's short stories see Marling (1983), chapter two; Wolf (1980). See also Herman (1994) for the treatment of female characters in the short stories.

[xxi] For the treatment of masculinity in Hammett's work see Breu (2004) and (2005).

[xxii] Unless otherwise stated, quotations from "The Gutting of Couffignal" are from Hammett's *The Big Knockover* (1972), which is one of the main collections of short stories. A page number will follow the title of the short story after each quote.

[xxiii] Cooper (1989) discusses four films *The Maltese Falcon* (1941), *The Big Heat* (1953), *Chinatown* (1974) and *Angel Heart* (1974).

[xxiv] I consider *The Maltese Falcon* the defining line between Hammett's early and later work. In this novel, Hammett achieved a remarkable hardboiled novel, and the two novels that he wrote after it *The Glass Key* and *The Thin Man* employ different dynamics especially in relation to gender.

[xxv] David Herman (1994) argues that androgyny lessens in Hammett's later work: "Hammett's characterization of women does in fact undergo development, and that the absence of androgyny in the later works represent not an increased conservatism about gender, but rather an interpretive code according to which gender itself becomes multiple and complex" (p. 210).

[xxvi] For more on the characterization of Hammett's detective, the Continental Op, see Day (1988), Wheat (1995) Whitley (1980).

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Non-Religious Themes in Nigerian Poetry of Arabic Expression: A Study of Selected Poems from Isa Abubakar's Al-*Suba'iyyāt*

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Abstract
The study of Arabic in Nigeria has always been associated with the religion of Islam. The use of Arabic language for literary expression has therefore been appreciated from the perspective of its religious value. Contemporary Nigerian users of Arabic have however diversified their areas of human interests which had led to the production of literary works in Arabic that have little or nothing to do with the religion of Islam. These include national and global issues in the three major genres of literature, namely: Poetry, Prose and Drama. One of the most leading Nigerian poets in Arabic is Isa Abubakar who has two collections of poems to his credit. The first is *Ar-Riyadh* (the Gardens) while the second one is named *Al-Suba'iyyāt* which means Odes comprising seven line each. This article intends to study four poems in the second collection that touch on national and global issues from the perspective of a Nigerian Poet using Arabic for expression. The study includes translation and appreciation of, and commentary on each poem. This is in addition to a short biography of the poet and a general review of the work.

Keywords: Nigerian Literature, Suba'iyyāt, Ruba'iyyāt, Poetry, Arabic

Introduction

The study of Arabic in Nigeria like in any other non-Arabic speaking country is always associated with Islam. Its spread in Nigeria is however due to many other purposes apart from religion. These include historical (Dike, 1965, p.32) cultural (Abubakar, 1972, p.10) and diplomatic factors.

With the study and mastery of the language in Nigeria as a result of constant and continuous development of its curricula, Nigerians naturally began to respond to their environment through writing about their experiences which at the initial stage were a reflection of the religious training they have undergone. Most of the early writings were, therefore, on religious themes. This is not to say that mundane matters were not discussed at all. By the expansion of scholarship in Arabic through establishment of schools and introduction of Arabic and Islamic studies in the curricula of different institutions including Universities coupled with the admission of Nigerian students into Arab and Western Universities for degrees in Arabic, the perception in Nigeria is being repositioned to see Arabic not only as a language of Islam but also as a utility language for all purposes including Nigerian literature .This development gave birth to a new trend in the study and utilization of the language. As the study of the language and its literature continues to develop, so its utility expands and a new nomenclature was introduced. Today, we have Nigerian literature in Arabic as against Arabic literature in Nigeria.

The phrase "Nigerian literature in Arabic" is relatively new in the Nigerian literary circle as the popular phrase commonly used by writers was 'Arabic Literature in Nigeria'
It was in 2001, a scholar of Arabic, M. G Raji of Ahmadu Bello University published an article entitled 'The birth of Nigerian literature in Arabic'. Raji (2001, p.228) saw the birth from the activities and efforts of Nigerian users of the Arabic language to demonstrate their writings in line with the freedom winds blowing all over the Muslims countries which emphasize national consciousness as against religious awareness. He says "…it was the study of the language and literature in this secular context, reinforced by the modernization of the pre-colonial tradition Islamic life, culture and scholarship that eventually gave birth to Nigerian literature in Arabic instead of the English, Hausa Ibo or Yoruba literary tradition"

While the present writer agrees almost in totality with Raji, the issue of modernization, secularity and decolonization upon which he premised his idea, needs further clarification. This is because ever before the colonial era when Arabic was the official language in some parts of the country, nationalistic ideas were reflected in the writing of Nigerian users of Arabic. For example, Sheikh Adam Al-Ilory quoted a letter (a literary genre in Arabic) written by the king of Borno to Sultan Adhair Al-Barquqi condemning the acts of some Arabs who had come to Borno and misbehaved in the land (Al-Ilory, ND, pp.35-38)

Furthermore, rather than ascribing the whole phenomenon to secularity, the language mastery as a result of intensive training in language acquisition in Arabic schools and universities must have played its role in the diversification of literary exposition. This is because ability to use language effectively and powerfully enhances desire and will to put into writing thoughts, imagination, and emotions which any good literature would require and contain.

In recent times, therefore, some Arabic literary works of Nigerian authorship have begun to attract the attention of literary critics in the Arab world as well as in Nigeria. This appreciation has, however, been confined to only scholars of Arabic. In other words, language continues to be a major barrier in appreciating the quality of our literary artists using Arabic as a medium. While there are a few prose works and drama, poetry still remains the most celebrated literary genre in

Nigerian literature of Arabic expression. Most of these poems are, however, either religious or close to religious themes which even if translated into English may not attract the attention of non- adherents.

This paper therefore intends to expose some selected poems that are basically non-religious in the works of one of the leading poets of Arabic in Nigeria through translation and appreciation of and commentary on his selected poems.

Poetry In Nigerian Arabic Literature

Poetry is the most popular literary genre in Arabic literature. Right from time immemorial, Arabic poetry has been the major if not only literary genre that was highly celebrated by the Arabs. A poet was so highly regarded that when one emerged in a community, feasts would be made, the women of the tribe would join together in bands playing lutes as they do during bridals and the men and boys would congratulate one another (Al-Maslut, 1973, p.207) This important literary genre has been defined as a measured and rhymed speech.(Azzayyat, ND, p.28) This shows that poetry in Arabic goes with some kind of measurement and rhyme which later led to the discovery of sixteen types of meters in Arabic poetry by Khalil ibn Ahmad. The principal meters include (the perfect *Kamil),* the Ample (*Wafir*), the long (*Tawil*), the wide (*Basit*), the light (*Khafif*) and several more. (Nicholson, 1976, p.75) A complete poem following any of those meters in its composition is referred to as *Qasidah* which means an Ode, the only form or rather any finished type of poetry that existed in what, for want of a better word may be called The classical period of Arabic literature (Nicholson, 1976, p.76).Each one consists of verses (*abyat*, sing *bayt)* which Arberry describes as a unit of composition made up of two hemistiches or *misra* and the rhyme so enunciated is maintained throughout the ensuing poem. (Arberry, 1965, p.6) Such poetic tradition continues, despite observed difficulty and rigidity in its practice. This has led some critics to write against the system which led to what is today known as free-verse. The free verse, despite Western influence and its practice by some modern poets in the Arab world, did not actually get the expected support by the Arab readership. (Al-Dasuqy, 1970, p.302)

The traditional system of poem composition, therefore, continues to be used by Nigerian users of Arabic. It is, however noteworthy that the Nigerian Arabic scholarship has invented another meter in addition to the already known 16 meters discussed earlier. This meter called '*al karim*' (the benevolent) was invented by Ruqayyah, grandmother of Sheikh Usman bin Fodio (Al-Ilory, ND, p.10) and she had an ode using the meter. The present writer is, however, not aware of any other Nigerian poet that used the meter. This shows the rigid stickiness of Nigerian Arabic poets to the traditional sixteen meters.

Furthermore, major themes in traditional Arabic literature continued to be pursued by the Nigerian poets. These include elegy, eulogy, love poem, description, heroic poem and satire, though the motive in any of the themes in Nigerian context is different from that of the Arabs. For example, the eulogy in Arab literature may be for a King or a ruler with the aim of drawing some material benefit, while in Nigeria it is to appreciate the contribution of great scholars or exalting the position of the Prophet Muhammad (S.A.W).

With the exposure of Nigerian scholars of Arabic to modern civilization, various themes and issues different from the traditional ones are tackled. For example, Isa Abubakar in another collection of his has this to say about love:

لقد حرّم الله الخمور كذا السكـــــــــــــــــــــــــــــــــــرا ** فعوضني مـــنها بشفتيك ذى الخمرا

فلا ذنب لي بعد إذا جئت يا منى ** لأشـــــــــــرب من ذاك الرّحيق ولا وزرا

وسترك هذا يضرم النــــــار في الحشا** ألا فارحمنى واقشعى ذلك السترا

صليري كثيرا في الـــــــــــــــوصال حياتنا ** وفي الصد شرّ يفسد العيش والأمرا

لماذا إذا جئناك في غسق الدجى ** لنسمع قول الـــــــــــــــود وسعتنا زجرا

واعلم أن الـــــــــــــحب شيء مقدّس ** وقد وصفوا في الدهر أحـــواله شعرا

(Abubakar 'a' 2005, p.181)

God has forbidden alcohol and intoxicants
  But has replaced them for me with your lips
  There is no sin, therefore, if I come oh Munah!
  To drink from that wine.
  Your reluctance burns like fire in the heart
  Please have mercy and be more courteous
  Come close as our life is in the closeness
  While turning away spoils the matter and life
  Why is it that when we come in the night
  You shower abuses and blames
  Oh my love, love is essential
  And through ages it has been exalted in poetry.

The poet in the forgoing verses has succeeded not only in raising the average readers' sentiments towards love he also pacified people with religious sentiments, having started with God and what He has forbidden. He, however, left nobody in doubt that he knows what is right and what is wrong. Another great poet was Justice Umar Ibrahim from Zaria who praised the historical landmark of United State of America when she successfully launched the first rocket into the moon in 1969. He composed an acrostic poem part of which goes as follows:

نزلتَ نزلتَ بسطح القمر ** وفيت لـ "جون" وعده المنتظر

يليق بنا أن نقوم احتــــراما ** لــــــــــــــــحق الجليد جليل القدر

(Galadanci, 1993, p.170)

  You landed, you landed on the surface of the moon
  You fulfilled the promise of John (Kennedy)
  It is worth standing for as a mark of respect
  For the great and esteemed position

The poem is acrostic because the first letters of the verses spelt the names of the Americans that first landed on the moon. They are Neil Armstrong, Edwin Adrian and Michael Collins.

About The Poet and Al-*Suba'iyyat*
The Poet

Isa Alabi Abubakar received his early Arabic and Islamic education at Arabic Training Center (Markaz), Agege where he completed his Junior Arabic Secondary section (*I'dadiyyah*) and Senior Arabic Secondary section (*thanawiyyah*) under the tutelage of Sheikh Adam Abdullah al-Ilory the prolific writer, historian, linguist and Islamist. He later proceeded to Bayero University in Kano where he obtained Diploma in Arabic, Hausa and Islamic Studies. He thereafter gained admission into the University of Ilorin where he bagged his first Degree in Arabic language and literature.

He went back to Bayero University for his Masters program after which he was employed by Usmanu Danfodiyo University in Sokoto. After teaching for about a decade in the university, he was appointed at the University of Ilorin in 1994 and he has since been teaching Arabic literature at the University. His poetic talents had started to show from Arabic Training Center Agege where in addition to his natural endowment, there was a conducive atmosphere for teaching and training to nurture talents. By the end of his training in the other various institutions, he has actually become a prominent and famous poet recognized locally and globally having got some of his poetic works published in Nigeria and some Arab countries. Some critics have pointed to the environmental factors that are responsible for his prowess in poetry. The factors include his study at Markaz, University of Ilorin, his sojourn at Usman Danfodio Sokoto and Bayero University and stay in his hometown, Ilorin. (Jimba, 2008, p.15) The beauty and musical melody of his poems has made Universities to encourage students to research into his works at all levels, Bachelors degree, Master's and PhD and on different themes. This is in addition to several published academic papers in learned journals on his works. He has got two large collections of Arabic poems to his credit.

Al-Suba'iyyāt

Al-Suba'iyyat is a singular word for *subaiyyaat* which literally means in Arabic seven lines. *Al-subaiyyāt* written by Isa Abubakar is a collection of poems that consists of seven-line poems on different themes.

The literary work is a product of the influence of similar poetic works written by other poets in the past. There was one written by Omar al-Khayyam, the Persian mathematician and astronomer, named *Ruba'iyyat* (the four-line or Quadruplet poem). This work is one of the world's best known works of poetry. It is in view of its beauty and quality that the work was translated into many languages of the world. In the 1850s an English poet and translator Edward Fitzgerald reworked and molded Omar's work in to rhymed verse and tried to preserve the spirit of the original if not its precise meaning Fitzgerald published his translation in 1859 but it was not until the second edition appeared in 1886 that the poetry gained immense popularity (Encyclopedia Britanica, Vol. 23, p.823). This great literary work did not influence Western literature only but its influence on the eastern literatures including Arabic literature is incontrovertible. One of such influences was seen in the poem of al-Bustaniyy who converted the *Ruba'iyyah* (four lines) to Suba'iyyāt (seven-line poem). (Abubakar 'b' 2008, p.140).   Isa Abubakar himself did not hide his sources of inspiration for this type of poem when he called the attention of the readers to two different *Subaiyyat* that had influence on him. The first one was composed by Iliya Abu Madi (Jimba, 2008, p.13) while the other one was authored by Muhammad Ash-hary (Abubakar, 2008, p.183) It is, therefore, not strange to have a Nigerian poet of Arabic composing poems in that style.

Isa Abubakar's *Suba'iyyaat* which is first of its kind in the Nigerian literary circle (Jimba, 2008, p.15)is composed of one hundred and seventy (170) poems where the poet touched on different personal and human encounters ranging from local to National and intercontinental issues.

It is, however, observed that while our poet's S*uba'iyyaat* follows the traditional couplet system, the other S*uba'iyyaat* followed one line system. This pre-supposes that Isa Abubakar is heavily inclined to the traditional *Qasidah* form which is also followed by many other Nigerian poets in Arabic medium.

Analysis Of Selected Poems

The first poem is titled "the terrorists". It goes thus:

<div dir="rtl">

قذفوا الرعـــب في قلـــوب العباد ** وأسالــــــــــــــــــــــوا الدماء في كل واد

كيف تحقيق ما يرومـــون بالإر ** هاب أو هدم سور أمن البلاد؟

إن ما لا ينال بالسلم قــــد يصـ ** ـعب إحـــــــــــــــــــــــرازه بغارات عاد

أي شيء يا قوم أعلى من النف ** ـس التي يزهقونـــــــــــــــــها بفساد؟

أي دين دعا إلى العنف والتمـ ** ـثيل بالأبريا لنيل الـــــــــــــــــــمراد؟

قاتل الله من يشجـــــــــــــــع في كـ ** ـل مكان تشـــــــــــدد الأوغـــــاد

إنّ إرهابـــــــــــــــــــــــــــهم يفيد عدو ** الله من قبل ضيـــــــــــــــــــره للعباد

</div>

<div align="center">(Abubakar, 2008, p.65)</div>

They threw terror in the hearts of people
They shed blood in all places
How achievable is their goal with terror
Or demolishing the security gates of cities
What is never achievable with peace
May be difficult to achieve by attacks of the aggressors
What is more precious, o people, than
The life they terminate with impunity
Which religion calls to callousness and killing of the innocent
In order to get the goal,
May the Almighty wage war against who encourages
The heartlessness of the senseless
Their terrorist attacks are beneficial only to the enemies of God
In addition to their havoc to the servants of God

Appreciation

The issue of terrorism has become a household concern in every country today. Several governments have been trying to combat the menace in order to get peace which is a prerequisite for development. Despite the fact that the terrorists cut across political, religious and ideological boundaries, Muslims have been the target of accusations. But here is a poet that can also be regarded as a "Muslim Scholar" expressing disgust and sorrow about the activities of the terrorists. His condemnation of the acts has been literarily expressed in three ways. First, the shedding of blood and the throwing of fear in the hearts of people which any reasonable human being must abhor. Secondly, in a questioning technique, he was pointing to the unattainability of the goals of the terrorists which is another way of condemning the acts. Questioning technique also shows the high level of worry in the heart of the poet. Despite the fact that he knows that no religion encourages terrorism, he was still asking which religion supports terrorist acts in order to express his complete disgust and abhorrence. The third way of condemning terrorism is by showering curses on the perpetrators of the acts because they are terrorizing the servants of God.

Although the appreciation of the language aspect of the poem may be difficult as each language has its devices in expressing ideas and feelings, the musical impact of *ad* with which each line of the poem ends '*rawiyy*' is noteworthy. This is because such '*rawiyy*' when the poem is put in the song form, gives sounds of sorrow and lamentation.

The second poem is entitled 'our country and darkness'. It goes thus:

<div dir="rtl">

بــلادنا والظلام ســـــــــــــــــــــــــــــــــيان ** وأمر هذا الفـــــــــــساد أعياني

</div>

أيــــــــــن رئيس موفق يقـــــــــــــــظ ** ينقذنا من براثن الــــــــــجاني
ولــــــيلة ظلمة أكابـــــــــــــــــــــــــــــدها ** أبيتها مـــــــــــثل قلب شيطان
سوادها مثل فحـــــــــــــمة منعت ** لـــــخوفها من خروج فيران
خيول هــــــــــذي البلاد جامـــحة ** أعيت طويلا عقول فرسان
كتائب القوم ـأين قائـــــــــدهاـ ** تسير في الغي مثل حيــــــران
رجعت من (غانا) وهي تبهرني ** نورًا وقومي في ظلمة العـــاني

(Abubakar, 2008, p.120)

Our country and darkness are the same
About this matter of corruption I'm fed up
Where is the lucky and conscious leader
To rescue us from the dens of the criminals
How many dark nights like the heart of the devil
I have encountered and slept in them
They are as black as charcoal
Which even prevent rats to come out
Horses of the country are uncontrollable
They have for long weakened the horsemen's intelligence
Battalions of people are going in wrong ways
They are moving on aimlessly
Where is their leader?
From Ghana I returned overwhelmed by her light
While my people are languishing in darkness.

Appreciation

The issue of electricity in Nigeria has become a great if not the greatest problem facing the country. Many successive governments have promised to face the problem head long. Nigerians are each time disappointed by the result of each effort despite huge amount of money being invested in the sector. It is now clear to all Nigerians that the inability of governments to get a lasting solution to the epileptic nature of electricity in the country is as a result of stinking corruption that has eaten deep into the fabric of the society.

This is what the poet is talking about by first taking darkness to be synonymous to Nigeria. What can be darker than darkness? This is immediately followed by expressing disgust about the level of corruption of which he is fed up. In the second line, he considered the people at the helm of affairs as criminals.

The darkness in the country is likened to the heart of devils. This simile is horrific and frightening. The nights are so dark that the nocturnal animals are frightened to go out because of the intensity of the darkness.

There is a metaphoric expression in the poem where the poet likened our leaders to the uncontrollable horses whose uncontrolabness has defied all solutions. This is what he means by saying "They have for long weakened the horsemen's intelligence. Expressing his disappointment further, he compared the situation he saw in Ghana with what he met in Nigeria when he came back from sabbatical leave. What an expression of hopelessness in Nigerian future.

The third poem is titled Asian Calamity; it goes thus:

هدر البحر هائـــــــــــــجًا وغضوبا ** وعتى الــــمد كاسحا ومهيبا

إن في البحر في الـــــــــــــهدوء متاعا ** ويـــــــــــــرى في عتوه مرهوبا

جعل الناس كالطحالب يطفو ** ن خفافا لكى يذوقوا كروبا

أيــــــــــن منه طوفان نوح فقد أر ** بك رغم البيان حقا أديبا؟

وأباد الزلـــــــــــزال من دون إذا ** ر نفوسا فكان يوما عصيبا

قد رأينا مشاهد البؤس والتشـ ** ـريد فوق التي تذوب القلوبا

نكبات تــــــــــدق (آسيا) دوما ** فعسى أن تـرى الأمان قريبا

(Abubakar, 2008, p.191)

The sea surged in annoyance
Tsunami transgressed in fierceness
There is joy in the sea when quite
It becomes horror when it transgresses
It turns men like water moss
Floating to taste grief
What is Noah's flood
It has upset the rhetoric of a literary artist
The earthquake has destroyed without notice
Souls, the day was a bad day
We see misery, banishment
That is more than what hearts can absorb
Calamities hitting Asian always
May she taste tranquility.

Appreciation

Tsunami disaster is one of the world worst calamities. It has caused untold hardship to humanity in the Asian continent. The whole world responded to the event in different ways to assist the people of the area. This human disaster has aroused the emotion and feelings of the poet to which he responded in this poem.

The poet succeeded in describing the situation as grievous and unprecedented. It is a beautiful literary device to use personification in describing event as done in this poem. The sea is annoyed and transgressed.

The scene was a complete horror seeing dead bodies floating like water moss on the sea. The use of annoyance and transgression is also similar to a Quranic expression when Almighty God was talking about *Tufan* (Noah's deluge) thus: "when the water transgressed, we carried you (mankind) in the floating (ship)" (Quran 69 verse 11). This type of device is known in Arabic Rhetoric as *Iqtibas*. (Lit; taking light from a place). It means that the poet has taken part of the beauty of the Quran to express himself. The catastrophe is beyond the descriptive ability of any literary artist or any orator. He finally prayed for the continent to taste peace and tranquility.

The fourth poem is titled 'Combating Poverty in Africa'. It goes thus;

فصلوا الفقـــــر للشعـــــــوب رداء ** وكسوهم شـــــــــــــــقاوة وبلاء

خذلوهم فحملوا القدر الـــمحـــ ** ـتوم تقصـــــــــيرهم ورامو الثناء

لا رعى الله عزهم وغـــــــــــناهم ** كيف حازوا في العدم هذا الثراء؟

طــــــفح الكيل يا إلهي فلا يضـــ ** ـمر للفاشلين قلبــــــــــى رضاء

جهــــد (منديلا) لا يغيــــــر شيئا ** وسيبــــــــــقون في الشـــرايين داء

هم صـــــــناديد كالأراذل خلقا ** لا يــــــــرومون للبــــــــلاد نماء

حكموا بالخداع مثـــــل الشياطيــ ** ـن فخانوا أفريقيا الســـــوداء

(Abubakar, 2008, p.196)

> Poverty is cut like a suit for people
> Clothed in misfortune and travails
> Disgrace sets in, yet ascribed to fate
> With wrongdoings they expect praise
> May their majesty and riches perish
> How manage they amass huge wealth in penury
> The scale has become light
> My heart never wishes them well
> Mandela's efforts did not change anything
> They will remain a disease in the veins
> They are heads bankrupt in character
> They never think of progress for the people
> They rule with deceit like devils
> And betray the black race

The background to this poem was according to the poet about a gathering which Nelson Mandela addressed in London on combating poverty in Africa.

The poet sees the corruption of African leaders as disheartening. He likened the leaders to tailors who have cut cloth and suit of poverty and penury for African people. The use of cloth and suit here to show overwhelming poverty in Africa is a literary device known as *Kinaya* otherwise called allusion. How it was possible for Africa to be in this level of deprivation was because of high level of corruption which African leaders have institutionalized. This is in addition to injustice and inequitable share of natural resources. The poet could not hide his feelings against the leaders by showering curses on them that their honour and majesty may never be protected. He also laments how deceitful the leaders are and likens them to devils as they betrayed the black race. Bad leaders in Africa must be fought first if we want to combat poverty successfully in the continent.

Conclusion

An attempt has been made in this paper to expose the poetic artistry of Nigerian poet of Arabic medium. The analysis of some selected poems has shown the beauty and high quality of Nigerian poetic repository in Arabic language. We have also seen the concern of those poets for national and global issues which have been the major focus of this paper. It was also observed in the paper that despite efforts by some literary critics to condemn traditional poetic style which is *Qasidah* form and despite the fact that changes have come over Arabic poetry even in Arabcountries, most Nigerian poets still use the traditional style. It is the submission of the present writer that the poets should free themselves a little bit from the rigidity of the prosody and fashion out poetic style that will conform to Nigerian poetic styles like in English, Hausa, Yoruba or Igbo. This will go a long way in lifting Arabic poetry in Nigeria from the present state of rigidity and imitation. This submission can only actualize its aim by expanding the curriculum of Arabic Studies to include more studies in Nigerian literatures.

Finally, the study of Arabic in Nigeria should be encouraged at all levels irrespective of its association with Islam in view of the contribution of the language to the socio-cultural and educational development of the country over a millenium.

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Lyrics Alley: Leila Aboulela's New 'Lyrics' on Hybridity

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Abstract
It is hard to overlook the global multicultural nature of the world in which we live. In such a context the concept, the thinking and the strategy of hybridity have a prominent place. In fact, over the last two decades, the concept of hybridity has been the subject of many debates and has given birth to many literary works that contribute to these debates. Leila Aboulela, the Sudanese –Egyptian writer, is one of the writers who joins in the ongoing discussions on hybridity. In her latest novel *Lyrics Alley* Aboulela offers not only her compatriots but all postcolonial citizens different modes of hybridity to choose from in order to cope with a world in which it is difficult to denounce its multicultural nature.
Key Words: Egyptian-Sudanese ties, Hybridity, Leila Aboulela, Postcolonialism, and Sudanese Literature.

*Lyrics Alley***: Leila Aboulela's New 'Lyrics' on Hybridity**

I am a citizen of two countries, a member of multiple communities, and a stubborn practitioner of many disciplines. *(Gómez Peña, 1996, p. 80)*

I do not believe that East is East and West is West, at the same time I think it is simplistic and unrealistic to claim that there are no differences at all between people. *(Leila Aboulela, Interview by Kamal, 2010, Appendix, p.6)*

It is hard to overlook the global multicultural nature of the world in which we live. This condition leads to the consequence that "terms like 'Nation', 'national identity', 'national culture' have to be thought and understood in a new way in order to develop a peaceful co-existence," and in such a context "the concept, the thinking and the strategy of hybridity have a prominent place" (Toro, 2006, p. 20). In fact, over the last two decades, the concept of hybridity has been the subject of many debates and has given birth to many literary works that contribute to these debates. Leila Aboulela is one of the writers who joins in the ongoing discussions on hybridity.

In her recent novel *Lyrics Alley* written in 2010 Leila Aboulela, the Sudanese-Egyptian writer, is explaining to her compatriots who belong to the post- independence generation in Sudan what it means to have a hybrid identity. The experience of growing up with hyphenated identity and the way she sees her two countries, Sudan and Egypt, are reflected in her novel:

> Belonging to the post-Independence generation, I had to grow up within the disappointments and compromises of Independence. It was my father's generation which witnessed the exhilaration of Independence and the subsequent crush of coups, military regimes and dysfunctional states. Although Lyrics Alley was inspired by my uncle, the novel was capturing my father's times, the heady days of the 1950s when Sudan was actually a prosperous country before it became, a few decades later, one of the poorest in the world. (Interview by Daniel Musiitwa 2011)

She leaves Sudan in 1985 after graduating from Khartoum University, with a degree in Economics and an award to study an MSc and an MPhil degree from the London School of Economics, to return back after 17 years of absence when her father was seriously ill:

> I hadn't returned to Khartoum in so long. I hadn't even taken a holiday back. My [Egyptian] mother had moved to Cairo to encourage the rest of the family to go there too. It was really like I was saying goodbye to my father. It felt like his life in Sudan was coming to an end. Even if he had not passed away, he would have moved to Egypt to join my mother. I was saying goodbye to the life he was clinging to. (Interview by Arifa Akbar 2010)

Even the Sudan of her childhood years was "a space of multiple allegiances" (Marrouchi 1998, 209):

> When I was growing up, we spoke Egyptian, we ate Egyptian food, we had other Egyptian friends. It was my father's preference. I think he saw marrying an Egyptian as being liberating from the customs of his day. He had left [the Sudanese city of] Umdurman to go to Victoria College in Egypt [which is described as the "Eton of

Africa" in her book] and then Trinity College, Dublin. A lot of his friends married English and Irish ladies. I think marrying an Egyptian was a compromise. My mum and dad were speaking all the time about 'in Sudan we do this' and 'in Egypt we do that' so I was very aware of cultural differences. (Interview by Arifa Akhbar 2010)

In 1990 Aboulela moves to Aberdeen, where she starts her writing career. Between 2000 and 2012, she experiences living in different countries as Jakarta and Dubai, as well as occasional visits to Cairo.

What is evident from these interviews is the hybrid nature of Aboulela's identity. This hybridity is reflected in the host of characters she presents in her novel, and who like herself, try to come to terms with their own hybridity sometimes with ease and comfort and sometimes with inner strife and conflicts. Hers is what Michael Bakhtin (1981) wrote of as "intentional hybridity" that sets different voices against one another without denying their irreconcilable differences (pp.358-359) in an attempt to reconcile the conflicts within.

Aboulela"s *Lyrics Alley* gains further significance as a statement on hybridity as it is announced at a crucial moment in the history of the development of the concept. Hybridity thinking has been criticized for being a 'dependent' thinking that makes sense only on the assumption of purity (Young 1995). Recently, moreover, there has been a polemical backlash against hybridity thinking as Nederveen Pieterse (2001) explains: "Hybridity it is argued is inauthentic, without roots, for the elite only, does not reflect social realities on the ground. It is multiculturalism lite, highlights superficial confetti culture and glosses over deep cleavages that exist on the ground (p. 221). The question that these attacks miss to take into account is what about the actual hybrids and their experiences?

Hybridity is also viewed with suspicion by

certain commentators who have seen hybridity as the cultural effect of globalization (a concept which in itself protean). It seems necessary to reflect on the meaning of the word "hybridity" that tends to erase and homogenise differences and local inscriptions, but in which particularisms and parochialism are insidiously gaining headway, notably through a return to essentialized identities, communitarian attitudes and/or religious fundamentalisms that insist on the unicity, the purity and the integrity of identities and cultivate endogamy and the rejection of the Other."(Guignery, 2011, p. 5)

So it becomes an imperative to reflect on the meanings of the word 'hybridity' in a globalized multicultural world. In such a context, hybridity as a way of living holds a prominent place.

As such the present research paper aims to analyze Aboulela's views concerning how hybridity could be adopted as a positive strategy of living and co-existence in a multicultural world. It will also highlights the conditions Aboulela holds as essential for the adoption of such a strategy. The analysis will also underline the role of the art in globalized world. The analysis will make use of Homi Bhabha's concept of The Third Space and Gomez Pena's concept of the border as well as Rosi Braidotti's notion of the nomadic subjectivity to foreground the different forms of the hybrid identities presented by Aboulela.

Sudanese-Egyptian Relations: A History of Hybridity

"Rather than a single idea, hybridity is an association of ideas, concepts and themes that at once reinforce and contradict one another" (Kraidy, 2005, p. IV). Therefore, it is important as Nederveen Pieterse (2001) argues to put each analysis of hybridity in its specific context where

the conditions that form hybrid identities are discussed. Thus, a brief account of Sudan's history is essential to understand the hybrid nature of the pre/ post-independence Sudanese society.

A major factor that has affected Sudan's evolution is the country's relationship with Egypt. As early as the eighth millennium B.C., there was contact between Sudan and Egypt. Throughout the centuries, ties between Egyptians and Sudanese took various forms. Fabos (2008) explains how these ties began as commercial ties as male traders-jallaba- from the succession of kingdoms in present-day Sudan's north and west actively pursued commerce and intermarried with Egyptians. In fact, camel trade between Egypt and Sudan has ancient roots and was part of a network of caravan routes connecting Sudan with Africa and Arabia.

In the nineteenth century and during the Turco Egyptian rule in Sudan (in 1820 an Egyptian army under Ottoman command invaded Sudan) these ties became political. The Turco Egyptian administration, although opposed by many Sudanese, "found supporters among certain tribal groups in the Merowe-Dongola region of northern central Sudan, who worked as tax collectors, soldiers and low-level bureaucrats" (Holt and Daly, 2000, p. 96). Meanwhile, economic relations continued uninterrupted as Jallaba "developed a working relationship with the administration and were able to use ties to forge business relations with Egyptian middlemen" (Fabos, 2008, p. 29).

Ties between Egypt and Sudan did not flow one way during that period. A large number of Egyptians settled in Sudan for different reasons. As a result "intermarriage among Egyptians and Sudanese was so common that a word had already come into use in the nineteenth century to describe the offspring of such unions: mwalladin" (Sharkey, 2003, pp. 34-5). This testifies to the fact that Egyptians and Sudanese lived during that period unconscious of any difference between their two countries. It was the British administrators in Sudan under the Anglo-Egyptian continuum, who were increasingly concerned with making distinctions between Egyptians and Sudanese "due to uncertainty about the political loyalties of Egyptians or even the mwalladin, fearing that they might become 'conduits for Egyptian nationalist agitation" (Sharkey, 2003, p. 35).

Another equally important phase in the Egyptian-Sudanese history is that of slavery. Sudanese slaves were brought to Egypt during the centuries of the Ottoman rule. They were sold to Egyptians most extensively in the eighteenth and the nineteenth centuries. However, "in the decades after the 1877 abolition of slavery, manumitted Sudanese slaves and slave-soldiers settled down in various Cairo neighborhoods as well as the children and wives of former male slave owners" (Fabos, 2008, p. 29). This led to strengthening the Egyptians-Sudanese bonding more than ever before. These ties, unfortunately, were ultimately disturbed by the effect of politics.

Colonization/Condominium

In 1881 Muhammad Ahmed Ibn Abdallah proclaimed himself the Mahdi, who would purify and guide believers and uproot the corrupt oppressive Turks. Mahdist forces defeated the Egyptian army. Although the Mahdi died in the summer of 1885, his successor Khalifa Abdallah institutionalized the Mahdist state that controlled the north until the British conquest in 1898. Lesch (1998) postulates that Britain sought control over the Sudan "for imperial strategic reasons that were largely related to preventing other European powers from seizing the sources of the Nile and gaining footholds along the Red Sea from which they could threaten the sea route to

India" (p. 29). But the official justification presented by London which had been the de facto ruler of Egypt since1882was the restoration of Turku-Egyptian sovereignty. Therefore, when it defeated the Mahdiyya in 1898, Britain established a joint regime known as Anglo-Egyptian condominium. The emergence of the Anglo-Egyptian condominium in 1899 reinforced the links between the two countries that lasted till Sudan gained independence in 1956.

Throughout the condominium, the Sudanese maintained a divided stance towards Egypt as a colonizer. Whereas some educated Northerners sympathized with the cause of Nile Valley unity implying solidarity with Egypt in the face of British colonialism, others took a strong separatist line under the motto "Sudan for the Sudanese." "Some, however, maintained an abstract attachment to the cause of Nile valley solidarity while asserting an abstract Sudanese distinction all the same" (Sharkey, 2003, p. 128). In fact Sudanese nationalism throughout the twentieth century maintained the same ambivalent attitude towards Egypt. This situation led some critics to "believe that the Sudanese nationalist movement achieved a semblance of mass participation only on the eve of independence" (Daly, 1989, p. 185).

Lyrics of hybridity

In *Lyrics Alley* Aboulela presents characters who are trying to elaborate a strategy to live by in a postcolonial globalized world. The Sudan that Aboulela represents in her novel is the 1950s Anglo-Egyptian Sudan that is on the threshold of independence. The three main characters namely Mahmoud Abuzeid, Sorraya his nephew and Nur his son are in a way doubly colonized and consequently are culturally hybrid. Each will negotiate his/her hybridity by different means and for different reasons until each makes it a strategy for living.

The concept of hybridity is of prominent importance in postcolonial discourse. Ashcroft, Griffiths and Tiffin (1995) argue that "hybridity and the power it releases may well be seen as the characteristic feature and contribution of the post-colonial, allowing a means of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth" (p.183). They, therefore, view hybridity as "the creation of new transcultural forms within the contact zone produced by colonisation" (p. 118). Some critics claim, however, that the term is overloaded with nineteenth century derogatory ideas of race. Robert Young (1995) in *Colonial Desire: Hybridity in Theory, Culture and Race* believes that "[t]oday, therefore, in re-invoking this concept we are utilizing the vocabulary of the Victorian extreme right as much as the notion of an organic process of the grafting of diversity into singularity" (p. 10). Owing to Bhabha's discussion of cultural hybridity, the term is "celebrated and privileged to the advantage of in-betweeness, the straddling of two cultures and the conquest ability to negotiate the difference" (Hoogvelt, 1997, p. 158).

For Homi Bhabha in *The Location of Culture* (1994), hybridity is a powerful category which destabilizes the colonial discourse, rendering it as fractured, and consequently leads to its subversion:

> Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities, it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity… displays the necessary deformation and displacement of all sites of discrimination and domination. (p. 112)

As such the colonial discourse is revealed to be contradictory and double voiced.

For Bhabha, culture is located in the "Third Space of enunciation" (1994, p. 37), a zone of exchange and negotiation. This space is a space of disavowal of polarization and unitary identities, and at the same time, a space of negotiation, and articulation of new meanings that challenge colonial hegemony:

> It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew. (Bhabha, 1995, p. 208)

This Third Space of enunciation is also an in-between space or a border area:

> It is in this sense that the boundary becomes the place from which something begins its presencing in a movement not dissimilar to the ambulant, ambivalent articulation of the beyond that I have drawn out: 'Always and ever differently the bridge escorts the lingering and hastening ways of men to and fro, so that they may get to other banks....The bridge gathers as a passage that crosses.' (Bhabha, 1994, p. 5)

Bhabha (1990) emphasizes the fact that what is created in this Third Space or this liminal space is something new altogether and not just conglomerates of new and old elements (p. 210).

The concept of hybridity is a cornerstone in identity formation of multi-cultural individuals. At the moment of treading the Third Space of enunciation, hybrid identities are also created, for those who "are caught in the discontinuous time of translation and negotiation" are "themselves the bearers of a hybrid identity" (Bhabha, 1995, p, 208). It should be underlined that some people of hyphenated or multiple identities experience their hybridity with ease and comfort. This does not, however, negate the fact that it could also be a discomfort zone to others as it creates a sense of fragmentation and dislocation.

Although Bhabha is most often associated with the celebratory approaches to hybridity it is important to note that he is also aware of the split inherent to all hybrid identities, so he sets it up as "a position of negotiation, of fragmentation and fractures" (Bhabha, 1994, p. 50). Bhabha (1994) believes that the hybrid is formed out of the process of displacement and correspondence in the act of translation: "hybrid hyphenations emphasize the incommensurable elements- the stubborn chunks- as the basis of cultural identifications" (p. 219). These stubborn chunks are processed differently by different individuals. Mahmoud Abuzeid is one of the characters presented by Aboulela in *Lyrics Alley*, who is successfully capable of translating the stubborn chunks into positive spaces of cultural hybridity.

The head of the Abuzeid family, a rich family of merchants, Mahmoud Abuzeid is the director of the Abuzeid Trading, a private limited Liability Company and one of the leading firms in the Sudanese private sector. Abuzeid is fully aware of his identity; he is "indigenous. Let no one call *him* an immigrant! The immigrants came fifty-five years ago with the Anglo-Egyptian force …those newcomers were adventurers and opportunists… (40). Being a proud Sudanese does not halt him from having a strong business ties with the British officials in order to "steer his family firm through the uncertainties of self-determination and stake a place in the new independent country whenever and whatever form this independence took" (40). In order to maintain business connections with the British, Mahmoud embraces hybridity as a strategy of living.

Mahmoud displays what Godiwala calls "performative mimicry in terms of speech utterance and non-verbal cultural codes" (2007, p. 66). Going to meet the English bank manager Abuzeid is wearing "his best suit, purchased from Bond Street, and his bally shoes" (49), he can speak English well and is always "eager to show off his English. He liked the roll of the words in his mouth..." (50). He contrasts himself to his brother Idris who goes to the meeting with him in a jellabiya and is wearing slippers. In fact Mahmoud thinks of his brother as a "backward element in his life" (48). He has "an office, just like a British company with secretaries, filling cabinets, qualified accountants, telegram operators and everything was written down, filled in order" (40). This performative mimicry points to an ability to engage with the complexities which govern the colonized situation. It also implies a respect for the performatives of others, "indicating an appreciation for those aspects of cultural production which are not marked by the values we need to confront and destabilise" (Godiwala, 2007, p. 67).

This does not mean, however, being subservient to the English, for "unlike the other families who were supported by the British in order to distract them from politics and play them one against the other, the Abuzeids were independent. Mahmoud was proud of that" (40). In other words, the performative aspect of mimicry does not imply an underlying adherence to colonial ideologies. In fact he conceives of himself as equal to any Englishman. His creed is that "Money and goods are what makes men equal" and he has both. He also believes that "true righteousness is not in taking political stance or on serving slogans. It is in fair trade" (196). Being an honest merchant is what takes precedence in his conceptualization of his identity:

> I consider commerce to be a noble profession, whatever anyone else might say. While other men fight and hate, we give and take. We negotiate with everyone, Christian, Jew and pagan…I am not a religious man by any means, but there is one saying of the Prophet Muhammad that I cling to. He said: "The truthful and honest merchant will be with the prophets, affirmers of truth and martyrs." (149)

Being that "truthful and honest merchant" is what allows for Mahmoud Abuzeid's hybridity. His is what Paul Sharrad (2007) describes as "strategic hybridity which answers to the needs of its different users according to their socio-political contexts" (p. 106). Through Mahmoud Abuzeid Aboulela agrees with Sharrad (2007) that hybridity takes different forms and achieves different ends in different case instances and in different periods. His successful business is his space of utterance of his hybrid identity. In fact, Aboulela is of opinion that work places could be alternative spaces where people can come close: "Often work or the work location is a place which brings together people from different cultures and backgrounds. They work together and respect each other because of their skills and work ethics" (Interview by Kamal, 2010, App. p. 9). Mahmoud's business is such a place. It is Mahmoud's Third Space where he redefines the contours of his identity.

Does Mahmoud embrace the same hybridity when reacting towards Sudan's second colonizer Egypt? His attitude towards Egypt is best exemplified in his views concerning his two wives. Mahmoud Abuzeid is married to two women; his first wife is the Sudanese Waheeba, and his second wife is young Egyptian Nabilah. According to Abuzeid, Waheeba is a "stupid woman" (45), and "[n]ot only was she ugly and ignorant, she was chock full of venom, too" (113). Nabilah on the other hand "always said the right things. She was refined and polite and her wording was pleasing too" (113). Mahmoud justifies these sentiments as follows: "In his mind

he associated her (Waheeba) with decay and ignorance. He would never regret marrying Nabilah. It was not a difficult choice between the stagnant past and the glitter of the future, between crudeness and sophistication" (45).

Mahmoud Abuzeid is a progressive man, he wants to modernize Sudan and according to him Egypt symbolizes modernity, Egypt is Mahmoud Abuzeid's gate to modernity. Consequently he wouldn't mind a unity with Egypt for after all Egypt and Sudan are "historically, geographically and culturally tied" (195). He, moreover, accuses the Mahdists or those who were calling for total independence from Egypt as causing chaos in the country. Mahmoud's cultural hybridity is once again exemplified in his appearance and his linguistic ability. When Quadriah, his mother in law, first sees him she sees "an Egyptian man wearing a suit and a fez, speaking as we do" (183). Mahmoud's linguistic ability should be underlined. He speaks English as well as Egyptian Arabic and Sudanese Arabic. This linguistic ability symbolizes his ability in enunciating his cultural hybridity. In another illuminating incident that underlines the fact that his hybriditity is culturall as well as linguistic, occurs when Waheeba circumcises Nabilah's daughter, Ferial, without her knowledge knowing that Nabilah does not believe in circumcision, Mahmoud becomes furious and threatens to divorce Waheeba because it is such a barbaric action. He, moreover, promises Soraya, Idris's daughter, to persuade her father to let her complete her education.

Mahmoud Abuzeid is the true hybrid who is "the only one to negotiate between [Waheeba's world and Nabilah's world], to glide between them, to come back and forth at will. It was his prerogative" (43). Actually Mahmoud spends the summer months in Egypt as he promises Nabilah when they got married and the rest of the year in Sudan in Umdurman. In Sudan he lives with Nabilah in her own Egyptian- styled apartment with her Egyptian maid and Egyptian cook. He simultaneously lives with Waheeba in her part of the saraya next to Nabilah's apartment but he makes sure that each "belonged to different side of the saraya" (43). He never divorces Waheeba and when Nabilah asks for divorce he never divorces her as well. It is his hybridity that enables him to glide successfully between the two worlds. Thinking of Nabilah's demand to be divorced, Mahmoud thinks that:

> She had shared his life and not understood him. Not understood that he could not leave Umdurman, not understood that Waheeba, for all her faults, was Nur's mother and always would be. Umdurman was where Mahmoud belonged. Here on this bed was where he would one day die and down these alleys his funeral procession would proceed. (268)

He is aware of the misery and backwardness in Sudan, but "this misery was *his* misery, and this backwardness his duty" and he was filled with satisfaction "that he was contributing to his country's progress" (268) empowered by his hybrid identity. In Abuzeid's hybrid identity there is no dismissal of his indeginous culture, symbolized in Waheeba, nor is there an adoption of the colonized culture, represented in Nabila, there is no mixing of the two either, but there is a continuous negotiation for the sake of his as well as his country's survival.

Mahmoud's hybridity is foregrounded in architectural activities he is involved in. The 'saraya' he lives in is similar to the one he saw in Heliopolis in Cairo and "[t]he materials, too, from the marble tiles to the garden lamps, were shipped from Italy via Egypt" (22). It comprises Nabilah's Egyptian apartment on one side and Wheeba's Sudanese hoash on the other. He, furthermore, is also building an apartment block in the middle of Khartoum. It is the first high-rise in a city,

where "everyone lived in houses-villas for the rich and mud houses for the poor…" (19). Describing this building to his Egyptian teacher who aspires to have an apartment in it, Nur says: 'My father has great plans for this building. He wants Egyptian taste and expertise-itself borrowed from Europe-to be firmly placed in Sudan' (22). The ground floor will be for shops and the upper floors residential. It is designed to be "a symbol of modernity and prosperity" (203). These two sites become Mahmoud's third space and form zones of exchange and negotiation. In this way the hybridity that Mahmoud embraces, a hybridity that creates a successful business and helps in Sudan's progress.

Soraya is another successful hybrid character. Her hybridity is not as pragmatic as that of Mahmoud Abuzeid but because of her personal circumstances. Aboulela describes Sorraya as being "a nomad" (6). In *A Thousand Plateaus* (1987), Deleuze and Guattari use the concept of nomads and nomadology to resist centralization since nomadism is existence outside the organizational "State." The nomadic way of life is characterized by a continuous movement across space. Deleuze and Guattari (1987) expostulates on the definition of the nomad:

> The nomad has a territory; he follows customary paths; he goes from one point to another; he is not ignorant of points (water points, dwelling points, assembly points, etc.). But the question is what in nomad life is a principle and what is only a consequence. To begin with, although the points determine paths, they are strictly subordinated to the paths they determine, the reverse happens with the sedentary. The water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo. (p. 380)

The nomad, lives thus, in the middle or between points. The goal of the nomad is to continue to move within the "intermezzo." According to Papastergiadas (1997), Bhabha sees Deleuze and Guattari's tracking of nomadology is, among others, a parallel metaphor for naming the forms of identity which emerges in a context of difference and displacement or the hybrid identity (p. 278).

In her work on nomadic subjectivity, Rosi Braidotti (1994) uses the concept of nomadism that is "inspired by the experience of peoples or cultures that are literally nomadic" in a totally different way, since "the nomadism in question here refers to the kind of critical consciousness that resists settling into socially coded modes of thought and behavior" (p.5). She further explains that "not all nomads are world travelers; some of the greatest trips can take place without physically moving from one's habitat. It is the subversion of set conventions that defined the nomadic state, not the literal act of travelling" (p. 5). Braidotti (2002) finds the metaphor of or the "figuration" of the nomadic subjectivity an apt one for her theories of contemporary subjectivity and more specifically of "a situated, culturally differentiated understanding of the subject" which can also "be described as post-modern/industrial/colonial, depending on one's locations":

> The nomad … stands for the relinquishing and the deconstruction of any sense of
> fixed identity. The nomadic is akin to what Foucault called counter-memory, it is a
> form of resisting assimilation or homologation into dominant ways of representing
> the self. The feminists - or other critical intellectuals as nomadic subjects - are those

who have a peripheral consciousness; they forgot to forget injustice and symbolic poverty: their memory is activated against the stream; they enact a rebellion of subjugated knowledges. The nomadic style is about transitions and passages without pre-determined destinations or lost homelands. (p. 10)

Braidotti's "[n]omadic subjectivity is about the simultaneity of complex and multi-layered identities" (2002, p. 11).

Soraya is that nomad. She is a motherless child. Her father is the miserly, backward Idris Abuzeid. She is brought up by her older sister Halima who is married with children of her own. Her second sister Fatima is forced to leave school to get married to her cousin and leaves home to live in a distance city with her husband. "The result was a dry and hollow home, a house Soraya did not particularly like to spend time in" (6). As such "she became a nomad. At every family occasion: wedding, birth, illness or funeral. She would pack up and move to where the company was" (6) leaving one territory to reterritorialze another one:

> The nomad is literally a "space" traveller, successively constructing and demolishing her/his living spaces before moving on. S/he functions in a pattern of repetitions which is not without order, though it has no ultimate destination. The opposite of the tourist, the antithesis of the migrant, the nomadic traveller is uniquely bent upon the act of going, the passing through. (Braidotti, Difference, Diversity and Nomadic Subjectivity)

So Soraya spends so much time at Halima's house that her children grow jealous of her. She also floats in unannounced to her uncle's house in a way that disturbs his wife Nabilah, borrowing books that she never returns.

Being a nomad entails two things. First, "the nomad stands for the relinquishing and the deconstruction of any sense of fixed identity…it is a form of resisting assimilation or homologation into dominant ways of representing the self" (Braidotti *Difference, Diversity and Nomadic Subjectivity*) which allows her to embrace hybridity as a way of living. In fact, Soraya grows up different from the other women in her family. Her mother had never read the newspaper. Her elder sister Halima has never been to school and could read a little. She is not "silly like Fatma [her second sister] who let them snatch her out of school and into the arms of the no-good Nassir, to be banished to Medani" (7) although she was good at school. Soraya loves books and "when everybody was asleep, she would creep indoors, into stifling, badly lit rooms, with cockroaches clicking, to open a page she had marked and step into its pulsating pool of words" (8). Soraya loves school and she is an excellent student. Her favorite subjects are biology and chemistry and she loves reading romantic novels as well. She is going to be one of the few girls to enroll at Kitchener's School of Medicine in spite of her father's beating and constant threatening attitude.

Second, nomadism entails a constant state of "in-process" or "becoming", which Braidotti (1994) refers to as "as-if". The practice of "as-if", for Braidotti, is a "technique of strategic re-location in order to rescue what we need of the past in order to trace paths of transformation of our lives here and now"(p. 6). Braidotti also understands "as-if" as "the affirmation of fluid boundaries, a practice of the intervals, of the interfaces, and the interstices" (p. 7). Soraya's nomadic life style

allows her not only to float in in different houses but in different cultures as well which paves the way for Soraya's hybridity.

Soraya is a cultural hybrid par excellence. She goes to the Sisters' school run by the nuns where she is exposed to Western culture. She has English friends whom she communicates with and visits in different occasions. She sits next to Helena at the back of the classroom because both of them are too tall for the front-row desks. She always spends Christmas in her friend Nancy's family in Khartoum. Nancy's mother was Armenian and her father was Irish. In Nancy's home she sees Santa, eats cakes with white icing, and enjoys the tree with golden baubles and silver fairy dust and exchange gifts with the family. She feels at home:

> Standing back, watching Nancy's younger brothers and their friends, aware of her cosmopolitan surroundings, being in the same room as boys her age, animated and happy to be in a party, as if this was what she was born for, she lost her Umdurman bashfulness and was drawn out by a phrase or a smile, to be her real self in public-witty, generous and with a capacity for enjoyment that generated the equivalent in others and drew them towards her. (140)

Soraya is well adapted to the English culture to the extent that her uncle Mahmoud Abuzeid invites her to go with him to Mr. and Mrs. Harrison Christmas party which would be a proper grown-up party, not one for children:

> 'Can you speak English well and impress these people?'
> She answered him in English.
> 'Of course, Uncle, of course, I can.' She tried to sound as proper as she could. 'I graciously accept this invitation.'
> Pleased with her reaction Mahmoud switched to English.
> 'You are not only my niece, Soraya, you are like a daughter to me.'(159)

Books are another means of exposure to the Western culture. In fact books are her passion, "she couldn't help it when she found words written down, taking them in, following them as if they were moving and she was in a trance tagging along" (8). Although books are scarce and precious but she gets English novels from her cousin Nur, novels that he buys from Alexandria and Cairo, and she buys them as well from the fair held every year during Christmas time where "she would be almost breathless as she surveyed the tables where the books were laid out, and choosing absorbed her to the extent that she forgot her surroundings" (140). She read Lorna Doone, Rebecca, Liza of Lambeth, Emma and The Woman in White.

English books are not the only books that she reads, she also reads Arabic novels as well. That is why she "relished the times she visited Uncle Mahmoud's second wife, Nabilah, because of the shelf of books in her living room (9). In fact, Nabilah's Egyptian house is another "interface" or "interstices" that empowers Soraya's fluid subjectivity. Politically Soraya as a member of the young generation is against unity with Egypt. Yet like her Uncle she believes that Egypt is the symbol of modernity and Nabilah represents "everything that Soraya considered modern" (9). In Egypt "husbands and wives linked arms, whereas back home they did not even walk side by side. This was what Soraya wanted for them [herself and her cousin Nur] to be a modern couple, not to be like Fatma and Nassir each in their separate world" (72). Unable to marry her cousion Nur

because of an accident that renders him paralyzed, she marries his best friend who lets her complete her education and pursue her dreams. So she "is realizing her dreams of modernity, discarding her tobe and cutting her hair short, moving away from Umdurman's conventions, wearing her glasses freely and carrying her degree like a trophy, gliding through the fashionable salons and parties of the capital" (306). Soraya that visits Nabilah in Cairo during her honeymoon is the modern wife that she always dreamt of becoming:

> Nabilah was distracted by the elegant, obviously expensive, clothes and instead of searching the stranger's face, her eyes lingered on the silk of the dress, the collar that folded wide almost over the breasts; such exquisite jewelry, such stylish shoes. (283)

She still retains however the same "sloppy way" of carrying herself that she had as a young girl, but she succeeds in "re-inventing" herself as well as finishing Braidotti's "transformative project" which "begins with relinquishing the historically-established, habits of thought which, until now, have provided the 'standard' view of human subjectivity" (Braidotti, Difference, Diversity and Nomadic Subjectivity) using hybridity as a tool and a way of living.

Soraya's articulation of her hybrid/nomadic subjectivity is represented in her cosmopolitan wedding party that is organized by herself, her two sisters as well as their Egyptian and European friends in Khartoum Describing her wedding party to Nabilah who did not attend Soraya says

> I wore a white dress on one of the evenings, the first girl in the family to do so, maybe even the first girl in Umdurman! Both of my sisters only wore Sudanese traditional clothes and the gold. I did all that too, but I also added on the European evening and we followed the Egyptian custom of giving every guest a little goblet full of sugared almonds as they were leaving. (284)

As is evidenced Soraya's wedding reflects her culturally hybrid subjectivity mixing Sudanese, Egyptian and European traditions, producing a one of a kind wedding party. As she floats in in different houses, Soraya floats among different cultures making her nomadic subjectivity a site not for struggle and discomfort but a space of mixing that neither assimilate everything nor deny her Sudanese identity. The wedding becomes a space that is fluid, shifting and political, a space of negotiation, and articulation of new meanings. Like Mahmoud's, Soraya's hybridity will enable her to become a doctor and helps in Sudan's progress.

In the cases of both Mahmoud Abuzeid and his niece Soraya, hybridity is adopted with understanding. Each is able to tread the 'third space of enunciation' and adopts the hybrid/nomadic way of life. The one who is frozen in the liminal /intermezzo space is Nur Abuzeid, Mahmoud Abuzeid's son. His 'arrested development' results from his inability to accept his hybrid identity and admit the advantage of inhabiting the border which he does because of his different circumstances. The border often forces the border crossers to renegotiate their own sense of identity, so he/she becomes a "border Sisyphus" (Gomez Pena, 1996, p. 1) a state of being that Nur is unable to recognize.

Nur is the pride and hope of the Abuzeid's family. He is the natural heir to the Abuzeid family business as his elder brother Nassir is an irresponsible lazy man. After spending his early years of education in Sudan, where he was tutored by the Egyptian teacher Ustaz Badr, his father sends him to Victoria College School in Alexandria, Egypt. It is a prestigious school that a few people could afford (35), the Eton of the Middle East (109). Nur is "brilliant in his studies, outstanding

in sports, especially football. An all-rounder, the English headmaster said, and how proud Mahmoud felt that his son was excelling at Victoria College" (42). In fact, Nur has always been an excellent student. Ustaz Badr, who tutored him as a child, loves him as a pupil because of his "genuine desire to learn, not just for the sake of school marks, nor just out of fear of examinations" (20). Nur loves his school and thinks that it is the best school in the world; there he learns to read Shakespeare and how to play football and to swim. He finishes his school and is about to go to Cambridge to complete his education, having excelled in the entrance exam, when he is paralyzed while diving in the Mediterranean in Alexandria during the summer vacation.

However, Nur is paralyzed long before the accident. Nur has always been interested in poetry, when he hears a poem that he likes; he writes it down before he forgets it and memorizes it later. He always wishes that he the poems that he hears are his. When he was younger and before going to Victoria College, he had loved to sing. He would sing at every family occasion, memorizing poems and popular tunes, his voice sweet and hopeful (13). But when he sang in a wedding outside the family, his father punished him and forbade him from going out because he was shaming the Abuzeid family, standing in front of strangers like a common singer. He also tried to write poetry and his Egyptian teacher used to encourage and praise his efforts. He continues to write poetry while he is in Victoria College but "nothing [he] consider[s] to be strong or indeed special" (20) but these trials are kept as a secret from his family who considers writing poetry a waste of time.

Family traditions are not the only obstacle in his writing career, cultural alienation because of his Western education is another hindrance. It is manifested in his inability to express himself in Arabic. This is crystalized in a nightmare that he has after the accident when he is in the London hospital. He dreams of being a new boy in Victoria College:

> It is grey night in the dormitory. Someone is weeping; it must be the new boy. The new boy is homesick, he doesn't understand the rules of this new school and his English is rudimentary. He thinks he can leave. Well, home is a long way away, in another country. Nur can explain all this to him, patronize him, enjoying the feeling that he is older and knows more. Here are your new friends. Here are the masters who will teach you. Here are the prefects; you have to obey them and address them as Captain. You are a boarder; you are not a day boy. You will be called by your last name, everyone is…
>
> Nur is the new boy. He speaks Arabic and the prefect has gone to report him. Nur is bewildered by the new rules. (121)

The nightmare ends up by Nur being punished at the end of the term and has to sit in an empty classroom alone copying out five hundred lines from the telephone directory.

The same inability to use the Arabic language is revealed prior to the accident when Nur is in Alexandria with his cousin Soraya. Nur is in love with Soraya and they are to be married when they finish their education. "The theme of this summer, its signature tune, were the lyrics: I love you Soraya…I love you too. 'Will you marry me?' This he said in English"(70). Nur's failure in expressing himself in his mother language is his constant alienation from his own culture because of his continuous traveling from Sudan to Egypt. Nur's mother, Waheeba, though "ignorant and stupid" is able to sense it and confronts Mahmoud Abuzeid by her thoughts:

'Travel hurt my son,' she said. 'If he had stayed in Sudan, none of this would have happened, he would have been well.'

Did she want to blame him for the accident? His fault for insisting that Nur studies at Victoria College. (110)

Waheeba's insinuations and Mahmoud's fear are validated because it is his father's views and inclinations that isolated him from Sudan and from his true identity as a Sudanese poet.

Nur maintains an ambivalent attitude towards Egypt and Egyptian culture as well. This is reflected in his attitude towards Nabilah, his father's wife. He believes that she married his father although he is married with children because of his money, but Soraya knows better:

He was blaming Nabilah to avoid blaming his father, but Soraya understood why her uncle had married Nabilah. She could imagine clearly his desperation to move from the hoash to a salon with a pretty cultured wife by his side. (75)

A more illuminating incident occurs when Nur is playing football on the beach in Alexandria with two English soldiers on the day he is injured. When some young Egyptians challenge Nur and the soldiers, Nur teams with the soldiers "raising his arms up in the air every time there is a goal and when the other team has the ball he makes kicking gestures with his feet, tossing up gusts of sand" (81). Nur represents the younger generation of Sudan. This generation who although is aware that "the ties of the family to Egypt were strong" yet they "carried a strong sense of their Sudanese belonging. Their glittering future was here, here in the Southern land where the potential was as huge and as mysterious as the darkness of its nights" (12). So it is difficult for Nur to accept his cultural hybridity.

Unlike Mahmoud Abuzeid himself as well as Soraya, Nur can never feel "indigenous" nor "can he pack and move to where company was." Nur is unable to hold his differences, or process the "stubborn chunks." Although he is polylinguist and multicontextual he is unable to interconnect or bridge the gaps of his fractured identity. Although Nur crosses geographical borders, he fails to cross them culturally.

Guillermo Gómez-Peña is one of the major theorist of the border poetics. Gómez-Peña is a performance artist, writer, activist, and director of the performance troupe La Pocha Nostra. Born in Mexico City, he moved to the US in 1978. His performance work and 10 books have contributed to the debates on cultural diversity and border culture. In his *The New Word Border. Prophecies, Poems & Loqueras for the End of the Century* he proposes a "conceptual World Border" of a "Fourth World" which he sees as an alternative to "the old colonial dichotomy of First world/Third World" as a cartograpthy of plurality built by "Micro-republics" which represent a "utopian cartography" in which hybridity is the dominant culture (1996, pp. 5,7). In the "New World Border," that provides a new model of hybridity, Bhabha's third space becomes "a great trans and intercontinental border zone" (p. 5) and border crossing becomes a key factor in the formation of the hybrid identity. In this New World Border hybridity is not charged by a pejorative semantics, where the one who opposes hybridity is "the other," the "marginated": "there are no 'others' or better said, the true 'others' are those who resist fusion, mestizaje and cross-cultural dialogue" (Gomez-Pena, 1996, p. 7). The hybrid- "a cultural, political, aesthetic and sexual hybrid- is cross-racial, polylinguistic and multicontextual. From a disadvantaged

position, the hybrid expropriates elements from all sides to create more open and fluid systems" (Gomez Pena, 1996, p. 12). Border is, in this context, "no longer a separating or excluding but a 'transversal' or rather 'hybrid' category," "it gets a semiotic status of 'edge' as a locus of enunciation and cultural production" (Toro, 2006, p. 30). The border is no longer at any fixed geopolitical site: "I carry the border with me, and I find new borders wherever I go" (Gomez Pena, 1996, p. 64). For Gomez Pena 'border' represents a place for the negotiation of different cultural identities. It becomes a privileged space of experiment and reinvention: "The border became my home, my base of operation and my laboratory for social and artistic experimentation" (1996, p. 63).

Paralyzed from neck under, Nur is literally on the border. With "broken spine, broken engagement, broken heart" (161) he inhabits too many borders: the border between life and death, the border between ability and disability, between hope and despair. He becomes aware of his situation when his mother forces him physically to live on the border. After feeling depressed for some times, his mother decides to move him to the hoash that represents the border of the house.   In that hoash he listens to "the sounds of the alley": men walking to the mosque, women visiting each other and dawdling, the scuffle and thud of a football game" (300). He listens to women gossiping, and sipping their coffee, he watches them cooking and he becomes a natural part of the gathering. In that hoash he inhales the smells of the cardamom with coffee, insence with sandalwood, cumin with cooking, luxuriated in the sounds of water being poured on the ground, a donkey braying, the birds riotous, knowing, hopeful and small; loud and fragile. In that hoash, his senses are sharpened, as if by not walking or touching with his hands, his skin has become more and more sensitive, his vision, hearing and sense of smell sharper than ever before (163). In other words he becomes in touch with his own culture, with his sudanization.

Nevertheless, he has much time to rediscover reading, which is ironically done through his Egyptian teacher Ustaz Badr, who spends time with Nur reading literature and refuses to be paid:

> Ustaz Badr walks in, carrying a wooden easel dislodge from an unwanted desk in his school. He props it up in front of Nur like a table and other books, not just school books are placed in it. Nur's old books to read again, and now that his appetite is whetted he wants more, more words, more stories, more poems. Hajjah Waheeba gives Ustaz Badr money and Nur dictates the titles he wants from the bookshop. Ustaz Badr recommends this author and reminds him of another. (169)

When he reads "he floats in a current of thoughts and images; he swims as if he is moving his arms and legs. This is a kind of movement, this is a momentum, a building up, starting, strolling, wandering, exploring" (169). While floating and swimming, he crosses cultural boundaries that he refuses to cross before.

Nur is unaware of the effects of these variables on his state of mind. He lapses into fits of despair, anger and food strike from time to time. These are not, however, the only fits that take hold of him. From time to time, poems come to him also like a "sneezing fit: expectation, tickle, build up, congestion, then burst, release, relief and afterwards, that good tingling feeling." He, then, writes his first poem, it sounds good and feels different "because of its mix of Sudanese colloquial and classic Arabic, a fusion of formal language and common everyday words." Nur is aware that his earlier poems were juvenilia, imitations of grand words striving awkwardly to

rhyme." He realizes that this poem is different because it is written in his mother tongue. He is further aware of the fact that "[t]he colloquial words squeezing out of him," are the result of "the accumulation of the past months, all that he knows so well and didn't know before. The words are from inside him, his flesh and blood, his own peculiar situation" (221). Aptly his first poem is entitled '*Travel is the Cause'* and the first line is *'In you Egypt, are the causes of my injury. And in Sudan my burden and solace.'* Aptly enough also is the place of composition of this poem:

> It is the dark hours before dawn. Everyone else in the hoash is asleep. Nur had been looking up at the clouds, watching the night sky pinned up with stars. He had been feeling sorry for himself, the tears rolling into his ears in the most irritating way, and then down to wet his hair. There is no need at that time of night to hold them back or blink them awasy. But when the poem comes out of him, they stop of their own accord. (221)

So the boarder becomes his "home, [his] base of operation, and [his] laboratory for social and artistic experimentation" (Gomez Pena, 1996, p. 63), while the indoors becomes the place "for the daily humiliation of diaper change, enema, botched attempts at shaving, water cascading his body for a bath" (223). In fact, Nur with "broken spine, broken engagement, broken heart" (161) straddles too many borders: the border between life and death, the border between ability and disability, between hope and despair. It is only though writing that he is able to "skid the surface of pain and flutters against sadness" (307). This poem becomes a hit lyrical song and establishes Nur's reputation as a lyric poet. Opposing Nur's new vocation at the beginning, Mahmoud Abuzed has to succumb realizing that writing poetry is Nur's only way for comfort and satisfaction.

Nur's poem serves two functions. First of all it forces Nur to recognize the advantages of inhabiting the border and his accepting of his Sisyphus like/hybrid identity and acknowledging his cultural hybridity. The injury that Nur refers to in his poem is not only the physical injury of the accident but also the psychological injury resulting from dealing with different cultures that are constantly contesting his identity. If Egypt for Mahmoud Abuzeid and Soraya is the seat of modernity, Egypt for Nur is an ambivalent place where although he is educated, it is a Western education and where he misses being in close contact with his own Sudanese culture. In fact Nur is not given the chance to be fully aware of his multicultural context until he is bedridden because of the accident. So Sudan becomes his solace but also his burden because he is still shackled by the backwardness of his society and the family traditions:

> Mahmoud shared his generation's contempt for popular music and viewed it with suspicion, disdaining the milieu of musicians, dancers and singers whom he and the rest of his class associated with debauchery and loose morals. (269)

The second role that Nur's poem plays is underlining how art functions in resolving the paradoxes working inside the postcolonial intellectual. Nur's poem is a hybrid poem "because of its mix of Sudanese colloquial and classic Arabic, a fusion of formal language and common everyday words." By giving voice to, 'reinterpreting' and' remaping' the elements of contestation working inside him, Nur is able to rearticulate for himself a new identity. He is no longer the heir to Abuzeid family business, but he is the poet of love and hope. Moreover, the

hoash acquires "an unexpected glow" with "others come and go and late at night songs are composed, where young poets come to recite their raw lyrics and leave saying, 'I've attended a literary salon in Umdurman where they serve a good dinner, too'" (301). So the border becomes the center, a privileged place where Nur can negotiate his hybridity producing new artistic forms.

If Nur's poem helps him in coming to terms with the paradoxes of his life, *Lyrics Alley* helps Leila Aboulela is negotiating her own hybridity, she is coming to terms with her own nomadic/hybrid reality through writing about characters who like herself suffers contradictions as a result of their hybrid position. It should be noted that the three representations of hybridity that she represents are successful in life. Moreover they carry lights within them: Nur and Soraya literally means light and chandelier respectively while Mahmoud means someone who is praiseworthy or commendable. Being a hybrid both biologically and culturally, Aboulela understands the value of hybridity in the present globalized world. She believes that "literature can play a part in helping people to navigate these new differences of culture" (Kamal, 2010, App. 6)   Consequently she negotiates these cultural differences through her art opening what Bhabha has called a third space within which different elements encounter and transform each other. She crosses different cultural and geographical borders as well as the borders within only to emphasize what Gomez Pena underlines:

> The role that artists and cultural organizations can perform in this paradigm shift is crucial. Artists can function as community brokers, citizen diplomats, ombudsmen and border translators. And our art spaces can perform the multiple roles of sanctuaries, demilitarized zones, centers for activism against xenophobia and informal think tanks for intercultural and transnational dialogue.   (1996, p. 70)

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A Structural Approach to *The Arabian Nights*

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Abstract

This paper introduces a structural study of *The Arabian Nights*, Book III. The structural approach used by Vladimir Propp on the Russian folktales along with Tzvetan Todorov's ideas on the literature of the fantastic will be applied here. The researcher argues that structural reading of the chosen ten stories is fruitful because structuralism focuses on multiple texts, seeking how these texts unify themselves into a coherent system. This approach enables readers to study the text as a manifestation of an abstract structure. The paper will concentrate on three different aspects: character types, narrative technique and setting (elements of place). First, the researcher classifies characters according to their contribution to the action. Propp's theory of the function of the dramatist personae will be adopted in this respect. The researcher will discuss thirteen different functions. Then, the same characters will be classified according to their conformity to reality into historical, imaginative, and fairy characters. The role of the fairy characters in *The Arabian Nights* will be highlighted and in this respect Vladimir's theory of the fantastic will be used to study the significance of the supernatural elements in the target texts. Next, the narrative techniques in *The Arabian Nights* will be discussed in details with a special emphasis on the frame story technique. Finally, the paper shall discuss the features of place in the tales and show their distinctive yet common elements. Thus the study of character types, narrative technique and setting in *The Arabian Nights* allows the reader to understand the common forms which develop into a meaningful system that distinguish these stories

Key words: Structural approach, functions of dramatist personae, fairy characters, the fantastic, frame story.

A Structural Approach to *The Arabian Nights*

One Thousand and One Night is a collection of Middle Eastern and Indian stories and folk tales complied in Arabic during the Islamic Golden Age. It is also called *The Arabian Nights* and it is of uncertain date and authorship. Its tales of Aladdin, Ali Baba, and Sindbad the Sailor have almost become part of Western folklore. In this paper I argue that a structural approach which enables us to read and compare multiple texts at the same time and which is applied on ten stories from *The Arabian Nights*, Book III, introduces a new reading of three major aspects: character types, narrative technique and setting (elements of place). However, sometimes the researcher refers to more other stories that enrich the discussion. The researcher shall use the structural approach applied by Vladimir Propp on the Russian folktales along with Tzvetan Todorov's ideas on the literature of the fantastic. First, the characters of *The Arabian Nights* will be classified according to their contribution to the action. Propp's theory of the function of the dramatist personae will be adopted in this respect. On the other hand, the same characters will be classified according to their conformity to reality into historical, imaginative, and fairy characters. While discussing the role of the fairy characters in *The Arabian Nights*, Vladimir's theory of the fantastic will be used to study the significance of the supernatural elements in the target texts. Next, the narrative techniques in *The Arabian Nights* will be analyzed. Finally, the paper shall discuss the features of place in the tales and show their distinctive yet common elements.

Structural criticism relates literary texts to a larger structure which may be particular genre, a range of intertextual connections, a model of universal narrative structure, or a system of recurrent patterns or motifs (Barry, 40). Thus, structural reading focuses on multiple texts, seeking how these texts unify themselves into a coherent system. This approach enables readers to study the text as a manifestation of an abstract structure. The goal of structuralism is "not a description of a particular work, the designation of its meaning, but establishment of general laws of which this particular text is the product" (Todorov, 133). Structural analysis uncovers "the connection that exists between a system of forms and a system of meanings" (Genette, 136). Thus the study of character types, narrative technique and setting in *The Arabian Nights* allows the reader to understand the common forms which develop into a meaningful system that distinguish these stories. By applying a structural approach to the selected stories of *The Arabian Nights* this paper studies the properties that distinguish the book as a whole. This study aims at reconstituting the unit of the work and its principle of coherence which almost no critic, to the best of my knowledge, has done before.

Most works on *The Arabian Nights* address the historical reception of the book in research from the nineteenth century onward (Ali, 1980, Caracciolo, 1968, 1988), its historical context (Makdisi and Nussbaum, 2008), its origins and evolution (Aliakbari, 2014), the history of the title (Goitein, 1958), its circulation among booksellers in twelfth- century Cairo (Abbott, 1949, Goitein, 1958, Grotzfeld, 1985; 1996-7, Mahdi, 1995), the sources used by French translators who introduced the text to the West, as well as influence of great literature on the tales (Marzolph, 2006, Grunebaum, 1942) , the genre of romance in the tales (Heath, 1987-1988), interpretations of single stories from the collection (Allen, 1984, Bencheikh, 1997, Cooperson, 1994, Hamori, 1971, Mahdi, 1984, Molan, 1987), the nature of sexual politics surrounding the character of Sheherazade and the repercussion of *The Arabian Nights* in modern Arabic Literature (Malti-Douglas, 1997). A distinctive study of story- telling technique is introduced by David Pinault (1992). Many comparative studies discuss the influence of *The Arabian Nights* on

English literature (Al-Olaqi, 2012), Iranian culture (Marzolph,2005, 2006), literature on general (Ghazoul, 1996), and ancient medieval European literature (Tuczay, 2005). This paper introduces a new point of view different from the ones discussed in the previous works.

   The Arabian Nights includes a large number of characters. The tales usually begin by introducing us to a specific situation in which the hero is presented to us along with other members of his family. Usually there is a reference to his status and his profession. However, each character in the tale has a certain function. Propp defines function as an act of a character, defined from the point of view of its significance for the course of action (Propp, 21). Each character has a sphere of action that generates the thirty-one functions which Propp has spotted in the Russian folk tales. This paper shall discuss thirteen different functions that the researcher found in the target text and will show that this limited number of functions is a fundamental component of the tales.

   After the initial situation is depicted, the tale takes the following sequence of thirteen functions which are all defined by Propp;

   1. Absentation. A member of a family leaves the security of the home environment. This may be the hero or some other member of the family that the hero will later need to rescue. This division of the cohesive family injects initial tension into storyline. The hero may also be introduced here, often being shown as an ordinary person. In *The Arabian Nights*, as in the Russian folk tales, this act of absentation is voluntary; however, sometimes the absence of the character is unwilling because it is caused by the death of the character concerned. The character who performs this action either belongs to the older generation or to the younger one. For instance, in "The Fisherman and the Ifrit", the king leaves his kingdom to discover the secret of the lake and the colorful fish. However, in "The Son of the King of Kings", the young prince leaves for hunting; a journey in which he gets lost then he is kidnapped by a goblin. In "King Yonan and Wise Royan", the king is poisoned and finally he is unwillingly absent from the scene.

   2. Interdiction. An interdiction is addressed to the hero ('don't go there', 'don't do this'). In *The Arabian Nights*, the characters are prevented from doing something either directly or indirectly. In "The Porter of Baghdad" tale, the porter receives the following instructions, "Bring your cage and follow me" (36); "Don't ask about something that does not concern you or you shall hear what will make you angry" (38). Ja'afar, the minister, suggests to the Calif Haroon al-Rasheed saying, "Don't get in, Calif. Those people are drunk" (40) and later the Calif says, "Find a trick so we may get in" (40).

   3. Violation. An act by which the function of interdiction is violated. This is followed by the introduction of a new character, usually the villain. In "The Second Qalandar" tale, the king's daughter warns the Qalandar not to break the talisman or he shall provoke the Jinn. But the Qalandar disobeys the order and the Jinn appears who latter on tortures the king's daughter and kills her. Then, he casts a spell on the Qalandar and turns him to a monkey. Or when wise Royan warns the king not to listen to his wicked minister; nevertheless, the king ignores the advice and this costs him his life.

   4. Reconnaissance. The villain takes an attempt at reconnaissance (either villain tries to find the children or jewels etc.; or intended victim questions the villain). The villain (often in disguise) makes an active attempt at seeking information, for example searching for something valuable or trying to actively capture someone. He may speak with a member of the family who innocently divulges information. He may also seek to meet the hero, perhaps knowing already the hero is special in some way. In *The Arabian Nights*, one of the characters usually tries to

obtain some information about a specific matter such as when the villain attempts to find the location of certain characters, children or precious objects. In the previous tale, "The Second Qalandar", the Jinn takes the form of an old man and comes to the city to look for the Qalandar whose identity was not first revealed to him. The Jinn, in addition, tries to draw some information from his beloved whom he keeps asking, "You daughter of a bitch, who is your lover?" (52).

5. Trickery. The villain attempts to deceive the victim to take possession of the victim or the victim's belongings (the villain is usually disguised, and tries to win confidence of the victim). The villain now presses further, often using information gained in seeking to deceive the hero or the victim in some way. Furthermore, the villain may persuade the victim that he is actually a friend and thereby gaining collaboration. The villain may, as well, use magical means of deception. The Jinn deceives the fisherman to get him out of the bottle while the earlier intends to kill him. A goblin takes the form of an obedient maid to deceive the son of the king of kings. She wants to serve him on dinner for her children.

6. Complicity. The victim submits to deception consequently and unwittingly helps his enemy. The trickery of the villain now works and the hero or victim naively acts in a way that helps the villain. This may range from providing the villain with something (perhaps a map or magical weapon) to actively working against good people (perhaps the villain has persuaded the hero that these other people are actually bad). In *The Arabian Nights,* we find various examples such as the hero who scratches the Goblin's lantern ; thus, submitting to the Villain's (the Ifrit's) begging. The hero sometimes acts in a mechanical manner and employs magic against his beloved ones. In "The Three Jesters" tale, the female Jinn transforms two of her sisters to black dogs. The wicked wife of the prince in "The Enchanted Prince" casts a spell on her husband and transforms his lower part to a stone.

7. Villainy. The villain causes harm or injury to a member of the family or to other characters (by abduction, theft of magical agent, spoiling crops). He may plunder in other forms, causing a disappearance, expelling someone, substituting a child etc., committing murder, imprisoning or detaining someone, threatening forced marriage, or providing nightly torments. In *The Arabian Nights*, the Ifrit kidnaps a princess to take her as a wife; on the other hand, a Goblin kidnaps a prince whom she has fallen in love with. Sometimes the villain causes a bad injury to other characters. A kind princess uses her magical powers to defeat the Ifrit. The latter is defeated but the princess is burnt to death. The villain may cause other characters to disappear suddenly. A wicked brother seduces his sister and takes her down to a large grave where he sleeps with her and both then disappear. The villain exiles other character. For example, an uncle exiles his nephew after killing his brother to inherit his kingdom. In addition, the villain may torment his victim. A wicked wife torments her husband for the sake of her lover.

8. Lack of something. One of the members of the family either lacks something or desires to have something. In other words, a sense of lack is identified. For example in the hero's family or within a community, something is identified as lost or something becomes desirable for some reason, such as a magical object that will save people in some way. Ala'a Deen lacks wealth and travels to get it. A king lacks knowledge and travels to acquire it.

9. Departure. This is a special characteristic of the tales of *The Arabian Nights* where the hero leaves home to have an adventure that causes development of actions and introduces another character to the scene. During this departure, the hero is tested, interrogated, and even attacked. This paves the way for his reception of a magical agent or a helper and here comes the function of the Donor. The donor asks the hero to solve a riddle so he would be freed of his

prison. The hero is sometimes offered assistance by a good Ifrit who helps him to fly from one country to another. The donor helps the hero by offering knowledge about a missing person or about the way to defeat a wicked Jinn.

10. The Hero's reaction. The hero reacts to the actions of the donor or helper by withstanding or failing the test, solving a riddle, freeing a captive, reconciling   disputants, performing service or using adversary's powers against him. While following his plan, the hero sometimes performs another service and helps other characters who have been just introduced to the action. In all the tales, the hero's reaction is a general feature.

11. Provision or receipt of a magical agent. The hero acquires use of a magical agent (directly transferred, located purchased, prepared, spontaneously appears, eaten/drunk, help offered by other characters). In *The Arabian Nights*, The hero is often assisted by a winged horse or a flying creature or a carpet. In "The Three Sisters", one of the sisters is rescued from drowning by the help of a huge flying snake. King Yonan is healed by the magical herbs provided by the wise Royan. The Ifrit takes a handful of sand and utters some magical words then throws them on the enchanted hero to help him restore his human form.

12. Struggle. The hero and the villain join in a direct combat. The villain is usually stronger because he uses magical powers against his victims. If the hero is not provided with magical powers by the donor, he wins over the villain by his human wit.

13. Victory. The villain is usually defeated either in a combat or by a trick played on him by the hero. Sometimes the villain is killed while asleep or banished. The hero, for instance, defeats the Ifrit by telling him that he does not believe the latter was imprisoned inside a small lantern or a small bottle. So, the Ifrit proves it by getting inside the lantern one more time; thus, imprisoning himself again.

14. The Return. The hero usually returns after achieving victory, bringing his lost brother or the kidnapped princess back home. The hero sometimes returns after making wealth or solving a riddle.

These are the most obvious functions which recur in the chosen tales of *The Arabian Nights*. Though Propp discusses thirty-one functions, many of them must be ignored because they appear in a small number of *The Arabian Tales* that they cannot be taken as general yet distinguishing features. However, Propp's functions do not cover all the features of the characters in *The Arabian Nights*. So, the following points should be considered in relation to the concerned characters.

First, in *The Arabian Nights*, many characters are nameless especially the central characters who are the source of the main action in the tale. For example, we are not told the names of the porter of Baghdad, the three sisters, the enchanted prince or his wife, the Barber of Baghdad or the Merchant of Baghdad. This may reflect the author's wish not to give some of his characters any historical or geographical background. Or this could be for political reasons as the author uses political allegory making his characters stand indirectly for specific political figures. One last assumption is to endow his characters and his tales with a universal dimension.

Secondly, the majority of the characters in *The Arabian Nights* have a high political or social status. We have kings, Suldans, princes, princesses and so on. Probably, it was thought by the commoners to whom these stories were addressed that those characters were the luckiest. Nevertheless, the heroes of some tales belong to lower classes. In this case, the author makes it clear that class distinction is not rigid by making upper class characters fall in love with lower class characters. For example, a common hero achieves victory and wins the heart of the

daughter of the king after saving her life. A Suldan marries the daughter of a fisherman, or a prince marries a girl of a lower status.

Thirdly, most of the characters, except for the villain who is the main source of conflict, are kind-hearted. The good characters are usually larger in number than the bad characters.

Fourthly, characters are usually depicted as enjoying having sex and look for it especially women. In *The Arabian Nights,* we never find violent sexual scenes or an action of rape. However, on the other hand, nothing in the tales show the outcome of sexual relations. In other words, we never read about women getting pregnant or giving birth to babies. Children are not introduced as substantial characters in the tales. Furthermore, unmarried characters are the ones who are engaged in forbidden sexual relations. In this context, marriage is not introduced as a sacred union. Generally speaking, sex seems to be part of the world of fantasy which means that the characters' behavior is not to be judged by the usual moral standards. Nonetheless, this provokes readers' condemnation rather than their approval. A wife who cheats on her husband and sleeps with her black slave or a brother who has an incestuous relation with his sister definitely deserve the reader's resentment. In addition nudity is a major action in many tales; it is associated with the pleasure of sexual intercourse and the pains of physical torture. All characters who are whipped are stripped of their clothes.

Finally, new characters are usually suddenly introduced into the course of action. For example, the heroine of "The Porter of Baghdad" hits the floor three times and all of a sudden a door is opened and seven slaves carrying swords appear out of the blue. Those slaves are not part of the life of the hero and we, the readers, know very little about them. Goblins and Ifrits appear suddenly from small bottles or lanterns or from nowhere. A wall splits into two and a beautiful girl appears to add much to the mystery of the tale. The donor is encountered accidentally while the magical helper is introduced as a gift. Yet, it is worth noting that actions are deeply interrelated that the introduction of any new character, even if it is unexpected, can be accepted. It is also true that new characters are sometimes introduced through the narration of the story by other characters. That is to say, *The Arabian Nights* is a tale within a tale. Shahrazad, the wife of King Shahryar, is the general narrator of the tales but each of her characters tells his or her own tale and consequently introduces new characters. For instance, "The Black Slave and the Apple" is narrated by Shahrazad who introduces to us the first person narrator Ja'afar al-Barmaki who, in his turn, tells the story of Noor al-Deen and Shams al-Deen. Then, the story of their son and daughter is narrated in another tale of "Sit al-Hussin" or "The Lady of Beauty". This aspect of narrative technique will be discussed in details on the following pages.

On the other hand, Propp's justification of the ways through which characters are introduced into the course of action can be partially applied to the tales of *The Arabian Nights.* According to Propp, each category of characters has its own form of appearance as it employs certain means to introduce new characters. For example, Propp finds that in the Russian folktales the villain appears twice. First, he makes an appearance from the outside or from nowhere (as in *The Arabian Nights*) then disappears. Secondly, the villain appears when he is sought by other characters which is not very frequent in *The Arabian Tales.* Furthermore, characters of *The Arabian Nights* may be classified according to their conformity to reality. In this respect, they either represent actual figures in history or they are absolutely imaginary or fairy characters. Some historical or religious figures are Calif Haroon al-Rasheed and his minister Ja'afar al-Barmaki, Salah al-Deen, the graet Muslim conqueror, the King of Persia, the famous Muslim poet Abu-Nawas, the minister al-Fazl and Prophet Solomon. The other imaginary characters are too many such as Sit al-Hussin, Badr al-Budoor, Sinbad the Sailor and Shah Bandar al-Tujjar

(the chief of all merchants). Fairy characters are the Ifrits, the goblins, flying horses and flying snakes. Characters that represent real figures in history are portrayed with much respect and appreciation. For instance, Haroon aL-Rashid, the Muslim Calif is depicted as a respectable, caring, just and powerful ruler. This seems to be justified as the popular mentality had this idea about him and his reign; a fact that the author found difficult to contradict. Fairy characters add a mythical dimension to the tales. They are there to create complications and to enrich the text with fantasy flavor. In the simple mentality of the original readers of *The Arabian Nights*, the Ifrit is a symbol of power, speed, pride and massive ability to destroy and construct. These fairy characters introduced in the tales are of two types: active and passive. The active fairy characters either use their supernatural powers to hurt certain characters or to help and rescue others. The other passive ones are usually controlled in a mechanical way where they simply do nothing except obeying orders. For instance, the Brassy man (a fairy character) drives the magical boat (which carries the Third Qalandar), and the flying horse flies just to move the hero from one place to another.

The existence of beings more powerful than man is a characteristic of the literature of the fantastic. In his book *The Fantastic*, Todorov shows how the supernatural elements may be divided into two groups. The first group is that of metamorphosis. The best example is to be found in "The Second Qalandar" tale in which a man is transformed into a monkey and a monkey into a man. During the duel scene, a series of metamorphoses takes place: the Jenn becomes a lion then the prince cuts him into two halves with a sword. The lion's head turns into a huge scorpion and the princess becomes a serpent "engaging in a bitter combat with the scorpion, which not having the advantage, took the form of an eagle and gave pursuit" (34). Then a black and white cat appears, pursued by a black wolf. The cat turns into a worm and makes its way into a pomegranate, which swells to the size of a pumpkin. Then the pomegranate explodes; the wolf, now transformed into a cock, begins swallowing the pomegranate seeds. One falls into the water and turns into a fish. At the end, both characters require their human form.

The second group of the fantastic is based on the existence of supernatural beings, such as the Jinn and the princess-sorceress, and their power over human destiny. Both can transform themselves and others to different creatures. These beings who have power over human destiny symbolize dreams of power as Todorov suggests. But they are also an incarnation of imaginary causality for what might also be called chance, fortune or accident (though luck and chance are excluded from the universe of the fantastic). So, the wicked Jinn who interrupts the amorous frolic in "The Qalandar's Tale" is no more than the hero's bad luck. It is worth mentioning that Todorov divides the supernatural phenomena into four types:

1. The hyperbolic marvelous where the phenomenon is supernatural only by virtue of its dimensions, which are superior to those that are familiar to us. Sinbad the Sailor declares that he has seen a fish one-hundred and even two-hundred long and a great serpent that could swallow an elephant. However, this might be only a manner of speaking in which we may say that 'fear has big eyes'.

2. The second type of the marvelous is the exotic. The supernatural elements in this context are reported to the readers but not presented as actual figures or characters and the setting associated with them is equally described by the hero. For example, in his second voyage, Sinbad describes the Roc, a bird so tremendous that it conceals the sun. The bird for sure does not exist in contemporary Zoology but characters who describe him are far from this certainty.

3. The third type is the instrumental marvelous in which the technological developments are not realized in the period described, but they are possible. In the "Prince Ahmad" tale, the

marvelous elements are the flying carpet, an apple that has healing powers, a pipe used to view things from a long distance. Nowadays we have a helicopter, antibiotics and binoculars.

    4. The forth type is the scientific marvelous which is known today as science fiction. Here the supernatural is explained in a rational manner but according to laws that science nowadays refuses. Different stories in The Arabian Nights feature early science fiction elements (Irwin, 2005). Several examples I am going to refer to here are quoted from the whole book of The Arabian Nights and not from Book III specifically. One example is "The Adventure of Bulukiya", where the protagonist Bulukiya's quest for the herb of immortality leads him to explore the seas, journey to Paradise and to Hell, and travels across the cosmos to different worlds much larger than his own world, anticipating elements of galactic science fiction (209). Along the way, he encounters societies of Jinni, mermaids, talking serpants, talking trees, and other forms of life. In "Abu al-Husn and His Slave girl Tawaddud", the heroine Tawaddud gives an important lecture on the mansions of the Moon, and the benevolent and sinister aspects of the planets. In another tale, "Abdullah the Fisherman and Abdullah the Merman", the protagonist Abdullah the Fisherman gains the ability to breathe underwater and discovers an underwater society that is portrayed as an inverted reflection of society. That underwater society follows a form of primitive communism where concepts like money and clothing do not exist. Other tales depict Amazon societies dominated by women, lost ancient technologies, advanced ancient civilizations that went astray, and catastrophes which overwhelmed them. "The City of Brass" features a group of archeological expedition (Hamori, 1971) across the Sahara to find an ancient lost city and attempt to recover a brass vessel that Solomon once used to trap a jinn and, along the way encounters a mummified queen, petrified inhabitants, lifelike humanoid robots and automata, seductive marionettes dancing without strings, and a brass horseman robot who directs the party towards the ancient city, which has now become a ghost town (Hmori, 1971; Pinault, 1992). "The ebony Horse' features a flying mechanical horse controlled using keys that could fly into outer space and toward the sun. Some modern interpretations see this horse as a robot (Pinault, 1992). The titular ebony horse can fly the distance of one year in a single day, and is used as a vehicle by the Prince of Persia, Qamar al-Aqmar, in his adventures across Persia, Arabia and Byzantium. The "Third Qalandar's Tale" also features a robot in the form of an uncanny boatman.

        However, it is worth mentioning that the several elements of the Arabian
    mythology and Persian mythology are now common in modern fantasy, such as
    genies, bahamuts, magic carpets, magic lamps, etc. when L. Frank Baum proposed
    writing a fairy tale that banished stereotypical elements, he included the jinn as well
    as the dwarf and the fairy as stereotypes to go (Thurber, 1984).

    The narrative techniques of *The Arabian Nights* is the second part of our discussion that deserves a closer look. What is common throughout all the stories is the initial frame story of King Shahrayar and his wife Shahrazad and the framing device incorporated through the tales themselves. The stories proceed from this original tale; some are framed within this tale, while others begin and end of their own accord. All the tales are narrated by Shahrazad who usually begins with her famous sentence, "I was told, O auspicious King, that…" or "I was told- but Allah sees further!- that…" (1) then she goes on describing the hero of her story in what Propp calls "the initial situation". Then, she leaves the floor to the characters to tell their stories through a monologue and a dialogue at the same time. The following example from Shahrazad's four-hundred and eighty ninth night's tale ("The Tale of Abu Khir and Abu Sir") reflects the narrative technique used by her:

"I was told… O auspicious King, that…The Captain asked after his friend, and Abu Sir replied that the dyer was sea-sick…Then the Captain said,"That will soon Pass" (5).

Shahrazad uses three different narrative techniques here. First, the first person narration as she uses the pronoun "I". Secondly, the second person narration as she implies using the pronoun "you" in her phrase "O auspicious King" and the reference here is to King Shahrayar who represents the audience. Finally, the third person narration as all characters (Abu Khir and Abu Sir are only one example among many) are referred to in the third person by Shahrazad. However, Shahrazad, the main narrator of the tales never uses typical opening phrases found in Arabic literature to which the tales where translated, such as "Once upon a time", "They claim that". She always says, "I was told that…". It was Shahrazad's purpose to keep the King interested in her tales so that he would not kill her as he did with his previous wives. Consequently, the use of this opening phrase provides her with authority and power that have stimulated the King's curiosity and kept him awake till the morning then he would fall asleep all day long. It is worth mentioning that the classical Arabic phrase used by Shahrazad is best translated into "I was told that…" and not "It is related" as some translators did.

On the other hand the use of the monologue is very frequent in the tales. The best examples to be quoted here are the porter to himself, "This is a very good morning" (36), Harron al-Rashid to himself, "I shall punish her tomorrow" (51), the king to himself, "My Lord, they are too young!" (56), the Qalandar to himself, "What happened to my father? (56). The use of the monologue attracts the listener who is expected to respond to some questions that require an answer or to be interested in some statements that foretell future events.

We have seen earlier how one tale leads to many other tales. There is usually a major tale out of which all the other tales spring. Shahrazad's narration always concludes with the end of the major tale and not the minor tale. For example, the "Tale of Abu-Khir and Abu Sir" is the major one that leads to many other tales: "The Three Wishes Tale", "The Boy and the Rubber's Tale", and "There is White and White Tale". In addition, the tale of "The Diwan of Jovial and Indecent Folk" includes other minor tales as "The Historic Fort's Tale", "The Two Jesters' Tale" and "A Woman's Trick's Tale". The story of "The Three Apples" enframes the story of "Nur al-din and Shams al-Din". In other words, a character in Shahrazad's tale will begin telling other characters a story of his own, and that story may have another one told within it, resulting in a richly layered narrative texture. Ulrich Marzolph suggests that the tales of *The Arabian Nights* definitely introduce an early example of the "story within a story" technique. However, in *The Arabian Nights*, a story is most commonly introduced through subtle means, particularly as an answer to questions raised in a previous tale (Marzolph, 2004).

As for setting, the representation of place is interesting. The tales usually take place in a large and tremendous setting. Ifrits fly freely from one place to another. They sink down into the bottom of the sea or to the underground where they construct their kingdoms. However, a closer look at the geography of the places described in most of the tales shows that the majority of the tales are situated within the borders of Baghdad or al-Basra. But the world of these tales surpasses these two cities to Alexandria, Cairo, Damascus, Oman, Yamane, Greece, Lands of Ajam (non-Arabs), India and Sind. Usually Baghdad is the only city that is described in details and shown as a prosperous commercial city where different goods from many countries are sold there. We read about fruits from different parts of the world: apples from Bilad al-Sham (the Greater Syria Region), peaches from Oman, lemon from Egypt, and so on. So we notice that the author of the tales always refers to countries of al-Mashrik al-Arabi (the Arabian Orient); not of

Al-Maghrib al-Arabi (the western part of the Arab world). Even the described voyages never move to the west but always to the east starting from Dijla River (known in the tales as the Sea of Dijla).

Sometimes we encounter other places that we have never heard of such as the Islands of al-Salama (Islands of Safety) or some mythical spots such as Qaf Mountain, or a city that a character reaches without giving us its name. We hear heroes speaking about mysterious places: "I traveled till I reached my uncle's city" (85), "I walked from the cavern till I reached a city inhabited by good people" (61). Furthermore, we rarely read a tale that does not include a voyage as part of its events. The sea is a very important element here specially that many of the cities were established near the waters of a sea, a river or a lake. We usually read about a hero getting ready for a voyage as part of his adventure to solve a mystery or to bring a princess back home, or to get money. This is followed by a description of the ships, the sailors, the captain and the adventure itself. On the other hand, we encounter a struggle between a hero and a Jinn or an Ifrit on the ship. Sometimes we read about a hero being rescued from drowning by a Jinn or an Ifrit. The mythical places, if I may call them so, are what distinguish the tales of Sharazad. These imaginary places such as the Mountain of Magnet, or the Metamorphosed City, or Qaf Mountain in "The Porter of Baghdad" reflect the vivid imagination of the author. The Mountain of Magnet does not exist in reality; however, its description adds a lot to its mystery. It has a great dome inside which the enchanted prince was imprisoned. It is a damned place that Ifrits use to destroy ships that are pulled towards it because of its magnetic power. We also read about the Metamorphosed City that was damned because its citizens indulged in pleasures. They were punished by a thunderbolt that transformed everything to black stones. Qaf Mountain is another mythical place that was known as a symbol of great distances in popular Arabic folktales in general. Only skillful magicians or powerful Ifrits can reach it because it can hardly be found by humans. It is worth mentioning the Qaf Mountain is mentioned in the Holy Quran (Qaf Surat 50: 1) which the Islamic interpreters of the Qur'an and Islamic philosophers describe as the unseen huge mountain, made of emerald and surrounds the earth. They say that it is inhabited by Jinni and since the belief in the unseen that is mentioned in the Holy Qur'an is part of a Muslim's belief, all Muslims believe in its existence. In addition, the princess in the fourteenth night's tale describes her magical ability to move the city of her father behind the Qaf Mountain: "I can move the stones of your city behind the Mountain of Qaf" (69). In "The Three Sisters Tale", one of the sisters talk about the female Jinn who appears only if a lock of the latter's hair is burnt: "She gave me a lock of hair and said if you want me to come, burn this lock and I shall come even if I were behind the Qaf Mountain" (197). This suggests that the mountain is far away in an unknown world.

To conclude, this structural study of character types and functions, the elements of the fantasy, setting and narrative technique in *The Arabian Nights* allows the reader to understand the common forms and the properties that distinguish the book as a whole and constitute a meaningful system that is a clear feature of the stories. As much as this study aims at reconstituting the unit of the work and its principle of coherence it also means to open new horizons for further discussion. A deeper reading of more stories would definitely generate more fruitful criticism.

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Metaphor outside Literature: A Case Study of Conceptual Metaphor in Social Sciences

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Abstract
There have been debates among metaphor theorists concerning the realization of metaphors both in literature and outside literature, including the continuity, or discontinuity between the two. The aims of this paper, however, are to examine the uses and functions of those types of metaphor on the basis of conceptual metaphor categories (i.e. orientational, ontological, and structural metaphors) identified in economics text as part of social sciences. This study adopts a theoretical framework which consists of two parts: (1) a cognitive approach, (2) a corpus-based approach. It is conducted by employing a qualitative method, particularly a textual analysis taking the form of a case study, including quantitative data in the form of frequencies of metaphor occurrence. Analyses of the uses and functions of conceptual metaphor in economics text are conducted using a monolingual corpus as data which is taken from some English economics textbooks (i.e. Micro- and Macroeconomics, Management, and Economic Development). WordSmith Tools version 5.0 is also utilized based on key words having higher Keyness Index for eliciting examples of metaphorical expressions existing in the study corpus. Research findings reveal that nineteen types of metaphor representing the three conceptual metaphor categories have been widely used in the economics text and function as alternative methods to explain, discuss, even argue those abstract concepts in economics, including economic realities, in more concrete ways. The findings also strongly support the debate that there is the continuity in terms of categorization (i.e. methodology) adopted in dealing with the types of metaphor existing in literature and outside literature.

Keywords: cognitive approach, corpus-based approach, economics text, literature, metaphor

Introduction

Metaphor realization in literature and outside literature is pervasive, however, functions differently based on context. In the case of metaphor in poetry as a form of literature (Lakoff and Turner, 1989; Steen and Gibbs, 2004), Semino and Steen (2008) argue that the uses and functions of metaphor in literature is *idiographic* in nature, in the sense that a selection of metaphors should be interpreted on the basis of their uses and functions within a particular text, or context (Stern, 2000; Kövecses, 2000, 2009). Semino and Steen (2008) raise the issues of *continuity* and *discontinuity* between literary and non-literary uses of metaphor, as seen in the following way:

> In analyzing these metaphors, assumptions are made about more general patterns of metaphor in literature, which act as a background against which the metaphors under analysis are assumed to function and sometimes even stand out. With the accumulation of such idiographic studies, however, and with the clear presence of the two competing traditions of the continuity and discontinuity between literary and non-literary uses of metaphor, it has become increasingly important to address the general relation between metaphor and literature in a direct fashion." (p. 241)

In terms of the continuity between metaphor in literature and metaphor outside literature and also in relation to the introduction of conceptual metaphor theory which is cognitive based (Lakoff and Johnson, 1980/1992), Semino and Steen (2008, p. 235) also pointed out that "the rise of cognitive metaphor theory has led to a re-evaluation of the role of metaphor in everyday, non-literary language, and to a new perspective on metaphor in literature."

Following Swan's idea (2002), Semino and Steen (2008) argue that the cognitive approach with its systematic structure should be applicable not only to the regular, invariant, and generalizable patterns of metaphorical instances but also to those specific examples of metaphors. According to the metaphor theorists, the approach should be context-based in nature in the sense that "when investigating authentic uses of metaphor, it is always important to consider both the specificity of individual expressions in context and their relationship with large, conventional patterns in a particular genre, discourse or language" (p. 238).

However, the use of metaphor in the case of economics text as part of social sciences is also pervasive, but rather from a cognitive point of view (McClosekey, 1994; Boers, 2000; Charteris-Black, 2000). According to the cognitive approach, metaphors are also closely linked to *human thought* and *actions*. In other words, the nature of human conceptual systems are essentially metaphorical (Lakoff and Johnson, 1980, p. 3; Johnson, 1995, p. 1). Other metaphor theorists (Newmark, 1981; Dobrzyńska, 1995; Goatly, 1997/2011; Lee, 2001; Samaniego-Fernández, 2002; Barcelona, 2003; Martin and Rose, 2003; Schäffner, 2004; Knowles and Moon, 2006) define the basic concept of metaphor as understanding one concept (i.e. *target domain*) in terms of another concept (i.e. *source domain*). This relation can conceptually be mapped (i.e. *conceptual mapping*), abbreviated as CM.

The uses of metaphors in economics texts has long been a debated issue (White, 2003, p. 133). Their uses in the speficific genre makes the economic discourse less abstract. The concepts 'hope' and 'crisis' in economics text, for instance, can be understood in a more concrete way through the following CM(s) — HOPE IS A BUILDING and CRISIS IS A CONTAINER as in *How Spain's 'guerrilla architect' is building new hope out of financial crisis*.[1] To put simply, the uses of a

variety of metaphors in economics texts function as the basic model for understanding economic realities (Henderson, 1994; Backhouse, 1994; White, 2003).

Cognitive Linguistic Approaches: A Cognitive Approach to Metaphor
As one of the cognitive linguistic approaches, the cognitive approach is based on the cognitive metaphor theory. Kövecses (2005), as cited in Caballero (2007, pp. 1109−10), argues that it is built upon an assumption that both metaphor and culture are interrelated, either directly, or indirectly. Katan (2004, p. 27) also suggests that a cognitive approach could be adopted as an approach to study culture since it links with what people have in mind, how they perceive ideas and concepts, and connect them with other things, and then interpret them accordingly. This paper discusses the uses and functions of conceptual metaphors in economics textbooks because they have to do with cultural aspects.

Metaphorical expressions according to the cognitive approach are basically the realization, or manifestation of conceptual metaphors (Lakoff and Johnson, 1980). CMs are crucial in the conceptual metaphor theory reflecting the ontological relations between the source domain and the target domain. Several scholars (Kövecses, 2002; Croft and Cruse, 2004; Schäffner, 2004; Al-Hasnawi, 2007) share similar perspective.

To investigate the realization of conceptual metaphors in economics text, this study is based on the conceptual metaphor theory (also called a cognitive theory of metaphor, or the contemporary theory of metaphor), as pioneered by Lakoff (1993) and also supported by Gibbs (1994, 1999, 2008). Metaphors are defined as ways through which we are able to understand the target domain (i.e. the intended meaning of a metaphorical expression associated with a context) through the source domain (i.e. a literal meaning of a source domain vocabulary) which is easier to understand, or more easily to be recognized. In other words, metaphors are basically the cross-domain relationship in the human conceptual system (Lakoff, 1993, p. 203; Lee, 2001, p. 6; Kövecses, 2002, p. 4; Samaniego-Fernández, 2002, pp. 203−04; Croft and Cruse, 2004, pp. 193−203; Schäffner, 2004, pp. 1257−58; Deignan, 2005, p. 211).

In terms of categories of conceptual metaphors, Lakoff and Johnson (1980) and Lakoff (1993) divide them into three main categories: (1) *orientational metaphors* employed to explain those concepts, such as UP/DOWN, IN/OUT, FRONT/BACK, ON/OFF, NEAR/FAR, DEEP/SHALLOW, CENTRAL/PERIPHERAL (Lakoff and Johnson, 2003, pp. 14−21); (2) *ontological metaphors* used for explaining human activities, emotion, ideas through the concepts ENTITY and SUBSTANCE; (3) *structural metaphors* used for constructing a concept through another concept (Lakoff, 1993, p. 202−52). The link between the source domain and the target domain is intended to understand a metaphorical meaning (i.e. connotative meaning) and denotative meaning of a source domain vocabulary in a particular context.

A cognitive approach to metaphors is closely linked with a culture. According to Stienstra (1993), as cited in Schäffner (2004, pp. 1264–65), metaphors can be divided into three main categories: (1) *universal metaphors*; (2) *culture-overlapping metaphors*; (3) *culture-specific metaphors*. This approach is based on assumptions that most human experiences are basically universal in nature. Schäffner (2004) argues that it is the manifestation, or the realization of metaphors which are culture-specific, not the conceptual metaphor itself − "[…] it is not the conceptual metaphor that is culture-independent, but its linguistic realization" (p. 1265).

Methodology

In order to achieve the research objectives, this study adopts a methodology consisting of three components: *method*, *data*, and *data processing*. As for the first component, a qualitative method taking the form of textual analysis is adopted (Travers, 2001, pp. 4–5). This research limits its units of analysis to sentence-level as the context for conceptual metaphors based on the cognitive approach involving the study corpus.

Additionally, the previous method is also supported by a "quantitative method", particularly the frequency of occurrences of a number of *key words* as the source domain vocabulary, or *image*, or *vehicle*,[2] as seen in Table 1 (Cameron, 2002; Stefanowitsch, 2006).

The second component of the methodology is a monolingual corpus designed on the basis of *representativeness*, *size*, *sampling* and *text types* and *functions* (Baker, 1995; 1996; Zanettin, 2000; Bowker and Pearson, 2002; Olohan, 2004). The corpus having more than one million token (or 1,018,715 running words to be exact) is taken from three economics textbook.[3]

The electronic data (i.e. the monolingual corpus) is processed by utilizing a concordance programme, called *WordSmith Tools version 5.0* (Scott 2001, 2008), apart from Microsoft Excel (versi 2003). It is used for extracting samples of metaphorical expressions in the study corpus. The British National Corpus (BNC) that is widely used in corpus-linguistic research is also employed as a referent corpus for obtaining a list of *key words* as an indicator of *lexicalized metaphors* in the study corpus. In addition, Newmark (1988) also argues that "[...] *the figurative word used, which may be one-word, or 'extended over any stretch of language from a collocation to the whole text*" (pp. 104–13). In other words, in the corpus-based research, a list of key words with its *Keyness Index* is considered as preliminary data used for extracting concordance lines associated with the realization of conceptual metaphor in the study corpus (Shuttleworth and Cowie, 1997; Bowker and Pearson, 2002).

Results and Discussion

Keyword is a tool that WordSmith Tools versi 5.0 provides for creating a list of key words in the economics text (i.e. *study corpus*). The list is produced by comparing a word list in the study corpus and another word list in BNC having the ratio 1:5 as commonly applied in corpus-based linguistic research. Sardinha (2006) argues that there is a "mutual relationship" between key words and metaphor in Corpus Linguistics as conveyed in the following quote "keywords are a useful means for metaphor identification because frequent keywords often signal an incongruity or tension between a word and its surrounding context (Deignan 2005), which in turn may indicate a metaphor " (pp. 249–74). Tabel 1 presents quantitative data associated with the key words that in some cases may act as the source domain vocabularies.

Each key word has its own Keyness Index which reflects its importance in the study corpus (i.e. economics text). The higher the Keyness Index of a key word, the more important the key word is in a given text, or genre. Tabel 1 also shows the reprentativeness of key words that belong to the branches of economics. For example, the following key words such as PRICE, DEMAN, SUPPLY, MARKET, COST, INCOME are mostly used both in Microeconomics and Macroeconomics text; whereas the key words such as DEVELOPMENT, GROWTH, INCOME, POPULATION are widely used in Economic Develepment text; while the key words such as MANAGER, EMPLOYEE, MANAGEMENT, ORGANISATION, PERFORMNCE are frequently used in Management text.

By using the key words (mostly nouns) in Table 1 and other source domain vocabularies (i.e. verbs and adjectives), examples of metaphorical expressions are elicited before classifying

them into the three categories of conceptual metaphor (i.e. orientational, ontological, and structural), as well as types of metaphor (e.g. commodity metaphor, image metaphor, up-down metaphor, and entity metaphor).

Tabel 1. *Some Key Words in Econonmics Text*

N	Key word	Freq.	%	RC. Freq.	RC. %	Keyness
1	PRICE	3041	0.29851	1096	0.021992916	6417.473633
2	DEVELOPMENT	2658	0.26092	969	0.019444466	5583.378906
3	GROWTH	2198	0.21576	509	0.010213863	5372.667969
4	INCOME	2260	0.22185	643	0.012902778	5189.268066
5	LABOR	1396	0.13704	6		4878.215332
6	DEMAND	2067	0.2029	592	0.011879385	4735.506348
7	SUPPLY	1770	0.17375	367		4457.139648
8	MANAGER	1416	0.139	311		3511.325928
9	GOODS	1368	0.13429	263		3510.791748
10	ECONOMY	1516	0.14881	553	0.01109679	3182.547607
11	MARKET	2247	0.22057	2052	0.041176517	2785.672852
12	EMPLOYEE	1113	0.10926	252		2736.822754
13	COST	1631	0.1601	1029	0.020648457	2619.715576
14	POPULATION	1242	0.12192	457		2598.172607
15	CAPITAL	1318	0.12938	560	0.011237256	2596.024658
16	TAX	1411	0.13851	923	0.018521406	2216.775391
17	EQUILIBRIUM	652	0.064	15		2175.161133
18	POVERTY	767	0.07529	144		1979.457031
19	TRADE	1419	0.13929	1113	0.022334047	1975.567505

Since concordance lines as seen in Table 2 operating at the sentence level only provide limited context for metaphorical uses, *WordSmith Tools* 5.0 also provides another feature that links each concordance line with its wider context (*co-text*) – the file where key word in context (KIC), such as *market*, *growth*, *development*, *management*, *cost*, are used. Linguistic expressions tend to appear in clusters before and after a key word as KIC. As a result, it is easier to identify metaphor on the level of paragraph, even on textual level.

Tabel 2. *Conkordance Lines for Some Key Words*[4]

224 types of market structure. In a **competitive market**, each firm is so small
225   supply and demand. In any **competitive market**, such as the market
226   behind the supply curve in a **competitive market**. Not surprisingly, we
227   we observe in the economy. **competitive market** a market in which the
228,   if ice cream is sold in a **competitive market** free of government
229   the price in a perfectly **competitive market** always equals the
656 development is defined in terms of **GDP growth** rates-an important
657   into play. 5.9% annual **GDP growth** in the 1965-1980 But
658 industrializing economy. Real **GDP growth** has averaged nearly 4.5%

659   a negative 2.4% rate of **GDP growth** in 1998 following the 1997 Asia
660   real rate of per capita **GDP growth** of 3.2% in the 1990-2000 period
661 remains uncertain. The 1997 real **GDP growth** rate of 6% turned to a
675   relationship between low **GNP growth** and improved income
676   as responsible for sluggish **GNP growth** as low rates of saving and
677   the Philippines, low rates of **GNP growth** appear to have been
678 Salvador, with similarly low **GNP growth** rates, managed to improve the
679   . After registering 5% real **GNP growth** in 1985, low by traditional
680   product its combination of **GNP growth** and the income growth of the
974   can have significantly different **human development** indicators,
980 countries on a scale of 0 (lowest **human development**) to 1(highest human
984   according to their level of **human development**, including health and
985   (0.50 tofl.799), and high **human development** (O.BO to 1.0).
990 accomplish relatively little in **human development**. adult literacy
993   nations ranked from low to high **human development** (column 3) along with
688   the basics of strategy and **strategic management** you need look no
689   Postal Service's CEO) used **strategic management** to help pinpoint
690   action. Step 2 of the **strategic management** process is complete
691   .2 Wal-Mart is good at **strategic management**, whereas Kmart
693 BCG matrix, can be a useful **strategic management** tool. It provides a
699   illustrate the value of **strategic management**. In this section, we
181   paper firms will not consider the **full cost** of the pollution they
182 noise. Dog owners do not bear the **full cost** of the noise and,
183   have a high premium and cover the **full cost** of any accidents that occur
184   , to make polluters pay the **full cost** of their anti-social
185   here the government may pay the **full cost** of tuition and fees and even

Metaphors normally occur in the form of word combinations, phrases, or sentences, rather than in the form of word by word, or isolated ones. Such views are understandable because metaphorical meanings can partly be understood through their specific and immediate context (Halliday and Hasan, 1985; Goatly, 2011). To put it simply, by involving key words as a product of Corpus Linguistics, it is therefore much easier to carry out metaphorical analyses which rely on a cognitive interpretation.

Having categorized all types of conceptual metaphor in the study corpus, it reveals that there are around nineteen types metaphors occur in the corpus concerned, as seen in Tabel 3. It shows the top four types of conceptual metaphor in economics text having the frequency of occurence of more than ten per cent. They represent the three categories of conceptual metaphor as put forward by Lakoff and Johnson (1980) — structural metaphor, orientational metaphor, and ontological metaphor. Commodity metaphor as one type of the structural metaphor category has the highest frequensy of occurence (22.22 %), followed by image metaphor as part of the same category (17.13 %), up-down metaphor that belongs to the orientational metaphor category (12.35 %), and entity metaphor categorised as part of the ontological metaphor category (11.42 %) respectively. In other words, structural metaphors, especially commodity and image metaphors, have been widely used in economics text in order to make those economics concepts and economic realities less abstract, or expressed in more concrete ways.

It is interesting to note that the TIME IS MONEY metaphor is rarely used in economics text. One of the reasons for this is due to the fact that such ontological metaphor has been so popular in the source culture and language and also in various genre, or text types. As a result of this, it is no longer consider as a metaphor (Newmark, 1988), including its use in economics text. Another reason is that it is commonly used in spoken text, rather in written text.

Table 3. *Conceptual Metaphors in Economics Text*

No	Types (Categories) of Conseptual Metaphors	Frequency	%[*]
1.	Commodity Metaphor (*Structural Metaphor*)	131	22,22
2.	Image Metaphor (*Structural Metaphor*)	111	17,13
3.	Up-down Metaphor (*Orientational Metaphor*)	80	12,35
4.	Entity Metaphor (*Ontological Metaphor*)	74	11,42
5.	Containment Metaphor (*Ontological Metaphor*)	45	6,94
6.	Building Metaphor (*Structural Metaphor*)	31	4,78
7.	Machine Metaphor (*Ontological Metaphor*)	30	4,63
8.	Product Metaphor (*Structural Metaphor*)	26	4,01
9.	Object Metaphor (*Structural Metaphor*)	25	3,86
10.	Journey Metaphor (*Ontological Metaphor*)	22	3,40
11.	War Metaphor (*Ontological Metaphor*)	15	2,31
12.	Resource Metaphor (*Structural Metaphor*)	12	1,85
13.	Brittle Object Metaphor (*Ontological Metaphor*)	12	1,85
14.	Game Metaphor (*Ontological Metaphor*)	10	1,54
15.	Physical Force Metaphor (*Structural Metaphor*)	8	1,23
16.	Money Metaphor (*Structural Metaphor*)	6	0,93
17.	'Time is Money' Metaphor (*Ontological Metaphor*)	4	0,62
18.	Plant Metaphor (*Structural Metaphor*)	3	0,46
19.	Food Metaphor (*Structural Metaphor*)	3	0,46

[*]n = 638

Below are some cognitive analyses of the uses and functions of the four types of conceptual metaphor in economics text. Text used as examples in this part are taken from the three economics textbooks (i.e. the study corpus) mentioned earlier.

Commodity Metaphors

The realization of commodity metaphors in economics text is reflected through their occurrences in the study corpus which is amounting to 22.22 per cent. As pointed out by Goatly (2011, p. 109), the use of such metaphors functions as an alternative to explain those economics concepts (e.g. finance, management team, venture selling, labour market, global market, 'invisible hand' of the market, social project values, and employees as valuable assets) as valuable commodities traded in economic activities as the source domain.

Below are some examples of the metaphorical expressions that belong to the commodity metaphor used in the study corpus. The word *package* as the source domain vocabulary (Deignan, 2005, 2008) in example (1), for instance, creates a metaphorical expression like *A financing package of stabilization policies* (CM: ECONOMIC POLICIES ARE COMMODITIES) which means '*a set of financing regulations specially designed for domestic economic stabilization*' as

the target domain. This metaphorical meaning is actually an extended meaning of the literal meaning of a sentence like: *They bought a package of goods from the store*. This is what the cognitive metaphor theorists (Lakoff and Johnson, 1980; Gibbs, 1994) mean by *cross domain relationship* — between the source domain and the target domain, or between the literal meaning and the intended meaning.

The cognitive approach to the commodity metaphor makes the concept of 'a financing package' in association with 'stabilization policies' more concrete, or less abstract. This will help the readers (e.g. university students of economics) understand the concept easily (Henderson, 1986; McClosekey, 1994; White, 2003; Mankiw, 2003).

(1)   A financing **package** of stabilization policies is an agreement among the IMF, the debtor country, and private commercial banks designed to prevent default through the restructuring[5] of macroeconomic policy and the gathering of new capital. (ED, Chapter 14)

Another realization of the commodity metaphor can be seen in example (2) where the source domain vocabulary *market* is used metaphorically as in the phrase *the market for teenage labor* (i.e. CM: LABOUR IS A COMMODITY). In terms of the target domain, the metaphor means 'an abstract place where there is a demand for teenage labour'. This extended meaning (i.e. the target domain) derives from the literal meaning (i.e. the source domain) of a sentence like *Vegetables are sold in the market*. As for the function, the commodity metaphor is used to explain the relationship between the concept *minimum wage* and *labour market*, particularly teenage labour. This device helps the readers to follow the explanation, or discussion easily as the example (2) becomes less abstract.

(2)   The minimum wage has its greatest impact on the **market** for teenage labor. [POE, Chapter 6]

The third realization of the commodity metaphor can be seen in example (3). As the source domain vocabulary, the phrase *a marketplace* is used metaphorically in the expression *a competitive global **marketplace***. The metaphorical meaning as the target domain can be regarded as an extended meaning of the literal meaning (i.e. the source domain) of the sentence *People sell and buy goods from a local **marketplace***. The use of such a commodity metaphor in example (3) is aimed (i.e. the metaphor function), as raised by Semino and Steen (2008), to explain one of the market strategies (i.e. *borderless management*) adopted by companies in coping with the competitive international marketplace. The use of the commodity metaphor will make the economics text in example (3) easier to understand.

(3)   Borderless[6] management is an attempt by organizations to increase efficiency and effectiveness in **a** competitive[7] global **marketplace**. [MAN, Chapter 4]

Below are some uses and functions of image metaphors in the study corpus.

Image Metaphors

Image metaphors are the second frequently used metaphors in the study corpus. This is indicated by the use of a number of source domain vocabularies (Deignan, 2005; Stefanowitsch, 2005/2006; Stefanowitsch and Gries, 2006/2007) such as *clear*, *blurred* as in sentence (4), *picture* as in sentence (5), *point of view* as in sentence (6), *transparent*, *see*, *outlook*, *point out*, and *insightful* which create a CM: UNDERSTANDING IS SEEING having 17.13 per cent of

occurences, places the second after the commodity metaphor. As for their functions, those image metaphors are used to explain, or to make the readers understand the economic concepts (e.g. value chain management), relationship (e.g. between managers and nonmanagerial employees), process, as well the world through vision (Goatly, 2011). Take example (4), for instance, the phrase *the clear lines of distinction* in which the literal meaning of the phrase *a glass of clear water on the table* (as the source domain) has been extended in the metaphorical expression which means 'a meaningful distinction between the two concepts' as the target domain.

(4)   The **clear** lines of distinction between managers and nonmanagerial employees have been **blurred**. (MAN, Chapter 1)

The second example of image metaphor is shown in example (5), especially the use of the phrase *a better picture of* as in the sentence *... managers need a better picture of how well this value is being created ...* . The literal meaning of the sentence *a picture of the tallest tower* as the source domain has been extended in the metaphorical expression which means '*a good understanding of*' as the target domain. The image metaphor functions as a device to provide an illustation, or explanation for the concept of 'value chain management'.

(5)   Because the goal in value chain management is meeting and exceeding customers' needs and desires, managers need a better **picture** of how well this value is being created and delivered to customers. [MAN, Chapter 19]

The third realization of similar type of metaphor can also be seen in example (6) as realized through the phrase *from the investor's point of view* where the word *view* as the source domain vocabulary is used metaphorically. Again, the meaning of the word *view* as in a phrase like *green view tea plantations* as the source domain has been metaphorically extended which means '*based on the investor's opinion*' as the target domain.

(6)   From the investor's **point of view**, investing in the stock markets of "emerging" countries (as some LDCs are called in the financia1 community) permits them to increase their returns while diversifying their risks. [ED, Chapter 15]

Below is a cognitive analysis of the uses and functions of up-down metaphors in the study corpus.

Up-down Metaphors
Up-down metaphors have the third highest frequency of occurence (12.35%) in the study corpus. The concept of UP-DOWN is normally used to describe economic realities partly relating to *share prices*, *cost*, *income*, *tariffs* that might fluctuate at a point in time. This section deals with several types of up-down metaphors.

To begin with, CM: MORE IS UP; LESS IS DOWN is realized through example (7). The use of two source domain vocabularies (i.e. *rise* and *fall*) in that sentence have produced two metaphorical expressions — *the share of the bottom fifth rose ...* and *... the share of the top fifth fell...* respectively. In the case of the former metaphor (i.e. CM: MORE IS UP), it means '*The price of the share of the bottom fifth increased ...*' as the target domain. This metaphorical meaning is extended from the literal meaning of a sentence like *She rose from her bed* as the source domain;

whereas the latter metaphor (i.e. CM: LESS IS DOWN) as in *the share of the top fifth **fell** ....*) means '*the price of the share of the top fifth **decreased** ....*' as the target domain, which is an extended meaning of a sentence like *He **fell** from the tree* having a denotative meaning. Moreover, the two metaphors function as an alternative way of giving an illustration in terms of statistics as to the rise and decrease of income of the bottom fifth family and the top fifth family respectively.

(7)   The share of the bottom fifth **rose** from 4.1 to 5.5 percent, and the share of the top fifth **fell** from 51.7 percent to 40.9 percent. [POE, Chapter 20]

Apart from the previous CM(s) (i.e. MORE IS UP and LESS IS DOWN), the CM: HAVING CONTROL OR FORCE IS UP is also regarded as part of orientational metaphor category. As far as metaphor functions are concerned, the metaphor is widely used in economics text to describe which parties, or economic players control the existing resources. The manifestation of the CM can be seen in example (8) – *powerful multinational corporations can gain **control** over local assets and jobs*. The concept 'control' in economic realities is partly indicated by the ways in which multinational companies operating in certain areas have more power to control local assets, including job opportunities. They might even have political influence on decision-making, as realized through example (8).

(8)   Finally, at the political level, the fear is often expressed that powerful multinational corporations can gain **control** over local assets and jobs and can then exert considerable influence on political decisions at all levels. [ED, Chapter 15]

Similar use of the CM: HAVING CONTROL OR FORCE IS UP can also be seen in sentence (9) where the phrase ***superior** performance* has a metaphorical meaning 'greater performance than others' as the target domain; while the literal meaning (i.e. the source domain) of the source domain vocabulary *superior* is manifestated in a sentence like *Employees always report to their superior officers*. Within the context of Management Science, managers in competitive businesses are able to improve the quality of their performance by analyzing, if necessary, by copying the effective methods used by other successful leaders in various sectors (i.e. *benchmarking*).

(9)   This is the search for the best practices among competitors or noncompetitors that lead to their **superior performance**. [MAN, Chapter 9]

Unlike the CM in sentence (9), CM: BEING SUBJECT TO CONTROL OR FORCE IS DOWN can also be seen in example (10). The metaphorical expression shows a cross domain relationship between the target domain 'lower outcome' as in *the **inferior** outcome* and the source domain as in *an inferior place*. The use of this type of metaphor functions as a device to give a less abstract illustration of the consequences that both countries suffered from due to the arms race.

(10) Thus, each country [the Soviet Union and the United States] chooses to continue *the arms race, resulting in **the inferior outcome*** in which both countries are at risk.[8] [POE, Chapter 16]

The following cognitive analysis deals with the uses and functions of entity metaphors in the study corpus, as well as their relationship with literature-based approach towards metaphors, especially *personification*.

Entity Metaphors

The term *personification* is used in literature as opposed to the term *entity metaphor* (i.e. human and nonhuman entities) in the cognitive approach to metaphor. This pheneomenon again shows a close relationship, or the continuity between researching metaphor in literature and the study of metaphor outside literature – the cognitive approach (Semino and Steen, 2008). Having categorized the conceptual metaphors in the study corpus, several evidences of the use of entity metaphors in the study corpus having 11.42 per cent of occurrences are conceptually mapped as follows: (1) INFLATION IS A PERSON/INFLATION IS AN ADVERSARY; (2) INFLATION IS AN ENTITY; (3) THEORIES ARE ENTITIES; (4) POVERTY IS AN ENEMY.

Lakoff and Johnson (1980, pp. 33−34) argue that since the use of personification with human entities, particularly CM: INFLATION IS A PERSON as in *inflation erodes living standards*, is inadequate, the use of CM: INFLATION IS AN ADVERSARY as in *the public dislikes inflation* therefore proves to be more effective as it deals with economic and political measures that the government needs to take in order to eradicate inflation; one of its manifestations can be seen in example (11).

(11) It is true that **the public dislikes inflation**, but the public may be misled into believing the inflation fallacy-the view that **inflation erodes living standards**. [POE, Chapter 36]

The metaphorical meanings (i.e. the target domain) in example (11) are basically extended from the literal meanings (i.e. the source domain) of the following sentences respectively: *10 Things that Employees Dislike most about their Boss* and *Waves eroded the shore*. The two metaphors of the same type function as a rhetorical device to give arguments, or debate over how the public perceives inflation against its negative impact on the standard of living, which is rather emotional (Goatly, 2011, pp. 153–77).

Unlike the previous human entity metaphors, example (12) provides an illustration for nonhuman entity metaphor.

(12) **This theory** [theory of advertising] **can explain why** firms pay famous actors large amounts of money to make advertisements that, on the surface, appear to convey no information at all. [POE, Chapter 17]

The metaphorical expression ***This theory*** [theory of advertising] ***can explain*** *why* …. can conceptually be mapped as CM: THEORIES ARE ENTITIES (i.e. nonhuman entities). The use of such metaphor has to do with human characters and the activities that humans normally do. It has a function to rhetorically explain those relevant economic theories and concepts as entities to the readers. This can be used as a basis, or reference to understand various economic phenomena, or activities. To summarize this section, the last two examples (11 and 12) give empirical evidences, as Semino and Steen (2008) pointed out, that there is the continuity between metaphor-related research in literature (i.e. personification) and outside literature (i.e. entity metaphors) as already identified in the economics text.

As a keyword in economics text with the Keyness Index of 1979.46, especially in Economic Development as part of Economics (i.e. the study corpus), POVERTY is often expressed metaphorically as in example (13). *To **combat** poverty* metaphorically means 'to deal with, or to overcome poverty' as the target domain as opposed to the sentence *The troops involved in a fierce combat* with a literal meaning (i.e. *a fierce battle*).

(13) Opponents of the minimum wage contend that it is not the best way **to combat poverty**. [POE, Chapter 06]

The use of such metaphors as *to alleviate poverty, poverty alleviation, to attack poverty, to combat poverty, to eliminate poverty, to eradicate poverty, to escape poverty, to fight poverty, to lower poverty, to reduce poverty* produce CM: POVERTY IS AN ENEMY. The economics textbook writers make use of such metaphors in order to raise the readers' awareness that poverty as a social issue need to be the concern of all; more importantly, how to reduce the poverty ratio.

Conclusión

Metaphors play significant roles in economics text. In terms of functions, the uses of metaphors in the study corpus are partly intended, as alternative methods, to explain economics abstract concepts (i.e. explanation) and also to offer arguments (i.e. pros and against), including for expressing emotional attitudes towards economics realities and the measures taken by policy makers and economic players.

As far as the conceptual metaphor categories are concerned, structural metaphors are widely used in the study corpus in comparison with the other two categories (i.e. orientational and ontological metaphors). Commodity and image metaphors are the first two types of conceptual metaphor that are most frequently used in the study corpus, followed by up-down metaphors (i.e. orientational metaphor) and entity metaphors (i.e. ontological metaphor). The uses of these types or categories of metaphors help readers of the economics text to easily understand those economics notions, arguments, and realities. This is due to the fact that the cognitive approach to metaphors with its CM(s) adopted in this study relates the target domain and the source domain in a given context. This cross-domain relationship is parallel with human thought and action, which is metaphorical in nature.

To conclude, this study also reveals some empirical evidences that there is the *continuity* (rather than the *discontinuity*), at least in terms of metaphor categorization (i.e. methodology), between the literature-oriented approaches to metaphors and the approaches to metaphors adopted outside literature, particularly in economics text as part of social sciences.

Endnotes
[1] Taken from *Guardian.* Available online http://www.theguardian.com/cities/2014/aug/18/santiago-cirugeda-guerrilla-architect-spain-seville-financial-crisis, accessed on 21 August 2014.
[2] The term *point of similarity* between both the source domain/*vehicle* and the target domain/*topic* is used in the traditional approach dealing with the changes to something from the pervious conditions to better conditions.
[3] *Principles of Economics, 3rd Edition* (Mankiw, 2003)*, Economic Development, 8th Edition* (Todaro, 2003)*, and Management, 7th edition* (Robbins and Coulter, 2003)*.
[4] Those concordance lines produce various CM(s): *competitive market* (CM: MARKETS ARE A GAME), *GDP growth* (CM: GDP ARE PLANTS), *GNP growth* (CM: GNP ARE PLANTS), *human development* (CM: DEVELOPMENT IS A PERSON), *strategic management* (CM: MANAGEMENT IS WAR), and *full cost* (CM: COSTS ARE CONTAINERS).
[5] A source domain vocabulary through which a building metaphor can be created (CM: ECONOMIC POLICIES ARE BUILDINGS).

[6] A source domain vocabulary that creates a journey metaphor as in ***borderless*** *management* (CM: MANAGEMENT IS A JOURNEY).

[7] A source domain vocabulary that creates a game metaphor as in *a **competitive** global marketplace* (CM: MARKETS ARE GAMES).

[8] A source domain vocabulary (i.e. *risk*) based on which a war metaphor can be produced (CM: ARGUMENT IS WAR).

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Contrasting the Aesthetic with the Orientalist: A Comparative Study of Bowles and Bertolluci's *The Sheltering Sky/Skies*

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Abstract
The paper is a comparative study of Paul Bowles' novel *The Sheltering Sky* (1977) and Bernardo Bertullocci's film adaptation of the novel in his work *The Sheltering Sky* (1990). The aim is to contrast the aesthetic and the orientalist. Thus, there is an attempt to introduce an aesthetic reading into the novel and an orientalist viewing of the film so as to compare and contrast both texts using a textual analysis approach. Throughout the paper, in addition to detecting the film's deviation from the novel, Bertolluci's orientalist project is revealed while Bowles novel is aesthetically tested. The last part of the paper calls for questioning the degree of deviance occurring in the film and reconsidering the aesthetic implications of the novel.
Keywords: *Aesthetic, Contrast, Film, Orientalist.*

Contrasting the Aesthetic with the Orientalist: A Comparative Study of Bowles and Bertolluci's *The Sheltering Sky/Skies*

Bringing Paul Bowles' novel and Bernardo Bertolluci's film *the Sheltering Sky into* a comparative dialogue aims at contrasting the orientalist with the aesthetic through gauging the aesthetic depth of the novel and the orientalist breadth of the film. The first step in this comparative study would disclose Bertolluci's failure in detecting the discursive clichés employed in the film in a sharp contrast to the novel. The second step would introduce a potential aesthetic reading of the novel itself in an attempt to measure the deviation occurring in the film through imposing notions imbued with the zest for aggrandizing nuances.

To illuminate the Orientalist implications residing in Betrolluci's *The Sheltering Sky,* it would be essential to bring into light the four main elements through which the orientalist discourse is crystallized. The first element is estrangement or the notion of the "Uncanny" (Freud, 1919, p.2). For Bertulloci to present an image of the orient, he has to follow a mode of the grotesque that would serve the viewer's expectations of an oriental environment by turning the familiar into what is sinister, strange and exotic. The second element is that of utilizing the Sahara as a backcloth setting that reduces and curtails the function of space to a technical one. There is no denying that the analogy between the sterility of the couple and that of the desert is a significant one. However, this single scene where Port and Kit desperately try to have a sexual intercourse, but fail, does not weigh much in front of the explicitly predominant features of mummified discourse about the Oriental Other being brought back after the 9/11. It is evident throughout the movie that space is not given an essential role as it is in the novel. The third element to be added to the list is the emphasis on sexuality and the magnified sensuality employed by Bertolluci in an attempt to make the film appeal to the senses rather than to the intellect. For example, the encounter between Maghnia and Port in the novel does not revolve around sexual activity and there are no details of sexual intercourse while in the movie it is transformed to a pornographic scene devoid of signification. In one of his interviews, Bertulloci claims that the movie is a representation of what he calls "physiology of feelings" (Bertolluci and Gerard, 1990, p,1) which refers to the use of the landscape to externalize states of feelings. Nevertheless, his claim turns into a set of orientalist clichés that cannot go beyond Hollywood-consumed prescriptions. The list of deviations could be extended indefinitely, but it is enough to limit it to the salient ones.

Insofar as the novel is concerned, the series of encounters and clashes with the North Africans Port and Kit are subjected to lead them forcibly to experience difference. Encountering the Sahara and its elements also transforms their psyches and shapes them in a different way. Their quests carry them toward the mysteries of their own fate where they emerge, not as Americans or even as rich people having their safari in North Africa, but rather as beings who are having [A journey into the innermost part of the Sahara during which their authentic personalities are gradually revealed.] (Hernandez,1997, p.260) Their trip farther and deeper into the Sahara leads them toward their devastation and ruin. The changes in the characters are represented gradually through the first and second books of the novel. The emotional turmoil of the characters grows in depth and significance until it reaches a crescendo in the final moment that is expressed in the epigraph of the third book: "From a certain point onward there is no longer any turning back. That is the point that must be reached." (*The Sheltering Sky*: 209). Kafka's statement underlines the end of the questers' Odyssey. Toying with the characters, Bowles skillfully stage-manages their fears, deliriums, hallucinations and motives:

Resolutely she turned her mind away, refusing to examine it, bending all her efforts to putting a sure barrier between herself and it. Like an insect spinning its cocoon thicker and more resistant, her mind would go on strengthening the thin partition, the danger spot of her being. (SS: 209).

The characters' encounters set up a watershed between their earlier and future lives. Port and Kit suffer a painful transition into a new dimension of self-knowledge. In a place where "civilization" leaves off and "wilderness" dominates, they find themselves in the middle of a process of change. "The encounter remains on a metaphorical level, where the hostile African geography and its "hideous moors" function as means to exteriorize the disenchanted Westerner's internal geography." (El-ghandour,92). In the first book of the novel, Port confidently says:

I don't have to justify my existence by any such primitive means. The fact that I breathe is my Justification. If humanity does not consider that a justification, it can do what it likes to me. I am not going to carry a passport to existence around with me, to prove I have the right to be here! I'm here! I'm in the world! But my world's not humanity's world. It's the world as I see it. (SS: 71-72).

It is obvious that his understanding of existence is wrapped into a somewhat cosmopolitan way of thinking. His statement is a reflection of a seemingly stable self-contained person, but it will automatically change into a desperate one when he says: "How, ever since I discovered that my passport was gone, I've felt only half alive. But It's a very depressing thing in a place like this to have no proof of who you are…" (SS.p.122) This may seem a contradiction, but, in its very essence, it is an unconscious dramatic change.

Kit also experiences her own share of vehement transition when she starts her real journey into the Sahara with her numbness. She gets detached from whatever may remind her of civilization and its residuals. In the second book of the novel, Kit addresses Port as she complains about being fed up with the primitiveness of the place:

I haven't seen them (her bags) in a longtime. Ever since the boat I've been living in one bag. I'm so sick of it. And when I looked out that window after lunch…I felt I'd simply die if I didn't see something civilized soon. Not only that. I'm having a Scotch sent up and I'm opening my last pack of Players. (S.S:123).

Later in the third book, she loses herself in the "primitiveness" she used to criticize. Her experience with the Tuareg turns her into a machine of stimulus and response that has no roots in the reality around her. The very first moment of the transition process in Kit's case is when she leaves the body of Port behind. This moment stands for a rebirth and a metamorphosis through which she throws herself into the abyss of forgetting the past including her dead husband. She becomes a slave of her own instincts and illusions that seize the control of her actions and reactions. She is no longer the same character of the first and the second books, the one who clings to her cosmetic products:

 For a long time she stared at the other articles: small white handkerchiefs, shiny nail scissors, a pair of tan silk pajamas, little jars of facial cream. Then she handled them absently; they were like the fascinating and mysterious objects left by a vanished civilization. She felt that each one was a symbol of something forgotten. It did not even sadden her when she knew she could not remember what the things meant. (SS: 229).

  The impact produced by encounters is not limited to the demolition of the civilized ego, but it extends to the inner being of the characters:

 The western pilgrim abroad confronts a violent destiny in which he becomes the prey of the primitive forces which his odyssey arouses. These forces may be external, embodied in alien peoples and hostile landscapes, or internal, aroused from the repressed areas of his own psyche. (Pounds,1986, p.424).

  The journey turns inward and becomes introspective. The questing being suffers consciously. The hunger for pain and agony comes out from Bowles's longing for death and obliteration: "I can see that a lot of my stories mere definitely therapeutic…...I need to clarify an issue for myself, and the only way of doing it was to create a fake psychodrama in which I could be everybody." (Bowles, Evans,1971, p10) The Sahara becomes an extension of the psyche that thrashes about its destiny and fate in the middle of a tempest that demolishes every single piece of the quester's spirit. The search for fulfillment swings to nihilism and a vacuum of non-existence. For Port destiny is death, for Kit it is madness and failure to find a refuge in the grotesque. While Port lies dying, he finds himself in a space of liminality and in-betweenness. His final moments   in the novel take the form of forays that oscillate back and forth between death and life. The whole tragedy is pictured in Port's own words:

 Death is always on the way, but the fact that you don't know when it will arrive seems to take away from the finiteness of life. It's that terrible precision that we hate so much. But because we don't know, we get to think of life as an inexhaustible well. Yet everything happens only a certain number of times, and a very small number, really. How many more times will you remember a certain afternoon of your childhood, some afternoon that's so deeply a part of your being that you can't even conceive of your life without it? Perhaps four or five times more. Perhaps not even that. How many more times will you watch the full moon rise? Perhaps twenty. And yet it all seems limitless. (SS: 186).

 This unfolding drama of Port's existential self-interrogation is striking evidence that Port's quest reveals his inner perception of the meaning of life. In the hunt for an attainable theriaca, Port keeps searching forbidden areas. These places may not essentially be geographical or concrete. He loses himself into the trajectories of the anonymous and the mysterious.

  Port's death is not to be compared with that of Kit. Her loss of identity, her dissolving spirit, her disintegration and fall into the void of timelessness are worthy of note. Kit's predicament is intensified by Bowles's injection of sadism, violence and madness in the narrative. The act of leaving her husband's corpse is the first step toward psychosis. Her surrender to the landscape

makes her weaker than she ever has been. The fact that Kit is found at the end of the novel is but another door opened toward the question of whether she is reintegrating or still haunted by her doom:

> Resolutely she turned her mind away, refusing to examine it, bending all her efforts to putting a sure barrier between herself and it. Like an insect spinning its cocoon thicker and more resistant, her mind would go on strengthening the thin partition, the danger spot of her being. (SS: 209).

As soon as she manages to escape alive from Belquassim's house, she regains partly her consciousness, but she resists the idea of being sent back to New York. Her resistance ought to be explained in the sense that she becomes a part of the Sahara, and that is "The end of the line."(S.S: 251).

After tracing the trajectory of the New Yorkers in the North African Sahara and displaying Bertolluci's orientalist project, there is an imperative to draw an analogy between both works. It would be an undoubted exaggeration to state hurried generalizations about a deviance of the film. It may appear that the director's highlighting of certain details over others has one goal which is that of serving the film industry, but it surely functions to serve a major discourse. It is also of paramount importance to introduce an interrogative insight into the reading given above. Foraying toward the conclusion that the novel entirely lends itself to aesthetic exegesis is a bit hasty. In addition to the aesthetic elements mentioned above, there lurks a set of orientalist nuances that are to be revealed through a deeper insight.

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Resistance from a Distance: Mahmoud Darwish's Selected Poems of Exile in English

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Abstract
The purpose of this article is to explore Mahmoud Darwish's resistance to the occupation of his homeland in selected poems written during his exile. Though Darwish was exiled from Palestine, his poetic voice of resistance gained momentum even from a distance. The discussion in this paper will focus on how Darwish utilizes Palestinian nature as a form of resistance to the occupiers of his homeland in his selected poems of exile. The theoretical framework employed in this study was derived from both the postcolonial and the ecocritical theories of reading literature and named in this study as an ecoresistance framework. By explicating the aspects of ecoresistance in Darwish's selected poems of exile, we hope to provide new insights into man's connection to land as a strategy to defy colonial rule.
Keywords: ecoresistance, Mahmoud Darwish, poems of exile, poetry, resistance.

Introduction

Palestine and Palestinian nature remained at the heart of Mahmoud Darwish's poems of resistance written during his exile. In fact, by employing nature as a form of resistance to the occupation of his homeland, Darwish's poems are intimately connected to Palestine from which he was displaced for about twenty-six years. His poetic resistance to the occupation of the homeland was an effective means in the political mobilization of Palestinians in the years of exile from 1970 until 1995. Frangieb (2008) asserts that Mahmoud Darwish has indeed played a leading role in his political commitment to Arab national causes and in enriching the modern Arab poetics as a whole. With the emergence of Darwish and his extensive writing over a span of fifty years, an immensely rich voice of resistance was added to the Arab world in general and to Palestine in particular. Edward Said (1994) in his *Culture and Imperialism* considers Darwish as one of the eminent poets of decolonization in the world. Rahman (2008:41) remarks "as a poet of exile, Darwish's poetry has long been preoccupied with a reflection on home". The nature of his homeland provided him with several signposts of opposition from a distance. In this context, the current paper is intended to provide an insight into the modes of Darwish's resistance from a distance of the occupation of his homeland through his use of nature.

Mahmoud Darwish was born on March 13, 1941 in the village of Al-Birwa, Palestine. He became a refugee in 1948, when his family was forced to flee the occupation forces. In 1949, Darwish and his family came back from Lebanon to live as "internally displaced" refugees in another village in his homeland. Ahmed (2012: 397) remarks that "along with more than 750,000 other internally displaced Palestinians who lost homes, possessions and wealth; Darwish experienced being a in a state of limbo from 1948 onwards until he was forced to leave again in 1970". With the emergence of Darwish's poetry in 1958, a rich voice is added to the Arab world in general and the Palestinian poetry of resistance in particular. He began to compose poems when he was still in school aged seventeen. His resistance poetry prospers during his early poetic stage that spans twelve years. He lived outside Palestine for about twenty-six years during which his resistance poetry burgeoned noticeably. Writing from within one's country and outside of it in Darwish's circumstance of being displaced and expelled requires further scrutiny. What issues of resistance is he putting across to his people in the homeland, his occupiers as well as the audience whom is he is writing for from outside Palestine? By paying attention to this period of Darwish's life, we hope to demonstrate the ways in which he utilizes the images of nature from his motherland to show more keenly the loss of home and the need to resist, even from a distance.

In the 1970s, Darwish joined the Palestinian Liberation Organization (PLO) and he became an active member of PLO outside Palestine. His activism in exile remained dynamic not only politically but also poetically. His resistance through the use of nature continues in the substantial flow of his poems from a distance. In 1980s, he lived in Beirut where he edited the *Palestinian Affairs Journal* published by the Palestinian Study Centre. He produced many poems of resistance that hinged on the use of Palestinian nature during this period. For instance, 'The Ode to Beirut' and 'A Eulogy for the Long Shadow' are two examples of Darwish's poems of

resistance in exile. However, the Israeli invasion of Lebanon in 1982 led Darwish to leave for Tunisia, Egypt and Paris where he settled for about thirteen years. Commenting on his resistance activism in exile, Frangieb (2008:24) remarks, "after the Israeli invasion of Beirut in 1982, Darwish remained determined to continue the Palestinian struggle. The theme of exile and continual resistance is most elegantly conveyed by Darwish during this period". In the late 1980s, his activism intensified. He served on the PLO executive committee from 1987 to 1993. Meanwhile, Darwish's resistance poetry reached its peak at the start of the first Palestinian uprising (*Intifada*) that broke out in December 1987. In addition to the Palestinian *Intifada*, another important event in the Palestinian history that influenced the poetic output of Darwish in this period was the Oslo Accord in 1993. The first Palestinian *Intifada* forced Israel to the negotiating table with the PLO in 1993. However, the resultant Oslo Accords signed by PLO leader Yasser Arafat in 1993 caused the resignation of Darwish from the PLO executive committee as a sign of protest. Commenting on Darwish's poems produced during his years of exile, Rahman (2008) states that his poetry has long been preoccupied with the reflection of homeland. She adds that his later production from 1984 until 1995 reflects his exile from his physical home, his exile from the physical refuge and his exile in the poetic production.

The selected poems of exile and resistance from the 1970s include poems such as 'A soft Rain in A Distant Autumn', 'A Song to the Northern Wind', 'A Diary of a Palestinian Wound' and 'I Love You or I do not Love You'. The selected poems of exile from the 1980s and early 1990s include poems such as Ode to Beirut' , 'The Hoopoe', 'The Land', 'Tragedy of Daffodils and Comedy of Silver' ,The Bread' and 'I See What I Want'. Collectively, this body of work emphasizes that Darwish's exile appeared to illuminate the path of his resistance to the occupation of the homeland with increasing attribution to nature.

The current study is an attempt to link between the postcolonial theorizing and ecocriticism in terms of nature's employment in poetry such as that of Darwish's poetry of resistance. Since Darwish, who is regarded as the father of the Palestinian poetry of resistance, has employed nature as a means of resistance in his poetry while he was inside and outside Palestine (Ahmed & Hashim, 2012). This form of resistance is coined as "ecoresistance" which has been derived from the ecocritical and postcolonial theories of reading poetry. According to Mohsen (2013:110) ecoresistance can be defined as "a theoretical approach and an analytical lens that is used to examine how nature and its various forms can be utilized by poets to further their agendas. It is a combined lens of the two theories - ecocriticism and postcolonial theory that can be applied for reading poetry". Therefore, ecoresistance has its roots in both ecocriticism and postcolonial theory. Ecocriticism, on the one hand, is a recent aspect of literary theory, which has been growing swiftly since the early 1990s that focuses mainly on the study of the relationship between humans and the natural world. It has evolved out of many traditional approaches to literature and the literary works are viewed in terms of place or environment. Cheryll Glotfelty and Harold Fromm (1996: xviii) define ecocriticism as "the study of the relationship between literature and the physical environment". Postcolonial theory, on the other hand, embraces the concept of resistance. Slemon (1995:107) asserts that "the first concept of

resistance is most clearly put forward by Cudjoe in his *Resistance and Caribbean Literature* and by Barbara Harlow in her book *Resistance Literature*. For Cudjoe and Harlow, "resistance is an act or a set of acts that is designed to rid a people of its oppressors, and it so thoroughly infuses the experience of living under oppression that it becomes an almost autonomous aesthetic principle". Further, Harlow (1987: 2) argues that the Palestinian writer and critic Ghassan Kanafani in his study titled *Literature of Resistance in Occupied Palestine: 1948-1966* first applied the term 'resistance' in description of the Palestinian literature in 1966. Palestinians have been struggling to regain their occupied land since 1948. Their resistance took two forms. The first is armed resistance and the second is literary resistance. The Arab resistance (both armed and literary) is closely related to the Palestinian movement of resistance that can be dated back to 1936 that gave birth to the Arab poets of resistance such as Darwish and his companions. Darwish, who is regarded as the poet of resistance and decolonization, has employed nature as "a form of resistance in his poetry while he was inside and outside Palestine" (Ahmed & Hashim, 2014: 94).

Analysis

The blending of the two theories illuminates the new ways Darwish uses the imagery of nature for resistance throughout the span of his poetic production (Mohsen, 2013). The concepts used in the current study are adopted under the umbrella term of ecoresistance. These concepts are centrism, interconnectedness and forms of nature. These concepts can be discussed in Darwish's poems of exile to show how he employed nature as a new form of resistance. This kind of resistance depicted by Darwish through the way in which he views the sun and other aspects of nature in the new situation in exile as can be traced in the following lines of the poem, "A soft Rain in A Distant Autumn", in which Darwish depicts a picture of the setting of his exile and hence resistance. He has utilizes the forms of nature to highlight his resistance from a distance as in the following lines when he declares:

> *Soft rain in a strange autumn*
> *The windows are white*
> *In addition, the sun is a pomegranate at dusk*
> *And I did not abandon the orange tree*

In these lines, Darwish utilizes the forms of nature such as "rain", "autumn", "sun", "pomegranate", and "orange tree" to contrast his present situation of being exiled with the land he once knew. The autumn is strange even though the rain that falls here is the same as the rain in Palestine. He argues that he has not abandoned "the orange tree" which evokes that Darwish is saying that he has not abandoned his fight in exile. In the poem "A Song to the Northern Wind", which is a flashback of Darwish's homeland in exile, Darwish depicts the moon as an addressee:

> *O' nice-looking moon*
> *You are a friend of childhood and fields*
> *Do not allow them to steal the dream of our children*

In these lines, the poet depicts the moon of exile as a nice-looking one that is required to keep alive the dreams of Palestinian children of regaining their occupied land. The image of the moon in these lines is in direct contrast with the image of the moon depicted in the occupied land where the moon looks "sad and tranquil" (Darwish 2000:15). The moon of exile is collocated with the idea of dreams and the fields as they are in close intimacy to each other. This image of intimacy and friendship between the moon, the children and fields evoke the sense of centric resistance depicted against the occupiers to whom the poet refers as "them". By giving an imperative "do not allow them" to the moon, the speaker is demonstrating that "niceness" does not necessarily indicate a weakness of character. Just as Israeli occupation forces "steal" their land, the Palestinians must guard against further violation of their dreams. This form of resistance is proposed in Darwish's poem, "The Hoopoe", in which Darwish depicts the flowering of resistance through nature in exile as in the following lines:

> However, we are captives
> Our wheat jumps over the fence
> And our hands rise from our broken chains

In these lines, the poet expresses his state of being captive in exile. However, this state of captivity releases implicitly   his sense of centric resistance to remain dynamic. To him, the wheat of Palestine and the hands of Palestinians shape a united form of resistance that will defeat the occupiers of the land at the end of the day. The wheat of Palestine is given the quality of humans' crossing over a barrier and the captive Palestinians will break the chains and raise their hands to support the jumping wheat. The similarity between the wheat and Palestinians is that the occupiers have jailed them inside their homeland. The Palestinians are symbolized as "wheat", a plant that is not characteristically strong but when it is clustered together, it becomes a force that can bring down the colonizers.

The poem, "A Diary of a Palestinian Wound", is a portrayal of the continuous suffering of Palestinians under the occupation. In this poem, Darwish takes a step further and depicts a kind of organic interconnectedness between Palestinians and their land when he declares in the opening lines of the poem that Palestinians and their land are one flesh and bone. This image evokes many emotions and implications and above all, it formulates a strong kind of resistance that can be described as a form of interconnected resistance. Then, Darwish goes further to build up that organic interconnectedness that evokes intensified sense of centric resistance when he declares:

> Our land and we are one flesh and bone
> We are its salt and water
> We are its wound, but a wound that fights.

The pronoun "we" refers to Palestinians inside and outside Palestine. The image "we are its salt and water" evokes the sense of a bonded relation between Palestinians and their occupied land because salt and water are two important ingredients of seawater that is impossible to separate. The image of "salt and water" invokes the sense of rootedness. The centric resistance flowers in the organic image of "we are its wound, but a wound that fights". The wound is a type of injury in which the skin is torn and cut. In pathology, it specifically refers to a sharp injury that

damages the dermis of the skin and it is either an open wound or a closed wound. Salt, when applied to a wound, is extremely painful. However, when salt water is applied to it, it becomes a healing agent. Darwish depicts this image of being 'one flesh and bone' to highlight the painful situation when the flesh removes from the bone that implicitly symbolizes the organic interconnectedness between Palestinians and their occupied land akin to what Edward Said (1994: 226) illustrates of Darwish's impulse of resistance on Palestine:

> *Restore to me the color of face*
> *And the warmth of body*
> *The light of heart and eye*
> *The salt of bread and earth… the motherland.*

This form of interconnectedness can be drawn out from the poet's unique identification with the various forms of nature in exile as can be proven in the poem "Ode to Beirut", when Darwish declares:

> *The wind and we*
> *Blow together on the land*
> *The wind is the digger*
> *Making home for us*
> *In our homeland*

In these lines, Darwish identifies himself with the wind. He gives an amalgamated portrait of airstream and Palestinians as one force of resistance against the occupation. They are also interrelated with each other in the sense that the wind makes a home for them in their homeland.

In the poem, "I Love You or I do not Love You", Darwish expresses his resistance through the image of the seas' waves as can be seen in the following lines:

> *The seas' waves are boiling*
> *In my blood*
> *One day I will come back*
> *To see you and leave*

In the lines above, the poet utilizes the waves of the sea to convey his resistance. The image "the seas' waves are boiling in my blood" is a hyperbolic image that reveals his inner wrath against the occupation of the land. This hyperbolic image evokes the intensity and strength of resistance. The word "boiling" which occurs in these lines does not actually relate to its literal meaning, which is the rapid vaporization of water that occurs when water is heated to its boiling point. The word "boiling" here used symbolically as well as hyperbolically to evoke the poet's spontaneous and powerful flow of his struggle. Like the million bubbles of the waves that crash onto the shore, so is the intensity of the speaker's emotions as he waits for the day when he will return as the colonizers leave his land. The poem, "Tragedy of Daffodils and Comedy of Silver", was written in 1989 as a wonderful portrayal of the supportive and responsive stance of Palestinian nature in the whole tragedy of Palestinian resistance against the occupation of their land for about forty-one years. Darwish depicts the sun as:

> *The sun does not allow them*
> *To remain on the holy land*

> *It will burn their faces and skins*
> *It will shine in every heart*
> *The fire for which we are all*

In these lines, the sun is shown to be the natural supportive power of the Palestinian resistance to the occupiers of the Palestinian land. It interpenetrates the Palestinian resistance and provides the energy for them to carry on their resistance. Darwish looks beyond the natural function of the sun and makes it a force of opposition that will oust its occupiers. While the heat of the sun burns the skin of the illegal inhabitants of Palestine, it will act as the fire of defiance to the victims. Accordingly, the sun plays double roles of resistance. The external role of the sun in resistance is to burn the skins of the invaders on the occupied land of Palestine. More importantly, the internal role of the sun in resistance is to empower the Palestinians' resistant hearts to carry on and to activate opposition in the passive hearts, which is symbolized by the fire, within the hearts of Palestinians to resist the occupation to regain their land. To Darwish, the sun, like the other natural forms of Palestinian nature, has a powerful spirit that helps and supports the Palestinian battle. Technically, flora refers to all the plants that grow in a particular region. In the context of the current study flora refers to the Palestinian flora that has also been utilized. "The Bread" exemplifies an example of an employment of flora as in the following lines:

> *The flowers of my land*
> *Make chains of freedom*
> *And never to fade*
> *They tend to destroy our flowers*
> *However, they will flower again*

These lines expose the national flowers of Palestine that are red in color called Poppy flowers. The redness of these flowers symbolizes the intensity of Palestinian resistance. The beautiful poppy flowers dominate the Palestinian land in the spring. Their vivid color inspires Palestinians and gives them hope of freedom. The occupiers systematically destroy these flowers from the Palestinian fields in an attempt to uproot the Palestinians' hopes and squelch their dreams. Nevertheless, to Darwish, the spring will come, and the poppies will bloom again, and so too will the Palestinians' dreams to regain their lost land.

Fauna refers to all types of animals that live in any particular region or time. In this context, it is used to refer to the animals of the occupied land of Palestine that have been used by Darwish to convey his message of resistance in exile. The most important form of fauna used by Darwish to further his resistance in exile is the horses as can be traced in the poem, "The Land" where Darwish says:

> *In the month of March*
> *The horses of our land*
> *Wake up and run*
> *To Jerusalem*

In these lines, the poet depicts the Palestinian resistance that falls on the thirtieth of March on what is known as "The Land Day". It is an annual day of commemoration for Palestinians. The

Land Day was initiated in 1976 in response to the Israeli government's plan to expropriate large tracts of Palestinian land for their own purposes. Consequently, Palestinians organized a general strike and demonstrations all over Palestine against the Israeli plan of 'Israelizing' Palestinian land. Therefore, Darwish in the lines above depicts the image of "the horses of our land" which evokes the Palestinian resistance. The use of the horses here allows us to consider a wide range of possible meaning conveyed by the poet. Horses were used in warfare since ancient ages in Arab and Islamic history. In the Islamic perspective, horses are symbols of *jihad* (struggle), an Islamic term used to refer to a religious duty of Muslims. Darwish uses the horses to evoke the sense of opposition against the occupation by depicting the horses running towards Jerusalem, the third holy place for Muslims, to revive the historical events of Jerusalem that was once invaded by the crusade forces. However, the Muslim leader Salah Al-Deen Al-Ayubi attacked them with his men and horses and dismissed them from Jerusalem nine hundred years ago. This brief incursion into history highlights the historicity of Darwish's use of nature to show the length of Palestinian struggle to regain the homeland.

Conclusion

In this paper, we have interpreted Mahmoud Darwish's selected poems of exile through an ecoresistance stance. The analysis of the nine selected poems of exile displays the development of the modes of Darwish's preoccupation with his lost homeland during the second phase of his poetic output that spans a period of twenty-six years. It also shows that Darwish's ecoresistance towards the occupation of his homeland has flourished in exile to the highest level and manifested in three major modes. The first is the centric resistance in exile that blossomed in a bond of humans and nature used as a resistance force against the occupiers of the land. The sun and the poet, the moon and the poet and the wheat and the poet are among the most important forms of Darwish's centric resistance in exile. The second major mode of ecoresistance in exile is interconnected resistance that manifested in many forms termed as the forms of interconnectedness in exile. The discussion revealed that the major forms of interconnectedness in Darwish's poems of exile are both humanized and naturalistic forms as the most significant forms. The third mode is defiance shown through the forms of nature that have been utilized as a vital means of resistance from a distance. The analysis showed that Darwish's ecoresistance has markedly flowered in the forms of nature that range from pure nature to nature that has been cultivated. In short, Darwish's poetic voice of resistance through the forms of nature has been intensified in exile to the highest because he has shown, in varying degrees, how he remains linked to his land of birth although he is exiled from it. He remains emotionally and psychologically bound to Palestine even though he is physically estranged from it. His struggle to free his land from the clutches of the regime gains momentum through his employment of nature identified with his land. Like the sun that never sleeps, Darwish is the Palestinian son that could never sever his umbilical cord with his motherland, even though he writes from a distance.

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Confronting Racism and Hegemony in World Literature: Extending Achebe's Critique of Conrad's Heart of Darkness

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Abstract
The interest of this paper is to examine racial issue and historical references, as well as the imperial discourse that Achebe has succinctly appropriated as thematic material and out of which his fiction emerged. The concern extends to Achebe's theoretical directions and the important debates about racial politics and hegemony in fiction. The essay serves as a reminder that the prevailing condition of what critics refer to as post colonial culture emerged from the historical phenomenon of colonialism, with its wide range of material practices and effects such as slavery, displacement, emigration and racial as well as cultural discrimination. These material conditions and their relationship to question of ideology are the heart of the most vigorous debates in Achebe's works. Since the colonial space is an antagonistic one, the paper reviews the divergent opinions of participants in the imperial discourse and locates the neutralizing influence of Achebe's literature in the colonial world.
Key words: African Literature, ideology, colonialism, racial discrimination, culture

Chinua Achebe and the 'African Fiction'

Historically, colonialism represents the fundamental factor that shapes the concern of African literature. The heart of literary writing in the continent could not have acquired its present identity and function without the painful encounter between Africa and Europe. Colonialism in its radical remodeling of Africa societies remains one of the major predicaments which creative artists and literary historians have had to deal with. The literature that even emerged after political independence has been driven by the same imperative. The focus of this paper is to examine the effect of the colonial history in the writings of Chinua Achebe and account for how he confronts racism and hegemony in western literature.

A critical reading of Achebe's fictions should perhaps start with a question like why has colonialism remain a central issue in his creative sensibilities. Again, why has colonialism constitute a fundamental component of Achebe's preoccupation? The answer to these questions is that African literature could not avoid the trauma and denigration that accompanied the imposition of colonial rule. Achebe's essay "The Empire Fights Back" (2000. 37) gives an account of Captain John Lok's voyage to West Africa in 1561. The treatise provides an early model of what would become a powerful and enduring tradition. According to Achebe (2000):

> One of his men had described the Negroes as a people of beastly living, without a God, laws, religion. Three hundred and fifty years later, we find that this model like the energiser burner is still running strong, beating away on its tin drum. Unhuman was how Joyce Cary, in the early part of our century saw his African dancers. One generation before him, Joseph Conrad had created a memorable actor/narrator who could be greatly troubled by the mere thought of his Africans being human like himself. P.37

From the early eighteenth century, notable writers of African descent in Europe, especially, Olaudah Equino, had built dominant literary conventions to oppose slave trade and to establish an African identity. Chinua Achebe followed the same pattern of literary tradition by producing an African literature intended to restore the moral integrity and cultural autonomy of the African in the age of post colonialism. The concern that Achebe constantly expresses in literature needs to be located within the tradition that the decolonized subject opposes foreign domination and racial superiority and asserts African's cultural sovereignty. The dominant theme of racism and hegemony in world literature is aptly illustrated by Lamming (1997. 12) when he remarks succinctly that "This is a seed of colonization which has been subtly and richly infused with myths. We can change laws overnight; we may reshape images of our feeling. But this myth is most difficult to dislodge."

It is not surprising, therefore, that Achebe's fiction like most writings of other pioneer African writers such as Caseley Hayford's *Ethiopian unbound* and Jomo Kenyatta's *Facing Mount Kenya* has identified with colonial culture and its institutions. African writings collectively oppose the destructive practices of imperial rule and agitate for African cultural freedom. The process of colonial resistance in African literature became an unprecedented artist movement that subsequently engendered monumental literary works. African writers came to realize that culture and knowledge are instruments of control and the process of colonialism produced new cultural formations and configurations. Thus, Achebe has persistently used literature to agitate for the restoration of Nigeria's and Africa's place in world history. He believes strongly that as a writer, he should be sensitive to the 'burning issues' that ravage the

continent of Africa. He thus perceives his works as a product of historical force, although Amuta accuses him of being insensitive to the driving power of economics in shaping the image of Africa (Kehinde 2003. 183).

Things Fall Apart is a text that established Achebe as a writer of an anti-imperialist movement. The novel is a counter discourse of Europe's literary intervention in Africa. The Hegelian imagination of the imperial generation remains alive into the post-imperial era. But it was through Europe's colonial writers, especially Joseph Conrad, that such distorted images were made available to the European elites of subsequent generations. Through his various essays and interviews, Achebe never hides his passionate determination and commitment to settle score with Conrad. This confrontation arises from Conrad's literary mis-invention of Africa. According to Mboukou (1988 .15) black African literature emerged as an explanatory work of fiction. Its objective is to re-introduce the Africa to the west. The goal is predicated upon the western assumption that Africans were animals and beast of burden for centuries, living only to serve the white society. Black people were assumed to be unknown so that writers were needed to explain them to the western world.

The circumstances of colonialism have created a flood of topics that has immeasurably expanded African literature; especially the need for defence and rehabilitation of the black, of the African personality, black dignity and claims on the lost rights and freedom. Thus, Achebe's anti-imperialist discourse goes beyond a peripheral literary narration but fortified with a compelling ideology of cultural nationalist ideas, convictions and ideals about Africa. Achebe believes that available European records about African have horribly violated, offended and denigrated Africans. Western literature had precipitated a form of racist convictions that badly affected the sensibilities of an African man. According to Ekpo (2007 .217) "It was such in an ideological context that Achebe configured the historic mission of his literary interventions as an imperative to defend Africa against past denigrations and to protect them from further imperialist psycho-cultural aggressions." Achebe thus confronted the repugnant racism that manifests odiously in the writing of Conrad. He challenged Conrad's uncharitable image of the black race. His concern for the health of African culture was indeed grounded in a firm Afrocentric ideological commitment. He stated clearly   that his mission is not only to undertake a corrective anthropology of Africa but to also reform post-imperial African sensibilities. This is what Ekpo (2007 .219) means when states further that: "this pedagogical role consists precisely in the literary reconstruction of the mangled past by reclaiming from the ruins of colonial cultural vandalisms, the remaining subject forming values, including race, pride, cultural dignity, and native moral authority".

The ideological struggles for emancipation took place at the period of cultural nationalism. This was an era when the ideological ferment occasioned by a global anti-imperialism mingled with an intense Afrocentric ideological movement. The basis of Achebe's argument is that African people did not hear of culture for the first time from Europeans, that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, and that they had poetry and above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this they must regain (Achebe 2000 .8). The post colonial critics assert that imperialism and its manifestation persist even though not necessarily in the same form. The practice of post colonialism moves in two interrelated directions; firstly, it interrogates imperial texts to expose the founding ideologies of imperialism and secondly it accounts for the text of those postcolonial subjects in order to recognize the

numerous voices of those affected by empire and thereby to resituate the former. Thus, a kind of rationality between the two discourses is put into play. (Parckh 1988 . x) Achebe's literature becomes critically committed to   the task of responding to the challenges of the European presence in Africa. For instance Conrad's novel is a central text in any discussion of literature and racial discourse in Africa. In *Ironies of Progress: Joseph Conrad and imperialism in Africa,* Goonetilleke (1991 .75)   posits that:

> Conrad's novel is the dominant image of Africa in the western imagination. Conrad's Africa is the dark continent of the European imagination, an extreme stereotype. Conrad exploits the stereotype to the full. He is using Africa as a symbol, a backcloth into which his characters can project their inner doubts, their sense of alienation. The landscape is mythic, the scenery surreal, the circumstances grostegue.

     Part of Achebe's charge echoed by various postcolonial critics is that Conrad's work contributes to the on going and active history of Eurocentricity and racial discrimination. Achebe contends that the age long attitude embodied in *Heart of Darkness* and its use of Africa as undifferentiated back drop has fostered the dehumanization of African and Africans. As a writer, Achebe thus considers his responsibility as a teacher who needs to teach the ignorant public about the potency and dynamism of African culture. He rejects the modern idea of the artist as an alienated individual whose literature should be insulated from social reality. To him, the artist is an integral part of society. Every work of art must have functional value and relevance to the community. As far as Achebe is concerned, art and political concerns are not mutually exclusive. Thus, his objective in writing is to pursue a kind psycho-social rehabilitation through cultural literacy. According to Nelson (2004 .22) "A modern classic, Things Fall Apart is Achebe's calculated response to the imperialist versions of the colonial encounter. Here, he offers a consistory rearticulating of history that is explicitly designed to destabilize European discursive construction of Africa's past".

     Achebe's preoccupation is coming to terms with the problematic historical inheritance and forging an authentic and liberating sense of personal and cultural wholeness. He pursues this mission through a revision of African history. In the words of Nelson, it is precisely this vital and fundamental nexus between establishing a valid connection with the past and achieving a wholesome sense of self that prompts the postcolonial writer to engage in constant dialogue with history.   Achebe's literature, thus, establishes a framework that foregrounds an Afro centric tradition. His novels are essentially crafted to counter the repugnant notions of African culture as perceived by the western readers of Conrad's *Heart of Darkness.* Kehinde (2003 .185) citing Niyi Osundare explains that "Conrad's novel exemplifies a complex series of evasions, open eyed blindness, willful forgetfulness, lacunae, egoisms and the like, against African and his people". Kehinde (2003 .166) further remarks that the constant repetitions of such words as inscrutable, incomprehensible and blanks in Conrad's novel constitutes an indication of his subjective portrayal of African culture and people. This argument is pushed further by Echeruo (1973) in *Joyce Cary and the Novel of Africa*

> In effect, the continent is being written about and explored so as to yield a meaning or a significance of interest to the foreign (that is the European) imagination. The mind it studied was really European mind; the imagination it finally understood (or delineated) was inevitably the European imagination. But the occasion was conveniently Africa and the various myths of Africa provided the terms of argument

and demonstration. If there is anything true of such novels. It is not essentially (or properly) in its setting or in its depiction of character and personality, but in the accuracy of its reflection of the imaginative temper of the author's culture. Heart of Darkness, ultimately reveals the mind of an imperial Europe at its day's end. It reveals nothing about the character of African itself. P.5

Conrad's novel manifests to a large extent a typical European's perception of African. To understand Achebe's concern, the European attitude to African must be kept in view. Again, it is in keeping faith with this challenge that Achebe's reaction to Conrad pays attention to the gaps, omissions, silences and absences perceived in the colonial texts which also include Joyce Cary's *Mister Johnson* and H. Rider Haggard's *King Solomon's Mines*. (Kehinde 2003 .166).

Chinua Achebe's Novel as a Postcolonial text of Blackness

Things Fall Apart provides contemporary readers of African literature a divergent perception of Africa and Africans in a way that negates what European writers described. This master piece of literature documents the tribal lifes, indigenous values, mores, cultures and traditions. These indigenous cultural settings were severely upset by colonial establishment. For instance, the first Portuguese navigators who visited West Africa had free commercial interests in mind, but soon afterward, the interest degenerated into slave raid and trade. The Europeans thought that the Africans, who the navigators branded primitives and savages, could be Christianized, sent missionaries to save the benighted African souls. On arrival, the missionaries found fault with African traditional religion, which they made little or no effort to understand. Instead, they condemned unconditionally all aspects of those religions and made great efforts to convert the people to Christianity.

To counter this notion, Achebe presents an African society that is fortified with its own cultures. The rejection of darkness as the defining quality of African experience is a relegation of the power of intuition, the emotionalism and the insane laughter in which Marlow heard the thrill of primordial appetites. *Things Fall Apart* and Conrad's *Heart of Darkness* ultimately hold each other in a battle of social and racial dialogue. The two antagonistic novels provide a platform for a counter discourse on racism and imperial hegemony. Achebe cited in Kolawale (1979) expresses this sentiment clearly thus:

At the university I read some appalling novels about Africa (including Joyce Cary's much praised Mister Johnson) and decided that the story we had to tell could not be told for us by anyone else no matter how well intentioned. Although I did not set about it consciously in that solemn way, I now know that my first book Things Fall Apart was an act of atonement with my past, ritual return and homage of a prodigal son. P. iv

By and large, the focus is on the fiction of Achebe against the backdrop of intellectual tradition of postcolonial discourse as it has emerged over a period in history. The essay specifically shows the extent that Achebe fulfils the mission of cultural emancipation of the Africans as a creative artist. He wrote extensively on the richness of the African literary landscape. He developed creative consciousness from the historical circumstances of colonial and postcolonial traditions. Despite the historical Nile valley civilization and the thriving of the great empires in Africa, European philosophers still considered the continent and its inhabitants

as no historical part of the world. For this reason, Achebe clearly defines his preoccupation with African literature in one of the essays titled "The Empire Fights Back" contains in his popular book *Home and Exile* (2000). Achebe begins with a question thus
:

> What did I do with my experience of classroom rebellion over Mister Johnson? Anyone familiar with the gossip in African literature may have heard that it was that book that made me decide to write …. What Mister Johnson did do for me was not to change my course in life and turn me from something else into a writer: I was born that way. But it did open my eyes to the fact that my home was under attack and that my home was not merely a house or a town but more importantly an awakening story in whose ambience my own experience had first begun to assemble its fragment into a coherence and meaning.P.38

As noted by Achebe, colonial socialization affected African civilization, history, religion and knowledge systems. For instance, Kalu (1999 .xvii) makes it clear that:

> *Things Fall Apart* has much to say about culture conflicts between the Igbos (indeed Nigerians) and the European of Achebe's own time as about the nineteenth century of his Igbo ancestors. Such conflicts are rooted in British colonial history, the people's traditional religion, educational system, rituals and ceremonies, worldview and beliefs, social institutions, social control and values as well as political authority. P. xvii

African societies were ab initio dismissed as uneducated; the religions condemned as heathen, the culture and education systems dubbed priminitive. Given this degrading notion of Africa, Achebe emerged in the 1950s as a writer with a defined mission of Pan-Africanism. For instance in an interview with Nicholas in 1998 at the African literature conference held at Richmond university, USA, Achebe (1998) reiterates his commitment to the health of African history and culture when he remarks that:

> One of the major issues of African literature is the image of Africa, the issue of race. And so what I've tried to do – and it's not new, it has been with me for a very long time – is trying to explain, or trying to fathom the reason for the negative image Africa has acquired in the west: how it came about and what we're going to do about it; what needs to be done to get rid of it and get back to normal human relations, normal human evaluations, cooperation and that kind of thing. It's really a question of what we need to do to get back on a comfortable level of communication between peoples.   p.13

To fulfill this mission, Achebe's works were majorly written against the harsh realities of colonialism. He wrote to defend the integrity of traditional culture and made a reassessment of the past relationship with Europe and the many political and social institutions, which the white man imposed. Achebe, like some African intellectuals, did not internalize a culture of self hatred and a pathetic contempt for Africa. The spirit of Pan Africanism that he championed reflected in the writings of the African nationalists and writers such as Amiclar Cabral, Angela Davis, Mwalimu Julius Nyerere, Franz Fanon, Ngugi Wa Thiong'o etc. Achebe maintains that the

Nationalist movement in British West Africa after the Second World War brought about a mental revolution which began to reconcile us to ourselves. It suddenly seemed that Africans too might have a story to tell Prior to the termination of the colonial adventure, Africans seemed to accept that they were the objects of someone else's story, indeed someone else's history. It was exactly the preoccupation of *Things Fall Apart* (1958) to resist and reject this assumption by telling the colonized to retrieve their history. Achebe asserts:

> Well, I think if you know what happened to you in the past, how it came about, then it's easy to begin to deal with it. And here we now know that this image was deliberately invented; it was invented to serve a specific purpose, the purpose of the slave trade and the purpose of colonization. Now we can put this purpose behind us but we have to recognize what happened.(Achebe 2000. 72)

In revealing all aspects and ramifications of the conflict, Achebe maintains a historical approach and perspectives in the belief that an awareness of the weaknesses of the past can help the Africans to avoid such weaknesses in the future, provided they have the will and determination to change. This paper thus proceeds to examine Chinua Achebe's fiction as a post colonial text of cultural signification.

The Post Colonial Discourse and Ideological Signification

Harrison (2003 .8) posits that postcolonial studies in general may be characterized broadly and simply in terms of an attention to the history of colonialism/imperialism and its aftermath, and may in many instances be distinguished from traditional historical or political attention that is paid to the role within that history of representation or discourse.

The issues to which postcolonial critics have turned their attention to according to Harrison (2003 .9) include power relations and patterns of mutual influence between colonizer and colonized; the questions of subjective and political agency; nationhood, nationalism and anti-colonial resistance; Eurocentricism, universalism and relativism, racism or ethnicity, gender and identity and several others. For the purpose of this paper, postcolonial studies relate broadly to an attention to the history of colonialism/imperialism and its aftermath. It does not claim to cover all aspects of the discourse. The brief exposition of colonial discourse in this essay merely offered a theoretical reaction which a text like *Heart of Darkness* had generated in African literature.

Many postcolonial theorists and critics have been sensitive to the notion of 'post'. To consider a nation or culture as postcolonial carries misleading implications. This problem is compounded by the fact that, in postcolonial studies, what is discussed is often, necessarily not only the period after a given country gained its independence, but the entire period of contact between the countries or cultures in question from the pre-colonial era through to the present. Magubane (2006) makes it clear that:

> The idea that colonialism and its destructive legacies are somehow 'over' or 'post' is sure to raise the hackles of anyone even vaguely familiar with the everyday machinations of the World Trade Organization, the International Monetary Fund, the World Bank, and the US State Department. In the age of neo-liberal globalization, the multi-lateral agreement on investment, and the Africa Growth and Opportunity Act, the idea that 'post' in any way equal 'past' has little to defend it. Defenders of postcolonialism have, therefore, offered a different reading of the 'post' that seeks to

underplay its strictly temporal meanings, while highlighting its epistemological dimension. P.3

The postcolonial theory in its simplest form, therefore, relates to the body of works that emerged in the postcolonial period. This is not to say that the word 'post' is a straight forward a matter as it is defined. Writers and theorists such as the authors of the theorized account of postcolonialism , Bill Ashcroft etal in *The Empire Writes Back* have taken the first writings from settler colonies of the seventeenth century to mark the most important aspect of the postcolonial discourse. According to Walder (2003 .8) postcolonialism implies a shift of perspective on the part of writers and readers. It is a shift which the Nigerian writer, Chinua Achebe, has very clearly identified. It is appropriate, therefore to consider all the writings which emerged since colonization began as postcolonial literature.

The European's perception of Africans had a serious implication in the emergence of racial discourse in African literature. G.W.F. Hegel was one of the earliest and most influential philosophical proponents of the idea that Africa was initially a space of a historicity that would only come to contain multiple histories and temporalities after being subject to colonization. By this notion, Africans were not only perceived as culturally alien people who inhabited a different geographical space but were also denizens a different time. Africa was the land of childhood removed from the light of self-conscious history. Hegel continues as cited in Magubane (2003 .56)

Hegel, the African is without a universal conception of law or God and therefore without a conception of justice or morality that transcends immediate individual sensuous need. Hegel's philosophy of history sees the African stands in for Hobbe's theoretical characterization of man in the state of nature, that is, he remains in a condition that precedes the development of culture.

From this notion came the ideologies of the white man's burden and the civilizing mission. This particular instance marked the invention of tradition that became a spectacular example of how colonial rule stratified indigenous societies by manipulating culture and tradition and the persistence of colonialism's effects into the present. Achebe wonders why the same pattern of stereotyping would hold sway for all time. His response was that abuse is not sanctified by its duration or abundance; it must remain susceptible to question and challenge, and no matter how long it takes. He says "the nemesis for this particular abuse came in our time, and we are lucky for that privilege" (2000 .38). Achebe's position agrees closely with that of Joseph Bristow as cited in Harrison (2003 .35). He argues that:

Heart of Darkness depicts a world in which rational acquisition becomes irrational hoarding, economic routine becomes ritual, indirect violence becomes overt barbarism and the 'idea' therefore, has no rationale. It simply exists for itself. For Bristow, the figure of Kurtz serves precisely to reveal that imperialism has no ethnical basis.

The dehumanizing portrait of the African was what Achebe struggled to address throughout his career. He abhors an inaccurate and unjust representation of an African trapped in primordial barbarity. *Things Fall Apart* serves Achebe's aim in a manner that remains exemplary among African fictions of the last fifty years. The novel is crafted in a manner that describes the

protagonist as a man who is larger than life, who exemplifies virtues that the community admired. Okonkwo is a man of action, a man of war (p.17). His fame among his people rests on solid personal achievements (p. 3) foremost of which are his exploits as the greatest wrestler and most accomplished warrior of the nine villages. He is a man renowned and respected for having brought fame to his community. *Things Fall Apart* thus celebrates an epic standard of achievement and dignity found among several characters of western literature. This exposition is given credence by Killam cited in Umelo (2002 .15). Killiam insists that:

> Okonkwo was one the greatest men of his time, the embodiment of lbo values, the man who better than most symbolized his race … (and) the premium which is placed on wealth, courage and valour among the lbo people. Okonkwo was clearly cut out for great things but he had earned his reputation, as a wrestler (he brought fame to himself and his village); as a warrior (he had taken the approved symbols of his prowess, the heads of five victims by the time he was twenty-one years old); as a man who had achieved personal wealth symbolized by his two barns full of yams, his three wives and of great importance the two titles he had taken, titles which can only be acquired when wealth has been achieved and quality proven.

Palmer also cited in Umelo (2002 .15) equally buttresses the views expressed by killam. Palmer maintains that:

> Okonkwo is what his society has made him, for his most conspicuous qualities are a response to the demands of his society. If he is plagued by fear of failure and of weakness it is because his society puts such premium on success; if he is obsessed with status it is because his society is preoccupied with rank and prestige; if he is always itching to demonstrate his prowess in war it is because his society reverses bravery and courage and measures success by the number of human heads a man has won; if he is contemptuous of weaker man it is because his society has conditioned him into despising cowards. Okonkwo is the personification of his society's values, and is determined to succeed in this rat-race.

Innes (1992 .17) posits that Achebe's *Things Fall Apart* with its reference to yeast's concept of vast historical cycle, implies a challenge to a whole vision of history, a set of values and a particular ordering of society and literature. The novel presents two important things in the mind of readers. It portrays Okonkwo and his psychology. It also reveals the social, political and religious life of Umuofia. On reading Achebe's novel after *Mister Johnson*, one becomes aware of a number of specific ways in which Achebe's version of African society radically contrast with Cary's. For Achebe, colonialism represents a period when African and European civilization confront each other in a decisive struggle. The exemplary significant of *Things Fall Apart* lies entirely in revealing the tragic conflict and why it was that the confrontation favoured modernization. Achebe captures a struggle around the turn of the century in the lbo heartland of West Africa between protestant missionaries supported by British imperial power and the inhabitants of several lbo villages. The novel pays attention to underlying ethical confrontation between two civilizations that eventually destroyed the traditional lbo way of life.

For Achebe, the tragic confrontation does not terminate with the death of Okonkwo but rather persists to affect the character and direction of the future development of Nigerian society.

In *No Longer at East*, for example, Achebe offers a picture of the tragic confrontation of *Things Fall Apart* but in a mediated and modernized form. And the same tragic conflict of modern European and traditional African ways of life also proves to be the historical source of postcolonial chaos that engulfs Kangan – a fictionalized version of postcolonial Nigeria in Achebe's *Anthills of the Savannah*. This argument is buttressed by Emmanuel (2004 .23). He posits that *Things Fall Apart* is concerned with debilitating impact of colonialism on the individual as well as on the national psyche. But in *No Longer at Ease* the theme of cultural dislocation which is a recurrent theme in postcolonial writing in general is particularized even more poignantly. The focus is not a community in disarray but on the private dilemmas of an individual postcolonial.

   Irele in *The Cambridge Companion to African Novel (2008* .6) observes that Achebe's *Things Fall Apart* (1958) came to assume an innovative significance as regards theme and reference as well as narrative idiom, almost immediately upon its publication in 1958. Irele reveals further that:

> Much has been made of the character of Achebe's novel as a response to the fictions of empire. But the exemplary value of the work resides less in its polemical thrust than in the assured mode of its narrative projection of African life, carried through by a craftsmanship that introduced a new level of competence in the making of African fiction. It expanded the human perspective of the early novels in English, which has begun to take a measure of the drastic re-ordering of African lives by western cultural imposition… The novel registers the broader political implications of European presence and proposes the vision of a new integration of the African self.

   One observes that Achebe presents a structurally weak traditional society that gave way almost easily to colonialism. Unlike Akachi Ezeigbo's *The Last of the Strong Ones* (1999) which shows fierce resistance to colonial adventure, Achebe presents a weak society that crumbled with the advent of European capitalism and religion. Perhaps, this is why some critics have observed that Okonkwo's heroism is merely an ideological apology for despotism, violence, cruelty and oppression. This assertion comes dangerously close to Hegel's philosophy of history which insists that the African possesses no conception of law, justice or morality. While Achebe pursues the mission of cultural redemption his fiction carries within it elements of ambiguity. Nyamndi (2006 .8) reminds us that whether Africans heard of culture for the first time from Europeans or not is really not important. The essential thing is that was this African culture able to stem the wave of colonialism? Achebe's fiction obviates the fact that African lost to Europeans because the traditional culture was weak. Another important weakness inherent in African tradition as presented by Achebe is the practice of abandoning twins in the evil forest and ransom children suffer ritual killing. Taken in isolation, these practices speak poorly of the culture that upholds them. In fact, Achebe does not subject the practices to any moral questioning. He presents them as normal acts of daily life in an African society susceptible to condemnation. This provocative dimension of African customs and practice is echoed by Marshall (2013 12):

> Perhaps the features of lgbo culture most alien and problematic for contemporary western sensibilities are certain of its religious rituals and conventions. The corpses of Ogbanje – evil children who are believed repeatedly to die and return to their

mother's womb to be reborn without ever-reaching adulthood – are ritually mutilated and disposed of in the evil forest. Twins, illegitimate children and those striken with certain diseases are also left to die in the Evil forest. Most disturbing is the practice of religiously sanctioned human sacrifice. The oracle of the Hill and the caves calls for the ritual execution of Ikemefuna, Okonkwo's adopted son, just as the oracle of Abame requires the sacrifice of a white stranger who appears among the clan riding a bicycle.

All these practices pose a grave concern to the readers of Achebe's novel in Western Europe and America who look to African writers to supply a corrective to what they understand to be the evils of western civilization. Achebe does not necessarily approve of all traditional practices nor does he feel that it would be correct for contemporary African writers to uncritically celebrate them. Achebe draws attention precisely to those aspects of the society most troublesome for the majority of his contemporary readers, aspects quite incompatible with modern standards of justice and morality. He does not conceal many aspects of lgbo life that are profoundly unsavoury. Although he does not dwell on the custom in any detail, he reveals the practice of slavery in the nine villages of Umuofia. He gives copious illustrations to the caste system known as 'Osu', individuals dedicated to a god, and therefore taboo. They and their siblings are segregated in the communities, prohibited from marrying the freeborn and from attending any assembly of free citizens, forbidden all the titles of the clan, and destined to be buried in the evil forest.

In defending these negative aspects of African conventions and practices, Achebe strikes a balance when he states that any serious African writer who wants to plead the cause of the past must not only be God's advocate, he must also do duty for the devil. (Nyamndi. 13). By and large, Achebe novel develops the spirit of cultural nationalism. It shows how communal values were developed into a more sophisticated portrayal of local culture. It is definitely in Achebe's work that the African experience is given a defined dimension and assumed its wholly human and narrative scope in the modern novel. Irele (2006 .12) affirms that Achebe's re-definition of the concept of fictional representation of Africa institutionalized the novel as a modern narrative genre on the Africa continent, indeed as an independent mode of imaginative life in Africa. He states further that:

> Achebe's grasp of lgbo ethos of communal living and individual awareness that underlines and legitimizes his imaginative expression has given powerful impulse to the effort by other writers to convey the sense of a specific location in the world that his work envinces. His influence in this regard has been evident in the works of the cluster of lgbo novelists who may be said to constitute a school spawned by his example.

Things Fall Apart is pre-occupied with an issue of racial pride, showing that Africans have usable historical past. As a text of cultural nationalism, it aims at defending the dignity and value to African culture. Achebe shows that the African tradition dubbed priminitive was a deliberate creation of modernizing colonial elites. The express goal of postcolonial scholarship championed by Achebe has been the repudiation of colonial project. This conviction perhaps explains why Amuta cited in Marshall (2013 .18) affirms that:

African literature is predicated on the challenge posed by the imperialist assault on Africa and the reality of neo-colonialism. Awareness of the impact of colonialism and the contradiction of neo-colonialism and commitment to their negation has informed the utterance of key African nationalist and men of culture over the years.

This concept is what Amuta terms dialectical approach to the criticism of African literature as poetics of the oppressed. He thus observes that a truly decolonized and anti-imperialist theory of African literature can only be derived from an anti-imperialist ideological framework and not from a perennial feeling of nostalgia about forgotten past and romantic re-creation of village life. In conclusion Achebe seemed fulfilled having succeeded to a large extent to represent the cultural history of Africa. He confirms this assumption in his one of his submissions. Achebe (2000 .9) asserts that:

Everywhere, new ways to write about Africa have appeared, reinvesting the continent and its people with humanity, free at last from those stock situations and stock characters never completely 'human' that had dominated European writing about Africa for hundred of years. The new literature that erupted so dramatically and so abundantly in the 1950s and 1960s showed great variety in subject matter, in style of presentation and let's face it, in levels of skill and accomplishment .

There is one fundamental issue that Achebe reiterates. He believes that Africa has always existed. The blacks have their civilization, though multiple and multiform. But these civilizations have been assaulted by western vandalism from which they can recover only if the African decides to return to the source. This return is essentially the starting point of the great literary movement of negritude, a simple and natural conception of a life equally simple and natural but which has experienced diverse interpretations by western critics. From the discussion so far, it is quite obvious that African literature in the nineteenth and twentieth century was a disheartening creative endeavour. In the opinion of Nnolim (2008 .1) "African literature was lachrymal. It was a weeping literature, a literature of lamentation, following Africa's unhappy experience with slavery and colonialism". In essence, African literature is an art of defeated people. Having lost pride through slavery and colonialism, African writers developed a literary expression from the ashes of the inglorious past experience. It became a literature of loss heritage, dignity and indigenous civilization. The experiences of slavery amounted to a loss of culture, tradition and the very humanity of the blacks.

The titles of the various African literary texts such as Chinua Achebe's *Things Fall Apart,*, Ngugi wa Thiong'o's *Weep Not Child*, Alan Paton's *Cry the Beloved Country?* Cheikh Hamidou Kane's *Ambiguous Adventure* and several others are symbolical illustrations of these losses. And protest over apartheid further irrigated Africa's tear because of man's inhumanity to a people tagged the wretched of the earth. African literature thus represents a backward glance to the inglorious era of slavery. It was a weeping reaction to colonial experience. "Modern African literature (its written version) arose after the psychic trauma of slavery and colonialism had made literature one with a running sore, a stigmata that forced her writers to dissipate their energies in a dogged fight to re-establish the African personality" (Nnolim 2006 . 2)

The abysmal psycho-social condition of the blacks in the early part of the twentieth century made it inevitable for African literature to start by blaming the white man for everything

that went wrong with the continent. It condemns the white for exploiting and abusing its humanity. In an interview with Bernth Linfors cited in Umelo (2002 .7) Achebe declares that:

> Yes, I think by recording what had gone on before, they (the African writers) were in a way helping to set tone of what was going to happen. And this is important because at this stage it seems to me that the writer's role is more in determining than merely reporting. In other words, his role is not to act rather to react… let us map out what we are going to be tomorrow; I think our most meaningful job today should be to determine what kind of society we want, how we are going to get there, what values we can take from the past, if we can, as we move along.

In a series of ideological commitment to reposition the cultural identity of the blacks, the literature of negritude was born. The philosophy of negritude became firmly enthroned in African fiction with a focus on restoring the dignity of man. Negritude became a trajectory movement with overbearing influence from the Harlem Renaissance through the Rastafarian movement in Jamaica and indigenism in Haiti. Africans seemed to gain its equilibrium through negritude ideology. "Achebe's approach sharply contrasts to the negritude writers of the same period such as Senghor, Laye and others whose artistic works merely idealized Africa. Achebe does not idealize Africa. He shows that African society has its own contradictions and spiritual crisis before the intrusion of colonialism. (Nyamndi 2006. 7).

For many years, African literature suffered set back as a result of narrow canvass. Writers were busy weeping over the losses inflicted by colonial masters, preoccupied with blaming the political class for postcolonial crisis and in the process compromising a more forward looking vision. Thus, African literature suffered from imaginative timidity. However, in the contemporary period, Africa literature is embracing new challenges, especially with the epoch of globalization. Literature is now projecting a forward looking utopia for Africa. The rehabilitation of our humanity is now being accompanied with an ideological ferment that holds promise for a truly independent African state.

Conclusion

Achebe's literature bears testimony to his commitment. His first novel, *Things Fall Apart* (1958) was set to illustrate the African cultural past. He confronted racism by re-constructing the history from the point of view of the marginalized entity. In view of the misrepresentation of the blacks in Conrad's text, Achebe strives to re-visit history and present the cultural identity of the African in complete opposition to the European's writings. Achebee plays a great role in straightening the patterns of social change in African. His literature does not merely healing the psychic wounds; it also mounts aggressive campaign again social rot of the post-colonial period. As historian of his society's past and critic of its present state, the African writer, Achebe affirms should not be a passive observer and recorder but should help form a vision of the future direction. Achebe's accomplishment as a prominent African writer is firmly established. Throughout his career, he ensured that he kept pace with the times by responding to the changing preoccupation of his society. When he wrote his first novel at the end of colonial era, he was a re-constructionist, dedicated to creating a dignified image of African past; today he is an angry reformer campaigning against the immorality and injustices of the African presents. His works do not only unveiled a century of Nigerian history but also depicted the dominant African intellectual concerns of the past several decades.

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The Exotic as Repulsive: Edith Wharton in Morocco

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Abstract:
The engagement of western writers with Morocco is part and parcel of a wider long running encounter with exotic cultures. The exotic world and its chanting appeals have, in fact, stimulated the interest of a host of travel writers and anthropologists around the globe. The exoticist and orientalist appeals associated with North Africa prompted many American and European travel writers to venture to Morocco in an attempt to embrace a new cultural otherness. Edith Wharton represents the vogue of American travel writers whose main goals and interests are both to accommodate the exotic and to represent it as a commodity to be consumed worldwide. This paper aims at presenting both Wharton's assessment of the Moroccan cultural otherness as well as her orientalist and exoticist approaches toward the Moroccan landscape and its people.
Keywords: The Exotic, Orientalism, Exoticism, Ethnography, Anthropolgy and Cultural Otherness.

The Exotic as Repulsive: Edith Wharton in Morocco

1. Theorizing the Exotic and Exoticism

Thinking of foreign cultures and civilizations often entails thinking of the exotic. At this stage, one might wonder what the concept "exotic" means in the first place. It seems that this word has a long and deep rooted history in the west and is, therefore, open to different interpretations. According to the editors of *Post Colonial Studies,* the word exotic was first used in 1599 to refer to anything which is alien and to something which is introduced from outside and is not essentially indigenous. (Ashcroft et al.,2000: 94). By the year 1651, the meaning had, consequently, shifted and was extended to encapsulate or to include exotic lands or "an exotic and foreign territory, an exotic habit and demeanor".(p.94). Still, this concept gained ascendancy with the spread of European powers in diverse parts of the globe. The exotic was, then, associated with colonialism and the empire and, therefore, encompassed "the connotations of a stimulating or exciting difference, something with which the domestic could be safely spiced". (p.94). The emphasis is on the movement and decontextualisation of exotic objects from their original location to the new domestic economy. In fact, the sixteenth century was marked by the tremendous vogue of the European geographical explorations which contributed much to the constant search for the exotic.

The exotic in its commodified form has a long history and first appeared in French literature when François Rabelais used the adjective "exotique" to describe the imported merchandise in his *Quart Livre et Faictes et Dicts Heroiques du Bon Pantagruel:*

> On that day and the two subsequent days, nothing new appeared on the ground. Because Adoncques harboured, yet contemplating those procuring fresh water, diverse paintings, diverse tapestries, diverse animals, fish, birds, and other exotic merchandise and peregrinations, that went to and from the embankment and by the arcades of the port. Because it was the third day of the big and solemn markets of the milieu at which annually all the richest and most famous merchants of Europe convene. (White, 2004:3).

The Rabelaisian "exotique" evokes here the classical etymology of the term whose origin goes back to the Greek period, meaning "exotikos", that is to say, strange and of distant lands. Yet, this is not the only meaning of the exotic in Rabelais' sixteenth century view. The above passage from Le Quart Livre reveals that the notion of diversity is inseparable from the term "exotique"and is repeated three times in Rabelais' invocation of the exotic merchandise.

In the same vein, it is important to point out that the emergence of the term in the English language happened in the last period of the sixteenth century. In his book, From *Cannibals to Radicals*, Roger Celestine traces the first appearance and recording of the term by stating that in

the "western tradition, the term exotic was first applied specifically to products, flora and fauna that came from far away". (p.217). Yet, the concept cannot be pinned down to one particular approach. The exotic, rather, offers different perspectives. Researchers in the field of anthropology, for instance, argue that the exotic is not "something that exists prior to its discovery". (Mason,1998:1). Hence, it is the act of exploration and discovery "which produces the exotic as such, and it produces it in varying degrees of wildness or domestication". (p.2). In other words, the exotic is "the product of the process of exoticisation". (p.2). Peter Mason asserts that the exotic as a cultural construct is always open to a kind of renegotiation. According to him, the exotic is "always open to reinvention as a field of forces in which self and other constitute one another in a lopsised relation; it is always open to contestation". (p.2). Mason further explains that the exotic is the outcome of a "process of decontextualisation", which means that the setting plays a significant role in the construction and the interpretation of the exotic object.

It is, therefore, an "elsewhere" which renders an alien object exotic and which in the long run turns out to be familiar once it is examined and taken from its original setting to a new one. In the view of some anthropologists, the exotic is transferred to a different location and recontextualised. In other words, "it is not the original geographic or cultural contexts which are valued, but the suitability of the objects in question to assume new meanings in a new context". (p.3). New interpretations and qualities are actually attributed to the exotic object once it is taken from its original setting to a completely different one. In his article "The Exotic as a Symbolic System", Stephen Foster stresses that the exotic operates

> dialectically as a symbolic system, domesticating the foreign, the culturally different and the extraordinary so that the phenomena to which they apply begin to be structured in a way which makes them comprehensible and possibly predictable, if predictably defiant of total familiarity. (Foster,1982:21).

The exotic, following Foster's approach, means the whole process of rendering and making the foreign, the culturally different and the extraordinary as familiar to the center. The exotic in this sense is intertwined with the notion of exploration and geographical escape from the mundane industrialized west to the peripheries. Foster further qualifies the exotic as "a source of hope as well as of fear". (p.21). At the same time, the exotic is not a mere cultural construct, but it is rather "an image which asserts infinite possibilities for social transformation, cultural reconstruction and geographical escape". (p.21). What is valued in the whole process is the total assimilation and domestication of other far and distant cultures.

The question that might, therefore, be raised here is whether the exotic can be fully domesticated and assimilated by the west. Foster makes it clear that the exotic evokes a whole range of symbolic connotations as well as "a world of infinite complexity, surprise, colour, manifold variety and richness". (p.21).Taking into account Michel Foucault's approach, Foster proceeds toward considering the exotic as a kind of episteme and "a relatively fixed cultural problematic which becomes operational as internalized gestalt and structures discursive activities pertaining to cultural difference…with anthropologising… as one such discursive activity".

(p.21). This definition brings up the different discursive activities in the west and in particular anthropology, as a colonial discipline, which in fact has translated and assimilated the cultural difference of other distant nations. At the heart of this debate, Foster moves on to distinguish between the concept of culture and that of the exotic which operate in different and comparable manners in the discourse about "human difference".

For Foster, the exotic is what is attributed to the unfamiliar. This criterion encapsulates all what lies beyond the center with all its surprises, articulations and its symbolic connotations. In the attempt and in the whole process to make the unfamiliar comprehensible, the familiar becomes anew once it is associated with the far and the remote. As a consequence, a relation is established between the exotic and the common location. The exotic is a symbolic and interpretive construction that paves the way for some members of a particular social group to understand another group which they consider and see as different.(p.22). The cultural difference is at the center of the debate here as one cultural group has the upper hand over the other. As a matter of fact, the western world throughout history had the upper hand over exotic nations. The center, whether it was Europe or the United States of America, was interested in the radical alterity of other distant cultures and civilizations. One of the center's basic missions and objectives was the translation, assimilation of the cultural difference of alien people and, by the same token, to avail of the diversity inherent in these cultures.

This further brings to the surface the implications of the concept in anthropology and ethnography. The exotic is never found or given as "exotic" but is rather produced as the exotic by the discourses of ethnography and anthropology. In other words, the savagery of the savage and the primitivity of the primitive are not found but rather are the result of anthropological inquiry. From an anthropological perspective, "in order to benefit from the experience of the exotic, people must remain as far apart as possible".(Forsdick,2000:21). However, such a cultural distance does not in any way hinder the western self from embracing the path of the exotic other. Rather, the exotic becomes the product of a kind of cultural and epistemological encounter between a powerful west and distant cultures. Such an encounter usually helps the anthropologist to interpret his object of study. The exotic in its unfamiliarity becomes comprehensible once it is involved in a series of interactions and collaborations with the anthropologist. It is interesting to note that new forms of anthropology have reinforced the position and the role of the exotic in the cultural encounter. Among these trends, we can mention the emergence of "dialogical anthropology" which has contributed to the consolidation of the voice of the native informant who has usually been inscribed in anthropology as an exotic other. The process of making the unfamiliar comprehensible to an audience is always coupled with expectations and surprises. Hence, once involved in a sequence of dialogues with the exotic, the anthropologist can expect a kind of opposition on the part of the exotic other. (Gualtieri, 2003:5). This means that the cultural negotiation in any dialogue between the anthropologist and his or her object of study does not necessarily end in agreement.

In Johannes Fabian's view, such a discipline silences the other in the sense that the anthropologist speaks for the other who is merely presented as an exotic human being incapable of representing himself and expressing his views in a logical way. Fabian asserts that the other is a dominant figure in ethnography and an object to be subjugated and manipulated by the anthropologist. Thus, the mere fact of not writing about the other does not give the latter the chance to liberate himself from the authority of ethnography since the ethnographer and the

anthropologist speak for him. The anthropologist's claim may be that it is his duty to give the exotic other the opportunity to speak and to be represented. In other words, for Fabian the other is not an interlocutor. He argues that the other is denied the chance to become an interlocutor in the ethnographic text. He states that "to be dominated, it takes more than to be written about. To become a victim of the other must be written at (as in shot at) with literacy serving as a weapon of subjugation and discipline. Conversely, to stop writing about the other will not bring liberation". (Fabian, 1990: 760).

In a similar fashion, Clifford Geertz points out that the exotic other and the western self are not on equal footing. This is due to the nature of the cultural encounter itself. The dialogue involving both the anthropologist and the exotic other is based on a kind of detachment and distance. Geertz explains:

> Anthropology inevitably involves an encounter with the other. All too often, however, the ethnographic distance that separates the reader of anthropological texts and the anthropologist himself from the other is rigidly maintained and at times even artificially exaggerated. In many cases this distancing leads to an exclusive focus on the other as primitive, bizarre, and exotic. The gap between a familiar "we" and exotic "they" is a major obstacle to a meaningful understanding of the other, an obstacle that can only be overcome through some form of participation in the world of the other. (p.14).

According to Geertz, the binary opposition between the western self and the exotic other makes it hard to attain a mutual understanding or communicability. To achieve such a goal, the anthropologist has to divest himself of his authority as a representative of the center. In other words, he has to bracket out his authority for some time and participate in the world of the natives without any kind of supremacy. Taking into account, both Geertz' and Fabian's theses, we could strongly argue that the exotic other is endowed with some qualities that can only be found in remote and distant lands. In his description of the natives of Sepzia, Remak draws the reader's attention toward the strange movements of women in an attempt to contain the exotic and reveal its characteristics. Remak describes the natives of the bay of Sepzia as:

> Wilder than the place. Our near neighbours were more like savages than any people I ever before lived among. Many a night they passed on the beach singing or rather howling, the women dancing about among the waves that broke at their feet, the men leaning against the rocks and joining in their loud wild chorus. Polynesia? South America? No Mary Shelley on her house in the bay of Sepzia between Genoa and Leghorn. (p.59).

The exotic here is that quality which is attributed to the dancing women among the waves of the bay as well as the movement evoked by the men joining them by the rocks. This passage provides an insight into the sensual fantasies which are conjured up by the far away countries as well as the irresistible temptations triggered off by the complex and yet alluring habits and rituals practiced by the inhabitants of other distant and exotic nations. Mason confirms that the exotic is

never to be found at home. Following such an approach, the exotic then might be intertwined with the modalities of alterity. Yet, the two concepts must not be confused. For Mason, to understand the other and to come to terms with him, the western self has to reduce the other to the same. Such a process entails a sense of violence on the part of the western self whose relationship to the other is intense and marked by resistance. The other clings to its otherness and consequently resists the western self's frequent and repeated acts of assimilation. In this respect, the exotic "would be that which is refractory to the egocentric attempts of self to comprehend the other". (p.159). Above all, one of the hallmarks and features of the exotic is its staunch resistance to give itself to a large degree to the penetrating gaze of the western self. Mason strongly maintains that the exotic "would be the trace of alterity that remains after the act of comprehension has taken place". (p.159). The exotic, in this respect, is the outcome of all the representations that are "produced through the process of exoticization". (p.160).

Having thus dealt with some of the connotations of the concept "exotic" in literature and anthropology, I shall now devote the remaining section of this theoretical framework to an interpretation of the concept "exoticism". This term seems to be intertwined with a whole range of colonial and cultural connotations so much so that it is extremely hard to pin it down to one particular approach. One of the authors who have grappled with the notion of exoticism in literature and post colonial theory is Victor Segalen. In the beginning of his *Essay on Exoticism*, he asserts that exoticism is mainly tropical and that it is a cliché of the exotic. The colonial connotations of the term cannot be denied here because Segalen refers to the "colonial Junk" which is, in fact, brought back from other "Negro Kingdoms" by colonial adventurers. Consequently, it is thanks to exoticism that Europeans have actually become aware of the differences between humans:

> The word exoticism was just a synonym of "impressions of far away countries", of climates and foreign races, and a misused substitution for that which is even more compromised, "colonial". Under these dreadful terms "exotic literature", "impressions of exoticism"… We grouped together, and still associate all the attributes of a homecoming from a Negro Kingdom, the tacky junk of those who come back from who knows where…I do not dismiss that there exists an exoticism of countries and races, an exoticism of climates, fauna and flora, an exoticism subject to geography, to the latitudinal and longitudinal position. It is precisely this exoticism, which most obviously imposed its name on the thing, and which gave to men, who too carried away with the beginning of their terrestrial adventure, who considered themselves identical to everyone, the conception of worlds other than their own. It is from there that this word comes. (White, 2004:51).

What can be discerned from the above is that exoticism is open to different interpretations. Segalen, one of the pioneers of the exoticist approach in western culture, applied great effort to trace the differences between the types of exoticism. His long years of extensive research on the subject led him to distinguish between artistic, geographic, natural as well as colonial exoticism. His oblique criticism of colonialism finds its resonance in his attempt to define the term in relation to diversity. After all, the recognition of diversity has to be taken into account before

understanding the differences between humans. Hence, exoticism is that quality of conceiving things in a different way. At the same time, it is that immense and intense feeling and quality of embracing difference. As a matter of fact, "the delicious sensation of exoticism contains a strong element of surprise which results from inadaption to one's surroundings: It is opposite to a feeling of déjà vu". (Hsieh, 1988: 13).

In his article, "Exoticism in Literature and History", Alec Hargreaves traces the historical evolution of the concept exoticism and brings to the fore its colonial implications. He first of all maintains that there is not an agreed upon definition of the concept. Hence, exoticism is "a complex and necessarily imprecise word, for it describes, not an object, but a feeling, an emotion". (p.7). It is significant to stress that western travelers were pretty much preoccupied with what Segalen called "diversity" to the extent that Europe's relations with distant and faraway lands were essentially marked by the rise and the fall of exoticism. (p.9). To back up his approach, Hargreaves drew his readers' attention toward Pierre Loti's exotic experience in his novel called *Madame Chrysantheme.*   The description of the flat shared by Loti and Chrysantheme reflects, therefore, the exoticism that is deeply rooted and inherent in the relation between the center and the peripheries:

> The closet doors consist of white paper panels, the lay out of the shelves and interior compartments made of finely chiseled wood, is too complicated, too ingenious. It makes me fear they may contain false bottoms and things designed to play tricks on you.
>
> You are not happy about leaving things because of an ill-defined feeling that the cupboards might, of their own volation, conjure away your belongings. What I really like looking at in Chrysantheme's belongings is a box in which she keeps letters and souvenirs, it is a tin box, made in England, and on the lid there is a colored picture of a factory somewhere near London. (p.13).

So much focus here is on the oddity and the strangeness ascribed to the shelves and other interior compartments. Such objects are to be feared as they may contain some things premeditated to attract the other's attention and, thus, to be even the target of tricks. Chrysantheme is qualified here as an exotic and enigmatic character who is able to stimulate the interest of Loti despite her physical absence. The complexity and ingenuity of the shelves give a deep insight into the mysterious world of Chrysantheme and the kind of lure the author is exposed to. Despite the fact that the picture of the London factory is essentially something usual for Loti, Chrysantheme has her own reasons for keeping it in the tin box. Such a picture reflects in a sense the exoticism and the mystery of the London factory. It is something unfamiliar that she has been exposed to in London. Now, it is kept as an artistic object. It has become something familiar.

In a similar vein, Graham Huggan underscores that exoticism is intertwined with the world of politics and relations of power. He avows that this concept is "repoliticised, redeployed both to unsettle metropolitan expectations of cultural otherness and to effect a grounded critique of differential relations of power". (pp.ix-x). Huggan strongly asserts that the concept "exotic" has a very "widespread application, it continues possibly because of this to be commonly misunderstood". (p.13). This misunderstanding stems from the fact that the exotic is not an easy

cultural or "inherent quality to be found in certain people, distinctive objects or specific places". (p.13). For this reason among others of course, exoticism is qualified as "a particular mode of aesthetic perception which renders people, objects and places strange even as it domesticates them and which effectively manufactures otherness even as it claims to surrender to its immanent mystery".(p.13). So much focus here is on the aesthetic perception of other distant cultures and on the domestication process. After all, the western colonial powers objective is to transform and render the exotic as strange in the first place and then making its radical alterity as familiar as possible. The exotic other in the first instance appears to be strange, mysterious and savage, but everything changes once the cultural encounter between the western self and the exotic other takes place.

It is the contact between the western self and the exotic other that matters much here, because it is only through the domestication process that the western self makes sense of the radical difference. Through the encounter, the western self assesses the exotic that becomes familiar in the long run. Graham Huggan further expounds that the whole exoticist production of the radical otherness is "dialectical and contingent, at various times and in different places". (p.13). As a matter of fact, this type of production might "serve some conflicting ideological interests, providing the rational for projects of rapprochement and reconciliation but legitimizing just as easily the need for plunder and violent conquest". (p.13). This definition of exoticism evokes the intricate bond between the geographical exploration and the colonial conquest of other far away lands. Apart from this, Huggan further provides another definition of exoticism. According to him, "exoticism might be described as a kind of semiotic circuit that oscillates between the opposite poles of strangeness and familiarity. Within this circuit, the strange and the familiar, as well as the relation between them, may be recoded to serve different even contradictory political needs and ends". (p.13). Such a definition consolidates the relations of power between the center and the peripheries.

Exoticism, following Graham Huggan's approach, is a process through which two different cultures assess each other in order to attain a common understanding. Exoticism, in this sense, is considered as a kind of cultural encounter between the binary poles of strangeness and familiarity through which both entities are invited to make sense of each other. After all, the western colonial powers are in constant search of something different, beyond the confines and the aridity of the center. To embrace a new radical difference and a new cultural otherness, the center has to move on toward the peripheries. Still, exoticism is also defined as the process of translating the cultural difference of other foreign and distant nations. Such an idea is echoed in Graham Huggan's interpretation of the term. According to him, exoticism is a cultural tool and mechanism which translates the cultural radical difference and whose goal is to annex "the other inexorably back again to the same". (p.14). To back up his arguments, he contends that any attempt "to domesticate the exotic would neutralize its capacity to create surprises". (p.13). As a matter of fact, to preserve the exotic from a probable erasure, it has therefore to be integrated into "the humdrum of everyday routines". (Foster, p.22).

In a similar context, the exoticist production of cultural otherness or exoticism as a cultural entity aims at describing "the systematic assimilation of cultural difference, ascribing familiar meanings and associations to unfamiliar things. It also denotes an expanded, if inevitably distorted comprehension of diversity which effectively limits assimilation". (Huggan,p.14). An important issue is raised here, which is the attribution of familiar meanings and connotations to

unfamiliar objects. The process of rendering something unfamiliar familiar is part and parcel of the exoticist assessment and production of cultural difference. Yet, this process following Huggan is coupled with a sense of distortion when it comes to the understanding of diversity which confines assimilation. Huggan strongly backs up his approach by maintaining that the exotic is not always a mere cultural entity to be adopted. Such a thesis is supported by Foster who argues that the exotic is "kept at arms length rather than taken as one's own". (p.22).

In his article "*Travel Writing and Ethnography*", Joan Pau Rubies (2002) points out that travel writing and ethnography are essentially intermingled. He, then, backs up his approach by maintaining that the ethnographic impulse and the strong interest in people's customs and radical difference find their resonance in the massive number of travel accounts produced in the sixteenth century. The importance of ethnographic descriptions lies in the fact that it enables the ethnographer to get a good vision of the world and to be much concerned with the anthropological inquiries. (Hulme and Youngs,2002:243). Rubies further argues that the fascination with human cultural difference, which is in fact a type of exoticism has actually shaped travel writing. This also led him to question the ramifications of the ethnographic impulse. Accordingly, the fundamental ingredients of the ethnographic impulse within the travel literature genre are worth to be assessed. Historically speaking, travel writing and ethnography are the outcome of colonial expansion. Since the sixteenth century, travel writers and ethnographers were very much preoccupied with cultural otherness, diversity and empirical observation. Marco Polo best exemplifies this vogue. His eastern journey enabled him to contemplate the marvels of the world and to get in close contact with kings and with the different and strange races of men. (Hulme and Youngs,2002:248). The constant empirical curiosity within travel writing was rooted in European history. Ancient ethnographers like Herodotus were entranced by the other's radical difference. His interest in the Egyptians stemmed from the fact that they "seem to have reversed, in their manners and customs, the ordinary practices of mankind". (Herodotus,1972:142).

Above all, the element of self representation is crucial in both travel writing and ethnography as it helps to depict the other and to assess it better. This article seeks to explore the affiliation of travel writing and anthropology with the orientalist and exoticist vogues. My argument is that most of the European and American travelers who went to the East and to some Asian countries were not just interested in the radical difference of other distant cultures, but their objectives were both to bring and to assess that cultural otherness with the intention to commodify it.

2. Wharton Embracing the Moroccan Exotic World

Morocco offered a thrilling prospect for the western travelers who were looking for a sort of freedom, paradise, wisdom and ecstasy. Most of the European and American travelers headed toward this country in order to experience a new cultural otherness that would totally be different from the civilized and mundane world they came from. Morocco was, therefore, considered as a new haven and horizon where the American traveller's imagination and creativity could be "sparked and enlivened by the romance and charm of Moorish culture". (Hibbar, 2004:20). Like other American travelers of the period, Wharton was driven by her own intense desires to discover the Moroccan cultural otherness with the objective and intention to commodify its diverse exotic features. Wharton's *In Morocco* (1920) is the account of her journey through the mysterious land of Morocco. In this travel account, Wharton explores Morocco, its people and

records her impressions of the exotic non western world. Throughout her journey, Wharton describes many Moroccan cities and offers her observations concerning the country's architecture. She further provides accounts of some religious ceremonies and at the same time depicts the sultan's palaces. Wharton's trip across Morocco enabled her to capture the diverse aspects of the Moroccan culture and to have access to the exotic and mysterious world of the harem.

As a travel narrative dealing with Morocco, Wharton's book best represents the orientalist vogue. For Wharton, Morocco is an exotic land par excellence. It is perceived as the exotic other. On the opening page, she says that "there is no guide book to Morocco", suggesting that the lack of tourist information "rouses the hunger of the repletest sightseer". (p.21). Her observations establish Morocco as "Unknown Africa". This, of course, is a clear indication that the country is exotic, remote and hence untouched by the tourist industry. Still, her first Moroccan images show North Africa as a place immersed in mystery. Such a mystery has, in fact, remained unsolved by Glossam or Baedeker. For Edith Wharton, Moroccan otherness best suited her innate desires. This otherness was the target of her deep enquiry and was, consequently, a kind of blank slate upon which she inscribed her insights and pioneer impressions because of the absence of any English or American travel writing about the country.

Wharton's travel book on Morocco reflects her great appreciation of the country as a western travel writer. As such, the book raises the issues of exoticism and orientalism which are intermingled throughout the narrative. Accordingly, Morocco is conceived as "a land of mists and mysteries, a land of trailing silver veils through which domes and minarets, mighty towers and ramparts of flushed stone, hot palm groves and Atlas snows, peer and disappear at the will of the Atlantic cloud drifts". (p.15). Such images convey a sense of wonder and admiration of Morocco. The country is produced here as a mysterious landscape and as the exotic. The absence of tourist guidebooks about Morocco only consolidates and adds to this sense of the unknown and incomprehensible that characterizes the foreign, the unfamiliar and the exotic nature of Morocco. They also provide a basis for more adventure. Edith Wharton comments:

> The sensation is attainable by anyone who will take the trouble to row out into the harbor of Algeciras and scramble onto a little black boat headed across the straits. Hardly has the rock of Gibraltar turned to cloud when one's foot is on the soil of an almost unknown Africa. Tangier, indeed, is in the guide books, but cuckoo-like, it has had to lay its eggs in strange nests and the traveler who wants to find out about it must acquire a work dealing with some other country-Spain or Portugal or Algeria. There is no guide book to Morocco and no way of knowing, once one has left Tangier behind where the long trail over the Rif is going to land one, in the sense understood by anyone accustomed to European certainties. The air of the unforeseen blows on one from the roadless passes of the Atlas. (p.21).

The absence of an established tradition of travel writing on Morocco, at the time Edith Wharton was touring the country might seem in a sense normal and liberating. Yet, it also signaled a whole range of representational difficulties. In Morocco, Wharton was supposed to formulate her own observations in order to make sense of the mystery in which the country was

veiled and in a way to lift the "vast unknown just beyond" Tangier. (p.21). Wharton's trip to Morocco turned out to be coupled with a throng of impressions, visions, challenges and expectations. She was compelled to bridge the gap between her travels in North Africa and to come up with her own signifiers to uncover the mystery and the unknown in which Morocco was immersed. Such signifiers would then be used for the writing up of an authentic account of Morocco, and hence disclose the country's secrets. Wharton was fully committed to serve the French colonial presence in Morocco. She acted as "an unofficial propagandist" and "spokeswoman for the French war effort and for France's imperialist policies in North Africa". (Colquitt et.al, 1999:149). In 1917, she travelled to Morocco as an official guest of the French Resident General Hubert Lyautey and his wife. Such a trip remained on the one hand a sort of escape from the ravages and destructive consequences of the First World War as well as a means to consolidate and to justify the French colonial presence in Morocco. After all, Lyautey's colonial strategies were clear. Historically speaking, he wanted to gain both England and America testimonies to back up his colonial endeavours and to spread the French civilization in Morocco.

Wharton's travel narrative encapsulates a whole array of orientalist and exoticist representations of the landscape and the inhabitants. Her first images of Morocco convey those typical orientalist views on the exotic and oriental other. Her vision as well as her cultural encounter with the land is marked by a certain exposure to the unchanged, untamed land of Morocco and by a kind of emptiness that the western traveler is impelled to endure while touring the country. The American traveler's initial image of Morocco was picturesque. As she was viewing Morocco from the French colonial perspective, everything she happened to see while crossing Tangier reflected her previous preconceptions. On her way to Arbaoua, the frontier post of the French Protectorate, Wharton warns the traveler about the kind of challenges and dangers he would be shrouded in, once he ever decides to travel to Morocco and to go to places like Arbaoua. Her descriptions of her motor trip to Arbaoua consolidate her imperialist vision of Morocco, which in fact is presented as an oriental location where the traveler is invited to see "noble draped figures" walking beside their camels or black donkeys:

> At the first turn out of Tangier, Europe and the European disappear, and as soon as the motor begins to dip and rise over the arid little hills beyond the last gardens, one is sure that every figure on the road will be picturesque instead of prosaic, every garment graceful instead of grotesque. One knows, too, that there will be no more omnibuses or trams or motor cyclists, but only long lines of camels rising up in brown friezes against the sky, little black donkeys trotting across the scrub under bulging pack saddles, and noble draped figures walking beside them or majestically perching on their rumps. And for miles and miles there will be no more towns, only at intervals on the naked slopes, circles of rush roofed huts in a blue stockade of cactus or a hundred or two nomad tents of black camel's hair resting on walls of wattled thorn and grouped about a terebinth tree and a well. (p.25).

In Edith Wharton's view, once the traveler leaves Tangier and goes to the heart of Morocco, he or she will be exposed to an oriental setting devoid of any sophisticated means of

transportation. Wharton's initial cultural encounter with the Moroccan landscape as well as the new cultural otherness has turned out to be somewhat disappointing and hazardous. The objective of Wharton's journey was to undertake a fascinating trip into the world of magic, to embrace a new cultural difference untouched by civilization, and by the same stroke, to discover the mysterious land of Morocco. Still, in this part of the world, Wharton sought to develop a sort of familiarity and acquaintance with the Moroccan other. Such objectives were somewhat shattered. This was, in fact, due to several factors. In the absence of civilization in the mysterious Arbaoua, Wharton as a gifted American traveler, connoisseur and scholar, took it all upon herself to interpret the cultural significance of the wilderness. This location looks unfamiliar, unusual and strange. In this part of the world, Wharton was invited to make sense of the new cultural otherness. Everything she saw there looked mysterious, unusual and exotic. Wharton in Arbaoua was impelled to endure the stillness and timelessness of the landscape as well as its stretched lines of wilderness. Her cultural experience in Morocco and her encounter with the Moroccan cultural otherness turned out to be full of instances of suffering and enormous risks. Wharton's exposure to a foray of emptiness in Arbaoua is a good instance of the kind of dangers travelers might be shrouded in. Yet, such difficulties will soon vanish as camels and black donkeys will fill in the kind of void that the traveler is compelled to endure during his trip across the exotic Moroccan land. Still, this setting is even characterized by the omnipresence of Moroccan figures that are represented as noble characters walking in a majestic way, which is reminiscent of the Arab nomad in the orient.

In a similar fashion, Wharton's description of the "bled" reveals her colonialist attitude. The Moroccan bled in her view is a huge "waste of fallow land and palmetto desert" which is devoid of life. The emptiness is soon replaced by the omnipresence of the "solitary tomb" which serves as a means of filling up the void the traveler is exposed to once he beholds the bled and its surroundings. Thus, in spite of the fact that the tomb is situated "alone with its fig tree and its broken well-kerb", it still brings a "meaning into the waste".(pp.25-26). The underlying emptiness is extended to include even human beings who are presented as silent bizarre figures that the traveler can meet in such an exotic location. In the absence of dialogue and informants, the western traveler is compelled to resort to Orientalism and to use some orientalist images in order to interpret the Moroccan other. Wharton's first encounter with the veiled woman in the bled is a good case in point. This oriental woman is presented as a threatening and silent figure who just communicates "through the eye-slits in the grave-clothes muffling her". (p.26).

In Morocco, Wharton was confronted with "the featureless wild land" where communication was denied. (p.27). Upon noticing the saint's tomb and its fig tree on the way to Rabat, Wharton's chauffeur, then, expected to get some information from Arab boys to continue his trip but in vain. Since he did not have a good command of Arabic, the dialogue between the informant and the traveler "dies down into shrugs and head shakings". (p.28). Wharton contends that the absence of good informants keeps travelers "in unbroken contact with civilization", and if a traveler loses his way in Morocco, "civilization vanishes as though it were a magic carpet rolled up by a djinn". (p.28). Wharton's opposition of western civilization to Moroccan wilderness is justified by the fact that she views the country from the French colonial angle, and as such Morocco is produced as the antithesis of modernity.

Wharton's trip to the heart of Morocco turned out to be governed by a whole range of preconceived ideas, which in fact find their resonance in the body of orientalist texts, whose

cultural and epistemological configurations are unquestionable. Throughout her journey in the mysterious land of Morocco, Wharton established an analogy between the Moroccan exotic other and Orientals. The trip to the exotic land of Morocco proved to be a constant search for an authentic representation of the country and its inhabitants. Wharton strived to find in the real Morocco some representative aspects that both corroborate and consolidate her preconceived ideas of the exotic Orient. She argues in strong terms that the body of orientalist texts serves as a reference for travelers looking for information about the Orient and the Orientals life. Wharton further contends that "every step in North Africa corroborates the close observation of the early travelers…and shows the unchanged character of the Oriental life as the Venetians pictured and Leo Africanus and Charles Cochelet described". (pp 71-72). The orientalist notion of the East as an unchanging space is taken for granted by Edward Said who points out that Orientalism as a system of representation is basically "premised upon exteriority, that is on the fact that the orientalist, poet or scholar, makes the Orient speak, describes the Orient, renders its mysteries plain for and to the west". (pp 20-21).

The combined vogues of orientalist literature and travel writing show that Morocco is caught up within the network of previous references to the past as well as within the web of imported images from other texts. Since the country was not described by any guidebook, it was incumbent upon Wharton to fill in this textual void by projecting her own images, impressions as well as "importing western discourses about other North African countries". (Edwards,2001:111). Wharton was influenced by her confidante friend Andre Gide whose representations of Algeria and his writings in *Pretextes* all formed good models that encapsulated his orientalist attitudes toward North Africa. Wharton followed the same path. She echoed Gide's observations on the mysterious world of the *Thousand and One Nights* while describing the military car that carried her throughout the different parts of Morocco, and which in fact was a sort of a "Djinn's carpet" that made her feel like a "medieval adventurer". Wharton, proceeded by evoking the image of the "seventeenth century traveler" who "toiled across the desert to see wonders, and…came back dazzled and almost incredulous, as if half-suspecting that some djinn had deluded them with the vision of a phantom city". (pp.62-63).

Following such an approach, Morocco is frozen in the past and is framed as a space that does not change. The Moroccan soil is described as an "unrolled frieze of a white Etruscan vase patterned with black vine garlands". (p.51). Moreover, the marketplaces are represented as an old "Oriental…gaiety".(p.94). Such representations and descriptions set Morocco far from the twentieth century western colonial aspirations, and presented it as "a timeless objet d'art rather than a modern political state". (Edwards,2001:111). Wharton's impressions of Morocco as a timeless work of art are congruent with those travel accounts that silence the colonial presence in a sense. However, the picturesque scenes as well as the observed beautiful ornaments come therefore "to stand in for the voices of anger and rage of a colonized nation". (p.111) The combined romantic and spectatorial tropes were meant to add a sense of mystery, foreigness and exoticness to Wharton's cultural experience in Morocco. Such an accumulation of different tropes positioned her as an outsider in relation to the Moroccan landscape and its inhabitants. Wharton, then, remained detached from Morocco and stood outside it both in time and space. Her observations and gaze at the incomprehensible scenes tended to be a sort of inspirations for her "dream like feelings".(p.111). Wharton's trip to Morocco, in the long run, "becomes a travel back into time rather than a geographical excursion in the present". (p.111).

Wharton's travel narrative is replete with instances of exoticism. One of the examples which illustrate clearly the American traveler's exposure to the Moroccan exotic culture is her assessment of the Moroccan ceremonies which reflects her deep foreign gaze:

> The spectacle unrolling itself below us took on a blessed air of unreality. Any normal person who has seen a dance of the Aissaouas and watched them swallow thorns and hot coals, slash themselves with knives, and roll on the floor in epilepsy must have privately longed, after the first excitement was over to fly from the repulsive scene. The Hamadchas are much more savage…and, knowing this, I had wondered how long I should be able to stand the sight of what was going on below our terrace. But the beauty of the setting redeemed the bestial horror. (pp.54-55).

Here, Wharton describes the Hamadchas' exotic dances as being performed amidst pools of blood "from the great gashes which the dancers hacked in their own skulls and breasts with hatchets and sharpened stones". (p.56). She positions herself as a western voyeuristic traveler gazing at the exotic "bloody" festival scenes from a distance. In a similar fashion, Edward Lane's representation of the Egyptians turned out to be coupled with orientalist overtones. The European traveller's predilection for the sadomasochistic tidbits is justified in great part by his interest in the country's cultural otherness and by his intention to restructure it for himself and the western audience. In this way, one may argue that Lane best fits into Said's orientalist structure. After all, he was an oriental expert as he managed to describe in swollen detail the most important oriental ingredients of the Egyptian society. For instance, "the cruelty of judges, the blending of religion with licentiousness among Muslims" (Said, 1978:162) were all portrayed in such a way as to make these images accessible to any western traveler looking for exoticism and alterity beyond the Europeans borders. At the same time, the dervishes' movements and their self multilation were also the target of his inquiry as they reflected much the exoticness in which the Egyptians were engulfed. To back up his approach on Edward Lane, Said further maintains that the "libidinous passions" were really part and parcel of the European traveler's experience in the East. (p.162). Like Edith Wharton, Lane positions himself as a European traveler whose main concern is "to control the passions and excitements to which the Muslims are unhappily subject". (p.162). Despite the fact that he spent a considerable period of time describing the Egyptians and their culture, he still remained completely detached from "the Egyptian life and Egyptian productivity". (p.162).

Apart from this, the terms that Wharton used to describe the Hamadcha's different exotic practices evoke a typical linguistic structure within which the western observer and the exotic dancers are placed. "Bestial" and "Savage", for instance, are meant to reinforce a strong difference between the observer and the participants. The reason why such a differentiation was maintained between the western traveler and the participants in the exotic rituals, was that Wharton wanted to establish herself as a detached outsider and, by the same stroke, to draw the reader's attention toward her status as a gifted travel writer, tourist, connoisseur who had to remain outside the Moroccan culture in order to represent it using her own cultural background, value judgments and lodged sweeping generalizations.

Wharton's several images of Morocco as "a dream-feeling" would remain ungraspable and incomprehensible to the foreign gaze of the western traveler. While attempting to make sense of the Moroccan otherness and to lift the mystery in which the land was enveloped, Wharton engendered references to some European traditions like "the satyr-plays of Greece", the "Middle Ages" and the "Christian symbols of Gothic cathedrals". All these images would best stand in for the unfamiliar, bizarre, and strange practices of the Hamadchas' ritual dances. The emphasis in Wharton's exposure to the Moroccan ceremonies is on the exotic monstrosity and violent performances of the Aissaouas. Observing these people swallowing thorns, hot coals and slashing themselves with knives for an extended period of time might engender both wonder and repulsion. Yet, for Wharton the exotic bloody performances are far from being repulsive. She is rather excited by the movement of these people and remains transfixed to the strange and exotic features of their private world. Edith Wharton's reconstructions of travel narratives are in a sense a defamiliarisation of the North African landscapes as well as "scenes of the twentieth century". (Edwards,2001:112). Such a defamiliarisation is in itself a contribution to the orbit of intertexts, which aim at "filling in the textual void with imaginative projections". (p.112).

It is important to note that the Orient and its exotic features were inculcated in Wharton's mind even before undertaking the trip to Morocco. For this reason, among others, her journey across the Moroccan land was prompted by a strong willingness to grasp the reality that she had learnt about beforehand. Hence, at some stages during her trip she got disappointed whenever the mysterious and exotic land of Morocco did not fit into her preconceived visions. She argued that "The silence and emptiness of the place began to strike us: there was no sign of the oriental crowd that usually springs out of the dust at the approach of strangers". (p.51).

Wharton's encounter with the Moroccan otherness was shaped by the previous body of orientalist literature on the Orient, which in fact was ascribed to the Moroccan exotic land. She managed to establish a strong bond between the Orient and Morocco. While in Sale, Wharton drew an analogy between the mysterious world of *the Arabian Nights* and Morocco. Her trip to the heart of Morocco was meant to explore aspects of the Moroccan cultural otherness, and by the same token, to find in this land, traditions, customs, people that would reflect what she had read in previous orientalist texts. Wharton's representations of the Moroccan otherness are therefore a well established discursive construct of an array of preconceived judgments on the exotic Orient, which in fact was lodged in her mind, and hurled at Moroccans. Following Edward Said's main underlying arguments about the Orient as a system of representation, we can therefore assert that the intertextual paradigm was adopted to represent Morocco and its inhabitants.

Since, there is no accurate and authentic representation of anything including the Orient as a geographical entity, it is incumbent upon the western traveler to fill in this gap by creating an intertextual body of knowledge to serve as a medium of reference. Such was Edith Wharton's methodology for her travel narrative on Morocco and its cultural otherness. Wharton's representation of Morocco as the exotic Orient and her identification of the land with the mysterious world of the Arabian Nights conform to the orientalist and exoticist vogues. Hence, Wharton's travel narrative best exemplifies Edward Said's view of Orientalism:

> Every writer on the Orient (and this is true even of Homer) assumes
> some Oriental precedent, some previous knowledge of the Orient,

to which he refers and on which he relies. Additionally, each work
on the Orient affiliates itself with other works. (p.20).

Edith Wharton's identifications of Sale with the sensual, amazing, mysterious and exotic world of the *Thousand and One Nights* are congruent with the Saidian tissue of intertexts, upon which the western traveler can project his own orientalist images, impressions, biases as well as sweeping generalizations. At first glance, Wharton's description of Sale might seem alluring, as a strong analogy is established between the market of Baghdad and the Moroccan one:

> Everything that the reader of the Arabian Nights expects to find is here: the whitewashed niches wherein pale youths sit weaving the fine mattings for which the town is still famous, the tunneled passages where indolent merchants with bare feet crouch in their little kennels hung with richly ornamented saddler and arms, or with slippers of pale citron leather and bright embroidered babouches, the stalls with fruit, olives, tunny-fish vague syrupy sweets, candles for saints tombs, Mantegnesque garlands of red and green peppers, griddle-cakes sizzling on red-hot pans, and all the varied wares and cakes and condiments that the lady in the tale of "The three Calendars" went out to buy, that memorable morning, in the market of Bagdad. (p.36).

Wharton's representations of the Moroccan market in Sale cannot in any way be considered as authentic depictions of Moroccans cultural otherness as they spring from her colonial cultural background which is imbued with a whole range of stereotypes, sweeping generalizations and preconceptions. Wharton's representations become, therefore, mere misrepresentations, since the encounter with the true and authentic Moroccan otherness is beyond her reach. Wharton just remained detached from the Moroccan land at the cultural and social levels despite her proximity to its major contours, in some instances throughout her journey. Her depictions and encounters were not genuine as they were collected from a distance. Such distant observations misrepresent and distort Morocco. Wharton's description of Moroccans in the market of Sale encompasses an orientalist outlook. Moroccans are depicted as "indolent merchants with bare feet crouching in their little kennels". (p.36). The Moroccan exotic here is misrepresented and is reduced to a level of base humanity, even an animal. The merchants in the market of Sale have been denied the status of humanity. With her colonial cultural background and her lodged set of stereotypes, she ventures toward the projection of her Eurocentric imagery. She reduces the merchants to the status of animals, by ascribing animal features to them, and hence relegating them to a secondary position. Wharton's preconceived visions of Morocco and the exotic Orient, by extension, enabled her to subordinate the Moroccan exotic and to keep him as an inferior cultural entity. Still, in Morocco, Wharton found it difficult to abstain from her prejudices and the previous imported body of orientalist dogmas. According to her, the Arab Muslim would remain that barbaric, inferior and savage other. Her unquestionable dependence on orientalist projections, justify in great part her misrepresentation of Morocco. Wharton carried on her interpretation of Moroccan otherness by emphasizing that Moroccan natives would remain "barbaric" and just "fierce tribesmen with inlaid arms in their belts". (p.112). The natives were also depicted as "fanatics in sheepskins glowering from the guarded thresholds of the mosques". (p.112).

Wharton has well chosen her diction to represent the Moroccan exotic. Yet, her language betrays her as it is imbued with a whole range of bad sweeping generalizations.

In a parallel manner, the market place in Marrakech has also been the subject of Wharton's misrepresentation. According to her, souks in Marrakech are narrow and dark that it is quite difficult for the traveler to penetrate inside them as they are crowded and the humans inside them are fanatical and fierce. Still, her prejudices are even extended to describe the native life and people in the market as "woven of greed and lust, of fetishism and fear and blind hate of the stranger". (p.112). Fanaticism is a significant aspect that Wharton has attributed to the Souk in Marrakech:

> Fanatics in sheepskins glowering from the guarded thresholds of the mosques, fierce tribesmen with inlaid arms in their belts and the fighters' tufts of wiry hair escaping from camel's hair turbans, mad negroes standing stark naked in niches of the walls and pouring down Soudanese incantations upon the fascinated crowd, consumptive Jews with pathos and cunning in their large eyes and smiling lips, lusty slave girls with earthen oil jars resting against swaying hips, almond-eyed boys leading fat merchants by the hand, and bar-legged Berber women, tattooed and insolently gay, trading their striped blankets, or bags of dried roses and irises for sugar tea, or Manchester cottons from all these hundreds of unknown and unknowable people, bound together by secret affinities, or intriguing against each other with secret hate, there emanated an atmosphere of mystery and menace more stifling than the smell of camels and spices and black bodies and smoking fry which hangs like a fog under the close roofing of the souks. (pp.112-113).

Edith Wharton sees the souk as a threatening location rather than a beautiful place for the western traveler to enjoy. The language employed in this narrative account is full of sweeping judgments. The merchants and, by extension, Moroccans daily life becomes, therefore, a leitmotif that takes back the reader to the frequent negative ideas that pertain much to the orientalist discourse. Wharton's representations of the different sides of the market in Marrakech cannot be qualified as objective and accurate. She has opted for   subjectivity in her interpretation of the Moroccan culture. Her visions and impressions were adopted as paradigms to justify her objectives, which were in fact to produce a distorted image of Moroccans. Tribesmen, for instance, were described as violent figures ready to get involved in fights as their "inlaid arms" were in their belts. Furthermore, her description of black Moroccans as "mad Negroes standing stark naked in niches of the walls and pouring down Sudanese incantations upon the fascinated crowd" is full of sweeping generalizations, bias and is loaded with erotic connotations. (pp.112-113). As a gifted American travel writer, connoisseur, and scholar viewing Morocco from French lenses, Wharton then judged the Moroccan exotic as a cultural entity which would remain far from western standards. Wharton's sweeping judgments took her so far as to assert that Muslims show their nakedness in public.

Above all, Edith Wharton's trip to North Africa and to Morocco in particular led her to reiterate most of the discourses that other previous travelers had disseminated regarding the

orientalist and the exoticist appeals associated with this geographical space. Gide's discourses of North Africa were adopted by Wharton in the reconstruction of her Moroccan travels. His *Pretextes* (1917) provided, then, a subtle and fitting linguistic repertoire from which the American traveler "could write a travel narrative about the country without guidebooks". (Lewis,1975:400). In the summer of 1917, when Wharton was preparing herself to tour Morocco, she received the English translation of *L'Immoraliste*. After reading the book, she wrote to Gide saying: "your beautiful evocation of the desert I have so loved, far from awakening my nostalgia, gives me a taste in advance of what is waiting for me there". (Edwards,2001:108). The letter suggested that Edith Wharton's first impressions of North Africa were the outcome of her literary collaboration and friendship with Gide. Wharton's narrative account of Morocco would remain a useful reference for travelers looking for a different cultural otherness. After all, the American traveler was commissioned to write a travel guide book about Morocco at a critical historical period, when the country was not yet made known to the rest of the world. She filled in this void and deficiency by commodifying her cultural experiences in Morocco in a travel account conducted under the auspices of the French authorities. Travel guide books are crucial linguistic tools for the commodification of the other. Such an idea is echoed in Ali Behdad's chapter entitled, "From Travelogue to Tourist Guide: The Orientalist as Sightseer". In this chapter, Behdad argues that the travel guide book in its informational assessment and vision of the other contributes to the "commodification of the orient for tourists belatedly searching for the disappearing exotic".(pp.46-47).Wharton follows almost the same path. After all, the guide book reinforces the notion that the Orient and Morocco in particular are alien and far away destinations that can, therefore, be commodified to the entire world and serve as objects of consumption as well as sources of entertainment and pleasure.

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The Politics of Cultural Identity and cultural Auto-criticism in Tahar Ben Jelloun's L'Enfant de Sable

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Abstract
The European invasion   of what would be known as its peripheries was deeply rooted in the desire to conquer   other people and exploit other   territories. Basically, the conquerors aim at gaining indirect control over the political or economic life of other areas. In order to justify its exploitative endeavor, any colonial enterprise tries to make the subjugators believe that the colonizer is the bearer of progress, enlightenment, and other supposedly universal liberal value in the colonized countries. 'Nobel mission' is the well known phrase which is used heavily in this context. A panoramic view of the colonial discourse would definitely reveal that while the west and its cultural practices are conceived to be the norm/standard, the non-white and the formerly subordinated cultures are constructed as its antithesis, primitive and backward. The goal of this article is to shed light on the politics of identity both as concept and in its relation to the postcolonial world. Generally the aim is to identify this concept before proceeding to highlight how both the colonialist and the nativist approaches to it are obviously tendentious and ideologically moved. A discussion of the importance of cultural auto-criticism as carried out in Tahar Ben Jelloun' Novel about the status of women in Morocco will bring the article full circled.
Keywords: Cultural identity; Postcolonial literature; colonial discourse; cultural ambivalence; Cultural syncreticism; multiculturalism

Introduction

Western cultural imperialism at the expense of other territories and cultures marked episodes of violent encounters between the 'Self' and the 'Other' and between disparate cultures. These cultural clashes resulted mainly from the tendency of colonial explorers to distort and oftentimes deny the existence of the Other's culture. Indigenous cultures were portrayed as backward and savage in order to legitimatize the imposition of their colonial counterparts. These ideologically inspired depictions of the previously colonized 'Other' have given birth to a distorted image of their cultural identity. The questions that arise now in the postcolonial world are as follows: what constitutes the most effective means to readjust this distorted identity? How are postcolonial subjects to reconstruct their cultural identities without falling into the trap if essentialism?

In fact the above are just two of the many questions facing post –colonial critics and intellectuals. Some Arab critics and writers' still enquire about ways to reinstate the Others' historically marginalized identity and how to revalorize the previously subordinated Arab in a world ever dominated by western white 'Self' In *L'idéologie Arab Contemporaine* Abdulla Laroui (1967), a Moroccan philosopher, asks "who is the 'other' and who am I? " By the late 1970s Khatibi (1977) reiterated the same question in *La Double critique liberation* when he wondered "which occident is it about? Which occident is opposed to ourselves? Who are we ourselves?" (Translation mine; 137)

At the heart of all the above questions lie the problematic issues of the other marginalized identity and ways to revalorize the previously subordinated Arab 'other' in a world ever dominated by western white 'Self'. These questions have triggered off different reactions from different critics in the post colonial societies. There are those who believe that the persistent western hegemony is most likely to devastate the 'Other'and his culture, hence the emergence of Islamized movements and 'Negritude Movements,' among others, all of which represent what is referred to in this article as Nativism. Others like Whole Soyinka, Wilson Harris and Edward Said, conversely, underline the need to avert extreme angles of conceptualizing the kind of relationship to be established between the West and its former colonies. While admitting the need to resist western hegemony, they equally emphasize the crucial role of scrutinizing native cultures and do some kind of auto-criticism because "in some respects" as Amilcar Cabral argues, "native culture is very much a source of obstacles and difficulties, erroneous conceptions of reality"(78)

This second view is advocated by the proponents of cultural syncreticism. A syncretic view of cultural identity is an alternative paradigm that goes beyond the binary polarities underlying not only 'Manichean' constructions of colonialism and its practices, but also the nativist reconstructions of the postcolonial subject's cultural identity.

Politics of cultural identity in the post-colonial world

Before proceeding to juxtapose nativist and colonialist approaches to the Others' cultural identity to show how they are both ideologically loaded and therefore contested, it seems initially crucial to reflect further on the notion of cultural identity itself. The latter I believe has a lot to do with imagination, not least since as Stuart Hall (1993) puts it "it is always constituted within not outside representation" (392)

Yet, before going any further, it is worth taking time to highlight how culture and identity are related in more ways than one. In his introduction to *culture and imperialism*, Edward said (1994) defines culture as "each society's reservoir of the best that has been known

and thought" shortly afterwards "culture becomes associated with the nation or state" so that Edwards Said concludes "this differentiate us from them … culture in this sense is a source of identity" (XIII). This definition suggests that the relation between culture and identity is a relation of cause and effect; we can hardly talk about 'One' identity irrespective of their cultural background. Different societies and communal groups are recognized by virtue of their differences at the cultural level. This partly explains why each and every cultural group is identified in terms of the particular culture its members produce in order to bestow meaning on their life. I say meaning because without cultures life would be nonsensical and absurd.

Cultural production in every social group depends not only on its members' convictions and deeply rooted beliefs, but also on a considerable degree on their location in space and time. This again explains why cultural identities differ from one another and why micro-cultural identities are often found within one macro-cultural identity. The culture originating from the north of Morocco for instance is somewhat different from that in the far South or Far East but all of them are inherently related in one way or another. For these subcultures partake of the macro-cultural identity, that is called Moroccan cultural identity.

There is yet another sense in which culture and identity are related. A look at nationalist movements during the colonial era reveals that they sought to drive the colonial powers of the "peripheries" or colonies. This reflects a struggle for territorial emancipation. At a deeper level, however, it has at its heart the ultimate goal of sustaining the colonial subjects' identity or better still independent identity. We have already seen how the latter is embodied in culture. Thus, the painstaking struggle to overthrow colonialism to regain a free nation is in fact an attempt to preserve a people's way of life: their cultural beliefs and convictions. This is natural given that cultural freedom and independent identity entail in the first place a struggle for a free country; that cornerstone that is likely to make a meaningful debate about the construction of culture and identity possible.

Cultural identities are diachronic despite their synchronic aspects. That is, our cultural identity or "who we are" is not always the same but goes on changing all the time. Stuart Hall (1993) rightly observed that "far from being grounded in the mere "recovery" of the past… cultural identities are the points of identification which are made within the discourse of history and culture" 394). Hall suggests that a group of people's cultural identity is not static or "once and for all". It is rather bound to change as it is subject to an everlasting influence of such external factors as "history and, other cultures and power". It is perhaps true to argue that nowhere is this diachronic aspect of cultural identity lucid and concrete than in the example of the American culture. It was previously dominated and declared of minor importance when it was a British colony. Now, however, it is hard to imagine anyone who would deny that it is daily gaining ground. The unprecedented expansion of the USA culture at the price of other cultural identities is conclusive evidence as to the diachronic nature of cultural identity.

Seen from this vantage, cultural identity partakes of the past, the present and the future. That is to say "who we are" is part of what we were in the past and surely will to a large degree determine what we will become in the future. Again in Stuart Hall's (1993) words "cultural identity is not a fixed essence at all lying unchanged outside history and culture". Nor is it a concrete entity which once lost or distorted one may fight to regain. This is then the way in which culture is diachronic. That is also perhaps the main reason that, as we shall see, explains the futility of both colonialism and Nativism; the first in its attempt to impose a monolithic culture and the second in its attempt to revive the pre-conquest cultural identities.

The 'Other's' Cultural Identity: The Colonialist Perspective

Colonialist literature delineated a distorted image of the "Other's" cultural identity. That is hardly surprising since we know beforehand that it was almost exclusively geared to rationalize subordination and legitimize conquest. Illustrating how this cultural distortion is carried out necessitates a brief discussion of representation and how it functions ideologically. Ideological representations, in their turn, are nowhere evident than the body of literature that accompanied and fostered the imperial project of expansion, namely colonial texts or colonial discourse.

The unprecedented increase in the scale of writing about the peripheries/ former colonies on the eve or during the period of colonial enterprise is very suggestive. It constitutes a conclusive evidence to safely maintain that the colonial project relied heavily on discursive backing to justify itself. Colonialism, in other words, was not only a matter of military and political power but of text, discourse and representation as well. The latter played a key role in the whole project of colonial expansion. It was geared specifically to accomplish the twin purposes of endowing colonialism with humanitarian dimensions and constructing the natives as degenerates whose enslavement or potential extermination would sound quiet natural and justifiable. It was particularly for the latter purpose that the ex-colonized cultural identity turns out to be distorted within the narratives structures of the colonial discourse. So, colonized subjects become not only constructed as "different and others" in the colonialist literature but also grow "to see and experience themselves as others" Stuart Hall (394)

As a matter of fact, there appears to be a general agreement among post-colonial critics that all colonial texts are ideologically driven. Like Edwards said who maintained that there is no innocent text, Jan Mohamed (1995) argues that the colonial text can be read at two levels; the surface level or the 'surface-text' and a deep level or the 'sub-text'. While the former "purports to represent specific encounters with specific varieties of racial others," the latter "valorizes the superiority of the European culture (19). Biased representations are surely what make all the difference between what Jan Mohamed calls the surface-text and the sub-text.

No colonial text can claim to depict or speak about the previously colonized other objectively. All colonial representations of the 'Other' and their culture converge on valorizing the western culture and undermining that of the natives. This process of undermining is accomplished through projecting stereotyped accounts on the subordinated culture. For a stereotype is defined by Homi Bhabha as "the projection of all that the self considers negative onto the 'Other" (Cited in *Introduction to Post Colonial Theory*," 129)

Additionally, viewed from the colonizer's perspective, the 'Other' and his culture are identified in terms inspired by groundless assumptions of racial and cultural superiority. In order to illustrate this point one needs to trace how the natives are represented within the texts of the colonial literature. It is perhaps no exaggeration to observe that they are almost invariably depicted as the opposite 'evil' of the 'angelic white man'. Bhabha reminds us that "the space of the other is always occupied by an Idée fix: despot, heathen, barbarian, chaos and violence" (quoted in the introduction to post colonial theory 129). One might quiet safely add that good-for- nothing, idiot, primitives and a plethora of other unsatisfactory labels are all the stock in trade of the colonial discourse. Part of this state of affairs may be attributed to "the imaginary representation of indigenous people which, as Jan Mohamed observes, "Tends to coalesce the signifier with the signified" so that "to say native is automatically to say evil" (Ibid 19)

The natives apart, there exits ample discursive evidence to note their culture was not immune from the stigmatizing descriptions or the destructive practices of the colonizers.

Indigenous cultures were sometimes declared less important but oftentimes non-existent. They were particularly subject to distortion as a preliminary step towards their destruction. Franz Fanon (1994) contends in *"National Cultures"* that "a national culture under colonial domination is a contested culture whose destruction is sought in every systematic fashion" (46). This is just one of the many point of views Fanon shares with Edwards Said (1994). The latter affirms that "all colonial schemes began with an assumption of native backwardness" (96). He goes on to say that "the natives' reality" in the eye of the colonizer "has not historically or culturally required attention" (75). These remarks suggest that only rarely was there any recognition of the 'Other' culture. And if there were any, it was only with the view to delineate it as primitive and backwards.

Hegemonic representations of the colonial discourse do have drastic repercussions not only on the native cultures but on those they stand for as well. The incoming of the western cultures often triggered off the ebb of the indigenous ones. Put differently, under colonial dominance the indigenous culture increasingly becomes out of place while that of the colonizer gains grounds as a result of the colonialist cultural representation with its ability, as Erik Erikson (1993) pertinently explains, "To project into minority group all those qualities and characteristics which it most fears and hates within itself." This creates for the minority a wholly negative cultural identity." (Quoted in introduction to postcolonial theory p 12) With this wholly negative cultural identity the natives end up experiencing a sense of self-hatred and cultural panic. They grow to breed as we shall see later a sense of cultural ambivalence and gradually become individuals as Franz Fanon (1967) put it "without anchor, without a horizon, colorless, stateless and rootless" (175).

Colonial discourse, therefore does not only distort or proclaim the Other's cultural identity of minor significance, but also imposes certain cultural standards in terms of which the 'Other' is always presented with deformed image of his or her 'Self'. This brings us full circled to my initial contention that colonialist literature can hardly be said to have depicted an objective cultural identity of the ex-colonized subjects. Thus, to say that cultural identity of the subordinate other is accurately constructed from the colonialist vantage point will be surely misleading.

Nativism: discursive reconstruction of the 'Other's' cultural identity

Following Edward Said's phrase that "domination breeds resistance", it was quiet predictable for the colonized subordinated groups to react, at times discursively but oftentimes physically, against the process of denigration to which they were subjected. Discursive practices, which constituted a site of textual resistance, were just part of the actual military and physical confrontations and struggles against colonialism.

I shall soon try to expound on how post-colonial literature is symptomatic of the ex-colonizer's fervent resolution to challenge imperial exploitation, racial oppression and biased representations. It is interesting however to point out that some of the earliest configurations of discursive resistance emerged in what was soon to be criticized as essentialist views of cultural identity. Like their colonialist counterpart, nativist representations are based primarily on repudiating the intrusive cultures and venerating aspects of the indigenous ones. This way of conceptualizing the anti-imperial resistance is called Nativism, its salient tenets being grounded in expressing nationalist appeals to a pure and uncontaminated cultural identity such as pan-Africans, Arabism and Negritude movement. In fact, Negritude movement is the most frequently cited example whenever the issue if Nativism is evoked in the post colonial scene.

The Negritude movement is often said to be amongst the earliest anti-colonial movements to withstand western cultural hegemony; it is said to have marked the hey-day of decolonization and 'third world nationalism' around the 1920s up until the midst 20th century. Aimé Cesair (1972) and Leopold Senghor, who are among its leading figures, claimed that the Movement was primarily established to serve as an instrument of liberation from the colonial dominance. Most curiously, Senghor defines it as movement that stands for "the sum cultural values of the black world " this definition, pertinently enough, already reveals how negritude is a downright anti-thesis of colonial discourse, not least since it involved thinking in terms of race and cultural binaries.

Excessive nostalgia for the past and the pre-conquest cultural identity coupled with uncritical acceptance of all that is indigenous are responsible for the severe criticism that was leveled against the leaders of Negritude Movement. In an attempt to 'write back to the colonizer" against his systematic destruction of indigenous cultures, they made the same axiological mistake of binarizing the world into another couplets of "self/other" "black/ white" etc. Some critics went so far as to argue that this attitude is just another legacy of colonialism. Franz fanon for instance contends that " it is the white man who creates the negro, but it is the negro who creates Negritude" (quoted in introduction to post-colonial theory 52), which amounts to saying that white racism and colonialism made the subordinate "Other" grow to feel and think only in terms of race and 'Otherness'. This result in only another distorted cultural identity but this time depicted by the 'Other' himself and bitterly criticized by the anti-negritude members and the proponents of the cultural syncreticism.

Negritude Movement's 'racist approach' to cultural identity triggered off anti- negritude criticism against a similarly distorted form of the 'Other's' cultural identity. Wole Soyinka mocked this totalizing attitude observing sarcastically that "a tiger does not proclaim its tigritude but it jumps". This is an implicitly ironical criticism of the leaders of negritude for their lack of profound insights into the colonial hegemony and marginalization of the 'Other'. Their approach was especially problematic in that it was contended with reversing the binary oppositions and idealizing all that the colonizer previously said was degenerate, black and African. By adopting these neo-racist attitudes, initially inherent in the European prejudice, some colonial writers draw a picture of the indigenous cultural identity that proves to be just as distorted as its colonial counterpart.

Thus, Nativist cultural identity turns out to be debatable since it ascribed to the natives some inflated attributes that are just as inaccurate as the stigmatizing ones that pervade the colonial discourse. Amilkar Cabral shares with Fanon his objective view of the post colonial cultural identity when he rejects both Nativism and colonialism with equal vehemence. Cabral in particular undermines "indiscriminate complement, systematic exaltation of virtues without condemning faults, blind acceptance of the values of the culture, without considering precisely what presently or potentially regressive elements it contains (quoted in Introduction to post colonial theory 57)

Towards a syncretic view of cultural identity

So far; I can only hope that I have made it clear how it is of capital importance to avert both extreme angles of conceptualizing cultural identity: one has to divert not only "the great white error of racist stereotyping" but also "the Black mirage" to revive the long-gone past and pre-colonial cultural identities. That said, the following will offer to discuss cultural syncreticism

and multiculturalism as alternative synthetical paradigms most likely to secure a sense of postcolonial cultural difference and terminate Western cultural hegemony.

A syncretic view of cultural identity is an alternative cultural paradigm that is not only necessary but imperative as well. It is necessary because it transcends the notion of binaries and questions racist assumptions from the colonial and the postcolonial discourse alike. Its basic assumption is grounded in a dialogical relationship among discrepant cultures beyond any uncritical acceptance or uncritical rejection of the Other's culture. Second, cultural syncreticism is most likely to encapsulate the polar opposites and bring to the fore a reconciliatory notion of cultural identity that would hopefully discredit both colonialist and nativist nationalisms. This is very crucial to achieve what is described in Beyond Orientalism XII a" peculiar unity in diversity". Finally a syncretic view of culture is highly likely to secure Todorov's wish not only to "equality without its compelling us to accept identity" but also "to a difference without its denigrating us into superiority /inferiority" (quoted in Beyond Orientalism 37)

Put in a nutshell, Post colonial cultures are doomed to be multicultural for different reasons. To start with, the unprecedented increase in the scale of cultural contacts, which was accentuated first by colonialist expansion and now, perhaps with intensified degree, by globalism. The second factor, which is likely to accent the multi-cultural   nature of the postcolonial world, is the resolution of each cultural group to preserve some of its cultural peculiarities at a time when disparate cultures are getting less and less unfamiliar with each other. Last but not least, cultural syncreticism is likely to prevail since no culture can claim to live in seclusion any longer. All cultures come somehow in touch with each other, influence one another and increasingly grow familiar. I fervently endorse cultural syncreticism as it is said to lie somewhere between the two extreme approaches discussed previously. Given that it is as far-fetched to eliminate the colonial influence on Eastern cultures as to recover a pure and uncontaminated pre-conquest cultural identity, it follows that a syncretic view of cultural identity is not only imperative but inevitable as well.

All in all, it seems that both nativist and colonialist ways of approaching the 'Other's' cultural identity start from the apprehension of cultural and racial superiority. For this reason both ways culminate in deformed forms of his cultural identity. It is perhaps partly for or this reason that the majority of the post-colonial generations experience a state of powerlessness to choose between native and metropolitan cultures. This state of affairs plunges young people form previously colonized countries in a maze of cultural ambivalence; they are eager to catch up with the modern west and all along this desire there is a fear of cultural assimilation and cultural alienation. This amalgam of eagerness for, and fear of, the very same thing/object, which is in this case the ex-colonizer and his culture, is precisely what I describe as cultural ambivalence. In order to illustrate this cultural ambivalence in more concrete terms, it is extremely relevant to end with a significant quote from *Culture and Imperialism* by Edward said when he said, and rightly so, that "Some Arab leaders [in fact this is true about the majority of the post colonial subjects] who spent their lives denouncing American interest also spend considerable energies getting their children into American Universities and arranging for Green cards" (356).

The next part is geared to discuss one of the most successful novels entitled - L'Enfant de Sable - by Tahar Ben Jelloun's, a Moroccan Author writing in the French language. This is believed to be highly relevant to the first part of this paper in that it serves as a concrete example of how native cultures -and not the former colonizer-are oftentimes the cause of backwardness and trauma of formerly colonized 'Other'. More specifically, the ultimate goal of the discussion

bellow is to shed light on the situation of Moroccan women and the gender discrimination they suffer from in the name of culturally established conventions.

Cultural-Autocrotocism In Tahar Ben Jelloun's L'enfant De Sable
        When asked whether the protagonist of "La Nuit sacrée," who is also that of "L'Enfant de Sable", is about the Trauma of the Muslim Woman in Morocco, Tahar Ben Jelloun, the Author of both novels, replies

> I think what I want to show is the process of an emancipation. The traumatic experience that Zahra has to undergo could be that of a people fighting for liberation. It is a woman's struggle to become what she should have been had she not been a victim of an aggression against her sexuality and all her being." (Jeune Afrique: 1988, Trans mine 44)

Ben Jelloun's comment on his novel makes it possible to approach it at two discrepant, but intrinsically related levels. On the one hand, it traces the physical and psychological ordeal Zahra has to go through before she manages to achieve a sense of self-cohesion in terms of identity. On the other hand, this very same ordeal may legitimately be interpreted as an allegory of Morocco's cultural identity under colonial dominance. That is to say, the epistemological and physical violence to which Zahra is subjected can; in an extended sense, be seen as a metaphor of the nation's body under colonialism.

        Yet in the light of my discussion of Nativism above, I will confine my reading of Tahar Ben Jelloun's novel to its first level of interpretation. That is , my argument will take it that the author tries to reveal how" in some respects" as Amilcar Cabral argues " [Native] cultures are very much a source of obstacles and difficulties, erroneous conceptions about reality" (cited in An introduction to Post –colonial theory,58) In L'Enfant de Sable , Tahar Ben Jeloun carries out a kind of cultural auto-criticism. He seems especially to question the tendency to subordinate women and polarize masculine from feminine. He calls for the freedom of female subjects from the conventionally based gender polarities.

        A panoramic view of the post-colonial world reveals that opinions differ and sometimes are opposed to each other when it comes to determining the kind of relationship to be established between the West and the East. There are those who believe that the Western persistent hegemony is bound to devastate minority and previously dominated cultures. Others, however, underline the need for a critical scrutiny of the native cultures as well.

        In L'Enfant de sable T.B. Jelloun seems to allegorize precisely this last view. His novel, represents a meticulously critical reading of certain negative practices that are prevalent in Moroccan society. A society where women are still marginalized and discriminate against in the name of conventionally established customs and cultural traditions. Thus, as need be stressed from the start, T.B. Jelloun's novel is not meant to undermine the values of Islamic religion; it is rather meant to condemn the very tendency to exploit this religion for rationalizing inacceptable cultural practices.

        The novel traces the development of the central character. The latter is a baby girl named Ahmed/Zahra, who is made to assume a male identity. As we shall see, she represents an individual who falls prey to patriarchal thinking, which is prevalent in Moroccan society. At a profound level, T.B. Jelloun seems to suggest that the trauma of the post-colonial subjects does not always necessarily need to be traced back to colonialism. He reminds us trough Zahra's traumatic experience that the physical retreat of the colonizer means virtually nothing for the

always subordinated female Other, not least since she is fated to live under the pity of the patriarchal figures who represent another; if not worse, domestic colonizer.

Through its female protagonist, the novel problematizes what is meant to be a woman in a culture where the son-preference is deeply rooted in the mind of the people. It posits, as I have said, an explicit criticism of patriarchy and a bitter portrayal of how women are victimized just because they are different in terms of gender. This victimization is particularly through Zahra's experience, yet my focus will be put on the female character in the novel, the basic argument being that they are all victims of patriarchal notions hat seemed to have rooted themselves in such post colonial culture as the Moroccan one.

The novel opens with an anonymous storyteller introducing Zahra's father. From the title of this chapter "Homme/ Man" and the way Haj Ahmed is described, we immediately understand that he is a prototype of a male despot with virtually unbounded rights over his family. He is said to be obsessed with the idea of getting a baby son. For up until the beginning of the novel; we know that he has seven daughters with no male child. Thus, he devises a scheme upon a secret agreement with his pregnant wife to raise the expected baby as a male regardless of what its gender turns out to be. On the day of its birth, the child turns out to be a baby girl. However, apart from its parents and the mid-woman, who burst into "YOU YOUs!!!!" announcing that" it is a man, it is a man, and it is a man" (26). It has crossed nobody's mind that the new born child is a baby girl.

A couple of days later, a circumcision ceremony is held as "conclusive" evidence with respect to the male gender of the child who is baptized as Ahmed. But, here again, none recognizes that the blood stems form the father's thumb and not from the child's non-existent foreskin. All the ensuing efforts in the novel are geared to illustrate how Zahra is socialized a male. Many episodes are devoted to enumerating how she is instructed to distinguish between what is female and what is male's behavior and how she is supposed to behave according to her "own" as a male " at home as well as outside of the house" (42)

To go back to my thematic concern, I believe that TB Jelloun is ridiculing the male hegemony especially through Haj Ahmad (Zahra's father). He shows how the latter's despotism has driven it into his mind that he can even transmute a female into a male and vice-versa. In fact Haj Ahmed represents one of those whom Ben Jelloun targets in the implicit satire and criticism that are at the heart of the novel. The remaining of this paper will attempt to show how the writer avails himself of the disguise or 'fetish' technique to reflect the fragmented identity of the protagonist. Through the latter's object-like status in the family, Ben Jelloun conveys the ultimate message of the novel; he makes an appeal for a thoughtful and objective re-evaluation of what appears to be regressive cultural practices like the problem of patriarchy and the propensity towards female subordination.

From the day of her birth, Zahra is subjected to a series of deprivations and dispossessions to such an extent that she turns out to be reduced to the level of an object or fetish. She is defraud of her authentic identity and made to adopt the disguise of a male: a completely different, if not antithetical,' self' that has virtually nothing to do with her female identity. This plunges her in a wed of hypocrisy and subterfuges to gratify her father's eagerness to regain his social position and secure a male heir. This father/daughter relationship sounds somewhat ambiguous. For me to explain away this ambiguity, I will approach Zahra's case from a Freudian perspective. Yet, before proceeding to illustrate how so, I wish to swiftly discuss and explain Freud's notion of fetishism. Fetishism for Freud refers to those cases wherein "the normal sexual object is replaced by another which bears some relation to it" (quoted in

Introduction to post-colonial Theory, 126). That is to say that the fetish functions as a mask or normalize sexual difference. Freud instances this notion by the example of the child when it fetishizes the mother's leg to rationalize the absence of the material penis and make up for the fear emanating from the potential hazard of castration. The fetish, therefore, normalizes difference and compensates for something that is badly needed or non-existent.

To come back to the novel, I think the analogy suggests itself that what Zahra is for her father (or family) is exactly what the leg is to the child in Freud' theory of fetishism. Put simply, Zahra is fetishized to supplant the so-hoped for male heir. Thus, just as the fetish must always be present for sexual satisfaction, Zahra is constantly reminded that she is not a female –and that 'being a male' should not cry, use "Henna" or join her mother to public bath as a grown up. Also , just as the fetish works in Freudian theory as an object that serves to disguise sexual difference by providing a substitute in the child's mind for the absent penis , so is the case of Zahra . She is fetishized to substitute in her father's mind for the absent male 'son" in the family, make up for his fear to die without a male successor and above all halt the social humiliation resulting from the family's difference (desire of a male child).

The only difference though in the above analogy is that Freud maintains that the Fetishist has control over the chosen objects (fetish). He seems to have presupposed that the fetish is always an "inanimate object which bears an assignable relation to the person whom it replaces" (cited in Introduction to Post-colonial Theory 126)". In the case of L'Enfant de Sable, Haj Ahmed does not fetishize an object but an individual or a human being. This explains his failure to sustain control over his fetish /Zahra for a long time before she emerges from an object of comfort, which represents the arrival of the sun and "la fin des tenebres"26, to that of a despotism and terror when she decides to push "la logic jusqu'au bou" and be precisely the male that she is not.

Still within a Freudian framework, and because of being socialized as a male, Zahra grows to breed a sense of ambivalence towards her identity. This ambivalence results especially from her full awareness of what her adopted self represents of threat and attraction; a male mask constitutes a threat since it amounts to denying her authentic feminine self which already starts to prevail when she notices her growing breasts and menstruation. Yet, on the other side of the binary, this male mask holds an attraction since it allows her to enjoy the privileges "that I would never have known" had she allowed the woman in her to surface.

Thus, in this sense, Zahra's choice is not so much of an identity as of what that identity holds in store for her "I have done a lot of reading and I have opted for happiness" (51). Her motto at this stage is that a masked identity with dignity is far better that a true self in slavery and humiliation. This suggests that, given her conscious choice and complete awareness of what she is doing, Zahra does not deny her femininity. What she rejects is rather the disgrace and indignity that femininity is liable to bring about in her culture. To explain this seeming paradox offers the opportune moment to go back to the umbrella theme of the novel.

Given that Zahra's denial of her female identity is only momentary, it can therefore be interpreted as a pause that has allowed her to question the kind of life her mother and sisters seem to be contented with. By virtue of her temporary alienation from her true self, Zahra climbs to the vantage from which she looks back and grows cognizant of the object like status to which female subjects are reduced in her society. Hence, her firm resolution not to trace her steps back to the same level: "I could not have lived or accepted what my sisters, just like the rest of the other girls in this country, endure" (53)

By assigning to his female protagonist a masculine role, and given her successful attempt in assuming that role, TB Jelloun posits a bitter irony revealing that the whole myth of masculinity is but a cultural construct that is essentially man-made. He implicitly suggests that the tendency to binarize individuals according to their gender is a social construct that is based upon groundless assumptions of gender superiority and male hegemonic tendencies. This fact is made all the more explicit through Zahra's tyranny over the family even before the death of her father. It seems to have gone out of the latter's mind that Zahra is a female. He becomes somewhat submissive and obedient "if that pleases you Ahmed!" "as you like Ahmed." Thus Zahra's experience as a male subject reveals that gender discrimination emanate particularly from those conventionally established conceptions of male and female identities. Zahra herself comes to this conclusion from an early age when the narrator observes that "she is a nervous and intelligent child who has swiftly learned that this society has more preference to men than to women" (42), hence her decisive resolution to be precisely the male that she is not.

By adopting a male identity and suppressing her true self, Zahra experiences a sense of double identity which culminates in her rebirth as a free individual with a free will. As mentioned earlier on, she is brought to think exclusively in terms of male subjects; she is baptized as Ahmed/Zahra, a name which already reflects a sense of duality as it is composed of two proper names (Ahmed and Zahra). As time elapses, she grows into an adolescent, but her parents are quick to mask her feminine traits, she says "the cloth bandage around my chest always squeezes me" (17) which is quit normal since the apparition of her feminine traits will definitely menace the disguise. The latter, however, is already threatened when she has her menstruation. She realizes that the growing breasts and the ensuing blood are all symptomatic of the latent rebellion of 'Zahra' the true self against 'Ahmed' the Mask or in her own words "the resistance of the body to the name" (46) which are in the long run that of reality against appearance.

Still under the trauma of dualities, Zahra says "I am the architect and the building" (46). This implies that while her outward appearance reveals a male identity, the feminine self which is the essence of her being remains repressed. This plunges her in hypocrisy of constant role playing: she displays a despotic attitude towards her sisters and mother and once she retreats to her bedroom, she becomes her true self contemplating her genital organs and feminine traits. This long introversion brings her to realize that she cannot go on putting a male mask "I have live in the illusion of another body, dressed in someone else's clothes and feelings. I have been cheating almost everybody until I eventually realized that I was only cheating myself" (169). This painful experience of dual identity will bring about her revolt and contentment with her femininity as a subject in difference but not a subject as an object other.

Zarhra's revolt against her appearance constitutes defiance against her father's patriarchy and against the whole society's biased notions regarding female subjects. "If I were a man" Zahra says "I would say that I am Ibnou Batouta, but I am only a woman" (164). By comparing herself to Ibnou Batouta who is a famous Moroccan traveler, Zahra makes it explicit that she is aware of her constant oscillation between two discrepant identities. Thus, her final choice to be her true self epitomizes her rebirth. It is a birth at the age of 25 years old without parents "but" Zahra asserts " with a first name of a woman, getting rid of all the lies"(153). This firm resolution to assert her femininity by giving up the name of Zahra and the practice of transvestism is, in fact , Ben Jelloun's challenge to male domination and at a profound level, to conventionally hierarchical order in which women are "Othered and objectified ".

The protagonist of the novel apart, it appears that the other female characters are highly symbolic of the subordinate position of women in Moroccan society. Before Zahra's birth, the narrator enumerates how her sisters and mother are looked at and treated by their father. The birth of each and every one of them constituted for him more of an occasion to mourn than to rejoice. They are ascribed no identity since he takes no trouble to name them. His profound indifference towards his daughters is all the more made explicit by the story teller in the novel when he points out that the father keeps doing his best "to forget them, to get rid of them away from his life"(17). Besides, throughout the novel, these seven daughters are either addressed or talked about but never given a chance to speak for themselves. In no single instance can we find them mentioned individually. They are represented as one entity which stands for a curse and humiliation in the eye of their patriarchal father.

It is particularly in this respect tat I deem Zahra's case highly ironical. We can not help but notice that her father's attempt to socialize her as a male is a blessing in disguise. For this occurrence is precisely what will contribute to her awakening to the subordinate position women occupy in her society. All along her disguise as a male subject, Zahra manages to contemplate the status of her submissive mother and obedient sisters. This will culminate in her decision to regain her individuality. She will not only reject the adopted male mask but also refuse to be reduced to the inferior status of her mother and sisters. She rightly observes that "if the women are looked at as being inferior to men in our culture, it is not because god wanted that or the prophets decided so but simply because they accepted their status" (66)

One feels at this point that it is no longer Zahra who is speaking but Tahar Ben Jelloun, the author himself. And this may be another reminder to explain away our doubt about the author's standpoint vis-à-vis religion. As mentioned before, nobody should be under the illusion that the novel undertakes a project to undermine our Islamic values or beliefs. Rather, what is questioned and contested in the novel is the very tendency to sustain male hegemony and superstitious practices in the name of Islam. From Zahra's observations, we can deduce that the Author makes sure to discriminate between what is cultural and what is Islamic. In La Nuit Sacrée , which depicts Zahra as a full fledged female subject enjoying freedom and recounting her own story, one can spot Ben Jelloun speaking, here again through one of his characters when the councilor says " I love the Koran like an amazing poem…I hate those who exploit it to restrict the freedom of thought."(55)   Thus the problem, Ben Jelloun seems to suggest, does not reside in Islam as a religion but when the latter is used as a means for exploitation and an excuse to normalize subordination and maintain dominance.

Tracing the image of 'the mother', Fatima Lasses, in the novel will make it all the more explicit how the female subjects are victimized by male dominance. Like her daughters, Zahra's mother epitomizes the submissive mother-figure who is another prey to her husband's tyranny over the whole family (society). Being held the sole responsible for giving birth only to baby girls, she finds herself forced to go into starving diets and drink all sorts of bitter and suffocating remedies. When all these fail, others experiments are devised. Yet the most dramatic of them all is when she is flogged to use the hand of a corps to eat couscous and then let it caress her naked belly. Instead of helping the poor Fatima give birth to a male baby, these superstitious practices generally culminate in her loss of consciousness. By enumerating these details about Zahra's mother, Ben Jelloun foregrounds another category of suffering females.

Similarly, as a 'wife', Fatima is not allowed to have any say as regards her daughters' personal or family life. Her presence in the family is strictly confined to pleasing her husband and propagating the race. In fact, she symbolizes the conventional mother prototype and the

overwhelmingly submissive female figure that Zahra herself would have become had she not been awakened by her father. That said about Zahra's mother, the whole picture Ben Jelloun tried to sketch about the image of women in Moroccan culture becomes thus complete, his final message conveyed and his auto-criticism of the native culture well carried out.

Conclusion

Cultural identity is bound to remain an issue of great significance in the post-colonial writing against domination and cultural hegemony. It is also most likely to remain a source of contention and controversy among post-colonial critics and intellectuals. However, as need be stressed again, a double task is required; post colonial discursive practices against subordination should in no way adopt colonialist or nativist beliefs. They should remain vigilantly critical of both the legacy of colonialism and the propensity towards nationalist or nativist cultural identities. In L'Enfant de Sable, I hope to have been clear how the author problematizes the notion of patriarchy and the tendency towards female subordination as an example of how the trauma of the post-colonial subject need not always be blamed on colonialism. Generally my concern has been to illustrate how native cultures, too, have their pitfalls and they accordingly require critical scrutiny and reconsideration.

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De-Orientalizing Gender Relations in David Butler's *Road to Morocco* (1942)

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Abstract
The interest of American cinema in Morocco was established during the nineteenth and twentieth century, when North Africa became a central concern of the West in general. At this time many westerners travelled to the region as part of colonialist agendas. Like the Middle East and Asia, North Africa became a fertile ground for western fantasies. The shift from textual to visual narratives did little to change the imperialistic fake view towards the Orient. One of the most influential visual arts which took the East in general and Morocco in particular, as a subject of interest was cinema, particularly Hollywood cinema. This study seeks accordingly to disclose a number of stereotypical images that are fashioned in David Butler's (1942) *Road to Morocco* as one of the most influential visual landmarks of early film. The interest of the present article is to deconstruct gender complexities as expressed in Butler's movie as one of Hollywood's most classical productions. The objective is to show how gender relations are problematized in the film between the Orient and the Occident. Intercultural bias, involving the Western male vis-à-vis the Oriental female, is put to strong questions to reconsider the Western ideology on how gender regulations are screened. By closely reading various scenes from Butler's movie, this article intends to show how the Western power of stereotyping is shifted from a state of vantage position and refocused in terms of Western authority. The camera in the movie is, in ample situations, inverted and subverted by placing the White Orientalist supremacy in a state of anxiety and ambivalence.
Keywords: Moroccan woman, gender relations, sensuality, Road to Morocco, early film

Introduction

The link between cinema and gender predicament continues to enjoy ample consideration in cinematic literature. It seems that the means of connection between the notions of gender, sex, sexuality, and patriarchy as a hierarchical social system, is a viable scope of study, given the complex social and cultural realities of different ethnicities. Throughout visual art, mainly cinema, the Orient has unfailingly constituted a freshly adequate space for Western ideology. Sensuality-related themes have turned into necessary ingredients for Orientalists and colonialists to demystify some of the Orient's complexities. In its turn, Hollywood cinema had its own vision *vis-à-vis* this issue. This study seeks to unveil some of the gender intricacies as those expressed in David Butler's (1942) *Road to Morocco*. Looking into interracial relations in Butler's movie, I shall examine how the negotiation of gender and sexuality is visualized in one of Hollywood's masterpieces of the first half of the twentieth century. Intercultural bias, involving the Western male vis-à-vis the Oriental female, is put to strong questions to reconsider how the interplay of Western ideology and gender regulations is screened. The article is thematically organized in terms of sections. The first section delineates the theoretical scope of the study depicting the visual dynamics of cinema in relation to distinct ethnicities and cultures. This article inspires its theoretical insights from postcolonial writing of Edward Said (1978), Gayatri Spivak (1993) and Reina Lewis (2004), as well as from prominent film scholars like Ella Shohat (1990, 2006) and Jack Shaheen (2001). The second section sheds light on how the Moroccan harem is portrayed in Butler's movie from the perspective of filmic representations. The analysis places focus on the two Western males, who have developed such a haunting obsession with the Oriental boudoirs, with eager for the native female princess. This 'White' male/native female encounter soon inspires "signs of spectacular resistance" (Bekkaoui, 1998)[i], whereby the supposedly superior authority of the 'White' men collapses. The point is to detect a few sites/scenes in which the native females are able to adopt the position of authority and power. The fourth section analyses incredible sequences that display a subversion of Western authority by inverting the fantasy of rescue. That is, the native female proves able to adopt the status of a 'savior,' and thus refutes the Orientalist topos that has regularly ascribed roles of heroism to Western characters. The article ends with a general conclusion.

The visual politics of an ethno-racial view

For Ella Shohat (1990), "gender and sexuality are significant in colonial discourse" (p. 40)[ii] Given such a claim, Hollywood would have never been more prolific and persuasive without relying on and resorting to the significance of such appealing issues as sex and sexuality. These markers have been an effective inspiration for Western fantasy and alluring sagas that better titillated the viewing audience's excitement. From time immemorial, according to Shohat (1990), the mystique of the Orient has, to a great deal, been a fascination for Western cinema. Ever since the emergence of motion picture, Oriental characters, or rather subjects, have undergone processes of sexualization and eroticization, which the camera employs as persuasive techniques to dramatize the gender issue and satiate the Western thirst for a sexually lascivious 'Other'. The deployment of gender problem is indeed a lame pretence for visual mechanics of representation. Shohat (1990) contends that "Hollywood's Orient became in some ways a pretext for eroticized images, especially from the 1930s through the mid of 1950s" (p. 41)

Why was the Orient a target for American cinema? The gender constituent, including sex and sexuality, outlines a remarkably specific historical context in Hollywood cinema in its relation with the Orient. To put it differently, when sex and nudity were ostensibly restricted issues in the West, especially with the Production Code of censorship, the Orient provided a recourse with full freedom to tackle the problem of the taboo in terms of visual vulgarism. The Orient was imagined and believed to be an appropriate site of profanity and corruption with free access to practices of raping and illicit sex. That was so because in the West, "[m]iscegenation, nudity, sexually suggestive dances or costumes, 'excessive and lustful kissing' were prohibited. Illicit sex, seduction, or rape could only be suggested, and then only if absolutely essential to the plot and if severely punished at the end" (Shohat, 1990, p. 41).

Being regulated in visual productions in the West during the first half of the twentieth century, these sensual practices, as being all incorporated within the gender scope, were to be governed through a decent conduct; the transformation of gender kinetics was allowed only when space was altered. Thus, what was restricted, or viewed as morally offensive, in the USA was considered as fair in the Orient. The history of American cinema in the 1930s and 1940s was labeled as a 'Blue Period,' referring to films with sex and sexuality content. The prevalence of a genre of films that was believed to transgress ethics and morals called for the urgent need for censorship. This was an outcome of a pledge that issued from religious institutions in America. Accordingly, several archbishops in the United States passed on a solemn request to the audience to join the 'Legion of Decency' (Doherty, 1999, p. 321) as a code of morality. Some of them, with radical views, encouraged even a boycott of going to movie theaters.. Likewise, political institutions came into the company of the church on the censorship stratagem, compelling American cinema to morality rules. Thomas Doherty (1999) reported the recitals that governed Hollywood cinema during the 'Blue Period.' He exposed us to the religious statements that exhorted the patrolling of American movies of that time. An illustrative affirmation of the discourse at issue appears on the first page of his book:

> I wish to join the Legion of Decency, which condemns vile and wholesome moving pictures. I unite with all who protest against them as a grave menace to youth, to home life, to country, and to religion. I condemn absolutely those salacious motion pictures which, with other degrading agencies, are corrupting public morals and prompting a sex mania in our land (p. 321).

This episcopal covenant sounds to hold and call for principles of idealism for American society with the aim of living in a pure state of decency, but the statement in essence focuses solely on the lustful and salacious side of corruption, as if sex and sexuality were the only defects to moral perversion. Still, underscoring the banning of such issues entails an intense impact on the film narrative compared with the other assortment of vices such as crimes, office corruption, violence, out-of-wedlock births, racial discrimination, etc.

In the midst of this peculiar combination of historical incidents, the inter-war period, the U.S. depression, the beginning of sound in motion picture, the Golden age and the Blue Period, the Orient presented an alibi for Hollywood filmmakers. In her article "Gender in Hollywood's Orient," Shohat (1990) displayed how filmmakers and, by extension, artists found an exculpatory haven in the other side of the world. Most Hollywood visual productions shot about, if not in, the Orient, contain scenes of nude bodies and playacts of belly dancing. Hence, perfect implementations of processes of eroticization was copiously present in Hollywood films at the expense of Oriental female characters who were viewed as enthralling embellishments for the movie plot. In other words, As Edward Said (1978) put it, "the relation between the Middle East and the West is really defined as sexual" (p. 309). Hollywood seemed to have paid hardly any heed to the production of serious movies on American-Maghreb encounters without resorting to erotic drama. 'Sexually defined' or eroticism-bound Orient is an argument many theorists brought to the surface. Beside Said, other postcolonial scholars such as Woll and Miller (1987) also believe that "the movie Arabs, and the television Arabs, have appeared as lustful, criminal, and erotic villains or foils to Western heroes and heroines" (p. 179). Such inflicting terms as 'erotic', 'lustful, like Said's 'oversexed degenerate' (p. 287), are indeed visually more satisfactorily attached to native females of distinct ethnicities. As it is mentioned before in this article, even notions of 'heat' and 'desire' might be said to be issuing from the articulation of gender, and native women in Hollywood movies hypnotically fill in the screen as a perfect gleaming site for these themes. On the whole, all that was taboo in the West was legitimate, or rather legitimized, in the Orient. Butler's *Road to Morocco* is one of the best instances whereby the negotiation of gender and sexuality problems is operated.

The road to the harem

Obviously, *Road to Morocco* paved the American way towards Moroccan and, by extension, Oriental harems. A main feature of 'road to' movies stresses the American masculinist vision towards a 'feminized' Orient; this characteristic finds a good expression in the movie under analysis taking two American males Turkey Jackson (Bob Hope) and Jeff Peters (Bing Crosby) in a mission of discovery and exploration of Morocco's interiors. From the very outset, on stretched sands of the desert, Turkey and Jeff are depicted on the back of a haphazardly found camel heading towards a Moroccan village that is painted on the top of the dunes. Leaving the sea behind, the desert fills the screen and the two Americans managed to get this angulate mammal of arid places (they thought it was a kangaroo). Indeed, as long as it is the Orient, camels, sands, turbans, and women are effortlessly available and accessible everywhere. Said's (1978) existing "motif of the Orient as an insinuating danger" (p. 57) is so much articulated by the two protagonists' opening song:

> We're off on the road to Morocco
> Look out clear the way
> 'cause here we come
> the men eat fire, sleep on nails
> and saw their wives in half
> For any villains we may meet…[iii]

On hearing such lyrics, the expectations of the Western audience are heightened because a daunting 'Otherized' culture impends as a desirable locus in the narrative. Aesthetically however, the *mise-en-scene,* which is set for the song, is embellished with a sense of humour depicting the protagonists as fearless jokers. Donald McCaffrey (2005) elaborates on the filmic aspect of the joke articulated by Jeff and Turkey: "mugging toward the audience by looking into the camera lens, sensational, facing-the-camera-head-on, [they] delivered jokes" (p. 119). Soon the wide-angle frame of the desert would fade into a small jumbled village where native women gain some room of display. From an opened space as threatening as the desert, the camera takes us inside a luxurious Oriental palace which is populated with an infinite number of eunuchs, female slaves, and princess Shalmar (Dorothy Lamour). The palace in the middle of the desert is aromatic of the myths traditionally developed in Orientalist travel writings and fiction. The scene is viewed as a "throwback to the colonial narratives of Kipling and Conrad as filtered through jingoistic American eyes" (Cohan and Hark, 1997, pp. 113-142).

Even if the harem is, in the words of Leslie Pierce, "a sanctuary or a sacred precinct," (1993, p. 5) its privacy is broken by the arrival of the two Western men. It is true that the harem denotes and connotes the mystery of an institution that holds much privacy and vulnerability in Oriental culture. It is, Pierce (1993) defines, "a space to which general access is forbidden or controlled and in which the presence of certain individuals or certain modes of behavior are forbidden" (p. 5). Notwithstanding, nothing and nowhere is forbidden and controlled at the presence of Western subjects. For Turkey and Jeff, the palace/harem is to be penetrated for it is part of their mission in Morocco. The essence of this visual narrative is to romanticize and dramatize the relations and interactions between the Moroccan and Western subjects inside the palace. Shohat (1997) reminds us that "[T]he Western obsession with the harem, for example, was not only crucial for Hollywood's visualization of the Orient, it also authorized a proliferation of sexual images projected unto an 'Otherized' elsewhere" (p. 47). The Moroccan harem serves as a site that hosts an assortment of male/female ethno-sexual relations, and manifests the Western ideological and Western myths about native women. In fact, Jeff and Turkey hold and embody various Eurocentric views of the Oriental harem. Because it is for them a "male dominated space" and a sign of "Oriental despotism," it is imperative that the Western males intervene. The Western conception and perception of the harem gives vent to Westerners, both characters and spectators, to become fascinatingly haunted by its fantasies and complexities.

Particularly, the enthrallment of the harem is governed by the fantasies of sex and sexuality in a feminized Orient that is also viewed as "a site of Muslim promiscuity" (Peirce, 1993, p. 7). In *Road to Morocco*, such fantasies are plainly satisfied. Without any delay, the camera jumps to display a panoramically sensual view of Turkey beside the princess in her extravagant boudoir at the palace gazing in clover at a spectacular dance performance of females in translucent attires (figure 1).[iv] This is one of the most revealing visual manifestations of filmic Orientalism. Not only does it distort the venerated essence of the harem in the Orient, but it also blatantly allows for a fixity and perpetuation of "the sexual order of colonial discourse" (Shohat, 1990, p. 42).

Figure 1: *Road to Morocco* **(1942)- Turkey in princess Shalmar's Boudoir (harem)**

The nonappearance of native males inside the harem except for eunuchs affirms and confirms the hierarchical considerations of gender enhanced by the filmmaker. To fulfill one of the Orientalist axioms of sexual discourse, the scene allows for a peculiar co-existence of White males and native females. Shohat (2006) insightfully explains that the legitimacy of such an act in Hollywood's poetics of visualization is justified by ethnocentric views of 'heat' and 'desire.' That is, in Shohat's 'hot/frigid' dichotomy, the sexual interaction between White men and Oriental/Arab women "cannot involve rape" (p. 42) because the female natives are supposed to be in raging heat and desire for their White masters" (p. 42). Accordingly, the native princess is not only safe, but also enjoying the presence of the White man in the middle of her harem. The blazing sexual desire for 'White masters' is even exacerbated at the arrival of Jeff at the palace. The native princess is depicted as a lascivious and promiscuous wanton who wants both of the men. Through a crystal clear close-up (figure 2),[v] the camera relishes the very sensual moments in pleasurable delight away from the Hays Office Code of the 1920s. Scenes of "excessive and lustful kissing" (Shohat, 2006, p. 47) fill in the screen, and what was prohibited in the West turned out to be permitted in the Orient. Such scenes of complete lasciviousness are aromatic of Sternberg's *Morocco* (1930) as well, whereby the legionnaires are pictured to freely enjoy kissing and hugging moments with the native females.[vi]

Figure 2*: Road to Morocco* **(1942)- Princess Shalmar between Jeff and Turkey**

The Moroccan harem is imagined as a space for sexual adventures and a site for illegal courting encounters. The native princess, the emblem of a higher social status, reciprocates to White desires and obsessions. The "two sex maniacs,"[vii] to borrow Phyllis Diller's expression, see in the Orient a school of sex and sexuality. While reading an archaic voluminous book on 'how to make sex,' Turkey confesses: 'The first time I ever saw steam heat in print.'[viii] In fact, the White male's (over)desire turns against the Orientalist ideology that places the natives/Arabs/blacks at the climax of lustfulness. Even if "the movie Arabs and the television Arabs have appeared as lustful, criminal, and erotic villains or foils to Western heroes and heroines" (Woll and Miller, 1987, p. 179), the two Americans in *Road to Morocco* reverse this aphoristic myth by personifying the active agents of eroticism and lecherousness. Princess Shalmar orchestrates the plot and frustrates the ethnocentric privilege of 'rationality'; the two ridiculed Americans have become "oversexed degenerate" (Said, 1978, p. 287) themselves, quarrelling over the native woman. In this regard, even the dichotomous status of frigid/hot is put into question for the White males' seemingly 'rational' civility has demeaned to 'instinctual' sexuality.

Native females ridicule 'White' males

After this uncontrollable obsession with the princess and maidens of the harem, the two American protagonists have become completely vulnerable, accepting orders from the princess: "No more talk, go to your room and prepare for the wedding,"[ix] so Shalmar instructs Turkey, who submissively responds to her commands especially after he notices two huge black eunuchs by his sides. The Western man, whose authority and superiority deteriorate, is transformed into a docile being that is frustrated by a retrieved native, both female and male, agency. This sequence would definitely remind viewers of early Hollywood canon of Sternberg's *Morocco* once again, when one of the native prostitutes explores the weakness of legionnaire Tom Brown (Gary Cooper).[x]

The Western lavish quest for the harem continues to enjoy prevalence in the movie narrative by converting Morocco into a fairyland of beautiful women. This purports an image that constitutes an

inextricable pattern of Orientalist discourse: interracial encounters. In Sternberg's *Morocco* and Humberstone's *The Desert Song* (1953 version)*,* for instance, the Western female protagonists (Amy Jolly and Margot Birabeau respectively) govern, to a large measure, the film plot. However, the absence of Western females is a remarkable formula in *Road to Morocco*, and such absence opens the floor for more active display of native females. Hence, the theme of interracial encounters is invited to occupy the essence of the story. The character of the princess is frequently present and voiced, she manages to be almost on equal footing of narrativity with the Western male heroes. This subverts the claim that, in road movies, "the actresses […] remain bound up in their limitations of a male-oriented and dominated fantasy" (Cohan and Hark, 1997, p. 62). In Butler's movie, the native princess and Mihirmah, (Dona Drake), the maid, relay a considerable portion of aura in the film, they indeed "play integral halves of the heterosexual, antiheroic [male] couple" (p. 62). These facts are explicitly instantiated in the film given the aim of the Western males. Throughout their journey, they long for the princess, they are in continuous argument about prioritizing the right of wedlock with her. This constant sensuality, visualized for the audience in terms of kissing, embracing, and intending to marry native women, translates and validates a legitimate interracial, inter-sensual, and inter-romantic encounter in movies that barely acknowledge such patterns; Jack Shaheen explains that "[a] few films allow Arab maidens to embrace Western males […] only after the women ridicule and reject Arab suitors, does the scenario allow them to fall into the arms of Western protagonists" (Shaheen, 2001, p. 23).

Road to Morocco, accordingly, is one of these few exceptions wherein interracial romance is made possible and plausible. Nevertheless, the narrative would never be perfected and idealized without the incorporation of native 'villains' and 'savages.' The "Arab suitor," (Shaheen, 2001, p. 23), in this regard, is Mullay Kassim (Anthony Quinn). He plays the role of the sheik of *Karameesh*. He is visualized as a 'despotic' chieftain whose 'cruelty,' 'barbarity,' and 'ruffianism' is made explicit at the very inception of the film by rioting the tribe with rash gunfire. Obviously, as the inevitable tradition of Orientalist ideology goes, the representations of the 'Self' and 'Other' are negotiated against the foil of Mullay Kassim. Throughout the plot, the intermittent appearance of the native leader and his men is almost always accompanied with chaos and disorder. The camera depicts men in the tribe of *Karamesh* as desultory traders holding knives and swords, and ready to shed blood. What visually lacks is the scene with such exaggerated clichés as "eating fire and sleeping on nails."

In contrast, the Western males are portrayed as decent and elegant conversers who are cannily able to fend for themselves in 'a strange country.' By personifying 'barbarity' and 'tyranny,' Mullay Kassim's utility in the plot justifies the 'rescue fantasy' paradigm, opined by Shohat, and which Gayatri Spivak explains otherwise pithily as "white men saving brown women from brown men" (Spivak, 1993, p. 93). Spivak's words refer and are applicable to those rescue negotiations that occur between the 'imperial subjects and subjects of imperialism.' The two American actors, accordingly, assume protagonistic roles of protecting and liberating Princess Shalmar and maid Mihirmah from the 'barbarous' Mullay Kassim and his followers. In doing so, rescuing becomes a channel through which the cinematic representation plants the ideology of the Western male's dominance, and therefore, the native woman's unconcealed disownment of her male compatriot. Enlightening our vision on the ploy of 'rescue,' Shohat (1990) elaborates:

> The rescue fantasy, when literalized through rescuing a woman from a lascivious Arab, has to be seen not only as an allegory of saving the Orient from its own libidinal, instinctual destructiveness, but also as a didactic allegory addressed to women at home, insinuating the dangerous nature of the uncivilized Arab man and by implication exalting the freedom Western women presumably enjoy (p. 42).

Road to Morocco, accordingly, presents native males as a sign of 'insinuating danger' and a symbol of 'instinctual destructiveness,' but these injurious attributes also unexpectedly apply to the two Western men that happen to be driven by their instinct in a haunting manner. Besides, the freedom enjoyed by native females inside and outside the palace subverts the call for such an urgent rescue on the part of the

West. Simply, such "objectification of nonwhite women as things to be salvaged and saved from barbaric men of color" (Hughey, 2012, p. 39), is instead usefully planted as a recurrent trope in visual narratives of jaunt for entertainment purposes. On that account, the nature of representations portraying the native men manufactures a hostile audience in the West. This audience is susceptible to develop feelings of wrath and clash towards Moroccan men, viewed and, consequently, thought of as 'villains and buffoons.' The 'rescue fantasy' feignedly rationalizes the American obsession with the Moroccan harem foregrounding also a male/male dichotomous clash. The formula of Western 'Saviour' versus Oriental sheik poses masculinist/gender interactions into strong questions.

On the other hand, through such well-designed, yet fake, pretenses as 'rescue fantasy,' the native women are visualized to embody themes of unfaithfulness and adultery. One of the numerous scenes that thematically manifest the princess as an unfaithful figure occurs at the arrival of Jeff at the palace. When he discovers the potential wedding between Shalmar and his friend Turkey, he transforms himself into an adversary trying to win her heart by hook or by crook. Despite their ridiculed characterization, Jeff is still painted in the film as a romantic figure that is able to persuade the princess to get rid of his friend Turkey. Through a romantic serenade 'Moonlight Becomes You,'[xi] his role brings about a significant shift in the narrative elevating the film from a trivial comedy to an ideal musical wherein Jeff and Shalmar constitute a perfect couple. This image is admittedly contradictory to Shohat's claim that "the trajectory of constituting the couple in the musical comedy, for example, could not allow for a racially 'subaltern' protagonist" (Shohat, 1997, p. 45). In fact, the poetics of casting have resolved such a problem by resorting to a transformation of characters. That is, Western females and males are 'nativized' to play pivotal native roles.

The native female is pictured as a 'lustful' woman who whimsically drops Turkey and adopts Jeff. Turkey is not disturbed by her disownment, however, for the Moroccan harem is replete with maidens who are freely available at his command: "I got a girl [Mihirmah], I got her at the harem, right off the assembly line," so Turkey ironically boasts. Mihirmah is thus an alternative he picked out from an imaginary 'assembly line' of wenches, she herself yearns for Turkey and waits for a suitable chance to express her blazing desire and love for him. From a Western perspective, waiting for a chance to be emancipated from the grip of the harem, and striving to escape such tyrannical space with anomalous sexuality, has been an ultimate dream of Mihirmah. Reina Lewis contends that "the harem woman trapped in a polygamous sexual prison was a titillating but pitiful emblem of the aberrant sexuality and despotic power that characterized all that is wrong with the non-Christian Orient" (Lewis, 2004, p. 14). Visually, the space of the palace in *Road to Morocco* does not actually impart an image of disorder and despotism, nor is it pictured as a 'polygamous sexual prison;' the space is instead populated with native maidens and eunuchs, who are, according to Orientalist imaginary of 'castration,'[xii] conceived of as deprived of power and virility, and thus of masculinity. Be that as it may, a Western intrusion must occur. Be it a ploy or not, a rescuing mission must embellish and savor the plot for a luxuriated suspense and for a better consumption on the part of Western spectatorship.

Shifting the 'rescue fantasy'

Where there is unfaithfulness, there is also complicity. Both the native female 'protagonists' are made guilty of conspiracy against their male compatriots, mainly Mullay Kassim. When the sheik discovers Shalmar's and Mihirmah's affair with the Western men, he decides to kidnap the two women to the desert for an immediate wedding ceremony between him and Shalmar. This is an act to remind the viewer of old captivity narratives that have been communicated through travel writings and other visual fiction. In our context, Mullay Kassim captures everybody: Western men and native females, and heads towards his tents in the middle of an 'insinuating' desert, leaving the palace behind. The sheik is exclusively associated with abundant violence. Ali Bouânani (1997) corroborates: "Mullay Kassim's impulsive violence serves two purposes: that of opposition, creating the dichotomy of the civilized versus the uncivilized, and that of propaganda, keeping the image of the violent moor alive" (p. 245). The bipolarity of 'civilized' and 'uncivilized' in this regard is transfused on the screen in terms of motifs of

peace/violence, sea/desert, romantic dialogue/aggressive actions. All of which are carried out to keep Moroccan space and subjects 'Orientalized.' The 'violent Moor' in the persona of Mullay Kassim invokes stories and series of historic captivity. When he arrives at the palace to stop the two Americans from leaving with Shalmar, Turkey informs Jeff: "Here comes *murder* incorporated," and later Turkey remorsefully utters: "we're carried off by a sheik, now we're gonna have our heads chopped off," which explicitly declares a representation of the tribe men going beyond the simple guilt of capture to 'murder' and "bloodthirsty dishonesty," (Said, 1978, p. 287). In contrast, Jeff and Turkey embody triumphant epics of rescue and emancipation, "That joint must be their hideout, we must save the girls," so Jeff says, reversing the image that the Arabs are the ones who are breaking the laws in their own countries, and thus resort to their 'hideouts.' Accordingly, it is obvious that the movie transforms the two American gagsters into heroes who managed, through Western tricks and native females' complicity, to embarrassingly defeat a whole tribe of a chieftain, swordsmen, horses, and guns. Simply and satirically, "the entertainers humiliate Arabs" (Shaheen, 2001, p. 398). While jokes and entertainment are used as a tool to reverse colonial discourse and regain a voice of resistance, Western subjects adopt them here instead to triumph over the natives and subdue them to mockery and derision. The particular focus on this 'ridicule' occurs towards the end of the movie when Jeff and Turkey manage to stir a funny 'melee' in the tent between Arabs themselves. To achieve this objective, Jeff and Turkey resort to the policy of 'divide and conquer' or 'brother against brother,' as they themselves reveal, which is a standard principle of colonial discourse utilized in colonies to appease the rage of resistance. Such 'ridiculing' acts constitute perfect scenes wherein the 'Other' turns out to be not the Western/American, but the Moroccan 'Self' itself, a risible fight of "white-robed Arabs" against "black-robed Arabs" (Shaheen, 2001, p. 398). Butler's film perpetuates the need for a Western invasion for the lame pretense that Arab tribes are always in conflict. Consider this dialogue between the two Westerners and a prison guard when Neb-Jolla and his men arrive for the wedding:

Jeff:	Who's that? Who are they?
Guard:	[in a gruff voice], That's the great Sheik, Neb-Jolla and his men.
Jeff:	Friend of Kassim's?
Guard:	No, the enemy of Kassim! For ten years they have been at *war*; but Kassim has invited him as a token of *peace*. But I do not trust either one of them. [*Italics mine*]

The incorporation of two sheiks in the narrative consolidates the Orientalist stereotype of an everlasting tribal clash in Oriental societies. Besides, the appearance of Neb-Jolla is to generalize the axiom that all Oriental sheiks are the same, and hold much the same vices of despotism, lasciviousness and lechery. "You are fortunate indeed to win the love of so beautiful a princess," so Neb-Jolla congratulates Mullay Kassim, who replies: "she cannot wait for my kisses upon her lips." Soon the princess, assimilating the Western role of provoking and re-starting war between the two tribes again, advises Neb-Jolla not to trust Mullay Kassim.

On the other hand, while the role of the guard requires distance from the detainees, he instead divulges secrets related to the sheiks, which is meant to imply a sense of complicity on the part of the natives, and thus, a drift of destructiveness within the Moroccan 'Self.' Later on, the movie depicts the jail guard as one of the most imbecile natives as they managed to get his rifle with no demanding effort. Such 'ridicule' is addressed to favor, once again, the 'astuteness' and 'wittiness' of the West versus the injurious 'silliness' of philistine Moroccan subjects, a 'silliness' that is made regrettable even by camels, which "disparage humans": "when I see how silly people behave, I'm glad I'm a camel." The theme of compassion (con)fused with complicity towards the detained Jeff and Turkey is immediately carried out from Mihirmah. Pretending to serve them some food through the window, she seizes the chance to avow them some tricks so that they can flee detention: "in this bowl there's a magic ring from the princess! You

can make three wishes. Perhaps it will help us all to escape!" So, even magic, as a crude feature of Orientalist fantasy, favors Western men when they are in trouble. Often, complicity on the part of native females renders them brave heroines who are able to rescue the Western males as well.

Taking this specific scene into account, we spot a very remarkably ambivalent image. That is, the 'rescue fantasy' is reversed in the film. The native females turn into 'rescuers,' forwarding, dissimilarly from Spivak's (1993), another valid factuality: 'brown women are saving white men from the detention of brown men.' This problematizes the ideological premise of the White man as a permanent 'rescuer/agent,' with regard to the Oriental subject as an eternal 'rescued/object,' and, hence, reveals a gender predicament wherein ethno-sexual regulations are varied and inverted. Correspondingly, the White male's power of 'saving' the 'Other' is exposed to anxiety. Being detained in jail and resorting to native females' complicity, or rather sympathy, for liberation poses their presupposed superiority of containment and 'securization' into relevant questions. The movie represents an arena of "sexual anxieties on display" (Simour, 2011, p. 6). So, the end focus is featured with an active agency that is consciously recovered by the two female natives by equating the courage Western male protagonists are believed to exclusively possess. When Mullay Kassim and his men are embarrassingly defeated, princess Shalmar and maid Mihirmah run away with Jeff and Turkey, they are all heroes now. Onboard for America, they talk about marriage, which invokes issues of interracial intercourse as a 'normal' phenomenon, putting, once again, the White race into problems of miscegenation.

Generating a duplicated picture of the film's inception, worthy of attention indeed is the camera's contrast of the sea with the desert once again. The movie opens and ends with an image of the sea. The desert fades into water, and the four protagonists are depicted through a wide-framed close-up onboard for New York. The sea metaphorically opens new aspirations and venues of freedom and emancipation for the native females. Heading towards the West and leaving Morocco behind, the native females flee the despotism of male sheiks and desert threats. The film ends its journeying into 'primitiveness' and 'backwardness;' it moves now towards modernity and civility. Costumed in modern attires, Princess Shalmar and maid Mihirmah look like 'possibly dark Cleopatra[s], turned by Hollywood's beauty conventions into [American]-looking white women,' to paraphrase Shohat's (2006) words for my context.

Conclusion
A paraphernalia of imaginary portrayals have been constructed by America's biggest image-making machine ever since its inception. Butler's movie, in particular, represents Hollywood's genre of movies that depicted roads in motion, and which presented a formula of early American films going beyond the domestic frontier. During the first half of the twentieth century, *Road to Morocco* contributed to a de-contextualization process premised on the desirability for a wider commercialization of America's visual products at the expense of the 'Other.' However, the (mis)representational project stands, by no means, for the 'true' or 'correct' images that pertained to the social and cultural realities of what Morocco's space and women actually were. The Orientalist and colonialist discourse, that was long established and perpetuated through Hollywood's agenda, seems to be subject to crumble. The native female characters turn out to gain a plausible presence and a pervasive appearance throughout the film narrative. This study has explored a collection of sites wherein the female characterization has placed vigorous annoyance to different 'conceited' Western figures, and in which the camera proves to lose control all through various sequences. The deployment of the Moroccan female character as complementary discrediting figures in early American cinema is consciously and unconsciously contested through a variety of sequences. The social and cultural reality of the Moroccan woman as it was transcends the limits of the Orientalist and colonialist politics of representation. The discourse of colonialism and, particularly, that of Orientalism, is shaken up and falls in paradoxical terms. This article has been ultimately for the purpose of "promot[ing] a new way of thinking about the [discredited] Moroccan woman and to call forth a differentiation between the Moroccan women as-they-are-portrayed and the Moroccan women as they are," to use John Maier's

terms (1996, 229). The film still remains one of the most valuable visual documents that register spans of Morocco's history, and that stores archival records about a specific culture that was believed to be an extension of the Orient.

Notes

i This expression is inspired from the title of professor Bekkaoui's book: *Signs of Spectacular Resistance: The Spanish Moor and British Orientalism* (1998). I am very much indebted to him for his insightful instruction and tremendous cooperation.

ii Ella Shohat is one of the most genuine scholars and a wonderful reader of film. She has produced various critical writings on cinema studies. 'Gender in Hollywood's Orient' (1990) is of the most useful articles that pertinently relate to the scope of my analysis in this study.

iii The song appears at the outset of the movie when Jeff (Bing Crosby) and Turkey (Bob Hope) are riding a camel in the middle of the desert; It is an inspiration of the *Arabian Nights' Entertainment* legacy, and it cocoons Morocco into a simplistic and satiric joke song.

iv The figure displays the Western male in the middle of the palace of *Karamesh*; the shot is meant to prove how Western males are eagerly obsessed with Oriental women at the heart of an Oriental harem.

v Figure 5 is incorporated to display the sensuality hosted by the Orient when nudity was restricted in the U.S.A during the Censorship Code era.

vi Similar sequences are reiterated in Von Sternberg's *Morocco* (1930). Scenes of kissing and hugging between the legionnaires and native females are displayed throughout the movie turning Morocco into a lascivious space featured with a culture of genuine sensuality.

vii This is a description made by Hope's co-star and friend Phyllis Diller, retrieved from *Bob Hope and the Road to Success*, interview with Phyllis Diller (part of Bonus Materials in the movie DVD).

viii Around minute 39, Jeff is captured in a shot reading a voluminous book entitled: 'How to Make Sex,' by which the director hints to the didactic role of the Orient relaying lessons on sexuality to Western males.

ix The dialogue starts at minute 50.26.

x In Von Sternberg's *Morocco* (1930), one of the native prostitutes subdues legionnaire Tom Brown (Gary Cooper)- the symbol of authority and superiority- to a state of sympathy, which thus, sets the colonial discourse to anxiety and ambivalence.

xi Although the song was recorded specifically for Paramount Pictures, it has become a very popular song in the American culture.

xii According to Shohat's interpretation, 'Castration' and 'lynching' are two types of punishment that are inflicted upon the 'subalterns/blacks/natives,' and this is rationalized by their potential possibility of 'rape,' which jeopardizes the Western female.

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The Use of Dialect in the Algerian Novel in Tahar Wattar's *al-Laz*

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Abstract:
Formerly, dialects were used mainly in every day speech. This is why, they were considered as rustic and deviant in formal use through diverse disciplines. Accordingly, the use of dialect in literature has long been marginalized, but this has changed, and writers are more agreed to use dialect in the written form. Dialect use in the novel is thoughtfully studied by dialect scholars and sociolinguists as well as stylisticians and grammarians; each has a central role in the study of literature as an art newly related to sociolinguistics. Through their developing perspective, the function of dialect in the novel is clearer and freer from its former traditional narrowed scale. Dialect awareness is gradually increased at schools, societies, and several sectors in life that, formerly, considered dialect a taboo. Recently, dialect has been welcomed by scholars who are drifted to institute it as a scientific element required at academic research needs. Thus, the aim of this paper is to highlight the function and the use of dialect in literature through Tahar Wattar's work *al-Laz* (2004) for the diversity of dialectal elements and rich Algerian folklore artistically compressed in the novel. Dialect in *al-Laz* (2004) is strikingly reflected in these elements of folklore such as: proverbs, popular songs, games and superstitious beliefs. The contribution that this study hopes to make by focusing on analysing dialect use in literature is to shed light on dialect use in standard literature and to raise dialect awareness among readers and to show to which extent its use may influence the literary text in an artistic and fictional work.
Keywords: *al-Laz*, dialect use, dialect awareness, Tahar Wattar

Introduction:
Dialect is part of daily conversations; everyone has special knowledge of his own dialect, so the difficulty for a literary writer is to know the features and specificities of the dialect he is going to use in his writings as pointed by Ferguson (1998:13) "the use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled".

According to Riley (1892) the writer using dialect in literature is a master "it is this master only who, as he writes, can sweep himself aside and leaves his humble characters to do the thinking and the talking".

Henceforth, the following research questions are essentially exposed as:

- Why does the author use the dialect since he is writing in a standard language?
- To what extent does the author succeed to write novels using both the standard and the dialect varieties?
- Does the author choose to report the character's words in their own dialect to fulfill technical and /or artistic objectives that the standard language cannot offer? If so, how can he provide a homogenous literary text with all the linguistic diversity in it?

To find convenient answers to the aforementioned research questions, a study of Tahar Wattar's novel *al-Laz* (2004) is undertaken in order to depict the use of dialect in the novel. At this stage the following hypotheses are formulated:

- The lack of some dialectal forms in the standard motivates the novelist's use of dialect.
- A dialect in a standard literary text is a means to better send the message and then, the reader can identify the character when reading.
- There are some technical and artistic motives that stimulate the novelist to encompass a linguistic diversity in the novel writing.

The analysis of Algerian dialect in the novel has major benefits to reflect our socio-cultural background and demonstrate the usefulness of dialect in the standard Arabic text in duplicating the model of a specific society that has lifted a period of time which Algerian history has recorded.

Our choice has fallen on Tahar Wattar's *al-Laz* for the simplicity of the language used and for the diversity of dialectal elements and rich Algerian folklore artistically compressed in the novel.

Tahar Wattar (1936-2010):
Tahar Wattar is among the most important and highly acclaimed Arabic novelists and short story writers in Algeria he has published novels, plays and short stories in Arabic as: al-Laz (the Ace, 1974), Urs baghl (the Mule's Wedding, 1978), az-zilzel (The Earthquake,1974). Wattar's novels are translated into many languages among them: French, English, German, Italian, Bulgarian, Hebrew, and many other languages.
Tahar Wattar's nationalistic work defends the socialist ideology and the role played by the communists in the Algerian war of independence. His novel *al-Laz* (2004) in particular, reveals the communists involvement in the fighting. He relies on analepsis and moving in time between present and past, to create present scenes of the war with the past background of the characters. It

is agreed that Wattar in his novel represents the individuals and the society in which they live as it was during the period of revolution. He is faithful to the place and the time in which the characters live.

The story takes place in one of the Algerian villages during the Algerian war of independence. It tells us about the militants' revolution with its positive and negative aspects. The novel is a product of various cultural factors. Besides it makes the reader know much about Algeria during the time of colonial rule and its struggle for liberation. *Al-Laz* is written in Arabic to take great pride and joy in that ignored part of Algerian Arabic literature.

Al-Laz:
The author uses the word al-Laz as a title and also to refer to one of the characters, it has got different meanings, and it has connotations of both: one who brings misfortune and hero. Linguistically, the word al-laz is most probably a corruption of the French word l'AS signifying 'the Ace' in card game.

Wattar explains in his novel:

> In dominoes, it represents the smallest number, the first number opposite to the blank. It represents in belote game the highest number… the only one in belote that keeps its value whatever the colour of the other cards is. (106)

In the Algerian dialect it is a nickname given to a person one does not want to see, someone thought to represent evil omen or harbinger of bad luck.

The negative sides of al-Laz character personify the Algerian understanding of the term al-Laz, while the positive meaning of this name and the personality in question are found in the French meanings of the word. For, '*the Ace'*, '*al-Laz'*, as described by Hamdi Sakkut (2000:123) "is the winning card in the hand of the commander of his unit .al- Laz is assigned the most difficult missions which no one can pull off".

However, this is the name of the hero, or anti –hero of the novel

Dialect Representation of Cultural Aspects in *al-Laz:*
The presentation of literary dialect in the novel *al-Laz* appears in a number of dialectal elements in addition to some folkloric beliefs that are still present in some communities which are part of the Algerian culture, among these, proverbs, popular games, riddles, superstition, the belief in sorcery, myth and legend.

Proverbs:
There are about fifteen proverbs which appear in the novel, different in meaning and in moral. The most important one is used by al-Laz and the other dialect speakers about twenty times in the novel. It is /*ma: jabqa fel wadi ɣi:r hdʒa:ru/,* "nothing remains in the valley except the stones", which means 'all what is thrown in the valley follows the flow of water, only stones'. This proverb refers to the colonizer, that is, in spite of the long years of colonization, there comes the time when he leaves the country that he has taken from its inhabitants, and all what remain in the country is the initial inhabitants.

Another proverb represent the belief of the result of the curse of grand fathers on parents and then on children in: /dʕa:w:i el wa:ld:in tanfud fe ḍna:ja/. So, if a man was disobedient to his father, the damage and the harm will reach his son as a punishment of his acts.

Or to learn from one's personal experience and to grasp its moral in the proverb: /sel lemdʒerreb, wə la: tse:l eṭb:ib/, meaning "ask the man with experience and don't ask the doctor".

What makes the beauty of these proverbs is that they represent the truth; they are the creation of dialect speakers that result from their own experiences in life. Proverbs are transmitted from generation to generation and then are preserved as an oral heritage of grandparents' speech and culture.

Superstition:

Superstitions represent the cultural belief of the communities. These beliefs are found in the society because they are transmitted through generations from grandfathers.

Superstition from Laughing:

One of the superstitions used in the novel is the happening of ill omen after laughing. Algerians tend to interpret social problems because of laughing or because they laugh a lot.

The expression /allah ejxarrəj had əddahk ʕla xi:r/, "may god bring this laughter to a happy end" is often used by people in popular communities. This idea is used in different passages in *al-Laz* as when Zaidan tells al-Laz that when sleeping "he snores as a pig" /kunta taʃxuru kəl xinzi:r/. al-Laz roars with laughter, but rapidly stops and says: /*ja: rabbi: səmmaʕna: xi:r/*. He wonders why people have this superstition after laughing, his father, Zaidan, replied that it is just a question of old people belief /hika:ja:t əlʕadʒa:ʕiz/ . al-Laz is not convinced by his argument , he confirms that he has bad luck whenever he laughs a lot, as he says /wə haq rabbi: dʒarrabtuha, kullama ḍahiktu kaθi:ran ʔaṣa:bani: makrouh/

al-Laz returns to sleep after exchanging with his father his view about laughing; Zaidan wakes him up saying that they are in danger. al-Laz directly, thinks that this danger happens to them because he laughs a lot and says /dahket əl ba:reh lam taʕdʒəbni:/

The superstition about laughing exists and is current in the Algerian culture. People are superstitious to the extent that they refer to the happening of ill omen and all bad actions and things that happen to them to laughing.

Superstition from Seeing a Blond:

Another superstition is represented in the novel .It is the ill omen happening when seeing a blond, people believe to have and to be faced with problems and danger if ever you see or meet a blond.

In the novel, Hammu, Zaidan's brother, says when the blond from the army arrived /faʔajju ʃajʔin xaṭi:rin ja:tura: mina əlqija:dati maʕa ha:ða: əl aʃqar…?/ "What is the bad news that comes with this blond?"

Zaidan also says, even if he doesn't like the old people beliefs, that their grandparents were superstitious from "the blond, the shiny white, and they used to change their way when walking to the market if ever they saw a person or an animal from this kind" /ʔadʒda:duna: jataṭajjaru:na mina əl aʃqar wəl aʃhab wəl abjaḍi ənna:ṣiʕi, wa jaqtaʕu:na ṭari:qahum ʔila: əssu:qi aw ɣajriha: ,

ʔiða: ma: ʔiʕtaraḍahum ʃaxṣun aw hajawa:nun min ha:ða: ənnawʕ./ Because they believe that the blond and white are synonym of ill omen and danger, people accompany the bride at the back of a black mule /la: tuhmalu əl ʕaru:s ʔilla: ʕala: baɣlatun sawda:ʔ/

The cause of this superstition exists from the time of Roman conquest; Zaidan says that in all their legends, the monastic or the Romans are blond with blue eyes. From this superstition of the blond and the blue eyes that the following proverb was created /ʔazraq ʕajni:h la: tehrat w la tesreh ʕli:h/.

This cultural belief is not spread in all the Algerian communities. In opposite to what the novel states the majority of Algerians is optimistic and like the white colour.   They see the black as the colour of sorrow and mourning. So, it is thought that the superstition mentioned in *al-Laz* may be frequent and used in some small part of the country only.

The purpose from mentioning this superstitious belief in the novel is to show that Algerians as well as other communities are superstitious about some colours and construct their lives and behaviour around them, what is ironic about these superstitions is that people consider them as a logical motive of what bad that happen to them.

The Analysis of Dialectal Features:
For the sake of clarity and precision, the main endeavour in this chapter, will be to provide a distinct phonological and syntactical forms of dialect use in the artistic work of Tahar Wattar who strives to modify some Arabic standard words to be near to the dialect.

The Phonological Level:
Forms of non standard language are extensively apparent in the speech of many characters in *al-Laz.*

The Drop of the Glottal Stop:
We notice in the novel, the drop of the glottal stop in dialectal forms as shown in the following table:

Table 1. *Dialectal Expressions with the Glottal Stop Dropped*

Structure in Arabic	Dialectal Expressions with the Glottal Stop Dropped	Standard Arabic Expressions
يا بن عمي، زيدان مريض، ضايع	/ja: ben ʕami:, Zajda:n mri:ḍ , ḍa:jeʕ /	/ja: ʔibnu ʕami: , Zajda:n mari:ḍ , da:ʔiʕ /
راس الحانوت	/ra :s əl ha:nu:t./	/raʔs el ha:nu:t/
		/el xaʔin … el harki:/

...الخاين ... الحركي -	/el xa:jen…el harki:/	
الشايب السبتي -	/əʃʃa:jeb əssebti:/	/əʃʃa:ʔib əssebti:/
شاب راسي -	/ʃa:b ra:si:/	/ʃa:ba raʔsi:/
راس سيدي البخاري -	/ra:s si:di: əlbu:xa:ri:/	/raʔs si:di: əlbu:xa:ri:/
و راس بن عمي فات - الحال	/wə ra:s ben ʕami:, fa:t əl ha:l/	/ wa raʔs ʔibnu ʕami:, fa:t əl ha:l/
قايد -	/qa:jəd/	/qa : ʔid/

The word /ra:s/ is used with different meanings but with the same script i.e. /ra:s/ in standard Arabic is /raʔs/ رأس ;however , in here, it is used without /ʔ/ to facilitate using it because /ʔ/, the glottal stop, in Arabic, is a plosive-like consonant sound whose closure is produced and released in the glottis. This sound is referred to as the laryngeal plosive, which makes it very difficult to pronounce. For the sake of simplicity which is a feature of dialect the /ʔ/ is dropped.
The word /ra:s/ , then, is linked to /ha:nu:t/; /ra:s/, /si:di: əlbu:xa:ri:/ and / ben ʕami:/

Negation:
Negation is expressed in Arabic with the annexation of /ش/ /ʃ/. It is taken from the word /ʃəjʔ/ شئ i.e 'something' in standard Arabic. It is added to a word to mean the negation. We can take as an example the negation used in the popular song used in the novel:
Ma: na:xudʃ əl ʕarbi: lebbe:s əlqa:ʕa   na:xud əl dʒu:ni: jemʃi: bessa:ʕa
/ma: na:xudʃ/ is used in the dialect, however, in the standard we say /la: ʔa:xudu ʃajʔan/ .

We notice in dialectal negation that: / la: / is replaced by / ma:/ and the annexation of /ʃ/ to mean the negation.

/la: ʔa:xudu ʃajʔan/ → / ma: na : xudʃ/

Other dialect speakers use the negation as follows:

They keep the word /ʃajʔan/ that is used in standard Arabic, but they adapt it to the dialect by breaking the vowelling of the word / ʃajʔan/, and drop the /ʔ/ so it becomes /ʃij /, and then, the negation is going to be for the standard Arabic expression /la: ʔaʃri: ʃajʔan/→/ma: nəʃri: ʃij/ to mean: 'I buy nothing'

Table 2. *Phonological Features of Non-Standard Utterances.*

The Form of the Feature	Standard Utterances	Non-standard Utterances	Arabic
Replaced /ð/	/əllað i:/	/əlli:/	اللي/ الذي
Contracted /d/	/Si:di:/	/Si:/	سيدي/سي
Annexation of /n/	/ʔa:xud/	/na:xud/	أخد/ناخد
Phonemic change	/taʔti:/	/tji:/	تأتي/تجي
Phonemic change	/ʒa:ffa/	/na:ʃfa/	جافة /ناشفة
Phonemic change	/ʔa:kil/	/wəkka:l/	وگَال آكل

The use of contracted forms is a feature of the dialect because of rapid speech; as when he says: [ʒa:], instead of ʒa:ʔa ,Or the use of 'si' instead of 'sidi'.
The term 'si:' is repeated several times in the novel through dialogue between revolutionists in the mountain. In English, sir
 - In the dialect we use /əlli: / with feminine and masculine Singular, so we say: / əlli: jdʒi: / or /əlli: tdʒi:/ however, in the standard we say for the masculine singular: /əllaði: jaʔti: / and for the feminine / əllati: taʔti:/

/əlli : / has no dual and no plural form, example: / əlli: jdʒi: w/ for the masculine and feminine plural, however in the standard we say: / əllaði:na jaʔtu:naʹ for the masculine
 for the feminine plural. plural, and / əllawa:ti: taʔti:na:/
 - For the dual form in the standard we use / əllaða:ni/ and /əllata:ni/.

A summary of these specificities is presented in table 3:

Table 3. *Variation of /əlli: / from Dialect to Standard*

/əlli: /, /əlla ð i: /	Dialect	Standard
Singular	, / əlli:/اللي	,/əllaði:/الذي/,/əllati:/ التي
Plural	/ əlli:/ , اللي	/əllawa:ti: /, /əllaði:na/ اللواتي, اللذين.
Dual	/ əlli:/ , اللي	əllaða:ni/, /əllata:ni/, اللتان اللذان

' in standard Arabic, so in the dialect,   / ð الذي meaning ''أل'' is from the اللي :The origin of '/ əlli:
/ is replaced by /l /.

The Syntactical Level:

Grammar:
Some dialectal expressions are noticed in the novel, Wattar uses many non-standard utterances at the level of grammar they are not following the standard Arabic sentence structure.
Formal Arabic is a language that favours 'Verb Subject Object' sentence structure, however, in the novel, dialect speakers use 'Subject Verb Object' sentence structure, so we notice that in the dialect whether the verb is placed before or after the subject, doesn't change the meaning of the sentence .SVO is more common in spoken Arabic.

Table 4. Nominal and Verbal Sentences.

Subject Verb Object word order as used in the novel	Verb Subject Object order after transformation	The Meaning in English
/əʃʃa:j jṭajjar ənʕa:s/	/ əʃʃa:j ənʕa:s /jṭajjar /	tea disappears the want to sleep
/ənna:s tqu:l/	/taqu: lu enna: su/	-people say.
/əl ʔixwa:n janta iru:naka ʕindi: /	/janta iruka əl ʔixwa:nu ʕindi: /	-brothers are waiting for you at my home.
/əḍḍi:m jhajjəʒ kul ənna:s/	/jhajjəʒ əḍḍi:m kul ənna :s/	-Injustice exasperates all people.

Dialect speakers use the nominal sentences however; the standard Arabic language rather adopts the verbal sentence. Despite this change, the meaning of the sentence doesn't change. Dialect speakers do not care about syntactic rules, what is important for them is to send the message as clearer as possible. Dialectal sentences change from nominal to verbal without having an impact on the meaning.
These are examples about the difference in sentence structure between the dialect and the standard.
Arabized Terms:

The novel contains many of arabized forms as table 5. shows:

Table 5. Arabized Terms

Borrowed Words in *al-Laz*	Phonetic Transcription
الشامبيط	/ əʃʃambi:t /
الكابورال	/əlka:bu:ra:l/
سيغارة سيغارا	/si:ɣa:ra:/
شوينقوم،شوينقومة	/ʃwinqu:m//ʃwinqu:ma/
هستيريا	/histi:rja:/
غولواز،جيتان	/ɣu:lwa:z//ʒi:ta:n/
كاراميل	/kara:mi:l/
اللاز	/alla:z/
تاكتيك-التاكتيك	/ta:kti:k//ətta:kti :k/

Concerning the arabized terms used in *al-Laz*, the novelist tackles the period of the revolution where the Algerian population was influenced by the French language. The reasons that make the population influenced by the French language are:

1. The 'National Service' that was obligatory for all Algerian Muslim since 1913.
2. Schools where Algerian pupils learned to read and write the French language.

3. Working with the French colonizer which was obligatory for some Algerian women and children.
4. The everyday communication with the French.
5. French: a legacy of colonialism. It can be considered as strongly established in the community as it has lead to heavy borrowings and code switching.

al-Laz has got various cases of simple and complex sentences, cases specific to the dialect and not the standard as: the negation and some other terms that are strange to the standard ,the arabized ,abbreviated or dialectal terms whether used in the cultural elements or through the characters' speech that appear in the dialect within a standard literary text.
al-Laz is an arabized term adopted from the French word 'As'. It is seen as a dialectal term because it is mainly used in cultural milieu. The term 'As' or al-Laz in Algerian dialect comes from the impact of the French language.
        Other Characteristics:

We find in the novel, and especially in the folkloric elements, some expressions that are near to the dialect.

These folkloric elements and others are used in the dialect and not in standard Arabic because they are the peculiarities of dialect and dialect speakers.

The author, in his novel, *al-Laz* has used in a refined way a variety of cultural elements, proverbs, popular songs, superstition, and belief in sorcery and so on. We feel that the author has tried as much as he could to keep the original speech of the characters.

Wattar uses the standard Arabic in his novel but when faced with such cultural elements, he couldn't but use the dialect to be faithful to the context, and this is what makes the language of wattar varied and diverse from standard to dialect.

The use of such features, that is dialect and cultural elements appears all along the novel with different characters and in different situation as in the use of 'Si' instead of 'si:di:'.

Conclusion:

Language is more and more reflective and representative of social behaviour and if at least every novelist may rely on in his work is language, thus, he uses the language in this sense to depict that internal and external world of a person, and for literature is a transfer of information about the person's inside feeling and outside behaviour.

The analysis at the phonological and syntactical forms of dialect use in the artistic work of Tahar Wattar shows that he strives to modify some Arabic standard words to be near to the dialect. Adding to this the interpretation of these dialectal elements related sometimes to society and another time to culture.

Through this research work, several conclusions can be drawn, mainly:

-The literary language offers a diversity which gives such privilege to literature.

- Dialect use in literature is not a minimization from its value but rather an enhancement to it.

-The novelist, when using dialect and the cultural aspects in the novel, is not obliged or incapable of using the standard form but, the major reason is, the relationship between dialect speakers and these expressions and cultural aspects. Novelist know that the use of such features make them nearer to the readers.

-Dialect speakers in the novel give a clearer idea about the real personality of the character and his belonging.

-The use of real language in literature i.e. dialect, associating different varieties make the text be authentic and mark the ordinary speech affecting the reader's emotion and character.

-The literary text is more complex that wrongly thought before for it engenders different subject matters, cultures and languages.

For everything that has been said so far it should be clear that this subject is not easily exhausted and whatever much is done about language and its varieties in literature, yet, it still seems very largely unexplored the field of scientific investigation of dialect as related to literature.

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Social Values as Magnets of The Hunger Games: a Sociological Approach

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Abstract
Literature is part of human's life. Literature and humans are inseparable since one may influence the other. A writer can refer to a certain current issue as an inspiration for his work as a work itself can be inspiring its readers. Therefore, enjoying literature can be a mean to expand imagination that is to let readers or audience imagine and compare the imaginary story with the real life and to gain some moral lessons, insights, and experiences through it. *The Hunger Games* by Suzanne Collins is a novel worth considering since it has been in USA Today and Publishers Weekly bestseller lists consistently and sold into 56 territories in 51 languages. The plot of *The Hunger Games* (2008) is quite simple. It tells readers about a 'life or death' competition among young representatives of twelve districts to entertain people of the capitol and to get better life support and respect for the winner. The changing of rules and situations of the games cannot be separated from the characters presented in the story, which can also be defined as the changing of social values of what considered to be important or not in a society. The social values refer here are values or Americans since the setting is a country that rises up out the ashes of a place that was once called North America. A sociological approach will be best used to analyze these social values.
Keywords: moral lesson, insights, society, social values, sociological approach

Introduction

With the rapid changes in the social environment, it is imperative for scholars and practitioners to keep a close watch on the changing values. *The Nature of Human Values* defines values as "an enduring belief that a specific mode of conduct or end-state is personally or socially preferable to an opposite or converse mode of conduct or end-state" (Rokeach, 1973). When a choice is tied to a value, that choice becomes more attractive to people who share that value (Kahle, 1983). For example, people who value fun and enjoyment in life may want a cup of coffee for its rich taste, whereas people who value a sense of accomplishment may wish to use coffee as a mild stimulant. People who value warm relationships with others may want a cup of coffee to share a social ritual. A continuous understanding of the constant shifts and changes of values over time can give insights into individuals and society.

Lukacs, as quoted by O' Brien (1968) mentioned that since human nature is not finally separable from social reality, each native detail will be significant to the extent that is expresses the dialectic between man as individual an man as a social being. It is these tensions and contradictions both within the individuals and underlying the individual's relation to his fellow human beings-all of which tension increase in intensity with the evolution of capitalism-that must form the subject matter of contemporary realism. Lukacs viewed the aesthetics as culturally relative phenomena that is dependent on the nature and constellation of social forces, at any given period in a social's development, and the artist's involvement in this milieu. In addition the modes and means of conceptualizing 'the social reality' one view as being dependent on particular literary tradition existing in a society. It's the artist's understanding of these, his philosophical and historical analysis of these forces, which determines what and how the art produces. The means by which the literary critics/ sociologists can analyze literature is to use the dialectics to understand the relation between past, present, and future, and the manners in which these are characterized in typical situations and characters. The novelists develop these situations in fiction by sharing and experiencing the 'life' and evolution of the society they live in. These situations are presented as changed with the forces of change at a particular time. (O' Brien: 1968).

The Hunger Games (2008) offers readers a quite common theme of a life survival. The story was started from the day of the reaping in District 12, one of the defeated districts under Panem, to choose two tributes as the district representative to join the Hunger Games held in the Capitol. Twelve to eighteen years olds are herded into ropes areas marked off by ages. A teenage became eligible for the reaping the day he or she turned twelve. What made it seemed to be a good opportunity to be the candidates of the games were the possibility to add their names more times in exchange for tesserae which was worth a meager year's supply of oil and grain for one person. And since starvation was not an uncommon fate in District 12, especially for families who had older people who were no longer able to work, or ones with too many children to feed, or others who got injured in mine, having the tesseraes seemed to be the promising way to help supporting goods for the families in returned to face the possibility of a family member loss. The reaping began with the history of Panem, a country used to be called North America. After all the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up much of the land, the brutal war for what little sustenance remained, a shining Capitol ringed by thirteen districts war managed. It was after the Dark Days that was the uprising of the districts against the Capitol in which the twelve districts were defeated and the last district was obliterated, was the Hunger Games started as a yearly reminder that the Dark Days must never be repeated. The twenty tributes, a boy and a girl from each district, were first imprisoned for weeks and then

force to fight to the death with the last tribute standing won. The games itself were considered as a festivity, a sporting event pitting every district against the others. Only the tribute who had skills and were favored by the sponsors of the rich Capitol people seemed to have chance to win the game and received a life of ease back home showering with prizes, largely consisting of food for the districts.

The plot of The Hunger Games (2008) is quite simple. The conflicts are clearly shown and the ending is quite predictable. It was Katniss Evergreen, a sixteen years old girl from the weakest district of District 12, together with a boy named Peeta Mellark won the heart s of the Capitol people as a star crossed lovers and became the first winners or just a winner after 74 years of the games. The way the writer highlighted the soft, trivial, indeed substantial issues of love, trust, togetherness, and respect in contract to the brutal games of murdering had become crucial as a magnet for gaining readers' interests to read the novel. It is interesting to conduct an analysis to know what values considered important for nowadays people. The rising of these values in the novel had whined the readers of the hope of the existence of the values in real life which has currently declined in society, especially in America. The list of values (LOV) was administered in a national survey in 2007 to monitor social values across key demographic variables in the United States (Kahle, 1983). The list of values consisted of self respect, warm relationships with others (to have close companionships and intimate friendship), sense of accomplishment (to succeed at what you want to do), self-fulfillment (to find peace of mind and make the best use of your talents), and sense of belongings (to be accepted and needed by family, friends, and community). Taking the responsibility of the eldest of a fatherless family, Katniss volunteered herself to take her sister's place to be the tribute of the games and getting rid of her minding her own safety only, she took risk of saving her friend and gained a huge accomplishments for her, her friend, family, and people. Consciously or not, the writer's idea to cover these values in the story of *The Hunger Games* (2008) leads the success of the novel. It is challenging to analyze the reflections of American values considered important from *The Hunger Games* (2008).

Literature provides a mirror to the age. The conception of the mirror then, must be treated with great care in the sociological analysis of literature. Great writers do not set out simply to depict the social words in largely descriptive terms it must be suggested that the writer by definition has more critical task of setting his characters in motion within artificially contrived situations to seek their own private 'destiny' to discover values and meanings in the social world. For society is more than an assemble of social institutions that make up social structure: it contains both norms, the standards of behavior which individuals come to accept as right ways of acting and judging, as well as values which are consciously formulated and which people strive to realize socially. An approach of sociological would best suit the need for the analysis of social values which drive readers favor *The Hunger Games.* Sociological Criticism "examines literature in the cultural, economic and political context in which it is written or received," exploring the relationships between the artist and society. Sometimes it examines the artist's society to better understand the author's literary works; other times, it may examine the representation of such societal elements within the literature itself. (1)

Analysis

Of all the values, "self-respect" remained the most important value to Americans. Its importance had increased consistently over the last 30 years, with the largest jump in the last two decades, from 21.1 percent (1976) to 23.0 percent (1986) to 28.5 percent (2007). There was a

dramatic increase (from 1976 to 2007) in the percentage of people younger than 30 (+12.3 percent), 30 to 39 (+10.2 percent), and people older than 60 (+7.9 percent) who ranked "self-respect" as the most important value.

The oppose parties of the novel were the Capitol against the districts. As the Capitol wanted to make sure that there would be no more rebellions from the districts that The Treaty of Treason was made as new laws to guarantee peace and The Hunger Games was conducted as a reminder of the Capitol power over the districts. Taking the kids from the districts, forcing them to kill one another while people including family were watching had been ways the Capitol's use to remind defeated people of the districts how totally they were at the Capitol's mercy and how little they would stand of surviving another rebellion, "*Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen* (*The Hunger Games*, p. 22). Self-respect which means to gain respects and recognition as well as to be admired by other has become the first shot of stirring the readers' interest. Collins tried to oppose the powerful party represented by the Capitol that tries to maintain its power by humiliating and oppressing the districts people through life scarification of their children in a game and the least powerful party of the districts who wished to win to get recognition from the Capitol thus resulted in prizes to support the winning district welfare. Self-respect was also shown in the competition among the victors. The tributes from Districts 1, 2, and 4 were called the Careers for they were trained since they were young to face the games and surely the winner usually came from one of these districts. Other tributes from the rest districts were not even trained yet they had to suffer from the daily needs lack in their districts. In was obvious that sponsors of the games would like to bet for the strongest tributes from either district 1, 2, or 4. When the winner of the game was from District 12, the story seemed to be different. The least like district became the most favorite one, even the winning tributes turned to be so popular that their private lives were public consumptions. The self respects shown in *The Hunger Games* were not delivered instantly. The respects got by Katniss as the main female character and Peeta as the male main character were gotten from physical appearance, courage, performance, skills, and attitudes.

Since the preparation of the games, Katniss and Peeta were exposed to spectacular appearance to get the attention of the Capitol people. There were dressed and made up in unique sensational costumed covered by a synthetic fire that would lit a flame which gave an idea of beauty and danger. This costume attracted attention from the people and they had their hearts fall in this couple. Through this notification, it is obvious that Collins would like to remind readers that respects could be gained from physical appearance. Beautiful appearance until today still becomes a magnet for people to lay their honor to. People's respect grows first of all from what they see, in this case appearance, before others that follow. Admiration goes later after likeness. Katniss and Peeta's decision to hold their hands while having a parade showed their courage to remains fiend in this battle. Whereas other tributes considered everyone else to be their enemy, Katniss and Peeta bravely showed friendship above the others. It is another value which delivers respect. Defending something right and pure among the selfish lives in the society surely gained respects and gives a hope that there are still people who care about these kinds of values apart from profit or fake glory. The next respect was shown by Katniss and Peeta from their performance. There was another stage of preparation of the games when all tributes were gathered to practice together. In what they called training, the tributes tried to get allies for the fight in the real arena. In order to get capable alleys, each one showed his or her best skills. Katniss' ability to shot with a bow and arrows and Peeta's mastery of camouflage and strength

became an advantage to get respects from other tributes even the Careers ones. These abilities were also liked by the Gamemakers who gave them high scores which meant greater possibilities to get sponsors.

> "It's an excellent shooting. I turn to the Gamemakers. A few are nodding approval, but the majority of them are fixated on a roast pig that has just arrived at their banquet table."

> "Suddenly I am furious, that with my life on the line, they don't even have the decency to pay attention to me. That I am being upstaged by a dead pig. My heart starts to pound, I can feel my face burning. Without thinking, I pull an arrow from my quiver and send it straight at the Gamemaker's table. I hear shouts of alarm as people stumble back. The arrow skewers the apple in the pig's mouth and pins it to the wall behind it. Everyone stared at me in disbelief."

> (The Hunger Games (2008), p. 124)

> "The career tributes naturally get in the eight to ten range…then they're flashing the number eleven on the screen….everyboby is slapping my back and cheering and congratulating me. (The Hunger Games (2008), p. 131-132)

In this picture, it is clear that respects were born from admiring one's skills or abilities. This becomes readers' interest to notice that one value which is highly respected is skills. Katniss was first underestimated since she came from a uncountable district which seldom presented winners but then she won attention and respect from the Gamemakers for she was able to show her skills well. Nowadays, recognitions of one's skills seemed to be neglected since people often use their power and money to maintain a position. No matter how good you are if you have no or just little power, your talents or skills probably would bring you nowhere. However, this event lights a spark of hope about gaining respects from something in oneself.

The next thing added to gaining self-respect is attitude. In this novel, Collins presented Katniss and Peeta as characters with high attitudes. Katniss, a sister who volunteered as tribute to take her sister's place, played her role as a noble tribute who care for another tribute from another district by making her alley though the girl, Rue, was just a little one and she gave respect to her when she was dying by giving her a pleasant time approaching her death (she sang for her that made her last minutes peaceful and she covered her body with flowers to give her a good funeral: these had never been done before) and Peeta, a baker boy who kept on protecting Katniss, making sure she could make it and returned home safely without considering his own safely. Their attitude stole people hearts that they, both people of the Capitol and people in all districts, fell after them. Their positive attitude also became the answer for the readers' thirst to seek for few possibilities that such things might be easily found in present times. When literature is called as a mirror of society then literature can give us something to learn about life. It can be used to portray all the things that occur in reality. There are fictions, which are made, based on true story and have a close relation with reality. Besides, there are also fictions that tell us about love, war, poverty, and all the things that we can actually seen in the real world. Pickering and Hoeper (1969:11) say that fiction is the relationship between the created world of the given work and the real world art objective experience.

The next value which is idolized by people is security that is to be safe and protected from misfortunes and attacks. Since the beginning of the story, Collins wanted to give clear picture of the characteristics of Katniss. Having no father to support the family, Katniss took her role as the head of the family. Her mother was somehow shocked of losing her husband did

nothing but mourning all times leaving her responsibility of her two daughters, Katniss and Prim. Katniss made sure that her family safe by taking risks of hunting and trading in the Hob, a black market in District 12 though she was still a teenager. In the world where security gets lessen and lessen since people easily risk others to get their own safety, Katniss' deeds to maintain her family safely was impressive. Security which was shown by Katnis looked sincere and she showed it many times to many people, both friends and enemies. She gave feeling of security to the dying Peeta.

> "My heart drops into my stomach. It's worse, much worse. There's no more pus in evidence, but the swelling has increased and the tight shiny skin is inflamed. Then I see the red streaks starting to crawl up his leg. Blood poisoning. Unchecked. It will kill him for sure."
>
> ….
>
> "Well, there's more swelling, but the pus is gone," I say in unsteady voice.
>
> "I know what blood poisoning is, Katniss," says Peeta. "Even if my mother isn't a healer."
>
> "You've just going to have to outlast the others, Peeta. They'll cure it back at the Capitol when we win," I say.
>
> (The Hunger Games (2008), p. 322-323)

Katniss gave a secure feeling to Peeta, making sure that everything would be better. However, she did not anly pouring Peeta with empty words of fake security. She later risked her life to join the offered feast to get Peeta's medicine though it was surely endangered her life. Katniss presented security not in theories like what people commonly do to only comfort the others. She did more than it that is by making sure that other people are safe. This has been a good model for readers to learn about security from the character in a literary work. To her enemy, Cato, who wanted her life badly, Katniss showed a mercy of security at his final stage of his life that was when his bogy was torn apart by the mutants. Instead of letting him suffer, she ended his life to release his misery.

> "The next hours are the worst in my life, which, if you think about it, is saying something. The cold would be torture enough, but the real nightmare is listening to Cato, moaning, begging and finally just whimpering as the mutts work away with him. After a very short time, I don't care who he is or what he's done, all I want is for his suffering to end." (The Hunger Games (2008), p. 412)

The example set here was a better understanding of security that is not only thinking for one's own safety but making sure that others are protected as well. This phenomenon presented in the novel ceases away the individualism of thinking only himself. It gives hopes of true security as it is dreamed by people in real lives.

The next value presented by *The Hunger Games* (2008)is warm relationships with the others. Thinking only the good of oneself would be acceptable for people who live in poor districts of Panem as it was described vividly in the novel. Having not enough meals, limited access of medicine, minimum electricity made people care for nobody but himself. Let alone having times for social lives, the relationship among neighbors would be dull and cold. However, Suzanne Collins in her novel viewed things differently. She still showed the warm relationship as something prestigious in social relationships. The initial event showing warm relationship was shown by some people in District 12 who were willing to cooperate to each other. First person

that Katniss trusted was Gale, a boy two years older than her. Gale was her hunting partner who taught her hunting techniques like setting spare and targeting animals. He was the one to back up Katniss and promised her to take care for Katniss' family, the time Katniss volunteered to be the tribute. Like Katniss, Gale lost his father and he too had to be the head of his family providing food for his mother and siblings. Still he made a promise to Katniss to care for Katniss' mom and sister which meant more hard works for him. Sincere friendship like this created warm relationship no matter how worse the condition is. Gale was not the only one. Collins presented an atmosphere of a good relationship by describing the first meeting of Katniss and Peeta. Starved in the middle of the rain, Katniss got help from Peeta, a baker boy who burnt a loaf of bread to be thrown to Katniss though he was scolded by his mother for doing so.

> "In his arm, he carried two large loaves of bread that must have fallen into the fire because the crusts were scorched black."

> His mother was yelling, "Feed it to the pig, you stupid creature! Why not? No one descent would buy burned bread!" (*The Hunger Games* (2008), p.36)

> The boy never even glanced my way, but I was watching him. Because of the bread, because of the red weal that stood out on his cheekbone. What had she hit him with? My parents never hit us. I couldn't even imagine it. The boy took one look back at the bakery as if checking that the coast was clear, then his attention back on the pig, he threw a loaf of bread in my direction. The second quickly followed, and he sloshed back in the bakery, closing the kitchen door tightly behind him.

> Did he mean for me to have them? He must have. (*The Hunger Games* (2008), p. 36-37)

The senses of sympathy and empathy for the needy were shown in the novel and it became a shot to answer the real conditions of cold relationships recently. Reading this novel, readers are exposed to feel the warm relationships among humans. Collins presented in a clever way how this basic value is declining and therefore reading things like this creating a hunger of having some again in real life.

The context of having warm relationships is covering a truly friendship. In this novel, it is shown by many characters in their relations with Katniss, those are Haymitch Abernathy, a previous victor who turned to be Katniss' mentor, Effie Trinket who taugh Katniss well about manners, Cinna who was Katniss' stylist, the Avox girl who comforted her with her presence and sincere helps, Thresh who gave Katniss second chance of life as his way of returning Katniss' kindness to Rue, a girl from his district. The final true friendship was between Peeta and Katniss who protected each other to survive in the game. To help both Katniss and Peeta, Haymitch left his habit of drinking alcohol and concentrated more on helping Katniss and Peeta by getting sponsors for them. Effie had her own way of helping Katniss to have better manner so that she could win the hearts of the Capitol people though she knew for sure that there was no guarantee that she would win the game. Cinna did his best as Katniss' stylist to make her look her best in every performance so that she could be remembered by audiende and got their attention. The Avox girl did not take revenge toward Katniss who did nothing when she was caught and made into a slave in the Capitol. Instead, she helped Katniss and comforted her to face the game.TReash was supposed to be Katniss' rival since they were enemies in the arena. But remembering that Katniss treated Rue well while she was dying, Thresh decided to pay her kindness by giving her an opportunity to escape from the danger. Peeta offered Katniss a true

friendship since the beginning of the game by declaring his love to her and made them a star crossed lovers, the way they got better chance to survive and won the game. This was not a fake one, since he tried his best to make sure that Katniss would be the one who came home safely.

The repetitions of warm relationship shown in this novel give a fresh perspective of the importance of having good relationships among humans. *The Hunger Games* (2008) reminds readers the importance of having warm relationships with others when time to socialize is currently limited due to the busy schedule one has for his own business. If in a situation of life and death people can still be friends, then in less fatal situations people actually can do better if they came to the realization of the importance of having warm relationship and true friendship.

The next inspiring value of life which also inspires readers is self accomplishment. Self accomplishment is defined as an effort to succeed at what you want to do. In *The Hunger Games* (2008)*,* the possibility to win the games goes to tributes from District 1, 2, or 4 since they had been prepared to face the games in their early year. Winning the game became impossible for tributes from other districts since they were less prepared and hence they suffered from daily difficulties of daily needs fulfillment. Katniss' victory seemed to be impossible for many reasons. First, she was just a sixteen years old girl. Second, she had no proper training of the games. Third, she put little interest to pay attention the previous games. Forth, her mentor seemed to get drunk most of the times that he seemed conscious once for a while to give brief instructions. Fifth, she had no alley at the early time of the games that meant she needed to guard herself without anyone's help. And finally, she was too stubborn to depend on others and relied only her own strength. Apart from all these impossible conditions, she succeeded to win the game. And what made the victory even more valuable was her success to go against the rule set by the Capitol to have a single winner, she made Peeta another winner so in the history of the games, District 12 had two victors at a time.

> "I spread out my fingers, and the dark berries glisten in the sun. I give Peeta's hand one last squeeze as a signal , as a goodbye, and we began counting…It's too late to change my mind. I lift my hand to my mouth, taking one last look at the world. The berries have just passed my lips when the trumpets began to glare. The frantic voice of Claudius Templesmith shouts above them."
>
> "Stop! Stop! Ladies and gentlemen, I am pleased to present the victors of the Seventy Fourth Hunger Games, Katniss Evergreen and Peeta Mellark! I give you- the tributes of District Twelve!" (*The Hunger Games* (2008), p. 418-419).

Her accomplishment was not simply winning the *game* but a symbol of rebellion toward the Capitol. Her brave action resulted on the applause from the districts but the anger from the President Snow who was threatened by the rebellions of the districts.

> "Listen up. You're in trouble. Word is the Capitol's furious about you showing them up in the arena. The one thing they can't stand is being laughed at, and , and they're the joke of Panem," says Haymitch. (*The Hunger Games* (2008), p. 433).

A fair game is hardly found in the real life. People are in hunger to see and experience a fair accomplishment like the one Katniss showed readers in the 74th Hunger Games. Katniss is like a black horse of the games. She won the games with her own efforts and did not let the world dictated her, though her achievement might endanger her life. This has become an inspiration for the readers to learn from Katniss' spirit to gain her success. Reading this, readers are forced to struggle for their life accomplishments apart from all the obstacles and weaknesses

which may block their ways. The victory is not simply a victory of defeating the evil party but more to be a proof of one's achievements. It's not an instant one, but a process passing hardships and challenges. It is just the same like the ones experience in life.

The next social issue gaining readers' interest is self-fulfillment. Self fulfillment refers to having a peaceful mind to make use of your talents. Katniss learnt hunting from her late father. She was 11 years old when the mine where his father worked was exploded and took his life. Katniss then had to be the main source for her family to stay alive and continue living. She knew that her only chance was to go to the wood and started a game of animals and wild plants like berries to be sold in the black market, the Hob, to get barter for fulfilling her needs. Katniss was not a type of a person who satisfied easily with what she thought she was good at. Started to be a single hunter, she received an offer from a friend, Gale, to have the game together and noticed that Gale was good at snaring the animals, Katniss allowed herself to learn this skill from him. All the skills she learnt sharpened her talents in using tools like bow and arrow, knife, and string which later was proven useable to defend herself in the arena of the battle of the Hunger Game. Her skills were noticeable and made people respect her.

> "She's excellent," says Peeta. "My father buys her squirrels. He always comments on how the arrow never pierces the body. She hits every one in the eye. It's the same with the rabbits she sells the butcher. She can even brings down deer."
> This assessment of my skills from Peeta takes me totally by surprise. First, that he ever noticed. Second, that he is talking me up. (The Hunger Games (2008), p. 109).

Improving self-fulfillment as it was done by Katniss set a fine example to readers on how to improve theirs. The story of the novel has inspired the readers a lot of the importance of recognizing their own power or talents and make use of them maximally to get the best results in their life. It is a reminder that success does not usually comes in an instant way but a process to sharpen one's skills and talents is required to present the highest self-fulfillment. Katniss' efforts to endure herself in many difficulties and restore her life may also be a model for readers to have faith in themselves to keep on moving on no matter how bad their conditions may be. This social value which perhaps has been ignored due to the competitions and hardships in life can be visualized through the story of *The Hunger Games.* Another hunger has been fed.

The next value comes after self-fulfillment is sense of belonging that is a feeling to be accepted and needed by family, friends, and community. At the beginning of the story, Katniss was just probably one of the girls of the community of District 12. Not wanting to be noticeable, she tried not to attract attention by tending to be alone and avoiding talking any issues like the Hunger Games. She had nobody to rely on, except her broken mother and her little sister, and perhaps the only partner she had to hunt in the forest. The story changed the time the reaping day begun, especially the time she volunteered to take her sister's place. This seldom happened. Even Peeta, the other tribute from District 12, who had two older brothers, had nobody to stand for him. *"Family devotion only goes so far for most people on reaping day. What I did was the radical thing."* (The Hunger Games (2008), p. 31). Katniss' deed for her sister arose public sympathy. A strong family bond had been shown here.

> "Then something unexpected happens. At least I don't expect it because I don't think of District 12 as a place that cares about me. But a shift has occurred since I stepped up to take Prim's place, and know it seems I have become someone

precious. At first one, and then another, then almost every member of the crowd touches the three middle fingers on their left hand to their lips and hold it out to me. It is an old and rarely used gesture of our district, occasionally seen at funerals. It means thanks, it means admiration, it means goodbye to someone you love." (The Hunger Games (2008), p. 29).

From only a family belonging, Katniss has become a society belonging. The sense of solidarity and owning have grown after realizing that there is still somebody put aside her own life as an exchange for somebody else's life. The selfish feeling which jailed people due to self-safety has been broken by Katniss. The character of Katniss is described beautifully by Suzanne Collins. Katniss' other controversial action was her closeness to another tribute. Katniss gave a sincere and huge respect toward her enemy's death. Instead of thinking that other tributes were enemies and thus must be killed, Katniss often thought that all tributes were actually victims of the games played by the Capitol. There was no victory after finishing others' lives.

> " I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is part of every tribute they can't own. That Rue was more that a piece in their Games. And so am I……. I gather up an armful and come back to Rue's side. Slowly, one stem at a time, I decorate her body in the flowers. Covering the ugly wound. Wreathing her face. Weaving her hair with bright colors."

> "Bye, Rue," I whisper. I press the three middle fingers of my left hands against my lips and hold them out in her direction. Then I walked away without looking back. (The Hunger Games (2008), p.287)

For long, the games were deadly games. No other thing but self-survival was the top goal. What Katniss did gave a new perception on humanity, a sense of belonging. And this is paid off. This little thing triggered an emotion, a feeling of togetherness among the districts.

> "I opened the parachute and find a small loaf of bread. It's not the fine white Capitol stuff. It's made of dark ration grain and shaped in crescent….. This bread came from District 11. I cautiously lift the still-warm loaf. What must it have cost the people of District 11, who can't even feed themselves? How many would have had to do without to scrape up a coin to put in the collection for this one loaf? What whatever reason, this is a first. A district gift to a tribute who's not your own.

> I lift my face and step into the last falling rays of sunlight. 'Many thanks to people of District Eleven' I say. I want them to know I know where it came from. That the full value of their gift has been recognized." (The Hunger Games (2008), p. 288-289).

Sense of belonging is created but born. Siblings are bound by blood bond. But even so, they can be in a fight which ruins the bond. On the other hand, two persons who are not tied in blood bond can share the family feeling very strong. This is a social value which many people lack of. The demands of being the best or the top of other make people's individuality sore high. The main concern is one's life, if not the family. One often feels

rejected, isolated, and even expelled from the society. The story of Hunger Games reminds readers the importance of sense of belonging, feeling to be accepted by people around us, no matter who they are. Sense of belonging can be built by many reasons, like a feeling of solidarity, sympathy, empathy, togetherness, compatriot, and kinship. Being parts of the game which risked of losing lives of the family member who became the tribute, Katniss showed a great sympathy to the death of a little girl in this brutal games, which merely just a part of entertainment for the stronger party. Katniss showed friendship and solidarity and it leads to togetherness or belongings in a wider community. In an individualistic society, a sense of belonging might be hard to find. This phenomenon in the story triggered readers to own this value in the real life.

Closing

Literature can be said as reflections of human life. It reflects how humans socialize, act, and react toward something. As in *The Hunger Games,* the social values presented become the magnets for readers to read it. Using a sociological approach, the novel can be analyzed deeply, thus reminds readers that despite the brutality of the war of competitions, where people try to kill each other, there are still some people who are rich and aware of the social values like *self respect* (to be proud of oneself and confident with who you are ; to be admired by others and to get recognition), *security* (to be safe and protected from misfortunes and attacks), *warm relationships with others* (to have close companionships and intimate friendship), *sense of accomplishment* (to succeed at what you want to do), *self-fulfillment* (to find peace of mind and make the best use of your talents), and *sense of belongings* (to be accepted and needed by family, friends, and community) and this becomes hopes for readers to promote the almost-gone values in real life.

Note:

   (1) (http://home.olemiss.edu/~egjbp/spring97/litcrit.html).

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The Algerian Literature (Elite Novel / Folk Poetry) and the Post-Colonial Discourse: Witnessing to an Intellectual Liberation

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 Abstract

The shift of African literature from oral performances and traditions to written texts was a result of the colonial discourse. Therefore, African literature can be divided into a pre-colonial literature dominated mainly by folk poetry recited by the masses and post-colonial fiction adopted greatly by the elite. Written literature refreshes its themes with borrowed oral traditions drawn from people's lives and folk songs relevant to a history peppered by a story-telling traits, riddles, and proverbs. Accordingly, the following question is raised: in what ways does the Algerian novel provide a critical approach towards a 'genuine' intellectual decolonization? Using the history of the Algerian literature as a reference, it is noteworthy assuming the following hypothesis: the Algerian novel contributes to a far extent in the liberation of the Algerian mind. Through using a content analysis and research synthesis approaches, this study highlights whether the Algerian novel can contribute fully in the intellectual freedom of the Algerian elite. Initial findings of this paper showed that witnessing to a 'Différend ' tackled by Jean-François Lyotard and referred to by Abd el Kader Aoudjit's book the Algerian Novel and the Colonial Discourse provides a new reading towards the matter. This analysis advocated before by Mouloud Feraoun and Kateb Yacine, who claimed for 'name, land and differentiation' .Thus, the pertinent recommendation drawn from this study is that 'being different' from the colonizer means a step forward to 'being intellectually liberated.'

Keywords: Algerian Literature, Elite Novel, Folk Poetry, Intellectual Liberation, Post-Colonial Discourse

Introduction

The post-colonial literature refers to 'indigenous literature after colonization had begun' instead of 'literature [of the post-independence period] after the end of colonization'. Indeed, the literary framework of the post-colonial thought deeply embraced by literate figures in colonial Africa and expressed mainly be French, English or Portuguese (languages of colonizers).This post-colonial thought has also been used further to include other pertinent fields such as sociology and politics. Other critics said that post-colonial literature stands for post-independence literature. In this paper; we consider both definitions with a particular focus on the second vision.

Decades after African countries' independence, the intellectual and literary debate over the positive and negative impacts of colonization is still hotly-controversial. In the case of Algeria, the Algerian novel got many French literary devices through the education imposed upon Algerians. Further, the colonial legacy left new concerns, themes and languages to the post-colonial literary scene. Indeed, post-colonial writing generated two main literary discourses :(A) The colonial discourse that accommodate to the European vision to Africa. This image explicitly portrayed in Alan Paton's (South African author and Anti-apartheid activist) books (accomodationist/assimilationist discourse). (B) The anti-colonial discourse that blends the historical novel and the protest novel including literary works of Chinua Achebe, Ngugi Wa Thiong'O, Wole Soyinka (for Sub-Saharan Africa) and Kateb Yacine, Mouloud Feraoun and Mohammed Dib,El Tahar Ouattar,Rachid Boudjedra… (for Algeria).These two discourses revolve around three central approaches: the Eurocentric Approach, the Afro-centric Approach and the Afro-European Approach.

These approaches resulted from the French educational system in Algeria that sought to replace the koranic and the Algerian pre-colonial schools and impose their educational system. Consequently, this educational system transferred French values, beliefs and way of life to the Algerian, who faced great challenges in identifying their identities. Seeds of the colonizer's military and political 'force' and its cultural, ideological, literary and religious 'false' started to be transplanted. The colonial legacy left new underlying preoccupations revolved around new themes and languages resulted mainly from the French educational legacy.

The aim of the paper is to shed light on the role of the Algerian novel and folk poetry to decolonize the Algerian elite. The paper particularly explores the portrayal of the Algerian intellectual liberation via literature.

The Algerian Novel

The novel appears to be one of the most ambitious literary genres, mainly in terms of length, form and purpose. The novel is privileged also by its wide audience and its position in the literary scene. It is a long script narrating factious flow of events involving a number of characters in different time/place settings. The novel, through prose fiction, draws the audience's attention to a set of experiences mainly pertinent to a precise context.

The conventional novel compromises a set of eventful plots, including subplots illustrating aspects of human experience pertinent explicitly or implicitly to the author's preoccupation. Themes of the Algerian authors, accordingly, revolve around: the 1954 war of liberation, the colonial legacy, the nexus politics-history-literature-memory-audience and identity. In addition to these themes, the issues of language and audience are among the concerns of the Algerian novel.

The Algerian novel is a piece of literature that is symbolically representative of Algeria and its history, present and future. It helps people share their past, their present and anticipates people's 'unpredictable' future. It also represents a society which reveals a nexus between the

living people, those who are dead and the coming generations. Critics considered the Algerian novel's importance in its progressive search for the Algerian identity.

However, it is needless to refer to the identity of the Algerian/African novel or literature without referring to Chinweizu et al. dissertations tackled in his book, Towards Decolonization of African Literature. The latter discusses the issue of literary, national and language identity of the African Literature. Other Algerian writers like Tahar Ouattar, Rachid Boudjedra, Assia Djebar and Ahlem Mostaghanemi raised the same question.

For Chinweizu et al., many central issues should be raised in this respect. By what criteria should critics judge African literature? is one of these issues. Referring to this question, Chinweizu et al. aim initially at clarifying the identity of this literature. In a few words, Chinweizu et al. give the following definition:

It seems to us quite clear that works done for African audiences, by Africans, and in African languages, whether these works are oral or written, constitute the historically indisputable core of oral or written. Works done by Africans but in non-African languages, and works done by non-Africans in African languages, would be among those for which some legitimate doubt might be raised about their inclusion or exclusion from the canon of works of African literature, and it is for them that some decision procedure would have to be established. (Chinweizu et al., 1987, p.12)

Accordingly, three main concerns should be pinpointed regarding the African/ Algerian Novel. These preoccupations are themes, languages and the audience. In this part of this article, a light on the Algerian Folk/Elite Literatures with reference to the Post-colonial Discourse will be shed.

The Algerian novel is a portrayal of the Algerian individual and social experiences that indicate their concern with what their country has witnessed throughout History. Authors like Mouloud Mammeri, Mouloud Feraoun, Kateb Yacine and Mohammed Dib claimed for 'name, land and differentiation.' Abd el Kader Aoudjit's book the Algerian Novel and the Colonial Discourse provides a new reading of a new critical approach advocated by Jean-François Lyotard witnessing to a Différend. The latter reveals that Algerian realistic novels, attempt to depict the day-to-day lives of Algerian peasants, laborers and emigrants, revealed a different culture.

The Algerian novel is a projector that shows explicitly the life of the Algerian individual as a colonized and decolonized person and his country's history. For instance, Kateb Yacine's Nedjma implies that the history of the 'colonized Algeria' can be explained more effectively by mythical and fictional snapshots than by reportage.

However, the study of the development of the Algerian novels from its first emergence should be referred to a study of the Algerian society, focusing on the linkage between the Algerian writers and the external events of his society (Aoudjit, 1987, pp.30-31).Therefore; the Algerian novel is among the prominent symbols that represent the Algerian individual's life throughout history.

The Algerian novel, like any other piece of literature, has many characteristics. Since the dominant languages in the Algerian literature are French and Arabic, the well-known Algerian novels were written in these two languages. Moreover, Algerian literature is well known of the big names of novelists who have not only marked the Algerian novel but also the universal literature. Algerian novels are characterized by giving the reader a great insight into the perceptions, cultures and different issues faced by the Algerians.

During the 19th century, the Algerian novel was particularly engaged with the circumstances of Algeria. This novel marked by works pertinent explicitly to the assertion of the

Algerian national identity. Therefore, Algerians learned the colonizer's language; the French and used it in the defense of their legal rights. Kateb Yacine, accordingly, said: "I speak French, I write in French just to tell the French that I am not French" . He added: "French is war booty [for Algerians]"

By the 1920's, an Algerian cultural renaissance emerged. At this level, the first Algerian novels written in the French language appeared .The major well-known authors of the French expression in Algeria were Kateb Yacine, Mohammed Dib, Mouloud Feraoun and Mouloud Mammeri. They put Algerians in the center of the stage and showed their daily miserable life (Aoudjit, 2010, p.1).These novelists revealed Algerians' sadness and expressed their 'Audacity of Hope and their Dreams from their Ancestors.'

Moreover, the events and circumstances Algeria went through helped the novelists to produce. They knew about Algerians' customs and traditions so they transferred all this into writing about how the colonialist attempts to conceal the complexity of Algerian history and identity. Thus, it is worth noting the significance of the Algerian novel through shedding light on the events Algeria went through.

In fact, the Algerian novel shows 'relatively' a 'strong divide' between French and Arabic. As a literary device, the Algerian novel gives a great insight [despite division in terms of languages use] into the 'genuine' perspectives, perceptions, culture and challenges faced by Algerians.

The appearance of the Algerian novel in French is one of the explicit results of the deliberate colonizer policy of 'authoritarianism.' During the colonial period, the influence of the French language was great on the Algerian society since the colonizer's purpose was to proscribe the Arabic language in all government institutions. Therefore, the Algerian novel "…. has been pre-eminent in Algerian francophone literature from the beginning" (Sellin, 1974, p.39).The Algerian novel in French currently holds a prominent position in the Algerian literary scene.

The Algerian novel in French was a unique and incongruous writings. It was considered so because it was "the marriage of those modalities characteristics of the French mind, on the one hand, and those of the Arab-Berber mind, on the other hand…" (Sellin, 1974, p.40). As a result, many authors use the French language to put across their opinions and their literary talent about the Algerian conflict and show clearly that. "The Algerian novel, the unique meld of the French language and 'l'âme Arabe' has expressed itself in dimensions of genius" (Aoudjit, 2010, p.4).Accordingly, many critics considered this marriage of binaries such as French style/body and Arab-Islamic soul/mind (sometimes the opposite) as a richness to the Algerian literature.

The major novelists and recognized novelists of this type are Kateb Yacine, Mohammed Dib, Mouloud Feraoun and Mouloud Mammeri. Their works are a mixture of the French education and the Algerian misery outcomes. They strongly believed that to be a bilingual "is an asset, rather than a handicap" (qtd.in Bensemmane, 2013, p. 1). Since their purpose of using the French language as 'war booty,' is to show their sense of accepting it.

Concerning the literature written in Arabic, it witnessed many circumstances. Since independence, the various Algerian governments have conducted an expressive 'Arabization.' This strong movement supposedly claimed to reject any remaining features of the French colonizer in Algeria (language, culture, religion) and foremost "to restore Algeria her full Arab personality."

Furthermore, 'Arabization' was enhanced. "Their policy-makers goal was to…reverse the impact of over one hundred and thirty years of enforced French language by reviving Arab-Islamic cultural values and establishing Arabic as the national language" (Rabai-Maamri, 2009,

para 6). As a result of this massive movement of 'Arabization,' many Algerian writers appeared making a great leap using Arabic language in their novels.

Many critics considered Winds from the South of Abdelhamid Benhadouga (published in 1970) as the first Algerian novel written in Arabic. It is "…considered to be the first maturely conceived and strikingly well composed an Algerian novel in Arabic" (Sakkut, 2000, p. 122).This novel was an initial step towards an Algerian novel written in Arabic with pertinent themes to the Algerian context (some other critics considered Réda Houhou and l'ane d'el Hakim (the Wise man's Donkey) (1953) as the first Algerian novel written in Arabic).

These critics considered Abdelhamid Benhadouga's novel as a late literary work written in Arabic compared with other works in some other neighboring countries. According to Hamid Sakkut, "The reasons for this delayed start may be attributed to the status of the Arabic language and the Arabic heritage in Algeria even before the French occupation in 1830"(p.123).Reasons of this delay are explicitly revealed accordingly, mainly because of decadence the Arabs and their literature witnessed in the pre-1830 period. Arabic then as a language and its literature should be revived and glorified.

Tahar Ouattar joined Benhadouga in claiming the effectiveness of Arabic as a 'literary device' for the restoration of the Algerian 'genuine' heritage. Thus, "Their achievements have already won the position of distinction, and their contributions have significantly added to the stock of outstanding Arabic novels" (Sakkut, 2000, p.134). Indeed, it is worth noting that the Algerian novel written in Arabic contributed tremendously to the quality and the quantity of the collection of the Arabic novel in general. Later, many other writers joined the Arabophone block like Rachid Boudjedra and Amin el Zaoui [both used both languages Arabic and French in their writings].

Concerning the social role of the Algerian novel, it is safe to consider the Algerian novel as an active social player with a pivotal role in the Algerian's lives and the Algerian society because they serve as a realistic mirror of reality. Its reflection on Algerians' life is clear.

Algerian novels shed light on social, economic, cultural and political issues in Algeria before the revolution, during and after the independence as we mentioned above. Algerian novels inevitably emerged as a 'therapeutic' device to the pre-colonial, colonial and post-colonial miserable life of Algerians.

Before the Algerian revolution of 1954, Algerian novels got an explicit discourse mainly by discussing social issues such as homelessness, misery and poverty and described immigration, unemployment, injustice and oppression against Algerians. It also focused on the themes of resistance and struggle and reflected Algerians' lives.

During the revolution, some authors had an important role to play in the Algerian scene throughout their writings. They reordered and provided an intimate portrait of the living conditions of Algerians during colonialism. In addition to that, novels made it clearly apparent to the whole world, and especially to Algerians, that the only way to liberate Algeria is through armed revolution. They also depicted the horrors of the war and discussed their psychological and social consequences on people.

To my mind, Algerian novels had even a key role after the independence of the country. After one hundred and thirty years of colonial rule, novels expressed the problems of the post-colonial era. The novels served as a means to understand the difficulty of defining an independent Algerian. Therefore, the Algerian novel had 'revealing' and 'therapeutic' roles; the former sought 'revealing' atrocities of the colonizer and the other 'curing' the ills of the colonizer's legacy.

During the French colonialism in Algeria, many intellectuals started to write about the Algerian citizen's life as a survivor in his own homeland. Algerian authors tried to give a vivid evocation for their readers about the conflict between Algerian and French people and its nature "Algerian novels make clear that the conflict between the Algerians and the colonialism is the kind of deeper conflict…." not just a simple dissent among people of the same country (Aoudjit, 2010, p.4). Therefore, the Algerian novel was marked by the assertion of the Algerian national entity. Furthermore, the description of the Algerian culture was highlighted so as to convince the whole world that Algerians resisted vividly the French attempts to 'assimilate' them. Algerians, accordingly, were actively resisting the French plan by "showing" and "being" different from the colonizer. The phrase 'Witnessing to a Différend ' used by Jean-François Lyotard to reveal the resistance of the Algerian to attempts of the colonizer to strip away the colonized voice. The author considered this violation as an explicit offence to the Algerian freedom. The injustice applied by the victimizer implicitly calls for Ibn Kheldoun's well-known expression that the 'vanquished is fond of the vanquisher.' Indeed, being "différend" refuted this position.

Algerian authors like Kateb Yacine, Mohammed Dib and Mouloud Feraoun were explicitly presenting the 'agony' of the Algerian individual under the French autocratic control through their writings. They also argued for "being different stands for being liberated." Aoudjit in the same book Witnessing to a Différend argued for the prominent role played by these writers to show the Algerian 'miserable' existence which was different from the French privileged life. Therefore, he refuted any critics that considered Mouloud Feraoun's novels as just 'tool of entertainment.'

According to Mohammed Saad, Jean Déjeux, French author, claimed that the Algerian writers had used the French language to state "who they are and where they would like to go," rather than "reporting the lessons learnt in French schools."(Saad, p.3).Tahar Djaout, an Algerian author, considered this literature as a device to claim for ' name, land and the right to difference.'The call for 'name, land and a differentiation' pushed Mostefa Lacheraf, Algerian ex-minister of education, to write in his book L'avenir de la culture algérienne (1963) the following: "Cette littérature, va refleter pour la première fois dans les Lettres francaises, une réalité algérienne qu'aucun écrivain, meme camus,n 'avait eu le courage de traduire" (Saad, p.4)

After one hundred and thirty years of colonial rule and with literacy rates rising after independence, a new Algerian literature was born: the post-colonial literature. It expressed Algerians' euphoria of gaining independence, and at the same time, their attempts to restore their identity and existential entity entirely autonomous from that of the colonizer. Much of Algerian post-colonial literature seeks to assert the richness and validity of Algerian cultures in an effort to restore pride and traditions that were systematically degraded under colonialism.

Moreover, Post-colonial studies examine the ways in which education, language, and literature were used during the colonial period. Algerians, at that time, were learning the language, history, culture and literature of France. This enabled the colonizer to 'rule by consent' rather than 'force' or 'violence' even after its departure (Harrison, 2003, p. 1).Hence, post-colonial Algeria should work to draw the main features of its faded culture.

Post-colonial novels started to raise consciousness among Algerians to 'purify' the 'Algerian education and its philosophies' from ideologies and beliefs of the ex-colonizer. These acquired beliefs should be stripped away from the Algerian mind towards an 'intellectual liberation' after 'land decolonization."

Kateb Yacine, in this respect, was among those Algerian writers who argued for "being different" stands for "being liberated." In his novel, le Polygone étoile (1966), he referred to the

misery of Algerian emigrants in France as 'being different,' implicitly he argued for "being liberated" resulted from "being different."

Assia Djebar's famous novel entitled L'Amour;La Fantasia (1985) demonstrates clearly the oppression that the Algerian women experienced during the colonial and post-colonial era and their insistence on their identification as Algerian, Muslim women. Therefore, the Algerian post-colonial novels had an important role in expressing Algerian women's dreams after the independence of their land.

Despite the impact measured by critics on the Algerian novel, it is also considered by some other critics as an autonomous literary entity separate from all other literatures. Its cultural, historical, ideological, philosophical frame is explicitly different from the European one. Indeed, these facts carry many true statements even for African literature written in European languages. Literary works of Mouloud Feraoun such as Le Fils du Pauvre (The Poor Man's Son) (1950) illustrates literally the Algerian/Kabyle village and the Algerian different identity from the French colonizer. Showing difference and being different according to Feraoun is a kind of resistance against the colonizer's culture.

The emergence of the Algerian novel and its role were the main discussed and hotly-debatable issues in this part of this study. The latter will shed light on the most eminent aspects which characterized it. Moreover, the Algerian novel's different types will also be explored: the Arabic and the French novel and their importance in the Algerian society. The following part will show accordingly the status of the Algerian folk poetry during the colonial and the post-colonial era.

The Algerian Folk Poetry

Concerning the historical background of folk poetry, as in Africa, there exists in the Arab world explicit oral traditions in folk and even classical poetry. Indeed, both forms have lost their prominence in people's eyes. Popular recitations turn scarce, and reciters known as 'rawi' or 'maddah' make rare performances and frequently considered unfashionable. Accordingly, new generations in Algeria show little concerns in the folk culture of the Arab-Islamic heritage. Anthropologists and ethnographers like Aida Bamia (Egyptian researcher), referring to Muhammed bin al-Tayyib Alili (Algerian oral poet and folklorist) (1894-1954), conducted researches in the second half of the twentieth century and revealed the existence of a few strongholds for such performances in the Arab world. Ties were established between folk poetry and Bedouin/nomadic societies. Thus, the closer a community is Bedouin and nomadic, the greater that society is attached to poetry recitation and orality (Bamia,2001).In turn, the urbanization of Arab societies in general and the Algerian society in particular has pushed the detachment of these societies from oral performances and reading traditions.

During their heyday, Arab professional reciters acted as 'morale boosters' in moments of national despair; they also played the role of captivators, evoking the glorious achievements and deeds of their heroes and historical icons. Furthermore, some other scholars thought folk poetry as a register of events and "an inexhaustible mine of events, studies of customs, teachings" (As qtd.in Bamia, 2001). Therefore, folk poetry was considered socially and culturally prominent mainly by considering it as a source of history and nostalgia, as a messenger and booster to revolutionary and ethical codes.

Historically speaking, traditional figures were celebrated with music in melodies. Historical icons such as Antar ibn Shaddad, Abu Zayd al-Hilali and Al-Zahir Baybars were celebrated with songs using musical instruments such as the 'nay' (flute) and the 'rabab' (spike-

fiddle). In turn, these melodies and oralities have lost much of their popularity. Modern media and new entertaining tools overwhelmed the traditional oral traditions.

Though the interest in folk poetry is about to be faded out, Arab and Islamic cultures remain relatively correlated to their folk culture. Indeed, poetry whether classical or folk are still used [more than prose] as a tool of seduction, subversion and entertainment. Folk poetry, therefore, considered "a means to persuade, to mediate, to praise" (Bamia, 2001, p. 15). Accordingly, these ties between Arab traditional societies, mainly Algeria and folk heritage afforded that heritage a central position as mediator, messenger, entertainer, ethics booster, and a means towards expressing national and cultural identity.

Moreover, folk poetry was considered as a reflection to people's psychology and revealed tight links to the Algerian human psyche. According to Carl Gustave Jung, Swiss essayist and psychologist, in his book entitled Modern Man in Search of Soul:
The psychological mode deals with materials drawn from the realm of human consciousness –for instance, with lessons of life, with emotional shocks, the experience of passion and the crises of human destiny in general –all of which go to make up the conscious life of man and his feeling life in particular (p.179).

The poet, then, acts as a bridge via assimilating experiences of life through verbal translation towards revealing their significance leading the audience (the listener) to identify those words to better conduct behaviors through better managing feared or avoided emotions.
This process was often met with nostalgia that emotional experience that springs from the present to the past and from action to memory. The yearning for the anti-colonial days and sentiments in post-independence Algeria is an instance of this kind of nostalgia.
From a historical perspective, nostalgia is a search for identity, a way to identify and define the self when doubts arises, mainly in the face of the colonial efforts to erase people's past through alienating the genuine memory with a fake one. Moreover, the contribution of nostalgia to building the self is so efficient especially by promoting action-memory nexus and boosting the domain of personal dignity.

The antagonism between folklore and colonialism can explicitly be explained by the ability of the traditional culture to shed light on the difference between the dominating and the dominated, the colonizer and the colonized. Revealing this difference might greatly destruct the myth of 'assimilation' and obstructing efforts to meet it. For instance, during the Ottoman Empire, the revival of folk arts such as music and dance mainly in non-Muslim countries was banned as they were considered as a form of political opposition towards anti-Ottoman hegemony.

In colonial Algeria, France wanted to confirm the success of its policy of integration relying on its strategies to enhance 'assimilation' by showing manifestation endorsing integration of the masses. In fact, superficial integration might be apparent in some intellectuals' way of life, language or even dress, but anti-colonial sentiments were everywhere in Algeria.
On another perspective, if one looks long and hard enough, he can find that the colonizer wanted to prevent the colonized from ways to portray their daring anti-colonial messages, including folk literature. 'Witnessing to a Différend' might even be revealed through folk poetry.

On the eve of the post-independence period, Algerians revived their folk heritage in an effort to consolidate their national identity. Glorifying the Algerian memory marked an inauguration of a new phase in post-colonial Algeria. "Moving from oral history to the written word" was the next step. Containing the "false" [falsification of history and culture] was the next step just after overcoming the "force" [imposed by the colonizer]. Some European scholars

showed how far the African oral traditions amended the fuzziness image about Africa and Africans provided by the white man.

Among the variety of subjects tackled by the Algerian folk heritage, a 'game' called 'buqala,' played mainly during the month of Ramadan and contributed greatly in preserving the Algerian 'difference' from the colonizer. This 'game' is exclusively limited to women. Buqala consists in the recitation of short poems in colloquial Arabic. Its significance can be illustrated in combining divination with entertainment, linking the closed world of women and the outside world. Some other subject matters are pertinent to love relationships at the 'Algerian mode.'

In addition to that, the historical prominence of the 'buqala' should also be highlighted. Accordingly, post-colonial theories of history would be better served mainly because folk poetry is an authentic document that narrates the story of colonial rule from the perspective of the dominated. Therefore, due to folk poetry, the history of the hunt (Africa) will glorify lions (Africans) rather than the hunter (colonizer) of those lions as mentioned by Chinua Achebe, Nigerian writer.

Oral traditions, indeed, provide an inner knowledge and emotional motivation for a national movement. A historian might find in folk literature a genuine historical source and deeply-based roots of political, social or moral stand towards official historical documents and towards intellectual and historical freedom from the colonizer.

With the current inclination forward to writing a history based on a diverse bibliography and without merely on written documents (sometimes portraying the colonizer's vision to historical events), folk literature, considered as the voice of people, becomes a reliable source of information to most of the post-colonial historians.

In this respect, Eugène Daumas (1853), a French officer who became greatly interested in Algerian folk poetry and fascinated with the genre, explained that every event had occurred in the Algerian historical flow of events was portrayed in folk poems recited by the Algerian 'ordinary people.'

Furthermore, as cited in Bamia's book The Graying of the Raven.., ethnographic studies benefited a lot from folk poetry. For instance, Alili Muhammed bin al-Tayyib Alili was an Algerian folk poet who lived in the first half of the twentieth century under the French rule. Mohammed Hadj-Sadok, an Algerian researcher, preserved most of Alili's poems (Bamia, 2001, p.1).

Poems shed light on various aspects of the Algerian social stratification during the colonial era. The role of some religious groups mainly those individuals seeking knowledge on the path of Sufism (called marabouts), was also spotted. Some social and ethnic rivalries between ethnic groups in Algeria were also pinpointed.

Conclusion

As a conclusion, it is worth noting that the Algerian novel and its literary figures have played a pivotal role in 'witnessing to be différend' as a step towards 'intellectual decolonization.'Despite the ideological and political splits which occurred between the Arabophones and the Francophones in literature, both are still considered active players towards 'witnessing to be different' after witnessing to show 'difference.' More studies in the arena of 'intellectual, literary and cultural liberation' in Algeria are still in need to be prolifically enhanced to 'cure' the 'deep wound' left by the colonizer.

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Endnotes
[1] Adopted from a book written by Abd el Kader Aoudjit entitled The *Algerian Novel and the Colonial Discourse* with reference to Jean François Lyotard.
[1] Différend means different in English
[1] In French «Le français c'est un butin de guerre »
[1] In French « Je parle le Français, j'ai écrit en Français pour dire au Français que je ne suis pas un Français ». Personal Translation.
[1] Adopted from titles of Barack Obama's bestselling books: *The Audacity of Hope* and *Dreams from my Father*
[1] In English: *the Future of the Algerian Culture* (1963): Personal Translation.
[1] In English: « This [Algerian] literature will show, for the first time, with French letters an Algerian reality that had not been revealed before; even [Albert]Camus could not have the courage to reveal it: Personal Translation.

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