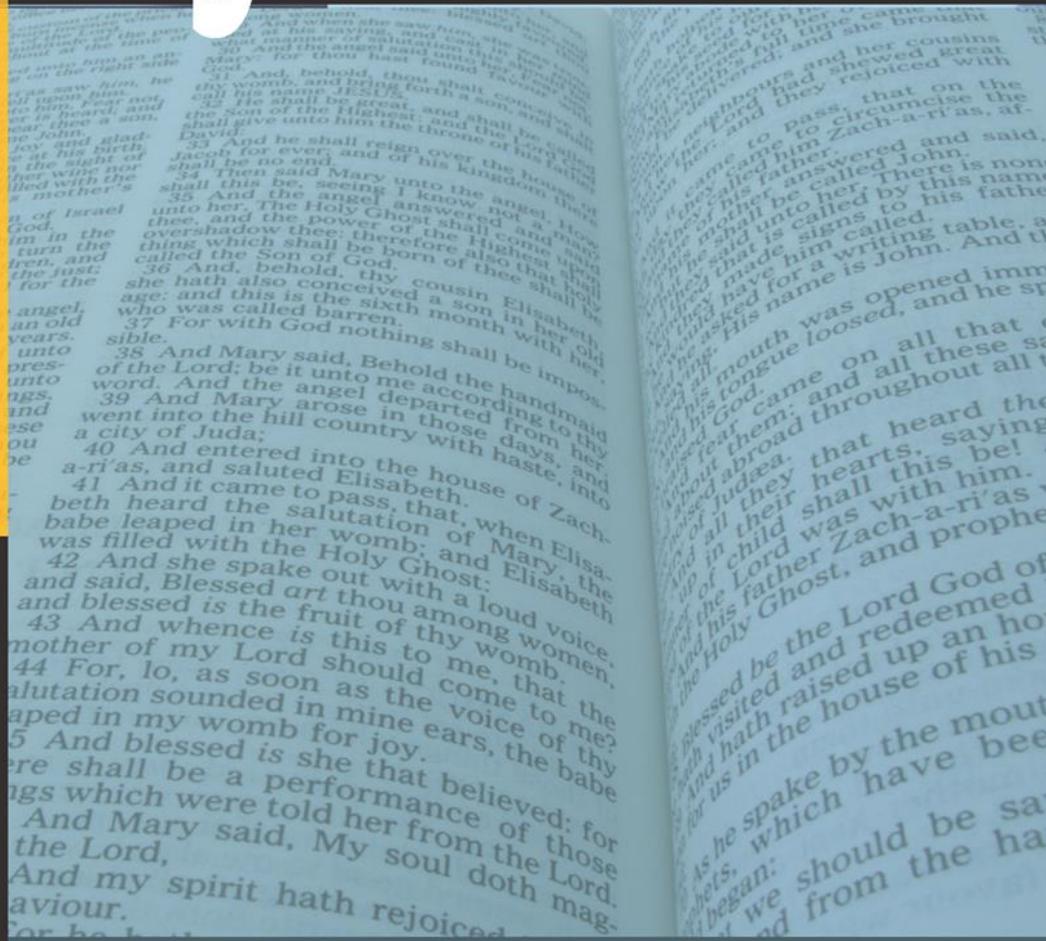


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About The Issue

The Editorial Board of Bulletin of advanced English Studies is pleased to put into its readers the 1st issue of the volume 3, September 2019. This issue included six thematic papers that were come from different countries such as Saudi Arabia, Iraq, Egypt, Sudan, Turkey, Malaysia, and Nigeria. The subjects included three papers from literature field, two papers under teaching field, and one paper from Linguistics filed.

The Editorial Board of Bulletin of advanced English Studies is keen to continue its policy of seeking to remain a leading journal at the local and regional level, and to be classified among the most famous global rules.

The Editorial Board of the Journal of Bulletin of advanced English Studies wants its readers to interact with it through its website and e-mail by giving their comments and presenting their suggestions, which they believe can have a good impact on the development and upgrading of the journal.

Chief-Editor

Dr. Ibrahim F. Huwari

Teacher Identity Development in Professional Learning: An Overview of Theoretical Frameworks

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Abstract: This article discusses the need and essential components of theoretical frameworks and elaborates on the most notable theories that may be employed in the process of conceptualizing teacher identity development in different professional learning experiences. First of all, it explains the significance of including a theoretical framework and identifies various factors that researchers might consider for establishing a justifiable theoretical base for their research studies. Introducing the construct of teacher identity and its various attributes, the article then goes on to present seven theories that might influence the construction of teacher identity teacher learning in an educational setting. Hence the article explicates how educational researchers should take into consideration the theoretical underpinnings of Wenger’s Communities of Practice (CoP), Vygotsky’s Socio-cultural Theory, Activity Theory, Positioning Theory, Cultural Production and Practice Theory, Dialogical Self-theory, and/or The Dynamic System Model of Role Identity (DSMRI) in order to show their philosophical, epistemological, methodological, and analytical approach to research studies in the realm of teacher identity. At the end, the article suggests some practical steps on implementing one or more theories and conceptualizing teacher identity in educational research.



Keywords: *Teacher professional identity development, teacher identity attributes, theoretical framework*

1. Introduction

The notion of teacher identity has recently emerged as a significant factor in teaching profession that can have a huge impact on teaching and learning outcomes. A considerable amount of research has attempted to unravel the concept of teacher identity and understand how it can be conceptualized and may influence the teaching-learning processes. It has been noticed that teacher identity appears in almost all kinds of teaching situations whether they occur inside a classroom or in the outside world. Although its vital role is widely acknowledged, researchers and scholars have paid little attention to investigate and identify factors that might contribute to teacher professional identity development. Nevertheless, teacher professional learning is considered one of the most notable sites for teacher identity development. Moreover, teacher education and professional development initiatives with a focus on content and pedagogy can potentially contribute to the multiplex process of teacher identity development.

In the realm of teacher education, identity development process in professional learning experiences hinges on a theoretical framework that is among the most important considerations for identity researchers. However, for novice researchers, identifying and applying a theoretical framework can be “the most difficult” aspect of a research endeavor (Iqbal, 2007, p.17). Acknowledging the significant role as well as the intricate nature of theoretical framework and its application in professional identity research, the current paper discusses its essential components and

elaborates on the most notable theories that may be employed in the process of teacher identity development in educational contexts.

2. Why Theoretical Framework

Over the past three decades, there has been an increasing emphasis on including theoretical framework in masters or PhD dissertations (Malendez, 2002), since most supervisors and committee members require a dissertation to be informed by a single relevant theory or a set of related and interconnected theories. Despite this significance, oftentimes it is not easy for students to come up with a workable theoretical framework. A theoretical framework is “a structure that guides a research by relying on a formal theory... constructing by using an established, coherent explanation of a certain phenomenon and relationships” (Eisenhart, 1991, p.205). Based on this definition, theoretical framework is derived from an acceptable theory that provides philosophy, epistemology, methodology, and analytical approach to a dissertation (Grant & Osanloo, 2014). Moreover, it offers a grounding base for supporting and structuring a study’s rationale as well as an underlying thread permeating all dissertation components. In a more succinct manner, Lysaght (2011) highlights the practical aspects of a theoretical framework in a research study:

A researcher’s choice of framework is not arbitrary but reflects important personal beliefs and understandings about the nature of knowledge, how it exists in relation to the observer, and the possible roles to be adopted, and tools to be employed consequently, by the researcher in his/her work. (p. 572)

Since theoretical framework reflects researcher’s assumptions, ethics and personal beliefs, Grant and Osanloo (2014) state that it should be aligned with the research problem, purpose statement and significance of the study. Additionally, theoretical framework should serve as an anchor for data analysis, discussion and conclusion of a dissertation or thesis. Emphasizing the explicit identification and application of a theoretical framework, Sarter (2005) contends that a study without justifiable theoretical base is of “limited usefulness of findings and conclusions” (p.494).

Choosing the right theoretical framework for a study depends on a number of factors. Among these are researcher’s own worldview and his/her conceptualization of the stated research problem (Grant & Osanloo, 2014) as well as the different variables in a study that are measurable and identifiable constructs. In social and behavioral sciences, researchers’ own biases provide a solid background for analysis and interpretation of data; therefore, theoretical framework is a reflection of researchers’ fundamental beliefs about the issue under investigation. For example, if a researcher believes in the economic interpretation of history, he/she will never choose Adam Smith’s notion of the wealth of nation as a theoretical framework; rather he/she will go for Marxist view of economy. According to Grant and Osanloo (2014), the following are the salient features of the most appropriate theoretical framework:

1. Begin by identifying your beliefs.
2. Consider several theories that intersect nicely with your epistemological values and broaden your way of thinking about the concepts in your study.
3. Develop a working knowledge of the theories and understand why each theory is important to you.
4. Conduct a brief literature review to find support for your theories.
5. Consult the ProQuest Dissertations and Theses Database to review how others have applied the specific theories you are considering.
6. Consider arguments that oppose your beliefs and theories.
7. Apply answers to “how” the theory connects to your problem, the study’s purpose, significance, and design.

8. Select one theoretical framework that provides a solid, descriptive 'blueprint' for your reader. (p.19)

In addition to the above mentioned features, the choice of theoretical framework depends on the different research elements which together form a harmonious whole in the form of a research project, since according to Cohen, Manion and Morrison (2018) "a theory is a statement, suggestion or proposition that brings together concepts and constructs into a coherent whole, framework or system which has clearly set limits and assumptions" (p.165). In quantitative or mixed-method studies these attributes or constructs are called variables (dependent and independent). Therefore, the best suited theoretical framework has all the recognizable aspects of a dissertation. In the case of teacher professional identity, these recognizable aspects are identity attributes or constructs.

3. Teacher Identity Attributes

According to the socio-cultural standpoint (Wenger, 1998), a teacher always strives to become a certain sort of person who is compatible with his dreams, aspirations and future self. That is, they are in search of an identity that may help them achieve what they want. Teacher identity has been defined in various ways. Some believe it as 'a certain "kind of person" in a given context' (Gee, 2001, p. 99); while others define it 'the intersection of personal, pedagogical, and political participation and reflection within a larger sociopolitical context' (Hoffman-Kipp, p. 153). After studying a plethora of teacher identity definition, it seems that not two identity scholars agree on a single definition of teacher identity; however, "there is a general acknowledgement of its significance" (Izadinia, 2013, p.695). For example, it plays a vital role in shaping and reshaping teachers' teaching philosophy, their decisions about the teaching content and process, their relationship with students, with other teachers as well as the society (Beijaard, Meijer, & Verloop, 2004). As teacher identity is fluid, continuous, changeable and not stable and pre-determined (Beijaard et al., 2004; Beauchamp & Thomas, 2009), there are no fixed and established constructs that are constituent factors of teacher identity. Nevertheless, researchers have highlighted certain attributes, and all or a combination of these attributes form teacher identity in a given context. For instance, according to Beauchamp and Thomas (2009), teacher identity is influenced and formed by emotions, reflections, discourse, agency and context. Izadinia (2013) identified the following socio-cognitive factors that are the basis of teacher professional identity: reflection, relationship with students, colleagues, as well as parents, sense of agency, self-awareness, critical conciseness, teacher voice, confidence, and cognitive knowledge. Similarly, Pennington and Richards (2016) view teacher identity in the form of a set of competencies, which are: teachers' language, disciplinary knowledge, teaching context, self-awareness, student learning, knowledge into practice as well as practice into knowledge, and membership in learning communities. Likewise, Ahmad, Latada, Wahab and Shah (2018) identified the following five attributes that constitute teacher professional identity in relation to teacher learning to teach: context, collaboration, classroom practices, teacher self-efficacy and agency. Finally, Kaplan, Garner and Semo's (2015) teacher identity model has four distinctive yet interconnected components: "(1) ontological and epistemological beliefs; (2) purpose and goals; (3) self-perceptions and self-definitions; and (4) perceived action possibilities" (p.6). Furthermore, in their identity model teacher agency is playing a vital role.

Keeping in view researcher's world-view, research problem and teacher identity attributes such as mentioned above, identity studies should have a befitting theoretical framework to justify implementing it.

4. Theories of Teacher Identity Development

A theory to be included in a theoretical framework should have certain characteristics. The foremost one is that the constructs a theory presents should be testable and measurable which stands empirical scrutiny (Cohen, 2018). That is a theory that has empty rationalizations may not serve as a theoretical framework. Secondly, the constructs should be logically interconnected to present a complete picture of a social behavior and social change (Merton, 1967). Teacher identity theories presented in this paper fulfill the criteria of being testable and encompassing interconnected propositions. Besides, these theories have been frequently used to conceptualize teacher identity development in professional learning experiences.

• Wenger's Communities of Practice (CoP)

In dissertations, Wenger's (1998) communities of practice (CoP) is the most oft-used theory in studying teacher professional identity development in professional learning as teacher learning is mostly framed within socio-cultural paradigm. A community of practice is constituted by a group of people with a specific aim who work together to improve their specific practice (Lave & Wenger, 1991; Wenger, 1998; Wenger, 2010). Since socio-cultural learning in CoP is situated learning which results in social, cognitive and emotional development, Wenger (1998) states that social "learning transforms who we are and what we can do" and thus, "it is an experience of identity" (p. 125). Therefore, teacher professional development is a social learning site where teacher professional identity evolves (Wenger, 2010). There are three pillars of CoP: the domain, the community, and the practice. In the case of teachers, domain is teaching a particular subject, such as EFL; community is a group of teachers who come together to develop their teaching skills and expertise; and practice is a shared repertoire of resources and tools that teachers develop as a result of social interaction. In recent years many dissertations around the world that have investigated teacher identity development in teacher learning have utilized CoP as a theoretical underpinning; for instance, Fajardo-Castaneda (2014), Rwanda; Chan (2014), Hong Kong; Hamiluglu (2013), Turkey; Hendrickson (2016), US; Riyanti (2017), Indonesia; Rutaisire (2012), Rwanda; and Subryan (2016), Canada.

However, care is needed in implementing CoP in different contexts, as CoP may not be a useful theoretical framework where teacher learning does not stem from social and collegial interactions. For example, CoP gives prime importance to the creation of a shared repertoire of practices and experiences through negotiation; however, this unstructured engagement can hardly yield any results in an educational setup where classroom practices are institutionally sanctioned (Lee & Shari, 2012). For instance, in the context of the current study, teachers engage in communities for the purpose of sharing their practices; however, these discussions have an approved agenda led by a group leader who is normally appointed by the institution. Therefore, implementing communities of practice in the contexts such as ours where the administrative watch on the practices is tight is "building an airplane in the air" (Bruce, 2009). The same idea is echoed by Xu (2017) by claiming that traditional social theories such as Wenger's communities of practice were not designed to study language teacher identity in all situations and therefore a collaborative research framework is needed that could be generalized to different teaching contexts.

• Vygotsky's Socio-Cultural Theory

Vygotsky's social constructivism is another theory that provides theoretical edifice to teacher identity development. Indeed, it is regarded that Vygotsky's socio-culturalism is a source of all socio-cultural and socio-cognitive theoretical propositions. According to Vygotsky (1978), "learning

is a necessary and universal aspect of the process of developing culturally organized, specifically human psychological function" (p. 90). In his view, cognitive development sprouts during social encounters within the zone of proximal development (ZPD), as leaning occurs from interacting with more knowledgeable peers. ZPD is "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers" (Vygotsky, 1978, p.86). In the case of teachers, Vygotsky's theory would situate teacher professional learning as a cultural activity located within a social landscape wherein teachers learn from each other as well as from trainers or mentors.

Since Vygotsky's theory could be categorized as a grand theory (Cohen et al., 2018) which provides a large-scale non-empirical framework, it is rarely used in isolation in the domain of teacher identity development. That is, it offers an over-arching concept of teacher development in socio-cultural arena in conjunction with other theories that define specific testable teacher identity constructs.

• Activity Theory

Pioneered by Vygotsky, an extension of social constructivism, activity theory was developed and promoted by Russian and Western scholars, such as Luria, Leont'ev, Engeström, and Wertsch. An activity theory is "grounded in an assumption about appropriate roles, goals, and means used by the participants in that setting" (Wertsch, 1985, p. 212). According to Sannino, Daniels, and Guierrez (2009), the main tenet of activity theory is that all social activities are object-oriented and are goal driven. Therefore, "change in the goal of a task inevitably leads to a significant change in the structure of the psychological process which carry it out" (Luria, 1979, p. 172), and an "activity does not exist without a motive" (Leont'ev, 1978, p. 62). A goal, therefore, is the main drive behind meaningful human activities.

Activity theory has undergone changes and has reached us in three stages. The first stage was based on Vygotsky's notion of mediation which views human actions from individual perspectives (Engeström, 2001). The second stage views human activities from collective standpoint (Engeström, 2001; Leont'ev, 1978). The third stage is characterized by the creation of conceptual tools to "understand dialogue, multiple perspectives and networks of interacting activity systems" (Engeström, 2001, p. 135). Identity researchers (e.g. Riyanti, 2017) situate teacher identity development in the third stage of the activity theory which considers teacher learning as a set of interrelated activities for achieving common teaching goals. According to Engeström (2001), activity theory comprises of six interconnected constructs: subject, object, community, tools, rules, and division of labor. In teacher professional learning, subject is a group of teachers whose viewpoints lead the activity; object is the motive to develop teaching practices as well as professional identity; tools are teaching approaches, methods and methodologies; rules are referred to norms and conventions that regulate activity; community represents all stakeholders in teaching and learning process, such as teachers and students; and division of labor is the manner in which tasks are divided among teachers according to hierarchical structure.

• Positioning Theory

Like activity theory, positioning theory has descended from social constructionism and is widely used as a theoretical framework in teacher identity development studies. Positioning theory states that social realities are generated in and through conversation and during the process of conversation positioning is "one way to uncover how individuals construct and enact identities during moment-to-

moment interactions” (Vetter et al., 2013, p.233). According to this theory, identities are socially constructed through discourse. In the context of teacher identity development, we do not consider discourse only as language in use (Fairclough, 2003), but discourse as “ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing, that are accepted as instantiations of particular identities” (Gee, 2012, p. 3). Since during discourse individuals generate their own storylines based on their positions they hold, “positions are relational, in that for one to be positioned as powerful others must be positioned as powerless” (Harré & van Langenhove, 1999, pp.2). Consequently, the power factor provides the negotiation of identities during professional development experiences. Moreover, teacher identity negotiation occurs when professional development is imposed and is delivered in a top-down manner wherein teachers have no or little say in choosing the PD content; therefore, positioning theory is applicable in situations where PD is prescribed by PD developers or institutions.

• Cultural Production and Practice Theory

According to cultural production and practice theory (Giddens, 1979; 1984), identity formation is culturally produced in spaces, such as teacher professional learning, where identities are played out. According to Levinson and Holland (1996), “through the production of cultural forms, created within structural constraints of sites such as schools, subjectivities form and agency develops” (p. 14). This perspective of identity formation stands in contrast to the previous notions which view identity formation a cultural reproduction activity and thereby considers human actions to be deterministically reproduced. According to the new understanding, the sites for identity formation and development are not dominant discourses, but local contexts where individuals influence the context and vice versa. According to Varghese (2010), cultural production has the same meaning as situated learning suggested by Lave and Wenger (1991) in the context of identity formation which proposes that learning and identity formation occur when people participate in communities of practice. Since learning in communities of practice emphasizes the situatedness of learning and identity formation, Lave (1997) believes that the “processes of learning and understanding are socially and culturally constituted...what is to be learned is integrally implicated in the forms in which it is appropriated” (p. 18). Although Lave and Wenger’s communities and cultural production highlight the importance of sociopolitical context in learning and identity making process, communities of practice tend to favor reproduction of meaning and avoids opposing the mainstream notion of learning and understanding. Nevertheless, both theories in tandem can provide a strong theoretical framework for teacher identity development in professional learning, either teacher education or professional development, in contexts where teacher learning is viewed as a mix of cultural production and conformity to established notions. Although cultural production derides the mainstream notion of identity making, in some teaching contexts where conformity to institutional rules is deemed necessary the local meaning of identity is not less stagnant and stereotypical than the mainstream meaning.

• Dialogical Self-Theory

Dialogical self-theory (DST) by Dutch psychologist Hubert Hermans bridges the concept of self and dialogue for a better conceptualization of the relation between self and society. According to Meijers and Hermans (2018), DST “weaves two notions, self and dialogue, together in order to create a bridge between the individual and the society” (p.7). In traditional terms self refers to the internal process happening in one’s mind, while dialogue being an external process occurs between people. In addition to self and society, self has many I-positions which harbor different and sometimes conflicting views about a social phenomenon. Meijers and Hermans (2018) have called

the different I-positions “a society of mind” (p.7). In this way, the dialogical self-theory shuns the self-society dualism and instead advocates a self-less society which encapsulates self and society on the one hand and minimizes the clash among different I-positions on the other. From the Vygotskian standpoint, such dialogues whether among I-positions or between the self and the society settle down in the reformulation of a person’s identity.

DST provides a theoretical framework for teacher identity development by regulating the diverse aspects: “that is, I as a person and I as a professional” (Meijers & Hermans, p.98). According to Wenger (1998), social learning in the form of professional learning provides teachers a site to reformulate their professional identities. Therefore, in professional learning there are many possibilities for teachers to broaden their pedagogical horizons, as these learning experiences offer a wide range of perspectives to be shared among other teachers. Inducting teachers into dialogic talk during professional learning provides them a space wherein they share different perspectives and negotiate their identities. Thus, this theoretical framework can be useful in studying teacher professional identity development in relation to professional learning where there are teachers from diverse socio-cultural and educational backgrounds. In addition, such professional learning sites give teachers space to engage in dialogue and think together, position their different perspectives, and allow themselves to cross their own boundaries to accommodate other’s positions. We argue that DST in combination with Vygotsky’s (1978) socio-cultural theory or Wenger’s (1998) communities of practice provides a workable theoretical framework to teacher learning and as a result their identity reformulation.

• The Dynamic System Model of Role Identity (DSMRI)

According to Kaplan et al., (2015), the Dynamic Systems Model of Role Identity (DSMRI) is understanding teacher role identity and its development within socio-cultural contexts. Teacher professional role identity (RI) is the presentation of self-image as a teacher and how he/she feels comfortable in the position of a teacher (Beijaard, Meijer, & Verloop, 2004). RI as an anchor for teachers to guide them through their decision making with regards to teaching related matters. In traditional sense, teacher identity theories view identity formation and development in two broad ways: constructs model and holistic socio-cultural model. According to constructs model, teacher identity is formed by self-related constructs, such as context, collaboration, self-efficacy, and involves quantitative methods to measure the change in these constructs (Roth, 2014) to yield empirical findings. Whereas, socio-cultural model explores the holistic subjective meanings of teacher identity in a specific socio-cultural context (Beauchamp & Thomas, 2009) and involves qualitative methodologies to study teaching and teacher identity in a particular social setup to yield an in-depth description of teacher change. Both approaches have strengths as well as limitations with regard to teachers’ lived experiences. Thus, DSMRI is a model of “teacher professional RI that integrates the strengths and compensates for the limitations of these two approaches” (Kaplan, et al., 2015, p.5).

DSMRI has four independent components: ontological and epistemological beliefs; purpose and goals; self-perceptions and self-definitions; and perceived action possibilities. The four constructs are contextually constructed and related to the teaching profession in general and to a specific teaching or learning phenomena in particular. In contrast to other several theoretical frameworks of teacher change which represent one or two components, DSMRI incorporates all four components in a single model. Additionally, the four components are context-dependent. In a more succinct way, teacher identity change is interconnected to contextual factors owing to which teaching and teacher change are highly contextualized. Hence, DSMRI as a meta-theoretical approach provides a framework of teacher RI change in professional development. When we conceptualize change, it could be in one,

two or all four salient features of the teacher RI. Therefore, understanding of RI and how its components undergo change as a result of teacher learning experiences is of utmost importance to PD developers and teacher trainers.

5. Conclusion

Taken together, after conceptualizing teacher identity development in teacher learning the following conclusions are drawn. Firstly, the above and several other theories that provide theoretical underpinnings to teacher identity development specifically in learning experiences have stemmed from or influenced by socio-constructionist and socio-cultural traditions. It shows that identity being non-linear, fluid and at times chaotic has a reciprocal relationship with societal and contextual factors. More exactly, teacher identity manifests the socio-cultural context which affects teacher beliefs, perceptions and teaching practices, and teacher identity influences society in an in-direct manner through his/her classroom performance. Therefore, theories that consider human development as a socio-cultural process, as opposed to cognitive theories, are the most appropriate to be employed as theoretical framework in teacher identity studies.

Secondly, employing a theoretical framework in the arena of teacher identity is dependent on researcher's beliefs and world view about teacher development in general and teacher identity development in particular. For instance, a researcher who believes in teacher-centeredness and may hold the epistemic belief that learners construct knowledge through interaction will go for a theory that may conform to this view. Whereas, a researcher who sees student-learning as transmission of knowledge may opt for a more teacher-centered theoretical configuration. Furthermore, the context of teacher identity development is a crucial factor in selecting a theoretical framework; a researcher will choose a theoretical framework that reflect the nature of teacher learning, general belief about teacher's role, and institutional goals. For example, in the context of teacher identity development in professional development, the PD content and process should be either in a top-down manner which denies teachers' involvement or in a bottom-up manner which gives teachers freedom to opt for the PD of their liking or a in a customized manner which is a mix of the first two. Accordingly, identity researchers should select a theory that is aligned with his epistemic beliefs and fulfills the contextual requirements.

Thirdly, since teacher identity development is not a simple linear and unidirectional process, oftentimes a single theory is not enough to conceptualize the complexity, multifacetedness and multiplicity of teacher identity. For instance, if teacher learning occurs through social interaction, Wenger's (1998) CoP may suffice to illustrate teacher identity, but if there are new comers then the participation crosses the boundaries of simple social interaction which would entail the inclusion of Lave and Wenger's (1991) peripheral participation. Similarly, if teacher learning is not only from each other but also from teacher trainers or more knowledgeable others, Wenger's (1998) CoP is not enough to provide an adequate theoretical base, and as a result Vygotsky's (1978) socio-cultural theory's ZPD will be involved. Thus, except in simplistic orientations, teacher identity development is not fully captured by a single theoretical framework.

Fourthly, different research methodologies require the utilization of theoretical framework accordingly. In the most subtle form, the choice of a theoretical framework depends on researcher's objectives and how these objectives are achieved, whether through quantitative, qualitative or mixed methods. Quantitative researchers will use a theory that has distinct self-related measurable constructs and the analysis yields replicable and generalizable results. While qualitative researchers will utilize a theory that deals with holistic theorization of a social phenomena which focuses on the contextualized manner of a social reality. However, in the case of mixed-methods research, a

researcher can either apply a theory that fulfills the demands of both quantitative and qualitative strands or choose a multiple theoretical framework which cater to both forms of enquiries.

Finally, what happens to a theory or theories in a research study? In general, at the end of a research study a theoretical framework is viewed in three distinct ways. First, the findings conform to the philosophical bases of a theoretical framework, and thus adds to the universality of that particular theory. Secondly, the findings, in part or as a whole, contradict what an applied theory postulates, and question its applicability in the context of a given study. Next, the findings add to the theoretical precepts of a theory signifying the usefulness of a theory or theories in a specific context, but if applied in a similar situation more factors are added. It enhances the universality of a theoretical framework.

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The Time Regulation Institute and the Quest of Modern Turkishness

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Abstract: In Turkey Ahmet Hamdi Tanpınar is the subject of countless analyses and critiques. In ‘The Time Regulation Institute,’ Tanpınar offers a genuinely fascinating and engaging narrative set in post-Ottoman Turkey to the readers. The novel discusses the opposites; a family of wealthy aristocrats who are working hard to fix the old way of life against the entry of modern Western culture and parallels it with the days of the young Republic. The novel speaks of the heart and soul of a nation. The main character, Hayri, established the institute, but he is not a respectable person, and his personality is not fitted because of his father. He is stuck between old and new. The novel’s protagonist wanders from one temporal-historically absurd situation to the next. The meaning of this novel lies in the way it both examines the cultural effects of the reforms- without producing new logocentrism- and controlling the fantasy through its language.

Keywords: *Tanpınar, Modernization, Tanzimat, Turkish Identity, Turkish Novel*



1. Introduction

Modern Turkish literature has its roots in the social, cultural and literary developments of the Tanzimat reform period in the Ottoman Empire in the course of the nineteenth century. Modern and the following contemporary postmodern literature are combining elements of genre parody and pastiche, new media, absurdist and irony, developing a self-referential style that called attention to its own artifice. In Europe, the history of literature in the Modern period starts with the Age of Enlightenment in the eighteenth following the Renaissance periods. Out of Europe, the Modern period begins in Ottoman Turkey with the Tanzimat reforms (the 1820s) and in Qajar Persia under Nasser al-Din Shah (1830s), the establishment of the British Raj in India, in Japan with the Meiji restoration, and in China with the New Culture Movement. The Tanzimat reform encouraged Ottomanism among the different ethnic groups of the Empire, attempting to stop the nationalist movements within the Ottoman Empire. The reforms attempted to mix non-Muslims and non-Turks into Ottoman society by increasing their civil rights and permitting them equality.

2. Modern Turkishness Rose from the Ashes of Tanzimat

By giving a conclusion to the Millet system, the Ottoman Empire hoped to control its citizens and impose the changes to Great Powers as long as reforms were continuing and leaving them to reach these goals. During this period, many authors tried new literary genres and styles to overcome the tension which arose between Eastern Turkish, Western values and literary traditions that considered as the concepts of *alaturka* and *alafanga*. The literary output of this period mirrored the social transformations taking place in the Ottoman. Atatürk’s reforms had far-reaching values for the new society and the development of language, literature and education. Stress on prose from the Tanzimat to contemporary literature influenced the shaping of a new society. Literature was a significant catalyst of westernization changes which conservative religious establishment was against it. Thoughtful reformers recommended a mixture of Eastern culture and Western technology. But intellectuals pressed for massive changes patterned by European descendants. New genres adopted

from Europe gained power: fiction, drama for the stage, journalistic writing, the critical essay, and others. Translations and adaptations speeded the Europeanization of Turkish literature. Young poets came into contact with European aesthetic theories and values. Turkish poets experimented with forms, rhythms, and styles.

A reaction began to use words of Arabic and Persian origin. Although these projects and the new genres shortened the power of verse and poetry, they were to keep much of its rule over Turkish intellectual life. Poetry developed social awareness to gain independence from external political domination. Ziya Pasha, Şinasi, and Namık Kemal emerged as champions of nationalism. Recaizade Ekrem and Abdülhak Hâmit Tarhan echoed the French romantics. Later, the poetry of the Tanzimat Period had the task of fixing forms, style, and content by giving voice to civil disobedience. Its authority—despite censorship—often acted as activists for reform and social modernism, as a rebellion against tyranny. Poetry became a standard way for concepts as justice, nation, reform, dominion, modernization, freedom, progress and rights. The social poets of the era made a useful view of poetry to criticize against some of the rooted Oriental traditions and the cruel Ottoman society. Because of the poems of protest or criticism, many poets were punished and sent into exile. Tanzimat brought into Turkish poetry was a brave new matter, with a clearly formulated political content, and criticized the sultan and his oppressive regime, for freedom and justice. Talat Halman describes the post-shrinking Ottoman Empire period as;

In 1839, the Tanzimat (Reforms) Period was ushered in: legal, administrative, and cultural changes were introduced in quick succession. Literature was both a concomitant to and a major catalyst of these changes. The conservative religious establishment waged all-out war against Westernization, however. Cautious reformers recommended a synthesis of Eastern culture and Western technology [...] The decline of the Ottoman Empire reached a critical point by the middle of the nineteenth century. Younger Turkish intellectuals started seeking the empire's salvation in technological development, political reform, and cultural progress fashioned after European prototypes. (Halman, 2011, p. 63-64)

Open to the growing literary aesthetics from diverse civilizations, Turkish culture succeeded in developing its characteristics. It fell onto its own established characteristics; although it was flexible enough to welcome innovations or even revolutionary changes. Among literature that led Turkish literature, Hebrew, Chinese, Greek, Arabic, Persian, German, Indian, Irish, Spanish, and perhaps two or three others are cited. With the establishment of the Turkish Republic in 1923, modern Turkish literature gained more power. The leftist poet-playwright Nazım Hikmet (1902-63) revolutionized Turkish poetry and became a world-class figure. The woman novelist Halide Edib Adivar (1884-1964) made an impact, and some of the works written in English were published in England and the United States. The genre of fiction was dominated in the second half of the twentieth-century by Yashar Kemal whose creative production of novels came close to win a Nobel Prize in literature by him. That honour ultimately was won by a younger novelist, Orhan Pamuk, in 2006—the first Nobel prize ever won by a Turk in any field of Art and science. Pamuk's honour stands as the finale of the Turkish nation's passion for literature for many ages. He was a messenger of future victories for Turkish poets, playwrights, essayists, and critics as well as fiction writers. It is well-known that poetry was the dominating genre of Turkish literature for about a thousand years. Later, in the twentieth century, it was hidden by fiction which established its domination in the present age.

Turkish literature is comprised of both oral and written texts, either in less perfect literary forms (such as that of oral folk literature in the Republic of Turkey today), or in its previous, highly stylized Ottoman forms that are the basis of much of the written

core that was influenced by Arabic and Persian language and literature, and that used the Ottoman Turkish alphabet in Arabic and Persian script. (Hashemipour, 2019, p. 6)

Orhan Pamuk certainly played a significant role in awareness of Turkish authors; although, it would not be incorrect to assert that the novel genre in Turkey become dominant even without Pamuk's remarkable success. In his lecture to the Swedish Academy of the Nobel Prize, Pamuk stated that he hoped one day his novels "will be read and understood, because people all the world over resemble one another" (Pamuk, 2007, p. 413). Now, in the early twentieth-first century, Turkish verse seems to be suffering from tired blood. Today, the few respected Turkish literature figures got old, and younger authors have channelled their creative energies into fiction. Known publishers have been forced to cut the publication of poetry books and anthologies. Turkey is experiencing the drop that played chaos with the popularity and prestige of poetry in the English-speaking world—which several decades earlier happened in Europe and Latin America. Poetic creativity is outdone by the novel's current power. What mixes the problem is that most of the auspicious Turkish verses are puzzling, old-fashioned, and unreachable. A similar effect is observed in dramatic writing—in comparison with the plays that achieved success at the end of the twentieth century. Even the significant playwrights of that period—those who are still alive—have stopped writing plays. Thereby, writing talents who mightily are expected to write for the theatre are now concentrating on well-paid TV series or movies. Nook market in Turkey, anymore, is dominated by non-Turkish classics and translations of modern European and American hits.

3. The Place of Tanpınar's Fiction in Turkish Literature

For a millennium, creative writing had produced masterworks and scholars, academic critics, and professional reviewers started to produce modern works. Today, novels and short stories in Turkey can be ranked as world-class literary works. The modernist Yaşar Kemal, a Nobel Prize candidate for decades, is esteemed as a master of fiction and the Nobel laureate Orhan Pamuk continues to enjoy international popularity. The variety of creativity in the genre of fiction in Turkey is amazing. From realism to a stream of consciousness, from historical adventure to magical realism, from psychological doubt to epics, in half a century Turkish authors experienced almost the entire experience of European, American, and Latin American fiction. Moreover, imitating other works of literature, Turkish authors did their works with an authentic Turkish personality. In the early phase of the second millennium, Turkish literature stands as old and new, mature and youthful. It confidently looks forward to its future as a powerful face of world literature. Turkish literature has never been more wide-ranging or general as it is today. Following many decades of conscious experimentation, questing for new values, gaining more profound literary and human visions, Turkish authors are creating a reliable blend of national and universal elements. For example, Pamuk's works

acknowledged Westernization as an essential factor to measure development, but do not turn their back on the Islamic heritage of Turkey. Turkification, Islamization, and contemporization identify Pamuk's questioning a universal human identity and of his privileging of Turkish Islamic and nationalist difference. Pamuk's writings accepted both Islamic and nationalistic views as integral parts of the Turkish cultural heritage and the anxiety of the loss of the old culture that might occur with their absolutism. Pamuk tries to state Turkish people are interrogated or suggestive at a historic moment of transition. They tend to be somewhat directive, prescriptive, and authoritative, to the extent of being almost logically radical. (Hashemipour, 2018, p. 120-1)

In the early part of the third millennium, the literature of the Turkish Republic can gain some impressive success and greatness in various genres, but it is faced with some disablements that could be summarized as:

1. The cultural attack happened because of changes in sociopolitical institutions, faith, and technology;
2. Language crisis which is caused by new vocabulary entries. When the majority of Turkish words had Arabic, Persian, and French roots in 1920 new vocabulary entries regularly increased by 1970, and at the new century it is about 100000 dictionary entries;
3. A critical gap occurred because although some decent critical writings have published, Turkish literature still operates without any guidance of explicit aesthetic theories and systematic critical analysis;
4. Traditional gaps took place because of the noticeable absence of philosophy, types of tragedy, and psychological analysis in depth;
5. Extreme imitation of models, movements and major works have already developed in the West.

The second half of the twentieth century witnessed steps taken in literary criticism when Nurullah Ataç- fame as an impressionistic critic- reexamined the tradition of classical poetry and led the values essential in projects of new poetry; especially, The First New Movement. The most exciting and continuing influence made by Ahmet Hamdi Tanpınar (1901-62)- a noticeable Turkish *littérateur* and a powerful promoter of a generation of intellectuals who made a mixture of classical Turkish culture, French literature, and modern artistic sensibilities.

As a novelists and essayists of Turkish literature, Ahmet Hamdi Tanpınar, a member of the Turkish parliament and a professor of literature at Istanbul University wrote a complete critical history of Turkish literature in *Ondokuzuncu Asır Türk Edebiyatı Tarihi* [Turkish Literary History in Nineteenth Century], and an excellent essay on the famous neoclassical poet, Yahya Kemal.

Nazım Hikmet's innovations in poetic tastes throughout his life and after his death, by no means, established domination. Most of his contemporaries followed different courses: Some combined neoclassicism with urbanized versions of folk verse, and some like Ahmet Hamdi Tanpınar focused in simple lyrics of polite sensibilities expressed in orderly stanza forms and the traditional syllabic rhythms. Combining Eastern and Western cultures within his writings, Tanpınar followed the steps of Beyatlı and produced a critical cultural study, purified some of Beyatlı's aesthetics into clear poems written in syllabic verse. Yahya Kemal Beyatlı played a vital role in the background of Tanpınar's works. In his poetry, Yahya Kemal used Turkish classical music as a textile for his works. Both in his poetry and novels, psychological analyses, history, the specifics of the time, the bound between the society and the individual, dreams and the problems of civilization took a high degree.

Ahmet Hamdi Tanpınar was born in Istanbul in 1901, graduated from Istanbul University, Faculty of Literature and worked as a literature teacher in Anatolia and Istanbul. For a period he gave lectures in the Department of Turkish Language and Literature at Istanbul University. His poems were published in many magazines and newspapers. The *Time Regulation Institute* printed in 1961 as the fourth novel. Formerly, he wrote stories, essays, articles, biographies, letters, poems, and novels up to 1962 when he died in Istanbul. One of his most significant works, among others, is a novel entitled *Saatleri Ayarlama Enstitüsü* [The Time Regulation Institute]. The book has been widely accepted as an ironic criticism of the bureaucratization process, and the novel can be studied from quite different perspectives. The novel is an excellent psychological analysis of a man who suffers from being unable to adapt himself to modern times. Besides, other characters of the novel are struggling in quite a weird manner, and in this way, the fact of bureaucratization is combined into a broader problem, which is modernization. In this way, the concept of time gives a philosophical taste to the novel.

4. The Story of a Piggy in the Middle of the Past and Present

When Hayri İrdal was ten years old, his uncle gave him a watch. This watch made a significant impact on him. Gradually, dealing with clocks becomes a passion for Hayri İrdal. Later, he becomes an apprentice to a watchmaker. Hayri İrdal starts to examine, untie and tamper his uncle's gift; at the time, his curiosity for watches starts to increase. He spends most of his time in Nuri Efendi's clock room. However, one day, Hayri İrdal's aunt is passed away. Because of the economic situation of Hayri İrdal's family, his dad is tempted to steal his sister's properties to sell—instead of dealing with his sister's funeral ceremony. When the aunt was about to be buried, she is revived. Thereafter, she sent Hayri İrdal and his father out of the house. When Hayri İrdal is discharged from the army and back to Istanbul, he observes that everything has changed. He learned his father is passed away, and an unsuccessful struggle to find a new job starts. After a while, he is married to Mister Abdüsselam's daughter, Emine and they give birth to Zehra. As Mister Abdüsselam's mother's name was Zehra, and he pushes the name of the newborn baby as Zehra, not other. He soon starts to call her as his mother. From here on, everything becomes funny when Mister Abdüsselam writes so many testamentary letters for Zehra.

Although there is no inheritance around, everyone is blaming Hayri İrdal and Emine for that. One day Hayri İrdal wants to tease his colleague. He exaggerates about a matter, his colleague believes and the issue is spread rapidly. Hayri says it was a joke, but people do not believe in him anymore. They take Hayri to court again. He says it was a joke, but the court also did not believe in him. The court sends him to forensic meditation. In there, Hayri meets Dr Ramiz. Hayri stays in the hospital for ten days; where he starts to repair watches. The doctor puts the diagnosis at the end of ten days: the father complex. He would be discharged after a while. Hayri İrdal's second child, Ahmet, is born, but later, Emine dies after getting an illness. In the sequel, Hayri İrdal gets married to Pakize, who is continually used to watch movies, and thereby, they always go to the cinema. Sometimes Pakize thinks she is a movie character and acts as an actress in a movie. Against Hayri, Pakize makes pressure on Zehra to get married to İsmail.

One day in the coffee house, Hayri was giving the stink-eye to İsmail when Dr Ramiz and Halit Ayarç—who met for the first time—entered. From this point on, Hayri İrdal's life is divided into two parts; before and after meeting Halit. During the conversation, Dr Ramiz mentions Hayri as a watchmaker. Halit takes out a broken clock from his pocket and asks Hayri to fix it which makes Hayri excited. They go to repair the watch, and after that, three friends go to dinner together. At the dining table, Hayri describes his life to Halit Ayarç. In those days, a small apartment is planned to form the basis of the Time Regulation Institute. In the department, Hayri is the manager, Halit Ayarç's niece Nermin is the senior manager, and Halit is the organizer. Institute was already completed in three months. During a visit, Halit informs Hayri about writing a book, which tells the story of a watchmaker called Ahmet Zamani Efendi. Halit forces Hayri to write such a book with the same theme. After a period, the book released as *Ahmet Zamani Efendi's life and Works*. One day, a person says them that he is Ahmet Zamani Efendi's grandson; they made a ritual to conjure up Ahmet Zamani Efendi's spirit.

Cemal spreads rumours that the content of the book is not real. The fame of the book has shaken, and in a series of events, finally, Tayfur kills Cemal. The building of the institute requires the design of clockwork from the inside and outside. Hayri İrdal and his wife, Pakize, decide to build and design it. People love it, but as a matter of fact, this project was a big hit. The next project of Hayri İrdal was not approved by anyone. People do not want to live in the homes Hayri İrdal constructed. Halit Ayarç moves away for a while, and when he comes back, Halit and Hayri start to play backgammon. But, Hayri finds Halit as a stranger to him. Then, Halit leaves and makes an accident that night and dies. This is the last time Hayri İrdal visited Halit.

5. The Institute of Modernization

Hilal Kaya reminds that before Tanpınar, many literary people could not produce “shed light on the complexities of the Turkish experience of modernization” because their works were only analyses of modernity through supporting or rejecting Westernization and not more. (Kaya, 2018b, p. 104) Hikmet Kocamaner argues that like his contemporaries, “Tanpınar also reflected upon the incongruities between Western institutions and values and the Ottoman/Turkish ones. (2009) He says Tanpınar’s critique was not limited to this “specific analysis restricted by a geo-cultural distinction between the East and the West” (2009) Similarly, Hilal Kaya reminds that like many of his contemporaries, Tanpınar “anathematized the lack of harmony between Western and Ottoman-Turkish values and mentalities.” (2018b, p. 42) Tanpınar’s novel is critical of the institutes, organizations, agencies and the system of bureaucracy established as a part of the modernization project of Turkey. Turkish modernization, as suggested by *The Time Regulation Institute*, is not a process of linear progress but a more complex process including alienation of individuals and displacement of identities. From this perspective, *The Time Regulation Institute* is a novel which reminds us of the significance of the idea of Multiple Modernities and the idiosyncratic characteristics and complexities of Turkish modernization—which is by nature heterogeneous. (Kaya, 2018a, p. 113)

The emergence of modern time with the founding of the Republic of Turkey in *The Time Regulation Institute* is identified wholly by Tanpınar through the elites of the early Republic who believed the new Republican Turkey is separated from the Ottoman past. That was precisely the nature of the process that unfolded in the Ottoman Empire during the nineteenth century. Starting in the late eighteenth century, experimenting with new techniques of time organization have started in Ottoman domains to develop efficiency and regularity to obtain efficient time organization through methods that increasingly relied on mechanical clocks and time tables in the education system, systems of transportation, communication, and commercial firms. These changes closely connected to the notion of progress to reach a universal timeline towards the future. At the middle of the nineteenth century, Ottoman intellectuals and officials anymore began to use this model (Wishnitzer, 2015, p. 379-400).

Wishnitzer says, “Like Ahmed Haşim before him, and like a number of Egyptian and Indian writers, Tanpınar contrasts indigenous time with the foreign one that took over the country and robbed it of its past and identity.” (2015, p. 399) Tanpınar’s novel is full of fantasies, and the boundaries between the actual and false in the novel are not discovered. The whole plot is told by the protagonist who has “a very flexible, and functional, understanding of truth.” (Wishnitzer, 2015, p. 394) Ottoman time is portrayed as being closer to “pure duration” and for Nuri Efendi, failing to set one’s clock is both a social crime and a religious sin (Wishnitzer, 2015, p. 391). Tanpınar warns about “the power of modern institutions and their ability to impose a single truth, a single time, and a single historical narrative,” and like yesterday’s clocks, “yesterday’s people were not subject to modern systems of homogenization. They were not forced to internalize dictated truths about a national past and were more free to fashion themselves by themselves. Their fabrications were humbler, closer to their own selves.” (Wishnitzer, 2015, p. 395-6) Wishnitzer wrote,

unlike in the Egyptian and Indian cases, where the intellectuals were writing against the time of a foreign occupying force, Tanpınar was criticizing the political elite of his own country. The boundaries between the ‘ours’ and the ‘theirs’ are much more blurred, as is the boundary between the present and the past. While the novel contrasts Republican and Ottoman times, the historical examination has shown that ‘modern time’ was actively promoted already in the late Ottoman period and that

Tanpınar, who was born into this mode of temporality, could not think entirely outside of it. (2015, p. 399-400)

Selim Kuru finds the novel as the story of individuals in modern societies in an imaginative way. He says the novel is admired for discussing modernity and should be studied on Turkish literature and Middle Eastern literature and cultures classes (2002, p. 260) Gülşah Şişman says a new page is opened in Hayri İrdal's life when he started at the Time Regulation Institute with Halit Ayarçı whose task is to set all the clocks of the city. Although earning money is satisfying for Hayri İrdal, but satire about social life and the bureaucracy is reflected in the weird situation of unrecognizable logic of bureaucracy and "the depression of society caused by civilization shift." (2017, p. 153) This is a good example by Tanpınar's in analyses of time;

Everyone knows that in former times our lives revolved around the clock. According to what I learned from Nuri Efendi, the best customers of Europe's clockmakers were always Muslims, and some of the most pious Muslims were to be found in our country.

The clock dictated all manner of worship: the five daily prayers, as well as meals during the holy month of Ramadan, the evening iftar and morning sahur. A clock offered the most reliable path to God, and our forefathers regulated their lives with this in mind. (Tanpınar, 2013, p. 21)

The conflict between traditionalism and modernity in the novel is revealed with the compare of Ottoman and Republican period. Hayri İrdal lived in both constitutionalism and Republican period, and he neither can get rid off the past, nor wholly accord with it; as he cannot solve his problem with the past and "stucked with history passion through personality of this half insane character" (Korkmaz, 2007, p. 433) he cannot be adapted to the present. İrdal becomes modern by getting out of his traditioner manner when he asserts, "I applaud the modern man, and I too enjoy modern comforts and modern architecture;" (Tanpınar, 2013, p. 55). Later, he says, "Today we live in what is called the modern world! And look at the state of those who deny it!" (Tanpınar, 2013, p. 295) Halit is being condemned as a Republican intellectual who approves modernisation "with no strings attached" but misunderstands it. (Şişman, 2017, p. 156) Nuri Efendi says, "For there's no such thing as the present: there is only a past, and a future at its beck and call." (Tanpınar, 2013, p. 86) Tanpınar reflects his ideas through his characters;

It's been given many names, but first and foremost it is the age of bureaucracy. All the philosophers, from Spengler to Kieserling, are writing about bureaucracy. I would go as far as to say that it is an age in which bureaucracy has reached its zenith, an age of real freedom. Any man who understands is a valuable figure. I am in the process of establishing an absolute institution – a mechanism that defines its own function. What could be closer to perfection than that? (Tanpınar, 2013, p. 286)

The Time Regulation Institute consists of four parts which are titled "Great Expectations," "Small Truths," "Towards Dawn" and "Every Season Has an End." The "Great Expectations" is an ironical allusion to the Dickensian bildungsroman in which Hayri narrates how his personal growth already happened. Kaya mentions that Tanpınar demonstrates "the Turkish project of modernization," or, the occurring social transformation of the Ottoman Empire into the Turkish Republic. He mentions in the first chapter, titled 'The Great Expectations,' Tanpınar describes "the project before the Tanzimat." Besides, the second, 'Little Truths,' Tanpınar "signals the increasing popularity of the project during the Tanzimat" its falling "in the third 'Toward the Dawn' and its breakdown in the last 'Every Season Has its End;'" through which, Tanpınar "considers the beginning and the end/failure of the project of modernization in Turkey." (Kaya, 2018b, p. 42) Pankaj Mishra mentions that *The Time Regulation Institute* explodes "the obscure sufferings of people in less 'developed' societies- those who, uprooted from their old ways of being, must languish eternally in the waiting room of history." (2015, p. 1) Tanpınar describes absurd situations by

characters than language. Riker wrote, “There are not many belly laughs, or even jokes, but rather in which hypocrisies are laid plain.” (Riker, 2018, p. 1) Atalay Gündüz reminds that in the novel, the preliminary dual opposites put forward Tanpınar’s thesis and play an important role in the development of his satire. The most central of these is the contrast between the doctor Ramiz, who forgets to do the requirements of his profession when he pursues great solutions and miracles with Nuri Efendi, who patiently bent over his craft. (2009, p. 249)

Kaya wrote the distinction of the relationship between Turkish people and their past happened abruptly to fulfil the project of modernization in Turkey immediately orchestrated by the government and “caused a crisis in people’s identity.” (2018b, p. 43) In this sense, Turkish people “keep waging war on the concept of time: as a result of the modernization project of Turkey, the modern Turkish citizen feels that s/he fell behind the ‘modern/Western’ time (the feeling of belatedness).” (Kaya, 2018b, p. 43) Kaya wrote, “the feeling of belatedness is such a heavy load for the individual psyche that it leads him/her to experience the feeling of in-between-ness and eventually emotional crises.” (Kaya, 2018b, p. 43) She says, “the understanding of time in narratives resting on the liberal tradition of modernity and the idea of progress, the modern individual has started to regulate his/her life according to regulated, objective, mathematical time” (Kaya, 2018b, p. 51)

The state-led Turkish modernization project is depicted in Tanpınar’s novel through a time regulation institute that struggles to “modernize” citizens; and this struggle is epitomized through Hayri and Halit the Regulator’s institute that demands people to synchronize their lives with that of their nation’s. This simplistic account of the narrative of linear progress is satirized in Tanpınar’s novel. Turkish modernization, as suggested by The Time Regulation Institute, is not a process of linear progress but a more complex process including alienation of individuals and displacement of identities. From this perspective, The Time Regulation Institute is a novel which reminds us of the significance of the idiosyncratic characteristics and complexities of Turkish modernization – which is by nature heterogeneous. As one of those complexities, Tanpınar claims the fact that Turkish modernization created a crisis (buhran) in the shattering of the cultural connections of Turkish society with its own history. (Kaya, 2018b, p. 58)

6. Conclusion

Ahmet Hamdi Tanpınar was the most influential writer of the Republican period in Turkey by exploring how literature disorders the workings of Turkish national grammarology. *The Time Regulation Institute* provides us with a critical critique of the superior thought that we dictate our own language at will. Old Istanbul aristocrats, Turkish teashops, imperial diamonds, and magnificent mosques compared it with the almost non-descriptive portrayals of neighbourhood friendships, family relations, and local public figures that could be found in any city in Turkey. Constructed as the autobiography of a writer-citizen, the novel states the transition from Ottoman Empire to the Republic of Turkey. The novel registers writing in a censored Turkish, weak of its Arabic and Persian elements as an extraordinary experience, offering a literary picture of the social effects of the reforms.

Biography:

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Domestication of English Expressions Used by Iraqi Arabic Speakers: A Sociolinguistic Study

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Abstract: This paper deals with the process of domestication of English expressions as a sociolinguistic phenomenon. It aims to explore the reasons of domesticating foreign [English] expressions that are variously acculturated within such social variables as gender, age, and social status. A modified sociolinguistic interview has been conducted to take the most frequently domesticated expressions in order to be included in a questionnaire administered to different sample of the Iraqi-Najafi Arabic speakers. The questionnaire is used to support the interview in fulfilling the aims of the research. Throughout the discussions, certain conclusions have been observed. English expressions are domesticated as a strategy of globalization and Englishization. Another considerable conclusion is that females have used domesticated expressions as a way to show prestige and acculturation.

Keywords: Sociolinguistics, Domestications, Iraqi-Najafi Dialect, Englishization, Acculturation.



1. Introduction

Domestication is a strategy of translation and acculturation. As an acculturation strategy, it is employed to make any given expression conformed to the culture and linguistic system of the native language (Venuti, 1995: 36), such as the English word “connect” which is domesticated by the Iraqi Arabic speakers as كنىك، كنىك، كنىكو... الخ. Speakers adopt many foreign expressions as a way of achieving an accurate, understandable channel of communication (Dossoumou, 2017: 73). Iraqi speakers follow such a norm in which certain foreign expressions are domesticated to serve their communicative events.

This study tries to address the issue of the sociolinguistic reasons to domesticate the English expressions as a broad strategy and the sociolinguistic variables of language users that affect the use of domestication.

Certain objectives are outlined in this study, one of which is to discover the purposes behind using the domesticated expressions from the English language by Iraqi speakers. Another objective is to deal with the impact of domestication of the English expressions on the sociolinguistic variables in the Iraqi society.

Achieving the objectives above, quantitative as well as qualitative techniques are employed. Data are collected from the spontaneous daily communications among Iraqi people. The steps followed to achieve the objectives of this study are: (1) selecting frequently used English domesticated expressions; (2) describing them; (3) tape-recording and extracting the domesticated expressions; and (4) doing the analysis.

2. Domestication

Domestication is a strategy mostly used in translation; this means that the expression is made compatible with the target language according to its grammatical system, though it may lose certain information from the source language (Venuti, 1995: 36).

According to Adegbija (2004: 3), domestication is manifested as a sociolinguistic view which means the same as acculturation: a process of sociology in which people use certain cultural features that belong to other groups for interaction. In this sense, domestication could be viewed as a sociolinguistic phenomenon as labelled by Ojidahun (2014: 84), adding that the phenomenon in question directly deals with the codification of new terms to serve certain communicative events. In other words, the main reason behind borrowing a foreign expression and domesticating it is to serve social communicative ends.

Otor (2015: 165) introduces domestication as a factor of creolization in that the term might acquire new phonological modifications if not morphological and syntactic ones. This indicates that domestication involves lexical, semantic, and idiomatic levels. These expressions can be turned out to be autonomous from their source language to become part of the system of the target language (ibid).

Speaking of language enrichment, Olanipekun et al. (2016: 30) focus on domestication as a significant factor for the speaker's innovation and language borrowing. In the same stream, domestication should be contextualized within social situations (ibid).

Dossoumou (2017:73) argues that domestication is a sociolinguistic process of indigenizing and developing languages as it enriches and leads language as a whole to the state of Englishization. Appraising foreign domestication, it is attained that expressions are domesticated for societal reasons, i.e., social activities that have no counterparts are contextualized into the new sociolinguistic situations (Pereira, 2018: 489-490).

3. Domestication and Foreignization

Domestication is viewed as a broad translation strategy that is used to acculturate foreign terms into the target language (Venuti, 1995:36). Accompanied by domestication is the process of foreignization which is the opposite of domestication. It is defined as the use of certain expressions from the source language to be employed by the target language (ibid).

The relationship between domestication and foreignization is demonstrated through the directionality; meaning that both processes can deal with the source and target language. However, when one uses the source language expressions, emphasizing the cultural considerations in the target language, then foreignization is manifested. On the other hand, when one employs foreign expressions from the source language to the target one, then, it is the direction toward domesticated expressions (ibid:37).

On the same stream, Rubel and Rosman (2003:11) indicate that these two strategies are used for cultural adjustment and social accommodation as a matter of acculturation and solidification of the language in question.

Although both of these socio-cultural strategies deal with importing and exporting certain linguistic expressions, they have their sub-strategies. These strategies can be the distinctive features of each of these two socio-cultural concepts.

For domestication, Islamein and Javankhlah (2018:167) assert that translators can use specific strategies as explanations, cultural equivalence, cultural adjustment, figurative expressions of non-figurative expressions, addition, deletion, euphemism, and syntactical adjustments. As far as

foreignization is concerned, loan words or sometimes transliterations, calques translation and literal translation are all employed (ibid).

Accordingly, the majority of the researchers who have been dealing with domestication and foreignization as a strategy ascribe them to society and culture. Najim (2013:510) mentions this as a conclusion, emphasizing that adopting these two strategies is resorted to because of the needs of societies.

4. Domestication in Society

Any society uses language in a way that requires serving socio-cultural contexts, in the sense that language is designed for sociolinguistic reasons as a dynamic entity (Holemes, 2013:53). Following such reasoning has a particular sort of cue that the treatment of linguistic phenomena is due to social considerations rather than any other reason.

To strengthen language is to borrow from other languages, a matter that serves socially in the first place. In this regard, domestication is one of the broad strategies that are adopted by society for certain uses, following Hudson (2001:10).

Based on Hymes' (1972) communicative competence, society can use special kind of codification in order to reflect an appropriate competence that is compatible with the foreign words that are domesticated. This can be done through the process of codification at all the linguistic levels such as phonological, morphological, and the syntactical levels, leaving the lexical level as it is or with slight changes (Fasold, 1984).

Convincingly, Baker and Jones (1998:12) draw upon the opinion mentioned above and add that the purpose of domesticating foreign expressions can be due to code-switching of bilinguals; meaning that speakers use different varieties in various cultural contexts which need emphasis on certain expressions.

Dealing with language as a national treasure, Wright (2004:12) argues that language can be modified under the title of nationalism, in the sense that using one language out of different variants is because of the one nation. This language should be homogenous and domesticated for communication. This study focuses on the English language as the colonial language to be localized.

5. Englishization in Iraqi Society

Englishization is perceived as a sub-system integrated within the language system as a whole, meaning that it occurs on the phonological, lexical, syntactic and discourse levels. This indicates that language change comes from language contact and language convergence. (Jia-ling, 1994: 167).

According to Crystal (2001), English has become the most widespread language in the globe because of the significant increase of the internet use and users. Since the dominant language of the internet is English, most users tend to pick up English terms and localize them within their source language system.

Dor (2004:115) believes that Englishization is somewhat a hidden hand that causes the native speakers of different languages to turn away from the riches of their languages and blindly follow the English language for the easiness of the terms used. This brings the chance to the English language to become the dominant language in the world.

Shchugurensky (2007) describes the process of Englishization as a dynamic one in a multilingual society, a matter which can be changed and adjusted with the phonological, lexical, and syntactic levels.

Altabach(2010:33) provides other justifications for the spread of the process of Englishization such as the need of English in education and technology, emphasizing the fast advancement in

technology that causes language to lag behind in terms of finding out better terms than the English ones.

In studying the impact of English on Pakistani societies, Ashraf and Tsegay (2016: 80) attain that, through globalization and international communication, English has become the source of penetration to the world languages, they (ibid) add that English is part of the global socio-economic institutions that govern the world.

Such an impact necessities the governments to use English – as a powerful hegemony tool- to be used as a second language inside schools, colleges, and other institutions as well as outside of the institutions, i.e., in society (ibid: 82).

Ashraf and Tsegay (2016: 86) conclude that the process of Englishization can be employed in the local competition and social status as a means of using prestigious language, another part of the conclusion is the need for the terms that cannot be found in the second language.

Iraqi society is full of English terms used by Iraqi speakers as borrowed words that are adjusted according to the phonological, morphological and syntactic system of the Iraqi Arabic language. Al-Hindawi and Abukrooze (2016: 65) introduce an analysis of the loanwords in terms of phonological adjustments in the Iraqi Arabic. In their study (ibid), they present a set of English words that have been adopted by the Iraqi society to be used in the daily communication, such words as “cup (كوب), radio (راديو), telephone (تلفون), toilet (تواليت) ...etc. (ibid: 87).

Dossoumou (2017: 67) defines Englishization as the process of using the English words along with their meanings and cultural loads in another language in a way that affects that language. It could be a variety of certain kind that largely depends on common variables such as age, gender, education, class, and status.

In the same stream, Salman and Mansoor (2017:284) deal with the loanwords through the process of Englishization and how such borrowed words can affect the use of the Iraqi Arabic language, for example موبايل (mobile) ، موبايلي (my mobile) ، موبايلكم (your mobile) ، سيف (save) ، جيبك (check). This justifies the use of the English language by the Iraqi Arabic speakers as a process of Englishization. The reason behind using English expressions is that there is no Arabic equivalent to the englishized expressions that are used in the Iraqi society (ibid: 285).

It can be commented here that the above two studies indicate the influence of the Iraqi Arabic speakers by the spread of the English language as a global, technological means of communication that has its purposes in the society.

6. Methodology

The data are collected from the Iraqi dialect represented by Al-Najaf Al-Ashraf region which is a representative of the Middle-Euphrates part of Iraq. Data, which are taken from people of different levels and categories, are obtained through a kind on interview viz. focus group interviews which are about the significant topic where English is domesticated. However, the interviewees are not informed about the exact reason for having the interview so that the informants use the domesticated expressions spontaneously, following Labov 1984, and to get rid of the observer's paradox.

The informants are of four categories including young, old, males and females, as follows:

1. Young people whose age is between 20 to 35 males.
2. Young people whose age is between 20 to 35 females.
3. Older people whose age is between 35 -55 males
4. Older people whose age is between 35 to 55 males.

Certain questions are asked in order for the focus interviewees to answer them. These questions are limited to four technological areas: mobile phones, the internet, computer, and social media. Through answering such questions, the domesticated expressions will be manifested. All the informants' answers are recorded and transcribed, taking into consideration all relevant words and expressions that have been used by the sample. The expressions are categorized further according to the age variable and gender variable.

It is essential to administer a questionnaire for the sake of the reasons why using such domesticated expressions and to what extent they are used, as mentioned in the objectives of the current study. The questionnaire is administered to another group which is not like the focus interviewees. The questionnaire consists of specific items that can be complementary to the interviews. It is also vital to ask the focus group about the education and job of the informants so that it is easy to obtain certain generalizations about the social class. Having all the data collected, transcribed and categorized, data description and analysis are conducted. The description draws on the quantitative as well as the qualitative techniques to support the results of each other and to have as accurate generalizable statements as possible.

Data are collected from two sources, viz. interviews distributed to the four focus groups, as mentioned in the previous section and the questionnaire.

As far as the interview is concerned, questions regarding the mobile phone, the internet, social media, and computer are asked to all the participants and according to the categories in the study. Ten informants of each group have been interviewed. Though answering the questions of the interview by the informants, they spontaneously use many domesticated English expressions which are distributed in all the four fields. Each interview lasts thirty minutes where all the participants have taken their part. All the participants are from the Iraqi province of Najaf. The four groups that have been selected to be interviewed are not the same four groups that have been selected to have the questionnaire, for the sake of accuracy. The domesticated expressions are used differently by the different categories; a matter that indicates the variety of functions in using such domesticated expressions. Certain social variables such as age and gender play an important role in using domesticated English expressions.

As far as the questionnaire is concerned, it consists of ten items within sub-items distributed to cover the range of purposes that the questionnaire is set for. The subjects are classified into four groups. Each group consists of ten respondents, varying according to age and gender. The first four items in the questionnaire are intended to check whether the respondents know the domesticated English words that are used in the four fields. The second four items are concerned with the purpose of why such domesticated expressions are used. The last two items are to check how the domesticated words are integrated within the linguistic system of the target language.

7. Data Analysis

In this section, data that have been collected from the interview, as well as the data obtained from the questionnaire, are analyzed.

Regarding the data which have been obtained from the interview, the participants use many domesticated English expressions which are mostly treated like the Iraqi Arabic ones in terms of the morphology, phonology, and syntax. A hundred and one domesticated expressions have been transcribed from the tape recordings. These domesticated expressions are listed according to the four fields that are concerned with the information technology jargon, i.e., computer, mobile phone, the internet, and social media. This number of the domesticated words is obtained during the two hours recordings of the four interviews. Table (1) shows the expressions that have been identified by the researchers through the interview, as demonstrated in appendix (1).

As far as the questionnaire is concerned, the respondents have variously answered regarding the four parts of the questionnaire. The first four items show that the respondents have used certain domesticated expressions – among the ones that have been listed in Table (1). The respondents repeat some of the expressions which can be used in two or three or all of the four fields as these expressions are common to some or all of the four fields.

The first four items are about the awareness of the respondents of the domesticated English expressions. All respondents have used 83 domesticated expressions out of the ones listed in Table 1. The first two groups whose age is from 15 to 30, males and females have employed more domesticated expressions than the other two groups, which employed only 57 domesticated expressions, the female group has used 33 while the male group has used 24 domesticated expressions. The other two groups have used 26. The male group has used 15 while the female group has used only 11. Below is the table of overall results of the analysis in percentages.

Table(1): Percentages of the Overall Use of Domesticated Expressions

Age	20-35		35-55	
Category / Gender	male	female	Male	female
Mobile	78%	83%	62%	56%
Social media	80%	88%	59%	50%
Internet	84%	89%	60%	56%
Computer	85%	87%	60%	54%
Total	87.42 %	89.60 %	61.81 %	55.62 %

The second eight items show many reasons why Iraqi Arabic speakers use domesticated words. 26% of the respondents justified their use of the domesticated expression saying that there are no Arabic equivalents. 22% of the respondents said that they use some English expressions because English has become the international language of information technology in addition to the issue of globalization. 19% of the respondents justified their use of the domesticated English expressions to the issue of semantic load (i. e.) these expressions better convey the meanings they want to express. 17% of the respondents claim that these expressions are borrowed from English into Arabic due to the lack of coining new suitable words in the Arabic language. The rest of the respondents (i. e. 16%) believe that Arabic is an old-fashioned language and the use of the domesticated expressions is due to the desire for a prestigious language used by the upper classes. Table (2) summarizes the five reasons with their percentages.

Table(2): Percentage of the Reasons Why Using Domesticated Expressions

NO	Reason	Percentage
1	No Arabic equivalent	26%
2	English as international, global language of information technology	22%
3	Better expressed in English	19%
4	Coining new words in Arabic	17%
5	Arabic as an old fashion language	16%

Concerning the last two items in the questionnaire, the respondents answered them with a high percentage (i. e.) 86%. The answers can be included within the system of the Arabic language as follows:

- a. phonological adjustments which indicate that the domesticated English expressions are modified according to the Iraqi Arabic dialect, such as pronouncing /p/ instead of /b/.
- b. Morphological adjustments which refer to the process of applying the morphological system of the Iraqi Arabic dialect to the domesticated expressions such as the systems of number, gender,

possession, definiteness, negation and word formation processes such as nouns, verbs, and adjectives. For example, the English word is domesticated into Arabic as (دزلي مسح (مسجلي) مسجات، هندي (.etc.)..المسح، مسجي، مسجكم،

8. Discussions

Based on the data that have been analyzed through the interviews and the questionnaire, Iraqi Arabic speakers in the region of Al-Najaf l-Ashraf tend to use English foreign expressions under the process of domestication. The process of domestication is conveyed through stages in the sense that the Iraqi Najafi dialect applies all levels of phonology, morphology, and syntax of the Iraqi dialect to such domesticated expressions. This agrees with most definitions and explanations introduced by Adegijia (2004: 3).

As for the interview, out of the two hours in which about a great deal of the Iraqi dialect has got many domesticated expressions. This indicates that Iraqi Najafi speakers tend to use more English domesticated words than Arabic ones. In the same way, the four items in the questionnaire have provided reasons why such domesticated expressions are used. To state that due to the lack of Iraqi Arabic of the equivalent expressions or the difficulty to find the suitable expression to be used in the society, domesticated expressions are used. For this reason, Iraqi Najafi speakers resort to the English language. This can go hand in hand with Otor (2016) and Dossoumou (2017: 73) who argue that domestication as a process of creolization takes place through the speaker's innovation.

Domesticated expressions, nevertheless, can be used as a substituent for coining new words in Arabic as it is an old language which cannot coin new words, based on the respondent's answers (a point of view which is not adopted by the researchers). This claim can be explained, as Olanipeckun et al. (2016) mention, as a matter of dealing with the fast advancement in the technology that the Arabic society is in desperate need for words to refer to new concepts and devices. Other languages such as Arabic (with its dialects such as Iraqi dialect) cannot quickly catch up the recent advancements, that is why its users resort to domestication.

In terms of merging the domesticated expressions, not the target language as argued by Salman and Mansoor (2017: 284), Iraqi Arabic speakers apply the rules of phonology, morphology, and syntax to all such domesticated expressions. Such an indication brings Iraqi dialect to separation from other dialects to be included as a unique variety which is far from the classical Arabic. The emergence of new domesticated vocabulary enriches the Iraqi dialect to the extent that it could give this dialect a new, distinctive status.

On the level of certain social variables; precisely age and gender, both the interviews and the questionnaire have yielded different results when it comes to the two genders and two categories of age. In terms of the two genders, as Labov (1984) and Holmes (2013) attain, women use more polite and prestigious expressions than men, here women regard the use of domesticated expressions as a matter of a prestigious use. Contrary to that, at an older age, the matter is entirely different. Women pay very little attention to such domesticated words. It can be argued that they have no concern with the fields that have recently emerged so they are in no need for new domesticated expressions.

9. Conclusions

Based on the discussions above, the present study has come up with the following conclusions:

As a sociolinguistic phenomenon, domestication is employed by the Iraqi Arabic users as a strategy that refers to new referents that are not found at least in the Iraqi dialect. Often, certain domesticated expressions have their equivalents in Arabic, but Iraqi users feel that it is easier to use the domesticated expressions.

Domestication is a broad strategy that helps English in the process of Englishization. This is related to the status of the English language as a global, international code of communication, especially in the language of technology.

Regarding the inner circle system of the Iraqi Arabic dialect without any other linguistics system than the lexical one, the domesticated expressions acquire all the rules of the Iraqi Arabic; rules of phonology, morphology, and syntax.

The process of domestication is used more by Iraqi young males and females than the elder ones. This indicates that domestication brings the English culture to be melted into the Arabic culture, especially the Iraqi culture.

According to gender, females in the age 20-35 use domesticated expressions more than males which enhance the idea of acculturation and prestige inside the Iraqi society.

Domestication can be regarded as a vital factor in the language, leading to borrow, modify, and coin new adaptations to certain domesticated expressions.

Biography:

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Appendix (1):

Table of Domesticated English Expressions Used by the Najafi Informants

No	Expression in Arabic	Expression transcribed	Expression in English
1	اتاجمنت	Attachment	Attachment
2	اكاونت	Account	Account
3	اكتبله نوت	iktiblah note	Write a note to him
4	اكسس	Access	Access
5	انبوكس	Inbox	Inbox
6	انترنت	Internet	Internet
7	انترنت اكسپلورر	Internet explorer	Internet explorer
8	انتي فايروس	Antivirus	Antivirus
9	انيسٽيگرام	Instagram	Instagram
10	اوبشنز	Options	Options
11	اوت بوكس	Outbox	Outbox
12	اوف لاین	Offline	Offline
13	اون لاین	Online	Online
14	اي ميل	e-mail	e-mail
15	ايكونات	Iconat	Icons
16	پارتیشنات	partitionat	Partitions
17	باس وورد	password	Password
18	پاور پوینت	power point	Power point
19	براؤزر	Browser	Browser
20	بروفايل	profile	Profile
21	بلوتوث	Bluetooth	Bluetooth
22	بلي سٽور	blay store	Play store
23	تلي	Teli	Tele = telegram
24	ٽویٽر	Tweeter	Tweeter
25	چات	Chat	Chat
26	الجي ميل	Gmail	Gmail
27	چيک	Che'ik	Check
28	داون لوڊ	Download	Download
29	درافٽ	Draft	Draft
30	دزاین	Design	Design
31	دزاینر	Designer	Designer
32	دزلي مسج	dizli message	Send me a message
33	دسک	Disc	Disc
34	دلفري	Delivery	Delivery
35	دلیت	Delete	Delete
36	دوکیومانتس	Documents	Documents
37	رام	Ram	Ram
38	راؤٽر	Router	Router
39	ریستارت، رستت الحاسبة او الموبایل	Restart	Restart
40	ریفرش	Refresh	Refresh
41	سپام	Sbam	Spam
42	سپیسس	Sbaces	Spaces
43	سکرین شوت	Screen shot	Screen shot

44	سكّان	Scanner	Scanner
45	سلايدات	Slaidat	Slides
46	سوفت وير	Software	Software
47	سي بي يو	Ci bi you	CPU
48	سي دي	CD	CD
49	سي في	CV	CV
50	سريج	Search	Search
51	سيلفي	selfi	Selfi
52	سيند	Send	Send
53	سييفت	Sei'avit	Save
54	شوت داون	Shut down	Shut down
55	فان	Fan	Fan
56	فايبر	fiber	Viber
57	فايروس	Virus	Virus
58	فايل	File	File
59	فديو	Video	Video
60	فرمت الموبايل	Fermit el mobile	Format the mobile
61	فلاش	Flash memory	Flash memory
62	فولدر	Folder	Folder
63	فيس بوك	Fiacebook	Facebook
64	كابچر	Capture	Capture
65	كارد	Card	Card
66	كاميرة	Camerah	Camera
67	كلك	Click	Click
68	كليب	Clip	Clip
69	كنك	Cennek	Connect, he connects
70	كوبي بيست	Coby-baste	Copy-paste
71	كود	Code	Code
72	كي بورد	Keyboard	Keyboard
73	كابل	Cable	Cable
74	كيس	Case	Case
75	لابتوب	Labtob	Laptop
76	لؤد، يلؤد	Load	Load
77	لوك ان	Log in	Log in
78	لوك اوت	Log out	Log out
79	ماوس	Mouse	Mouse
80	يوتيوب	Youtube	You tube
81	مس كول	Miss call	Missed call
82	مسج	Message	Message
83	ماسنجر	Mazinger	Messenger
84	مونيتور	Monitor	Monitor
85	منيو	Menu	Menu
86	موبايل	Mobile	Mobile
87	مودم	Modem	Modem
88	ميل	Mail	Mail
89	هارد وير	Hardware	Hardware
90	هاكر	Hacker	Hacker

91	هيدفون	Headphone	Headphone
92	واتس اب	Wats app	Wats app
93	واي فاي	Wifi	Wifi
94	وايرليس	Wireless	Wireless
95	الياهو	Yahoo	Yahoo
96	يمسك	imaskel	He does a missed call
97	يو اس بي	USB	USP
98	يو بي اس	UBS	UBS
99	اسوي جات	asawi chat	I chat
100	يكبجر	ikabchir	He captures

Appendix (2): The Interview

The Interview

Hello Everyone,

This is an interview on using information technology services and impact on society. It consists of a focus group involving ten male participants, 15-30 years old/ ten male participants, 30-50 years old/ ten female participants, 15-30 years old/ ten female participants, 30-50 years old. It consists on ten questions to be answered by the participants as follows:

1. How do you find the service of the mobile, internet, computer, and the social media?

كيف تجد الخدمة التي يقدمها الهاتف الجوال او الحاسوب او الشبكة العنكبوتية او وسائل التواصل الاجتماعي؟

2. Which of these do you prefer? Why?

اي من هذه تفضل؟ ولماذا؟

3. Do have an idea how each of these works?

هل لديك فكرة عن عمل هذه الاجهزة والوسائل؟

4. Do know why these device and means are invented?

هل تعرف ما سبب اختراع هذه الاجهزة والوسائل؟

5. Can you name some of the mobile applications, computer programs, internet applications or the social media applications that can be of benefit?

هل يمكنك ان تذكر بعض التطبيقات في الهاتف الجوال او برامج الحاسوب او برامج الشبكة العنكبوتية او وسائل التواصل الاجتماعي التي لها فائدة؟

Appendix (3): The Questionnaire

الاستبانة

السلام عليكم ورحمة الله وبركاته،

يود الباحث ان يجري دراسة حول الكلمات في اللغة الانجليزية التي يستخدمها متحدثو اللغة العربية العر اقيون في مجال تقنيات المعلوماتية الحديثة والتي

تتمثل بمفردات الحاسوب والهاتف الجوال والشبكة العنكبوتية ووسائل التواصل الاجتماعي.

ولذا نرجو من جنابكم الكريم الاجابة على النقاط التالية، شاكرين تعاونكم.

الباحث

العمر:

الجنس:

محل الإقامة:

=====

١- اذكر بعض الكلمات الانجليزية التي تستخدمها في الحياة اليومية في مجال الحاسوب باللهجة العراقية:

.....

.....

.....

٢- اذكر بعض الكلمات الانجليزية التي تستخدمها في الحياة اليومية في مجال الهاتف الجوال باللهجة العراقية:

.....

Corpus-Based, Genre-Analytic Approach to Discipline-Specific Materials Design and Development

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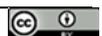
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Abstract: The use of corpus linguistics in ELT is a modern method of developing the teaching the researcher has made use of the Corpus-based, genre-analytic approach to design an English text book for the first year of medical laboratory sciences students (MLS). The content teachers of the medical laboratory sciences have provided the designer with a large collection of medical terms and texts and the designers drew language and academic skills around those corpora. The designer has followed the basic criteria of syllabus design and materials development to design this text book. A text book evaluation check list is designed for the English language teachers who had taught the book to evaluate it and find out whether corpus based approach through which the book is designed help to develop it as considerable English text book that can be easily assigned to be taught for the medical lab students in the whole Sudanese universities. The results reveal that the textbook has helped the students to enhance their language competence as well as critical thinking. It also paves the way for the English language teachers to make use of the corpus based approach to develop the materials they teach for their ESP classes.

Keywords: *corpus linguistics, material design, ESP, textbook, university*



1. Introduction

Education of a foreign language opens new prospects of mobility and collaboration for professionals to exchange and develop ideas. Education experts acknowledge the role that foreign languages, especially English, play in the professional development of future specialists. Corpus linguistics is one of the technology-based tools that could be very useful in teaching but still has not been widely used or tested. Nevertheless, in the last 30 years, the use of corpora in classrooms has started to develop (Willis 1998). The analyses of specialized corpora (i.e., large collections of medical laboratory sciences texts) help describe language in detail, providing data that can be easily transferred to pedagogical contexts

Thus, corpus-based language analyses have become an invaluable tool for the design of materials for language for specific purposes as language learners need to master the specific discourses used in their new language communities to become successful members of those communities. The study focuses on characteristics of English for Specific Purposes (ESP). The research outlines the approaches to ESP curriculum development and planning. It identifies the prerequisites and methods of analyzing learners' expectations and goals. The study determines what components of course content help to align aims, form, and conditions of educational activities with

the students' future professional roles. This study presents the findings from an ESP curriculum development project designed and developed for Medical laboratory Sciences students at Sudan International University. Students learning needs will be analyzed to identify student's interest in ESP program, their language needs and experience regarding their intellectual production and their perceived importance of different language sub-skills in both the local and international contexts are considered. The study describes the main results derived from an ESP text book with a focus on medical laboratory sciences corpora. The main argument is that corpora can be integrated in language classrooms. The research also points out other elements that affect the use of corpus such as the role of the teacher and the challenges that face both students and teachers when using corpora. The researcher will also present a number of ideas for planning corpus-based activities. Those activities are tailored so that they meet the different language abilities of students in L2 classrooms. The research will demonstrate how vocabulary, grammar, idiomatic expressions and pragmatic constraints could be covered in EFL classrooms using corpus-based resources.

2. Background and Statement of the Problem

Corpora can be extremely useful in language teaching in general and ESP in particular. With reference to ESP, the use of corpora, with the appropriate training, can be valuable for teachers and learners, who can gain insights into the workings of the language and into the specific linguistic features of the genres and disciplines they are involved in. It may also contribute greatly to autonomous learning which is of utmost importance for students at that level.

The drawback emerging from the commercial textbooks scheduled for first year inspired the researcher to develop a textbook that is relevant to the students' discipline and can overcome the motivational shortcoming and exploit different teaching methods, and stimulate a linguistically non-homogeneous group struggling to find their way between university requirements and study habits peculiar to secondary school instruction. Thus, corpus-based language analyses have become an invaluable tool in the materials design for, language for specific purposes (ESP) as language learners need to master the specific discourses used in their new language communities to become successful members of those communities. It has been observed that combining corpus analysis with genre analysis provide data that can be easily transferred to pedagogical contexts. Corpus linguistics is not concerned with what is possible in a language but in what is probable (Hanks,2013) .So it is one of the technology-based tools that could be very useful in teaching but still has not been widely used or tested especially in Sudanese tertiary education context.

3. The Aims of the Study

The Study aims at:

1. Examining the use of corpora in designing ESP courses
2. Presenting the combining of corpus analysis and genre analysis approach
4. Evaluating the medical laboratory sciences program

4. The Hypotheses of the Study

The research hypotheses the following:

1. Combining corpus analysis with genre analysis provides data that can be easily transferred to pedagogical contexts
2. Corpora components of ESP program helps to align aims, form, and conditions with the Students discipline
3. corpus-based language analysis helps to align aims, form, and conditions with the students' profession

5. Methodology

A textbook evaluation checklist will be designed for the English language teachers to evaluate the text book they teach to the first-year students in the Faculty of Medical Laboratory Sciences, Sudan International University for the academic year 2014-2015.

6. Literature Review

• Evaluation Checklist Approach

Researchers use checklists to evaluate the text books so as to see whether they match the students' needs. McGrath (2002) sees that using the checklist approach ensures that the relevant items are considered for evaluation. So the evaluation checklist should be well designed and contain clear and concise evaluation criteria.

There are two types of evaluation checklists: pre use evaluation checklist and post use evaluation checklist to measure the outcomes of the text books.

There is no universal check list text book evaluation so teachers should identify their own teaching needs and develop different criteria for different contexts.

Littlejohn(1998) states that text book evaluation frames is to help its users to arrive at their own conclusion but not to decide for them on what are the desirable qualities of a text book.

So it is recommended that teachers can tailor their own criteria to meet the students' needs since the off- shelves evaluation checklists are abstract and difficult to respond.

• Principles of ELT Materials Development

Tomlinson (2012) expresses his preference for materials development as an on-going process of evaluation driven by a set of agreed principles. Both universal ones applicable to any type of learning context and then local criteria specific to the target language context.

Teachers and syllabus designers should be aware of what is significantly meant by materials development. According to Pardo and Téllez (2009) "It includes adaption, creation of learning and teaching exercises, a task, an activity, a lesson, a unit, or a module composed of several units."

Jolly & Bolitho's (2011) goes further and suggests that dynamic approach to materials production and adaptation imply that teachers should trial their materials with their classes and then modify them according students' feedback and suggestions.

So it is the teachers' role to decide upon which suits his students and then supplement the materials or work them out so that they match the learners' needs and interests.

Furthermore, when teachers or the syllabus designers plan and draft their materials, they never exclude their inspiration because they have clear and well-supported concepts, while designing in opportunistic ways that always consider the students' needs first. Tomlinson (2012).

Tomlinson (2012) continued adding that In order to develop the ELT materials, teachers should consider the following applications

- 1- Theories of language acquisition and development
- 2- Principles of teaching.
- 3- Current knowledge of how target language is actually used
- 4- Results of systemic observation and evaluation of materials in use.

Teachers should be quite considerable of these applications so that they can easily develop the materials they teach and it is even far better for the materials to engage the students by encouraging them to apply their developing skills to the world beyond the classroom.

The development of the materials in such a way that addresses the learners' needs will help them to provide opportunities to use the target language to achieve communicative purpose.

It also is recommended to develop or supplement the ELT materials, teachers should take a balance of approaches in the way things are covered, inductive, deductive, and affective approaches to grammar, fluency and accuracy work. Hall (2000)

• Corpus-based Approach

In the world of modern technology with the increasing amount of electronically stored data available, it is high time to shift from readymade contents books to tailoring your own ones based on corpus based material since such corpora can also underpin syllabuses and course books materials. (MacCarthy, 2004)

“Teachers can adopt a more rigorous approach to materials selection. Rather than simply following the contents of textbooks or intuitions of field specialists, teachers can locate real-world samples of target language, and then analyze these to find new and interesting patterns of language usage” (Thomas & Short, 1996).

In this paper the researcher has consulted the medical laboratory sciences Corpus with the help of the content teachers who provide him with texts and medical terms that help him to represent and use the language in a variety of contexts matching the students’ chosen discipline.

Within this corpus, many samples of medical laboratory sciences consultations can be found, providing a considerable amount of words. Admittedly, many of these samples are related to the language the students need to use during their university study in the faculty of medical laboratory, and so a more careful search for examples of such interactions of the students and their content teachers would normally be required. However, despite the limitations of the data used here, the principles are the same.

It is the role of the ESP teacher to analyze this and other samples to arrive at a general picture of the language of medical laboratory interaction which needs to familiarize the students with very few technical words.

This leads to more reliable, higher quality materials that students can identify with and see the relevance of.

• Corpora for ESP

Corpora are definitely the collections of homogeneously-encoded computer-readable text compiled for linguistic purposes. It has been widely used in ESP to derive frequency of lists of words and phrases to improve description of particular genre or discipline specific terminology and discourse. (Boulton, 2012)

The first of these pedagogic uses of corpora has a long-established tradition in ESP. Well before the advent of the computer, researchers had created and analyzed corpora manually as an aid to syllabus and materials design.

The growth of ESP in universities in the 1970s and 1980s coincided with the spread of personal computers and of optical character recognition and concordance software, allowing researchers to create and analyse their own corpora of specific domains with far greater ease. For instance, Skehan (1981) wrote a simple programme to analyze a corpus of economics texts with the aim of identifying the proportions of general, sub-technical, and specialised lexis. He concluded that "if our aim is to put [ESP] students into a position from which they can understand 80% to 90% of the total running words in texts, the emphasis in vocabulary teaching must be on sub- technical words.

The designer of the text book of medical laboratory sciences under this study is based, make use of medical lab. Corpora and analyzed them to count for the particular features as well as concordance of the listing of the contextualized examples of medical lab features.

• The Review of the Medical Laboratory English Text book

(Young 2011) claims that modern textbooks are called upon to satisfy not only the linguistic needs of the learners but also to help teach competencies, skills, and powerful knowledge. Based on this assumption the researcher designs the book of the medical laboratory sciences to address the students' needs and the area of their interest and specialty. Making use of the students' medical corpus.

The text book is designed to guide lines the students of medical laboratory sciences and put them on their medical right track because the text book tend to make use of the medical laboratory corpora and transfer it into a pedagogical context.

The manuscript of the text book was reviewed by experts and teachers at this level. The manuscript of the text book is published after modifying the manuscript in the light of the suggestions made by the reviewers.

The objectives of the text book are to familiarize the students with their vocabulary and to provide them with the basic language and academic skills they need to cope with their study as well as to attain communicative competence in using English at various levels. Another objective is to introduce different language function within the medical laboratory sciences situation and the main focus is on the language skills.

The methodological frame of the textbook is a kind of integration of theme based, structure based and ESP of medical laboratory corpora. So it is a functional approach and the principals of communicative competence.

The lessons of the text book are introduces in the thematic units and with pre tasks, exercises and task activities.

The organization of the text book is as follow:

The book is divided into units. It consists of twenty units. Every unit begins with the vocabulary section where the all vocabulary is related to the medical laboratory context and within the theme of the unit e.g. unit one is about our body. So the whole vocabulary is about the parts of the body and the collocations of these terms.

The vocabulary activities are designed to help the students recycle and consolidate the key terms of their basic chosen discipline.eg matching exercises, completion, cross the odd word out, word formation and so forth.

The second section of each unit is grammar focus. Most of the grammar is based on the vocabulary (section one) for example how to help the students to construct sentences using the vocabulary they have come across in the first section.

So the grammar is presented in this section communicatively and within the frame of the theme of every unit. In unit one the grammar focus is on the verbs to be. So the students know how and where to use them to write a good descriptive and definition sentence.

The third section is listening. The students experienced daily life communication demonstrated by native speakers. The activities are designed to help the students use the listening activities communicatively e.g. open ended questions, guessing game, completion, and inferences.

The fourth section is speaking. The speaking topics and activities focus on different situations such as introducing yourself to your colleague in unit one, apology, invitation, showing direction and invitations.

So the speaking activities prepare the students towards practicing some of the academic skills the text book consider in its context such as presentations, summary and paraphrasing as well as group discussion.

The speaking activities are in the form of role playing and open discussions. Some of the speaking activities are drawn from the reading texts to train the students for the analytical reading e.g. the students are asked to study and explain what they read in the reading texts in order to help them interact and infer every time they consult or read something.

The fifth section is reading. Most of the reading texts are provided by the content teachers and comprehending questions are given at the end of the text. There are miscellaneous reading activities; before reading activities after reading and while reading. Some reading activities recycled some language focus e.g. the word formation where the students are asked to change the classification of a chosen word from the reading passage and then reconstruct the whole sentence.

The sixth section is writing. The text book provides some writing basics leading the students from the phrases, clauses into different types of sentences as well as paragraph writing, punctuation and linking words and ideas.

The last section is called skills corner. This section presents the basic academic skills the students need in their study ;such as the art of the presentation, note taking , paraphrasing and summary, using the library, time management, lab safety and so forth.

• The Procedure of Designing the Textbook.

The text book evaluation check list is designed using standard scale, which is running from excellent, very good, good, poor and not for the English language teachers in order to evaluate the text book designed for the medical laboratory students.

The population is sixty English language teachers. The teachers are provided with the copy of the text book for about a month before the beginning of the students' sessions. Then a three days work shop was held for the teachers to orient them with the content and the objectives of the text book.

During the work shop two demonstrations classes are taught by the researcher. So the English language teachers were highly oriented with the purpose of the checklist.

The textbook has been taught for five weeks four hours a day that is 120 credit hours. The sixty teachers have taught the text book during the preparatory university course. Then after that the researcher distributed the evaluation check list for the teachers. The checklist scale items are analyzed by SPSS software.

The evaluation checklist was revised by five PhD. holders who are expert in the field of syllabus design. They reviewed it and commented upon it and ask the researcher to do some amendments.

Concerning the reliability as it is clearly stated by Nunn (1998) "Measurements are reliable to the extent that they are repeatable and that any random influence which tends to make measurements different from occasion to occasion or circumstance to circumstance is a source of measurement error ".

The researcher followed the technique of the Test-retest reliability which is the degree to which scores are consistent over time. So, ten of the evaluators are asked to view, code or rate the same single statement twice in different times to ensure that the same result is reached. By doing so ,the researcher can easily spot the score variation that occurs from testing session to testing session as a result of errors of measurement. The reliability of the observation checklist was scored high.

7. The Results

Table (1): The responses (in percentages) to the textbook evaluation checklist

Statement	Excellent	v. good	good	poor	Not sure
1- the suitability of content of the book	33.3	50.0	8.3	8.3	8.1
2-the integration of the scientific terms	33.3	33.3	.1	25.0	8.3
3-the objectives of the book are achievable	50.0	33.3		8.3	8.3
4-The content matches the students' chosen discipline.	66.7	26.7		3.3	3.3
5- the grammar is communicative presented	50.0	33.3	33.3	-	-
6- the grammar activities are well graded	41.7	43.3	-	8.3	6.7
7- The vocabulary of the textbook is a medical corpora.	65.0	31.7	3.3	-	-

8- the integration ESP within the language components	58.3	8.3	1.7	8.3	16.7
9- the reading comprehension texts	50.0	25.0	8.3	5.0	11.6
10- the writing activities	66.7	33.3	-	-	-
11- the academic skills and the reading passages	56.7	36.7	-	6.7	-
12- the presentation of the academic skills	68.3	20.0		11.7	
13- the listening activities	46.7	33.3	6.7	6.7	6.7
14- the integration of listening and speaking activities	36.7	46.7	13.3	3.3	-
15- the speaking section	38.3	28.3	16.7	11.7	5.0
16- the presentation of the speaking activities	55.0	45.0	-	-	-
17- the book enhances the students' language proficiency	43.3	23.3	16.7	10.0	6.7

• The interpretation of the results

The table above shows clearly that the text book is considerably addresses the medical students needs since the content is relevant to their basic chosen discipline.

2-About 70% of the respondents agree that the content of the book is related to the students' specialty because it is based on the medical corpora analytical genre approach and then it arouses their interests.

It is clear from the table above that the text book has clear achievable objectives because it familiarizes the students with the medical lab terms in a very systematic linguistics format.

It also helps the students develop their linguistic competence as well as their critical thinking.

The respondents believe that the students enjoy the text book very much and they even interact with it because it is cohesively linked to their medical lab basic subjects.

Moreover, It is obvious that the teachers have found the text book grammar section is communicatively engaged and designed around the ESP vocabulary in order to it enable the students to build very good English sentences with the help of the vocabulary they recycled during both the English classes and their basic subjects.

At the same time the respondents simply agree that the language activities are graded and constructed to reinforce the students' grammar knowledge and therefore, help them to use it communicatively

As well as the teachers undoubtedly agree that the vocabulary is ESP for medical laboratory sciences as it is taken from the students' medical corpora as they asked the content teachers to provide them with a large collection of the medical laboratory sciences texts.

It is also noticed that 75% of the teachers have found out that it is easily to identify the role of grammar structures drawn with the medical constrains of the text book. So the students fluently interact during their basic classes.

Additionally, the results depict that 45 respondents with 75% have found out that the reading texts are addressing the medical and they are around the ESP frame. So they enhance the students' reading skills.

Considerably, the whole teachers agree that the writing activities are basics and address the student's basic writing problems.

It is clear from table (10) that the academic skills like presentation, taking notes and paraphrasing are integrated within the reading passages of the text book so the students can make use of the reading passages for example and practice them as presentation topics.

Consequently, the majority of the evaluators in this table are quite satisfied with the academic skills presented in the text book and they see that as they help the students engaged actively in their classes as well as in many group discussions and seminars.

It worth mentioning that results reveal that the listening activities and texts are authentic and thematically address the students' communication needs because they are demonstrated by native speakers and they are the most common situations the respondents as well as the students encounter

and benefit from. This is why 48 out of 60 of the respondents have found that the listening section is matching the students' needs

The students' speaking skill is improving and the teachers have attributed it to the integration of the listening section and speaking section so that the students can demonstrate the phrases and the expressions they encounter in the listening section and use them when they speak.

The table shows the respondents opinions that the speaking section tend to emerge the whole linguistic items the students came across because the speaking situations are related to the students daily life. And even more the speaking activities recycle the language components of the grammar section as the situations are significantly drawn and chosen to help reinforce the language elements presented in the text book.

Most of the respondents see that the speaking activities are graded and progressively distributed in terms of the weight and presentation so forth they help the students practice effectively.

Finally, the text book as it is clear from the responses above help the students develop their language competences and the progression on their chosen discipline as they show great advancement in their basic classes' results and they do not suffer to understand and interact with the main subject when they attend the classes or consult references.

8. Findings

The study has come out with the many significant outcomes and findings. Firstly, Combining corpus analysis with genre analysis provide data that can be easily transferred to pedagogical contexts as well as the corpus-based language analysis helps to align aims, form, and conditions with the students' profession

Second, the text book is related to the students' medical laboratory field and it helps them to deal with it seriously although it is a required course.

Since the organization of the content of the book helps the students to appreciate the book as it provides them with the key terms of their medical classes.

Third, the text book has clear achievable objectives because it familiarizes the students with the medical lab terms in a very systematic linguistics format. Besides, the grammar section is communicatively engaged and designed around the ESP vocabulary in order to enable the students to build very good English sentences with the help of the vocabulary they recycled during both the English classes and their basic subjects.

Fourth, the language activities have reinforced the students' grammar knowledge and therefore, they use it communicatively.

The study is also depicted that the text book helps the students to get familiarized and enrich their medical laboratory key vocabulary And at the same time the grammar structures drawn with the medical constrains of the text book help the students to interact fluently during their basic classes.

Additionally, the reading texts are addressing the medical context and they have enhanced the students reading skills.

Similarly, the writing activities are basics and have addressed the student's basic writing problems. So the students have showed a significant progress in their writing skill.

The reading passages of the text book have enhanced the students' academic skills because they are presented in the text book to help the students engaged actively in their classes as well as in many group discussions and seminars.

Furthermore, the listening activities have matched the students' needs and improve their listening and speaking skills respectively.

The study also comes out with the result that the students break their speaking psychological fears and they have involved in the group discussion as it is one of the learning techniques in the college and they far better get in positive contact with the international students.

Consequently, the students' speaking skill is improving and the teachers have attributed it to the integration of the listening section and speaking section so that the students can demonstrate the phrases and the expressions they encounter in the listening section and use them when they speak.

In conclusion, the text book has helped the students develop their language competences and they achieve a considerable progress in their chosen discipline as they show great advancement in their basic classes' results and they do not suffer to understand and interact with the main subjects when they attend the classes or consult references.

9. Conclusion

The aim of this study was to examine the use of corpora in designing ESP courses and to present the combining of corpus analysis and genre analysis approach as well as to analyze the different approaches of material development. The designer of this text book has followed the corpus based analytical genre approach to develop and design the ESP course book taught for the students of the medical laboratory sciences at Sudan international university. It is a quantitative research because the researcher has adopted a tailored text book evaluation check list for the English language teaches to evaluate the English text book taught for the medial laboratory students designed by the researcher.

The majority of the evaluators have found that the use of corpus based approach to design or to supplement the text book they teach helps the student to enhance and develop their language competence as well as their critical thinking towards their chosen discipline.

Recommendations:

The study recommends the following:

- 1- English language teachers should practically and significantly consider the corpus based approach when designing a text book or supplement the ESP materials they plan to teach. So It is advisable that English teachers should make use of the corpus based genre approach to supplement the ESP text book they teach.
- 2- University departments should create like a web site or any electronic accesses to the content materials they teach. These materials have to be accessible to the English language department so that teachers can integrate them in their English classes and therefore, the students will use the basic vocabulary communicatively.
- 3- The study encourages the Teachers to design the materials of the English courses so that they meet their students' actual needs.
- 4- The study encourages the teachers to develop a unit of language materials using a natural integration based on criteria derived from different approaches of syllabus design
- 5- The study also draws the teachers' attention to discuss and describe how the curriculum should be developed, and how to integrate the four skills as naturally as possible.

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Ali Salem's *The Comedy of Oedipus: You're the One Who Killed the Beast* (1969)¹: A Classical Tragedy Revisited

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Abstract: The aim of the present study is to highlight the 'replay' of the master classic narrative: The Comedy of Oedipus: You're the One Who Killed the Beast² (1969) by Ali Salem. This 'appropriation' gives room for renegotiating fixed political authority of post-independence dictatorship. This juxtaposition, consequently, is an endeavor on the part of the artist who experiences 'internal colonialism'. It is the hypothesis that Ali Salem 'reworks' the classics within a post-independence context to invest it with more local flavor dissociating it from authority and authenticity. Thereby, Salem manipulates the trope of parody as a key site of resistance to imposed values and practices. In the appropriated play, the Egyptian playwright dramatizes the ascending of the Egyptian Oedipus to power portraying him as a god and as a despot as well. Thus, this present study analyzes the intertextual relations between the old play and the new version. The ultimate aim, besides the unlocking of the underlying message, is to shed light on the rationale behind such relations. In this sense, the current paper seeks to examine the semiotic clefs and sign-systems that unfold the underlying structure of *The Comedy of Oedipus* especially within the text-performance axis.

Keywords: *Classical Myths, Grotesque Comedy, Post-Independence Egyptian Drama, Intertextuality*



1. Introduction: Scope and Rationale

Sophocles's *Oedipus Rex* occupies a high position in the literary tradition inspiring many artists to 'rewrite' the play in order to investigate different viewpoints. Herein lies the significance of the intertextual complementary relationship between the original myth and its reworking. The Comedy of Oedipus has been hailed by many critics especially Ali Al-Rai who wrote the "Introduction" to the Arabic edition in which he states that Salem has been under the spell of the Brechtian theatre which is manifested in a new form in a Greek tragedy. "Salem's intertextual enterprise", as Al-Rai states clearly, "is meant to demystify the concept of individual heroism which is no longer adequate in the second half of the twentieth century" (Al-Rai, p. 7).

Nihad Seleiha -in "Manifold Oedipus"- presents a comprehensive survey of the early Egyptian plays which tackled Sophocles's *Oedipus Rex* after a long neglect of this myth for its "taboo relationships": "in 1949, Tawfiq El-hakim and Ali Bakatheer published their versions... in 1968 Fawzi Fahmi wrote *The Return of the Absent*... Ali Salem's hilarious political satire in the vernacular *You Who Killed the Beast*... All view the myth from a political perspective... waving aside the central conflict between Oedipus and the gods and the centering the plot on a power-struggle, riddled with conspiracies" (Al-Ahram Weekly, Dec., 2001). She elucidates that both Fahmi's and Salem's are

¹ The current paper is adapted from my PhD. Dissertation entitled, *Post-Independence Drama from Utopia to Dystopia in Selected plays by Wole Soyinka and Modern Egyptian Dramatists*, submitted to the Department of English Language and Literature, Faculty of Arts, Cairo University, 2010, supervised by Prof. Amal Aly Mazhar, Panel Committee: Prof. Nihad Seleiha and Associate Prof. Naglaia Al-Hadidy.

² All the translations rendered in Salem's *Oedipus* come from Carlson's *The Arab Oedipus: Four Plays* (2005).

a response to the 1967 war, but Salem's Oedipus is "a thin disguise for Nasser who was blamed for shutting himself off from his people, leaving them an easy prey to his demonic clique"(Al-Ahram Weekly, Dec., 2001).

The aim of the present study is to highlight the 'replay' of the master classic narrative: *The Comedy of Oedipus: You're the One Who Killed the Beast* (1969) by Ali Salem. This 'appropriation' gives room for renegotiating fixed political authority of post-independence dictatorship. This juxtaposition, consequently, is an endeavor on the part of the artist who experiences "internal colonialism" (Gilbert, & Tompkins, 1996). It is the hypothesis that Ali Salem 'reworks' the classics within a post-independence context to invest it with more local flavor dissociating it from authority and authenticity. Thereby, Salem manipulates the trope of parody as a key site of resistance to imposed values and practices. This highlights the fact that the "dramatic text is one which is inscribed in a social formation and in a specific historical moment, but the contemporary stage production of a text (which is simply a contextualized reading of that text) may alter and re-articulate the original discursive formation" (De Toro, 1995, p. 10). In the appropriated play, the Egyptian dramatist dramatizes the ascending of the Egyptian Oedipus to power portraying of him two pictures as a god and as a despot as well. Thus, this present study analyzes the intertextual relations between the old play and the new version. The ultimate aim, besides the unlocking of the underlying message, is to shed light on the rationale behind such relations. In this sense, the current paper seeks to examine the semiotic clefs and sign-systems that unfold the underlying structure of *The Comedy of Oedipus* especially within the text-performance axis.

The *Comedy of Oedipus* can be analyzed quite independently of the original classical drama. The subject-matter is grimly realistic in which laughter and tears are explored, a point referred to by Egyptian critic Galal Al-Ashry:

The hero without heroism, the tragedy without tears: these expressions have dominated the Egyptian theatre in the second half of the twentieth century The Egyptian drama has deployed this type of comedy in which there is no blend between tears and laughter (Al-Ashry, 1971, p. 83)

It is "a deliberate grotesque version of the legend which retains hardly any of the ingredients of the original story" (Badawi, 1987, p. 202). The modern 'rewriting' is developed along a fantastic line in which "the events violate the normal constraints of time and space in a way that we expect of fantasies" (Barakat, 1975, p. 90). That is because "the hero is brought low, in Salem's world of fantasy, real heroism no longer exists" (Barakat, 1970, p. 90). Ironically, this explains the title of the play as it slips imperceptibly into tragic comedy.

In his "Introduction" to *The Comedy of Oedipus*, Salem states that he has reached two significant conclusions: the first is that the real source of the myth comes from the real events which already happened to the famous Pharaoh king Ikhnaton as narrated in *Oedipus and Ikhantoon* by Russian writer, Emmanuel Vilkovesky. This idea is reinforced by the fact that Sophocles was a close friend to Herodotus who used to visit Egypt learning about its customs, rituals and stories. The second is that the myth –as an entity- is a source of limitless inspiration in which you can delete what is irrelevant and add what makes the work new, unique and contemporary (Salem, p. 20). This is manifested in Salem's dramatic equation as he puts it:

Oedipus x Thebes – Fate + Riddle = The Plague
The Beast

Salem's play is a tragedy of a nation that deserves to be plagued because the Thebans have given up their roles in determining their lives and fighting the Beast without hiring anyone else to do the job for them.

2. Double Concretization' and 'Playful Transposition': The De-mythification of Oedipus Rex

Terry Eagleton stresses the fact that the notion of "influence" has become inadequate, thus, it changes its meaning from the conventional sense to "the more radical sense that every word, phrase or segment is a reworking of other writings which precede or surround the individual work" (Italics mine, p. 138). The 'reworking' of the old material by Salem is induced by the socio/political conditions, a view which coincides with Catherine Belsey's belief that the text which "no longer the center of a self-contained exercise called literary criticism. It is one of the places to begin to assemble the political history of the present" (Belsey, 1986, p. 408). In the appropriated play, the Egyptian dramatist portrays two pictures of ruler seen as a god and as a despot as well. He dramatizes the ascending of the Egyptian Oedipus to power.

Thus, this present study analyzes the intertextual relations between the old play and the new version. The ultimate aim, besides the unlocking of the underlying message, is to shed light on the rationale behind such relations. This foregrounds a "textualization of ideology" (De Toro, 1995, p. 112): "The ideologization of the text is not only a productive act of the producer who disseminates the ideological components of his or her text, but also by the receiver of the message, who ideologizes the text from places of indeterminacy as textual blanks" (De Toro, 1995, p. 112). In other words, "the producer of the text (author or director)", as De Toro argues, "performs a semanticization of the fiction which is in turn convergently or divergently re-semanticized by the receiver. If the director is working with an old or distant text, he or she may semanticize it by bringing the fiction closer to our reality, or by making the text allude to the present reality without being too explicit" (De Toro, 1995, p. 113).

Myth's vitality is its inspiring influence to conjure up a new text added to the literary legacy. The revised myth is not a mere replica of the original one. Salem keeps a conscious eye on the myth he reworks so as to offer a new interpretation. Salem's bold attempt to appropriate Oedipus Rex is in line with W. J. Bate's advice: "to lift the burden of the past" is to learn "the value of boldness" (Bate, 1970, p. 132). The *Comedy of Oedipus* is recognizably derivative, yet it is genuinely different. Within this rationale, Harold Bloom believes that "influence" inescapably involves a drastic "distortion" of the work of a predecessor:

Poet in influence –when it involves two strong, authentic poets- always proceeds by a misreading of the prior poet, an act of creative correction that is actually and necessarily a misinterpretation the main tradition of Western poetry since the Renaissance, is a history of anxiety and self-caricature, of distortion, of perverse, of willful revisionism. (Italics mine, Bloom, 1973, p. 30)

In this sense, Salem's imagination is seized by Sophocles's Oedipus Rex and to safeguard his own sense of "autonomy", the "belated" dramatist "swerves away" from his precursor to execute a "discontinuous" and a "corrective" movement in an "antithetical" manner. This questions Salem's "originality", i.e., differences occur in the belated encounter text, that is, Salem's individual parts that help him compete with Sophocles antithetically. The question of originality is meant to be "open" and "elusive", not "a stagnant pool", but as "friction or tension between the poet and his tradition, the present and the past, the new and the old works of art" (Zeid, 1990, p. 18).

The myth of Oedipus brings to the fore Barthes's attempt to differentiate between Work and Text within the frame work of 'method': "The Work is a fragment of substance occupying a part of the space of books (in a library for example), the Text is a methodological field. (Barthes, 1971, p. 157). Within this rationale, Salem's *The Comedy of Oedipus* is a 'Text' that has 'methodologically' deciphered the old myth. To define Text, Barthes argues that "A text is not a line of words releasing a single "theological" meaning (the "message" of the Author-God) but a multi-dimensional space in which a variety of writing, none of them original, blend and clash. The Text is a tissue of quotations drawn from the innumerable centers of culture" (Italics mine, Barthes, 1968, p. 146).

Salem's Text, therefore, 'misinterprets' the original myth in many dramatic points. Oedipus does not kill his father or marry his mother, Jocasta does not commit suicide nor does Oedipus blind himself. This 'willful misinterpretation' is meant to "shift the dilemma of Oedipus entirely from the personal to the political plane, to the disintegration of public life under the rule of the corrupt politicians, priests and academics" (Carlson, 2005, p. 11). The major part of the myth retained is Oedipus's encounter with the Sphinx. It is central to Salem's adapted version because it is associated with the evil deeds of Oedipus's cult of personality. This is vocally metaphorized in the mindless chant of the play's subtitle: "You're the One Who Killed the Beast".

Salem's astuteness lies in his bold resort to comedy. This enables him to escape any kind of comparisons with the original drama on the one hand and to present a different approach from the other old enterprises of appropriating the ancient myth on the other one. Salem's modern version has been hailed as "a revolutionary writing within the context of resistance literature" (Al-Haqaqi, p. 94). This is attributed to Salem's merciless attacks on corruption and despotism. The Egyptian adaptation "calls attention to the peril of having a system of internal control so powerful that it cannot be monitored or checked, and finally, it exposes the vulnerability of a ruler blinded to the real situation of his state" (Barakat, 1970, p. 92).

Salem's first point of departure is a deliberate grotesque of a society that has institutionalized aggression and violence rendered in a sardonic tone. In contrast, Sophocles's is a personal tragedy of the focal character, namely, a tragedy which produces a deterministic world-wide view. To my mind, Salem introduces an "anti-hero", a term defined by Styran as "a character capable of suggesting complexity he has implicitly two or more sides He calls for two or more responses, positive and negative, and all the shades between" (Styan, 1968, p. 270). Prominent Egyptian critic Ali Al-Rai comments on Salem's choice of an old Greek myth by saying that "what concerns Salem is neither the incestuous marriage nor the predestinated fate, but the individual's role in relation to the course of history" (Rai, p. 7). For him, Salem satirizes the belief in one's personal abilities to save the whole humanity as Oedipus does in the myth" (Rai, p. 9) and as Nasser claimed to do for the Egyptians. Salem's revisionism of the old myth asserts Barthes's ridicule of regarding myth as something that transcends history. Barthes believes that the roots of a myth lie in socio-political conditions:

One can conceive of very ancient myths, but there are no eternal ones, for it is human history which converts reality into speech and it alone rules the life and death of mythical language. Ancient or not, mythology can only have an historical foundation, for myth is a type of speech chosen by history. (Barthes, 1973, p. 110)

To achieve his movement of "discontinuity", Salem resets the ancient myth in Egypt. He delineates "Oedipus-Ra", the Sphinx and the Egyptian Thebes, not the Greek one. The temple of Delphi is replaced by that of Amon. Salem makes use of Egypt's famous landscape: The Nile and the Great Pyramid. He also creates new characters bearing pharaonic names: Onah, Senefru, Kami and Horimheb. Although Salem keeps the Greek names of Oedipus, Tiresias, and Jocasta, he changes their dramatic roles to suit his purpose. Salem's Oedipus is –by implication– Nasser. The Oedipus/Nasser affinity lies in the question of responsibility: If the both leaders are not held responsible for their nation's deification, they do not altogether escape the blame for adopting a political system based on repression and physical torture. To avoid the mechanical repetitions of the old names, the Egyptianised Tiresias is no longer absorbed in metaphysical meditations. That is because his prime concern is politics. Jocasta is a lustful woman and her role is part of the conspiratorial nature of Awalih's strenuous rule. Her presence also helps to assert that "Oedipus has become something of a 'hermit' or 'absent-minded professor'" (El-Lozy, 1990, p. 60). This can explain why he gives a blind eye to the internal security of Thebes.

3. The Tiresias/Awalih Binary: A Dialectical Conflict in the Dystopic Egyptian Thebes

The dramatic script sheds light on a verbal battle which occurs between Tiresias, the old seer in the ancient myth, and Awalih, the modern chief of police. It is a battle between the will to keep the nation's consciousness dynamic and that of repression and suffocation. Tiresias stands for the voice of a dissenter whose holy mission, is not to worship Apollo or Oedipus, but to awaken the public's perception to the deceit and corruption that are planted by a ruthless man who is ironically in charge of protecting them. Why I have chosen this kind of polarity? In my contention, the play is a clash between reason and brute force which is manifested in the depiction of Tiresias and Awalih respectively. Awalih is the creator of "fear" that has been inflicted on the Thebans, while Tiresias takes upon himself the task of removing the dust from the Thebans' eyes to confront their gigantic enemy, "fear" that resides in their hearts, thus, makes them puppets.

What catches attention is Salem's traditional portrayal of Tiresias as the stage direction says: "From the depths of the stage, which is bathed in soft lights, comes Tiresias leaning on a stick" (Stage direction, p. 287). The dramatist himself announces that the old sage is "the same personage with the same well-known characteristics, as in the ancient Greek literature" (Stage direction, p. 286). Egyptian critic Naseem Megaly refers to the new depiction of Tiresias by the famous director Galal Al-Sharqawy who also performed the role on the stage in 1970:

On realizing the importance of Tiresias's role, Al-Sharqawy portrays a well-built young man full of energy and his long black hair dangling upon his ears, carrying a guitar while he is narrating the story of the wretched Thebes. However, the young Tiresias –like the ancient one- suffers from the same physical blindness. (Megaly, 1984, pp. 24-25)

Megaly believes that the director's new dramatic vision is unique and useful. That is because the delineation of an Egyptian Tiresias is meant to make him "more positive to the extent of being revolutionary, possessing more courage than his Greek counterpart acting as a catalyst confronting opportunistic politicians with extreme strength and psychological firmness" (Megaly, 1984, p. 24). Yet, there is no need to maintain the same physical blindness since the young Tiresias is not a prophet in Salem's new version. He is meant to be a dissenter who knows the detestable truth about Awalih's moral infirmity.

In fact, the talented director's modification refutes the general assumption –made by some literary critics- of the priority of the written play over the performance. Salem's text is conditioned by its "performability" in relation to the portrayal of Tiresias. In this respect, performance is the written text's "stage contextualization" (Elam, 1980, p. 209). It is also regarded as "a linguistic transcription of a stage potentiality which is the motive of the written text" (Gulli Pughatti, 1976, p. 18). This modification gains theatrical vitality as Tiresias emerges in "the beetle-like appearance which bears modern implications: the long hair has become a symbol of rebellion, a feature which characterized the youth of the director's generation [in the late sixties] who reject all forms of suppression" (Megaly, 1984, p. 26).

In terms of stage performance, Al-Sharqawy fills what Ann Ubersfeld calls the "indetermination of the DT". Ubersfeld points out that the mediating factor between the dramatic text (DT) and the performance text (PT) is the production text (PRT) as manifested in the following model:



Figure 1

The relationship is one of "reciprocity" (Ubersfeld, 1977, p. 15) since the PT is the contextualization of all the enunciative situations, the concretization of space, time, rhythm, movement, the text's ideology, proxemics, kinesics, contextualization of the utterance/enunciative situations. Consequently, De Toro explains the following:

One might say that the PT is the process of inscription of the dramatic text's potential. This is not a process of transcription, but rather, inscription, for the DT and the PT do not coincide. On the one hand, the places of indetermination are being filled, and on the other the staging potential is being inscribed. (De Toro, 1995, p. 49)

Thus, Al-Sharqawy fills this "indetermination of the DT" by his new depiction of Tiresias as a young dissenter. This suits the text's ideology which is meant to be full of resistance. However, we cannot neglect Salem's successful choice of Awalih's name. On the physical level, the lexicon 'Awalih' is the unnecessary parts of maize used for burning or making fire. On the symbolic level, Awalih, as an actant of political corruption, is an unnecessary part in the state's plans of progress and he is fit for nothing except intrigues. At this juncture, the Tiresias/Awalih relation is a dialectical one between integrity and criminality.

The depiction of Awalih gains weight through the theatrical manipulation of certain props: files of the Thebans, lists of criminals and hiding behind the curtain to spy on the king himself. "I just arrest them", as he says, "I am a very arresting man" (*The Comedy of Oedipus*, p. 301). He easily accuses the disobedient of being "anti-Amon" and planning for a "coup d'etat" (*The Comedy of Oedipus*, p. 301). When Oedipus is about to be elected by the masses, Awalih asks for Oedipus's file handed to him by his men saying "Oedipus: color of eyes–brown. Complexion –darkish. Distinguishing mark –swollen feet" ... (*The Comedy of Oedipus*, p. 299). What raises laughter is Awalih's confession that the Awalih family "has held the post of Chief of Police for four hundred years. I've noticed a strange thing: the lists bearing names of enemies of the regime are always the same. They've been passed on from father to son –sometimes one or two names more, sometimes one or two names less. But the lists have always been the same" (*The Comedy of Oedipus*, p. 309). Awalih's conspiratorial nature is dramatically associated with the curtain or Oedipus's throne. "Awalih is like the air –always to be found everywhere" (*The Comedy of Oedipus*, p. 343) as he describes himself. He imprudently spies on the king and the pretext which he gives is that "these are inevitable measures, my Lord. It's true they're not very pleasant, but they're necessary" (*The Comedy of Oedipus*, p. 310). Obviously, this refers to the notorious role played by the secret police under Nasserist regime. Herein lies Oedipus's fatal mistake since he relies on the machinations of a sly enemy [Awalih] to maintain his rule, thus, he starts to lose power and credibility.

The previous comic situation acquires a degree of seriousness by Tiresias's intrusion in the scene:

Tiresias: The worst horrors and the most intractable calamities always begin thus, with things that are unpleasant but necessary. (The Comedy of Oedipus, p. 310).

Tiresias is the only one who can abuse Awalih openly with no fears of these 'unpleasant measures'. Awalih's decision to arrest Tiresias for humiliating the Municipal Council is rejected by the Thebans and Creon –the Commander of the Guard who says "... I will not allow anyone to be put under arrest merely because of his opinions. Regarding Tiresias no one can doubt his great love for the City ... (*The Comedy of Oedipus*, p. 296). Therefore, the Tiresias/Awalih dispute envelops the whole drama which aims at exposing post-independence shortcomings.

In a Brechtian geste, Tiresias's prologue sets the whole paradoxical tone of the play. He sets a contrast between two Thebes: the old "beautiful" and prosperous Thebes with "great temples, flourishing trade" (*The Comedy of Oedipus*, p. 287) and the current miserable "wretched" one (*The Comedy of Oedipus*, p. 287). This is an obvious shift from the utopian city to the dystopic one. The point is that if the socio-political affairs in Thebes were in the right course of direction, Awalih would be of no use, thereby, Tiresias's role would not be urgent. The struggle between moral integrity

and that of moral infirmity is manifested in a number of theatrical devices to highlight post-independence dystopia.

4. The Circular Structure: A Signifier of A Dysfunctional Thebes

Salem's play is a combination of the different visual, aural and verbal structures that make-up the over-all shape of a dramatic performance. The present analysis will aim at showing the circularity of the play's structure which is revealed in distinct parts which can be apprehended as units or as the constituent elements of a larger structure. This highlights Esslin's view of dramatic structure as analogous to musical structure which "depends on the interaction, in sequence, and contrapuntally at any given moment, of melodic and rhythmic elements that are established, varied, juxtaposed, combined and recombined" (Esslin, 1987, p. 119).

Act One opens with the depiction of the Egyptian, "not the Greek Thebes" (Stage direction, p. 287). The portrayed scene is that of a typical pharaonic setting which consists of "a temple around which are some ram-headed sphinxes" (Stage direction, p. 287). There are also the stone benches used by the public to face the palace balcony. The time is "a very long time ago" (Stage direction, p. 287). It is obvious that the place is set in a remote past while the temporal dimension remains unspecified in order to universalize the Egyptian experience. It is a "political metaphor", as Marvin Carlson writes

Referring in this case to the recent history of Egypt and especially to Nasser, who in 1956 gained heroic stature but who then allowed his moral authority to be eroded by the cult of personality, the suppression of truth and the political indoctrination of the mass media, while he turned his attention to technical matters and the improvement of the infrastructure. (Carlson, 2005, p. 10)

The stage direction also spots light on Oedipus's proxemics: "at the front of the stage, engrossed in a peaceful game of chess"(Stage direction, p. 287) with his friend Kami. Chess is known to be the game of astute, clever men, yet, it symbolizes Thebes that is going to be governed by Oedipus whose role will be diminished by amoral politicians. History says "checkmate" to Oedipus at the finale of the play announcing his defeat in fulfilling his lofty ideals.

The final Act is "the same as at the beginning of the play" (Stage direction, p. 331). The people are sitting on the stone benches in utter "gloomy silence" (Stage direction, p. 331), a physical state which is a signifier of complete surrender to the political turmoil after the return of the beast. Tiresias's prologue in the introductory scene in Act one is replaced by Awalih's political speech in the opening scene of Act three. This juxtaposition encircles the whole play within the physical/moral blindness polarity. In other words, Tiresias's prologue foreshadows Thebes's grim destiny if it fails to face the real beast that threatens the Thebans' lives while that of Awalih is a mere justification of the military defeat. The play closes with Tiresias's epilogue while he is "at the front of the stage" (Stage direction, p. 350). This exchange of the theatrical position between Oedipus and the old seer clearly manifests Tiresias's moral vision which wins at the end of the play despite Oedipus's intellectual greatness.

Act Two is designed in an episodic structure, i.e., it embraces vibrant, short, quick scenes or sketches reflecting the Thebans' ridiculous life. The originality of Act two lies in the extensive use of anachronisms. The setting has "altered features: there is a multitude of shops selling the most modern devices" (Stage direction, p. 327). Scene one sheds light on Senefru's living room in which "the furniture is semi-modern" (Stage direction, p. 311). There is also a large television, a radio, and a telephone" (Stage direction, p. 311). This is an important theatrical tool so as to break "make-believe" or what Brecht calls an "effect of estrangement" to break down the audience's readiness to accept illusion in order to induce a "critical attitude" toward the events shown (p. 191). This is in line with Styan's words: "the stage and the auditorium must be cleared of all 'magic'

elements, and no 'hypnotic fields' are to be set up by atmospheric settings" (Styan, 1960, p. 232). In this respect, Salem's collective picture of the Thebans reflects their mental stagnation, cherishing unreal peace, because they think that they are safe as their affairs are handled by an honest administration (Al-Rai, p. 9).

To refute M. El-lozy's assumption of the play's weak structure, the succession of scenes, stylistically speaking, is meant to create an "impression" that is a reflection of the general effect of the whole play or – to use Styan's analysis- "the interest in the drama creates and recreates impressions that move in a progression exactly determined by the progression in the line of action" (Styan, 1960, p. 68). Styan introduces his concept of 'impression' diagrammatically:

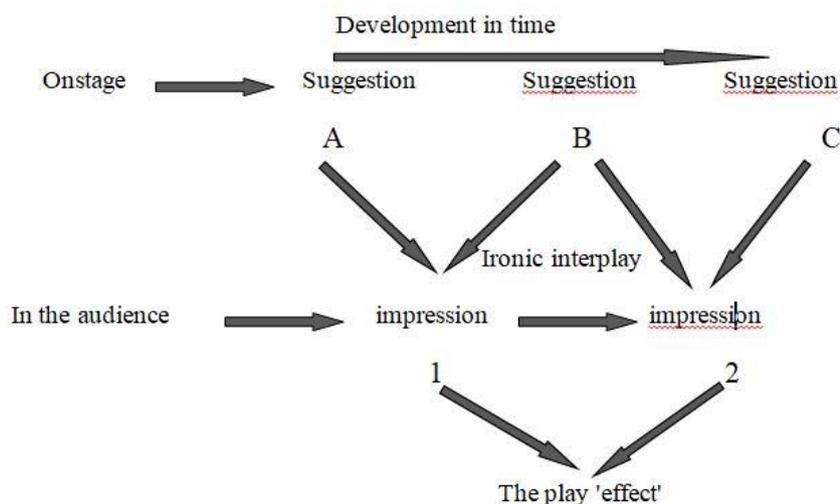


Figure 2

The good critic measures and assesses the development between impression 1 and impression 2, a development which is the true source of effect in a play. Impressions are received by the dramatic process of ironic deduction (Styan, 1960, p. 68).

By application, scene One exposes the private life of the artist, Senefru. He is haunted by the ridiculous slogan "you're the one who killed the beast" as concretized in a number of items: his child's toys take the shape of " a beast riding a bicycle with Oedipus killing a beast; a beast on a plane with Oedipus killing it; a beast playing ball with Oedipus killing it" (*The Comedy of Oedipus*, p. 312). While watching television, Senefru finds a literary program presenting the comedy "Don't Be a Beast to Me and I Shan't Be a Beast to You" (*The Comedy of Oedipus*, p. 313). Scene Two takes place in a lecture hall in the University of Thebes. Horimheb implants in the students' minds the fact that "no human could solve the riddle unless he was descended from the gods":

Horimheb: This is why Oedipus was able to do it. I refer you to pages 15 to 340 of our own doctoral dissertation, in which we spoke at length of the divine origins of His Majesty Oedipus-Ra. (The Comedy of Oedipus, p. 314)

Scene Three is "a narrow tomb inside a temple" (Stage direction, p. 315). Awalih is interrogating Kait, one of the citizens in Thebes. He is "tied to a stone pillar; beside him is a very young policeman" (Stage direction, p. 315):

*Kait (In great weariness, speaking with immense difficulty):
Listen, Awalih, I'm tired of this game. Every time a new king is enthroned, you get hold of me, beat me in the same way, and ask me the same damned questions I'm losing all faith – or perhaps one is better off dying (His head sinks to his chest).*

(*The Comedy of Oedipus*, p. 316)

The young policeman announces Kait's death, then he engages in a ludicrous dialogue with Awalih who bluntly fabricates Kait's "theft of the treasures of Ra" (*The Comedy of Oedipus*, p. 316) ordering the policeman to throw the dead body from the roof:

Policeman: Didn't you say there were no windows on the fourth and fifth floors?

Awalih: (Very angrily) Why do you have to complicate things for me? Policeman: (Totally rattled) I'm sorry Please go on to the cinema – or- you might miss the Mickey Mouse cartoon. (The Comedy of Oedipus, p. 317)

Scene Four shows the royal throne room in which Jocasta is seen restless and sexually frustrated pushing Awalih to get rid of Oedipus as he did with "his predecessor and the predecessor's predecessor. An accident of this kind that takes place every day. Who can be sure of his own life?" (*The Comedy of Oedipus*, p. 318), as she says. This conspiracy does not appeal this time to Awalih because influential persons are making a living out of Oedipus's inventions, and "if anything happened to Oedipus, they wouldn't keep quiet, and we, my lady, would be exposed" (*The Comedy of Oedipus*, p. 319), as he replies.

From the previous illustrations, the most dominant feature is that of '*ostension*', i. e., "the *showing* of events rather than describing or explaining or defining them" (Elam, 1980, p. 30). This presents "the stage spectacle as a '*display*' " (Italics mine, Elam, 1980, p. 30). Such a '*display*' is characterized by the heterogeneity of its spatio-temporal structure that covers the whole Thebans' deformed life. In a Chekovian manner, Salem supplies a substitute for action in order to evoke a mood within this '*display*' which acts as an overwhelming pressure of feeling upon the audience. In other words, there is a mixture of the comic and the pathetic in the depiction of his episodes, thereby; the 'laughter and tears' theory of Chekhov is carried out. Mixing contrasting moods within a scene is meant to shock the audience into an acute perception: "a purposeful shock may arise with the switch from a comic to a tragic mood, or vice versa, felt within the continuity of a scene" (Styan, 1960, p. 190). Consequently, the comic zest is largely the result of the rapid and direct succession of conflicting impressions about Oedipus's inventions: are they a curse or a blessing? Herein lies Styan's idea of the 'sequence of impressions' as it marks the success of the play's "line of intention" (Styan, 1960, p. 121) which is the play's theme that is communicated by the whole theatrical experience.

Foregrounding the dramatic events within "the method of identifying the underlying grammar of the play's structure" (1991, p. 80), in Aston's and Savona's words, also stresses the circularity of the plot. The actantial configuration -operating in this circularity- can be seen as a sign-system of the gap between the lofty ideals and the shattering reality. As the play progresses, Oedipus embodies the 'Thematic Force' of 'ambition'. The 'Good Sought' is the crown of Thebes and the 'Potential Receiver' of the 'Good' is Oedipus himself. The 'Desired Good' is attributed to Oedipus by his intellectual greatness. Yet, the protagonist's path is blocked by Tiresias who is against Oedipus's decision to go by himself to confront the beast. This centralizes the message of the play, the rejection of individual heroism.

When Oedipus's "ambition" is fulfilled, a new 'Thematic Force' arises which is "fear" as embodied by Awalih. As a result, the 'Desired End' becomes "suppression" and its 'Potential Receiver' is a mélange of liars and cheaters: Onah, Jocasta, Horimheb and of course the chief composer of this corruption, Awalih. The 'Desired Good' is attained by adopting ruthless laws to torture the dissenters. The 'Opponents' are still Tiresias and Senefru. They are both always in a state of disillusionment from the outset of the play.

The emergence of a new 'Thematic Force' stresses the circularity of the structure in being a concrete proof of Oedipus's deteriorated leadership. Oedipus has been elected by the population, a step which raises the expectations of a political change under his rule. These expectations are aborted when Oedipus shows no interest in Thebes's internal affairs, thereby, becoming a silent accomplice

by giving Awalih a free hand to act as he pleases: "you're supposed to know your business efficiently and your business is the maintenance of Thebes's internal security" (*The Comedy of Oedipus*, p. 309).

Finally, it is noteworthy that the circular structure is enveloped in the repetition of the ridiculous chant "you're the one who killed the beast". This repetition stands for a rhetorical and stylistic coherence as it evokes a dramatic "idiolect" which is clarified by Elam: "A powerful dramatic text will create its own 'idiolect', an overall style characterized by recurrent syntactic and rhetorical pattern, lexical iteration (repetition and variation of the same words and phrases) (Elam, 1980, p. 183). It is the rhythmic structure of the different strands of signifiers which render a complex contrapuntal structure. This keeps the audience's focus alert and constantly renewed. On this point, Esslin argues that

However, fascinating and interesting the action may be on a purely conceptual intellectual level, without that underlying variety and movement it would inevitably become monotonous and dull and hence the spectator's flagging attention induced purely physiologically by monotony, would lead them to lose the intellectual thread. The rhythmical structures of interweaving strands of signifiers are the true 'texture' that keeps a dramatic text alive. (Italics mine, Esslin, 1987, p.

120)

In a word, the circular structure manifests a cluster of signifiers to offer a rich profusion of rhythmical, visual, melodic and tonal pattern.

5. The Lighting Scheme: The Dystopic Interplay of the Outer/Inner Darkness of Thebes

Esslin argues that "the most important function of light in dramatic performance is *deictic*. It is the lighting that can direct attention to the focal points of action, almost literally an 'index' finger pointed at the area of maximum interest" (Italics mine, Esslin, 1987, p. 76). In terms of iconic function, Salem's use of light is meant to mark the shift from one scene to another especially in Act Two which is episodic in design. The use of light is also expressive of gloomy conditions and can display symbolic effects as well.

First, the lighting is "dimmed" and "the stage sinks into complete darkness" (Stage direction, 305) after Oedipus's victory. On the surface level, it marks Oedipus's regal status, i.e., he is seen among the populace in the open air sharing their views and opinions as revealed in the introductory scene in Act one. In contrast, when he is enthroned he is portrayed in the royal room "wearing the royal mantle and the crown" (Stage direction, p. 305). On the deeper level, the dimmed light foreshadows the utter darkness that will loom over Oedipus's eyes preventing him from seeing well the moral corruption of Awalih. As the play progresses, he is either seen in his laboratory -which has become a signifier of aloofness- or in the palace balcony which symbolizes his state of detachment

Second, the episodic scenes are rendered via the use of the puppet show technique as recommended by the dramatist himself in the stage directions: "blackened stage, ultraviolet rays, and projected shadows" (*The Comedy of Oedipus*, p. 311). Thus, this technique has become a vivid token of expression to stimulate the audience to apprehend the absurdity of the socio/political predicament of Thebes. In semiotic terms, this lighting scheme has become part of the stage indices or what Charles Peirce calls "focusing the attention" (qtd. by Elam, 1980, p. 26). The importance of the indexical sign-function is in pointing out where the spectator should direct his attention, a point emphasized by Partice Pavis: "the theatre which must constantly attract the receiver's attention will thus have recourse to the index" (qtd. by Elam, 1980, p. 26). In this sense, the spectators are suspended in the theatrical state of fantasy. In replacing the function of the stage curtain, light works in a manner of the filmic montage to mark the move from one scene to another. For example, it signals the shift from Senefru's living room to that of the lecture hall in which the dishonest professor

displays the following: "a large screen lights up, and on it appears the shadow of OEDIPUS, gigantic around him" (Stage direction, p. 315). Scene Four in Act Two holds a dialogue between Awalih and Onah who both insolently expose their ugly reality regarding the fabricated myth behind Oedipus's divine nature, chanting "we're the ones who killed the beast!" (*The Comedy of Oedipus*, p. 320). Actually, they have tamed Oedipus imprisoning him in his lab to get the utmost materialistic benefit from him. In this dramatic note, the lights gradually dim to be switched on to see the Thebans "kneeling and chanting in voices filled with awe and devotion, as if praying. Oedipus stands before them" (Stage direction, p. 321):

People: Oedipus-Ra You're the one who killed the beast ...
(*The Comedy of Oedipus*, 321)

Herein lies the dramatic irony as it works in the larger narrative of the whole play. The question, thus, becomes who killed who? Oedipus unknowingly has deadened the spirits of the Thebans by his materialistic devices that answer only their physical needs. The Thebans have killed themselves by accepting Awalih's humiliating treatment. Both Oedipus and his people fall easy preys to the "national tradition" of worshipping kings as gods (*The Comedy of Oedipus*, p. 323), as Onah explains. That is because the act of idolization is not only a "pious custom", but it is also "a matter of prestige" (*The Comedy of Oedipus*, p. 325), as Horimheb continues. Awalih summarizes the whole debate in the following words: "The truth is that your Majesty is still new at this trade ..." (*The Comedy of Oedipus*, p. 325). Therefore, Salem manages with the visual effects of switching off and on the light to present a dramatic pattern of fluctuations and movements of the characters via the meaning of the words-acted and the scene-set.

Third, the interplay of the physical/ moral vision is epitomized in Act Three, Scene Two that depicts the return of the beast. The scene encompasses Oedipus, Tiresias and Creon in an attempt to figure out what kind of malaise has afflicted the Thebans:

Creon: I don't know who's responsible for it? I don't know. Something wrong
with the species of man in this place, and whoever's responsible for that
flaw is necessarily responsible for the formation of man here.
(*Italics mine, The Comedy of Oedipus*, p. 341)

Oedipus is shocked by Tiresias's verbal blow:

Tiresias: You are also, my Lord, the author of the worst invention in history – Fear! Let fear
worm its way into the heart of man and it mingles with blood, his intellect, his dreams At that
point, man is no longer man. He becomes something brittle, and what's brittle easily crumbles.
(*The Comedy of Oedipus*, p. 342)

The scene ends with the union of Oedipus, Tiresias and Creon, a union visualized with an intensified light "on a single spot near the front of the stage the rest of the stage is in darkness" (Stage direction, p. 347). After that, the light gradually is extended to cover the whole stage to show Oedipus in a mental perplexed state saying "how faint the light is in the palace tonight. I can't see very well" (*The Comedy of Oedipus*, p. 348). This elucidates Aristotle's definition of "discovery": "a change into the reverse of what is expected from the circumstances of the action" (Aristotle, p. 25). Oedipus's harsh discovery of his failure as ruler acts contrary to what is expected. This signifies the hero's moment of illumination as he himself declares ".... I've discovered at the peak of my glory that there are still things that I don't know. I shall leave I shall set off on a long journey, in order to learn. Take my hand, Creon; show me the door. I thought it was the light that was faint (In distress) Ha! I didn't know the world could hold so much darkness" (*The Comedy of Oedipus*, p. 349). Sophocles's chorus ends the play in a manner that is copied by Salem:

Chorus: Show me the man whose happiness was anything
more than illusion followed by disillusion. (Sophocles, p. 59)

Creon takes the brave decision to face the beast alone: "proudly marches through the square to which the light is gradually extended, with his head held high" (Stage direction, p. 349). Playing the role of a filmic montage, the lighting device is used to denote Creon's noble defeat: "the people gather round the corpse as the lighting is gradually restricted to a spot light on Tiresias at the front of the stage" (Stage direction, p. 350). In the closing scene, the lighting configuration underlines Tiresias's epilogue

Tiresias: And you people who live in this city and to whom I have told the story of my city, know that although you were provoked to some laughter as you listened to this story, I swear to you by all the gods that that was not my intention. (The Comedy of Oedipus, p. 380)

I agree with El-Lozy's criticism of Salem's closing scene in which Creon undertakes the "unsuccessful repetition of what Oedipus had done by confronting the Sphinx alone" (El-Lozy, 1990, p. 59). That is because "this development is in direct opposition", as El-Louzy continues, "to the conscious message of the play on the subject of individual heroism" (El-Lozy, 1990, p. 59). Thus, Tiresias's comments on Creon's suicidal mission is laden with contradiction, yet, his final words are "tinged with a romantic yearning for a new great man to replace the defeated one" (El-Lozy, 1990, p. 63).

6. Paralinguistic Aural Signifiers of Awalih's Intimidation and Censorship

Regarding the case of linguistic codes, Elam argues the following:

A language is in reality a complex of codes ranging from denotational correlation rules to dialectical, paralinguistic, rhetorical, pragmatic and contextual rules, all of which go to make up the rich network of constraints regulating utterance and their meanings. Theatrical performance will engage a vast range of correlation rules of this kind Certain of these codes (e.g. the kinesic, scenic or linguistic) will be specific to particular systems while others (theatrical and dramatic conventions and more general cultural codes) will apply to theatrical discourse at large. (Elam, 1980, p. 50)

In this section, the aim is to show how far the actor's kinetic signifiers are interwoven with his paralinguistic ones. Awalih's theatrical gestures contradict his linguistic utterances. The point is that the dramatic tension is between linguistic reference and kinesic signals. This is seen as a source of comic effect.

The Awalih/Senefru antagonism exposes the chronic abuse of power as bred in post-independence dystopia. The enmity of the two men is conceived in Salem's use of paralinguistic features to emphasize the fact that "a linguistic utterance is not simply a product of the phonological, syntactic and semantic rules of language" (Elam, 1980, 78). In other words, 'the conversational use of spoken language cannot be appropriately understood unless paralinguistic elements are taken into interpretation. Awalih's vocalic qualities [lip control and pitch range] are amplified by his [intensity and pitch height] to terrify and threaten Senefru. Their struggle is rendered in two comic dramatic situations. The first meeting dramatizes Awalih's contradiction between his menacing voice and his words:

Awalih: (Turning to the populace, and shouting menacingly) Have I prevented any of you from speaking? (Some of the policemen standing by the move as if to encircle the public). Speak out! Is there anyone who had something to say and doesn't know how to go about it? (Stretches out his hand, gets hold of one of those sitting, and pulls him up.) Senefru – speak! You're a playwright,

*and every year one of your plays is staged in the temple yard.
(In a changed tone). It could have happened that nothing of
yours was presented, couldn't it?*

Senefru: Yes.

*Awalih: Go ahead and speak so that Mr. Oedipus should know that we
have freedom of speech here.*

Senefru (Whispering): Which play? The one you banned?

*Awalih (In a low but rancorous voice): The one that was produced, you
fool! (Italics mine, The Comedy of Oedipus, p. 297)*

and Senefru are at odds and their opposition lies in their professions. Being a Chief of Police, Awalih wages war against any honest and loyal writer whose sole weapon is his pen. This is emphasized theatrically in "a low but rancorous voice". This vocal index acts as a transmitter from which the audience can decode the message as delivered by the terrifying investigator. Furthermore, Awalih's vocalic characteristics are in conjunction with his kinesics as manifested in "stretching" his hands to "pull" Senefru. In other words, Awalih's gesture does not exist as an isolated entity, a point raised by Pavis to define the function of gesture which is the "capacity to sketch out the situation-of-utterance, to become deictic [gesture] is always geared to the stage through innumerable corporal deixes, beginning with attitude, glance (qtd. by Elam, 1980, p. 72). The comic 'effect' arises from the incongruity or tension between Awalih's linguistic reference and vocalic features.

The second dramatic encounter is during the national celebration of liberating Thebes from the beast. Awalih notices Senefru's detachment "from the masses as he stands away from the crowd, at the front of the stage" (Stage direction, p. 328). He is forced to sing by Awalih after being given a plain threat:

*Awalih (With murderous gentleness): Senefru, why aren't you singing?
I've been watching you*

*Senefru (Trying to make his voice sound hoarse): It's just that my voice
has gone hoarse today.*

*Awalih: Well, then, whistle, or hum, show some response to the music
Senefru: It's just that I haven't a musical ear.*

*Awalih: The fact is that your ear is very musical indeed. It's just that it isn't clean and I am going
to clean it for you (Whispering): Come with me, quietly (Italics mine, The Comedy of
Oedipus, p. 329)*

As a result, Senefru is seen "dashing" among the crowd chanting "loudly and enthusiastically, and with true harmony" (Stage direction, p. 329), yet, "his whole heartedness and enthusiasm gradually change to bitter weeping" (Stage direction, p. 329). Senefru's feigned hoarseness is his tool of resistance. This functions as an "attitudinal marker" –to use Elam's word- " [which is] indicative not of the act intended but of the attitude adopted (towards the world, the addressee) in speaking –head nods, finger wags, eyebrow movements" (Elam, 1980, p. 78). Moreover, the shift –from "detachment to "dashed in" to taking "refuge in a corner dropping into sitting position, and weeping quietly" (Stage direction, p. 329) underscores two opposing voices: "singing enthusiastically" and "bitter weeping". This is the outcome of Awalih's threat of physical torture as exemplified in "I am going to clean your ears". Here, Awalih's will prevails because he uses his authority as a means of pressurizing the playwright. That is to say, Awalih's voice takes an increasingly ferocious edge and the situation escalates into full scale terrorism. Thus, I approve of Al-Sharqawy's endeavor to change the union between Oedipus, Creon and Tiresias. Al-Sharqawy makes

Senefru in the place of Tiresias so as to assert the instigating role real art can play to liberate man from fear (Megaly, 1984, p. 36).

In these two encounters, Awalih's vocalic qualities are signifiers of defective speeches since the audience are fully aware of their contradiction. On this point, Esslin argues that All speeches in drama produce meaning on several levels. While communicating a given meaning from one character to another, the same sentence will, in addition, convey another, and perhaps, dramatically more important meaning to the audience Every word of dramatic dialogue thus carries (at least) a double charge: the factual meaning of the words, on the one hand; the information they yield about the character of the speaker on the other. (Esslin, 1987, p. 82)

Awalih's performance and in particular his paralinguistic features are responsible for this "double charge" and the decoding process is, therefore, continuous since each new line uttered by Awalih will put an additional touch to the depiction of his character with all its dialectic of inner contradiction and inconsistencies. Awalih's paralinguistic features serve to "individualize character" (Esslin, 1987, p. 82) to use Esslin's words since they are index signs of his personal speech-pattern, vocabulary and professional jargon.

7. Conclusion

Salem's revisited play can be examined as a postmodern discourse in establishing an ironic dialogue with the past and in its mixing of high tragedy and low comedy. In this sense, *The Comedy of Oedipus* is itself an open text inviting different readings and interpretations. Intertextuality, as a postmodern strategy, underscores the concept of relationality, thereby, the view of literature is shifted from a "container of meaning" to "a space in which a potentially vast number of relations coalesce" (Allen, 2011, p. 12). *The Comedy of Oedipus* is a semiotic sign that marks the move from "from general intertextuality to textuality within social discourse" (Juvan, 2008, p.108) which is also called "explicit" theories of intertextuality (Juvan, 2008, p.111)- a term relating to the strive for more concrete and valid concepts within intertextuality. Finally, Salem's tectonic structure rests chiefly upon parallel and contrasting scenes within a circular technique to expose power-politics which unjustly legitimizes violence. Salem also makes a useful use of Brechtian formalistic devices through the incorporation of songs, addresses to the audience and the use of projections so as to produce the "A-effect" which is defined by Brecht himself: "a representation that alienates [which] recognize its subject, but at the same time makes it seem unfamiliar" (Italics mine, Brecht, 1964, p. 192). This "unfamiliar" is the key to 'replay' master narratives in order to renegotiate the current reality. This is epitomized in the new depiction of Salem's Oedipus who acts as a symbol of dictatorship. Therefore, "the body is symbolic to the extent that on stage", as De Toro argues, "it becomes a machine producing signs which invoke the collective, cosmological and universal thematics of man" (De Toro, 1995, p. 85).

Biography:

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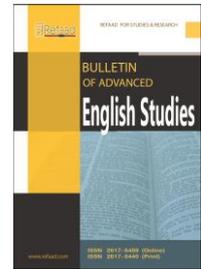
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The Tragedy of Repressed Emotions: A Modernist Reading of Kazuo Ishiguro's *The Remains of the Day*

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Abstract: This paper examines Kazuo Ishiguro's *The Remains of the Day* through the modernist lens. The paper attempts to evaluate areas of convergences and a few areas of divergences where modernist thought reflects in the novel. Kazuo Ishiguro tells the story of Stevens in sporadic recollections in disjointed timelines showing him as an asocial and dysfunctional character that is unable to enter into warm relationship with other characters especially Miss Kenton whom he hates to love but after he examines the true nature of his relationship with her at the end, he is full of regrets for suppressing his feelings for her. The novel shows several modernist tendencies such as a heavy deployment of interior monologue, a gradual revelation of the human condition, lack of objectivity, mental repression, open endedness, disintegration, and other tendencies which characterises modernist writings. Georg Lukacs's "The Ideology of Modernism" and Virginia Woolf's influential essay on modernism "Mr. Bennett and Mrs. Brown" were used as theoretical frameworks for the evaluation of the modernist conceptions in the novel. The paper reveals that the novel is modernist in many ways while it also has some aspects which are not entirely modern in a strict modernist sense.

Keywords: *Modernist tendencies, Mental Repression, Repressed Emotions, Delusion, Georg Lukacs*



1. Introduction

The *Remains of the Day* has been studied by several scholars and critics from different perspectives and different interpretations have been deduced from it. Terestchenko (2007) in *Servility and Destructiveness in Kazuo Ishiguro's the Remains of the Day* examines Stevens's devotion to duty concluding that his loyalty to his master involves 'destructive obedience', Holmes (2008) investigates the effects of war on the character of Stevens and observes that Stevens's disjointed behaviours mirror "personal and collective damage when people internalise a national ideal that entails the denial of their own emotional needs" (p.14). N. Rema (2015) discusses the unreliable first person narration and the suppression of emotions which is very close to the issues raised in this paper. However, the focus of this paper is not on emotional repression only but it dwells more on the modernist trends such as sense of disillusionment, frustration and alienation, disintegration, open endedness, etc. Published in 1989, *The Remains of the Day* is Kazuo Ishiguro's third novel, the previous two being *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986). *The Remains of the Day* won the 1989 Man Booker Prize for fiction and it was later adapted into a successful film in 1993. He has since written others like *The Unconsoled* (1995), *When We were Orphans* (2000), *Never Let Me Go*

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(2005) and *The Buried Giant* (2015). He also has a collection of short stories, *Nocturnes: Five Stories of Music and Nightfall* (2009), many short fictions and a lot of screenplays. Most of these novels were shortlisted for the Booker Prize. In 2008, *The Times* magazine named Ishiguro among their list of The 50 greatest British writers since 1945.

The Remains of the Day is told in the first person unreliable narration by Stevens an English Butler who dedicates his life to the loyal services of Lord Darlington and later, Mr. Farraday, an easy-going American gentleman. Much of the novel is concerned with Stevens's professional career and personal relationship with a former colleague, the housekeeper, Miss Kenton. As the narration progresses, increasing pieces of evidence of Miss Kenton's love for Stevens and of his for her is revealed. The plot is built around the continuous flow of thoughts, memories and re-evaluations of Stevens's life. The narration lays a great stress on what Stevens might have become if he had acted differently, for Stevens is given to a slavish sense of duty and loyalty coupled with extreme self-denial which results in his tragic loss of 'human warmth', a feeling which he comes to discover at the end that is better his overblown definition of dignity.

Typical of Kazuo Ishiguro, his novels mostly deal with characters reliving their sad and sordid past experiences. *A Pale View of Hills*, for instance, deals with the post-war memories of Etsuko, a Japanese woman trying to deal with the suicide of her daughter Keiko while *An Artist of the Floating World* chronicles the life of an elderly man named Masuji Ono who, like Stevens, looks back over his career as a political artist of Japanese imperialist propaganda and becomes embittered and depressed. Kazuo Ishiguro has fertile imagination for characters whose lives were changed by the disastrous consequences of the Second World War, and the regrets and sorrows that the sordid recollections awaken in them. In an interview conducted by Michael and Sontheimer (2019), Ishiguro declares that he:

...remains fascinated by memory. What I would like to tackle next is how a whole society or nation remembers or forgets. When is it healthy to remember, and when is it healthy to forget? (p.5).

Ishiguro's personal life is almost non-existent in this work. We say almost non-existent rather than say that it is non-existent at all because no writer writes without having some particles of his own life or experiences straying into his narration. Moreover, *An Artist of the Floating World* is set in Ishiguro's birth town of Nagasaki during the period of reconstruction following the detonation of the atomic bomb in Nagasaki. Ishiguro was born on the 8th November 1954 but his family moved to England in 1960, when he was only five years old and he became a British citizen in 1982. Nagasaki is the second town to experience atomic bomb attack during the Second World War and it is this war which usually forms the backdrop of many of his novels. Although we are only given tit-bits concerning an ongoing war in the narration, the Second World War plays a significant part in *The Remains of the Day*. The treaty of Versailles forms part of Lord Darlington's impetus to help Germany. As a result of Lord Darlington's instinct to help the Nazis, he is manipulated by Herr Ribbentrop which then leads to his downfall. He is criticised and spat on for extending Nazi influence in England.

2. Modernist Concepts in *The Remains of the Day*

Ishiguro's straight-off manner of narration without much ado about the physical environment or great details about Darlington Hall where Stevens takes so much pride in serving Lord Darlington and later, Mr. Farraday, tends to confirm Virginia Woolf's idea of not laying "enormous stress upon the fabrics of things." For modernist writers, the material surroundings of characters hold no potent influence on their attributes.

One of modernist narrative techniques which Kazuo Ishiguro has judiciously deployed in *The Remains of the Day* is the exploration of a character's memory and thoughts. Memory is a virile

device in modernist literature, especially as it concerns characterisation. It might be more fitting to see memory as the inspiration or the impetus to the unfolding of the stories. The reader has no direct access to most of the central happenings: instead, he has to rely on what is reported or recollections. For instance, the meeting with Miss Kenton which constitutes the climax of the novel is related to the reader a day afterwards. Apart from a few intercalated dialogues and scenes, all through the narration, it is Steven's voice that takes us through memory lane to reveal to us the despair, mistakes-ridden and painful past that he has had. Stevens then acts as a unifying thread holding the many segments of the story together.

Ishiguro's use of structural device of memory in this novel allows Stevens to reveal his flaws implicitly during the narrative. Rema (2015) observes that, "the memory portrays the honeycomb through which Stevens hides his inner wishes" (p.1) All of the memories are triggered by certain scenes, which then again trigger other memories so that the structure is very convoluted and complex even though it is not always too hard to find your bearings in the story. The memory structure of narrative technique shows a high focalisation on inner thoughts and perceptions. Steven's phraseologies like "My recollection of Mr. Lewis is that of a gentleman of generous dimensions..." (Ishiguro 1989, p.89), "I recall a mist starting to set in as I crossed the lawn that afternoon" (p.160), "I recall also watching Mr. George Bernard Shaw, the renowned playwright, at dinner one evening..." (p.143), etc act as reminders of the reminiscing nature of what is being told. Sometimes, the narration goes in accordance with the fluctuations of Stevens' mind. The effect is that of fragmentation, as the time-line leaps between the various segments of Stevens' memories. The fluctuations within the narration between the past and the present enables us gain fragmentary information. The narration jumps from one period to another, drifting in a discontinuous movement that is a literary correlative of a mental stream of consciousness. Modernist writers experimented with ways of tracing the flow of characters' thoughts and subjective impressions with their stream of consciousness technique.

As a result of these sporadic recollections, Stevens does not seem to get over his painful past. His past seems to be memories which are full of lost opportunities, sadness, and regrets. Ishiguro (1990) himself observes that his protagonists:

Know what they have to avoid and that determines the routes they take through memory, and through the past. There's no coincidence that they're usually worrying over the past. They're worrying because they sense there isn't something quite right here... but of course memory is this terrible treacherous terrain... (p.80)

Stevens seems every inch a character whose entire life has been wasted on the pursuit of the wrong values (i.e. dignity and greatness) to the exclusion of vital aspects of life like marriage and a happy family. The fact that all his memories are work memories lends credence to this point. As a result Stevens' position as butler and servant has gradually made it impossible for him to live a fulfilling life. He maintains a slavish sense of duty and dignity even till the end. Ishiguro (1989) helps define dignity within the framework of Stevens's distorted sense of dignity:

dignity' has to do crucially with a butler's ability not to abandon the professional being he inhabits ... The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost; they will not be shaken out by external events, however surprising, alarming or vexing. They wear their professionalism as a decent gentleman will wear his suit ... It is, as I say, a matter of 'dignity'. (p. 43)

For even after the realization that he has deluded himself throughout his entire life and set on the path of recovering what 'remains', he still resorts to mastering the act of 'bantering' to better please Mr. Farraday:

I have of course already devoted much time to developing my bantering skills, but it is possible I have never previously approached the task with the commitment I might have done. Perhaps, then, when I return to Darlington Hall tomorrow... I will begin practising with renewed effort. (p.258)

At some points, one gets the feeling that Stevens has no control over his work as all workaholics do, but rather controlled by it, therefore, never choosing his own path in life. His life is a metaphor for the clock that must keep working to the point of death.

Stevens is a dysfunctional character trying to make sense of his traumatised existence. His character can be subjected to the psychoanalytic lens to enable us probe into the complexities of his personality. It is in tune with some modernist writers to create characters that tend to come under Freudian theory of psychoanalysis. It is important to state here that literature was powerfully influential in the wave of modernity by the theories of Sigmund Freud (1953), who argues that the mind has a 'basic and fundamental Structure', and that 'subjective experience' was based on the interplay of the parts of the mind, (p.154). We are not insinuating that Stevens is neurotic, but his sleazy memory could be interpreted as an expression of mental repression since several of the shortfalls tends to mar the credibility of the narration. Most times, it seems as if he has something to hide. This mental repression in Stevens's character is mind boggling and many instances of it littered the narration. The use and abuse of phrases such as "As I recall", "It is hard for me now to recall precisely what I overheard", and "I cannot recall precisely what I said...", "I have a feeling it may have been Lord Darlington himself who made that particular remark", "As I remember it..." all hint at uncertainty or better still, repression. In fact, at a point Stevens discloses that he is no longer sure of the accuracy of his memory: "But I see I have become somewhat lost in these old memories. This had never been my intention..." (p.167), such phraseologies undermine the confidence in his ability to recall the past with accuracy. The reader is at a loss because Stevens's distorted memory does not give the reader the confidence to hold as accurate what he claims to recall well. Moreover, this mistrust of his mercurial memories is further heightened by the emerging self-deception which, unknown to Stevens, is becoming clearer to the reader.

Several of the shortfalls in Stevens's memories of Lord Darlington mar his relationship with Miss Kenton. Stevens's inordinate loyalty to his master shows that his perception of events is distorted and that his memory has been programmed to be selective so that his main focus and priority in life is his role as a butler. His perception of Miss Kenton is biased as his attitude to Lord Darlington; in both instances, he projects a multidimensional image. He short-changes himself as well as Miss Kenton. He is at best a victim and a victimiser. This dual character of a victim and a victimiser comes out more clearly when Miss Kenton voices her regret at not spending her life with Stevens, it makes him realise how it would have been for both of them if they had been the ones to marry.

There is also the use of an unreliable first person narrator. Bad memory, blind devotion and the uncertain purpose of Stevens's writing are the main factors for Stevens's unreliability as a narrator. Rema (2015) aptly observes that "the narration is reliably unreliable as the protagonist doesn't undergo all the experience and the past events are just included as a part of the imagination of the protagonist" (p.2). The fact that he seems to be sure about a particular thing only to turn around later to doubt it often leaves the reader with a lot of confusion. Stevens often succeeds in conveying the illusions that he fully understands all sides of the issues he discusses. He always asserts that Lord Darlington was a man of great moral stature, and that he is proud to have worked in a truly distinguished house but he keeps denying ever knowing Lord Darlington which makes us believe that he does not really think Lord Darlington acted in the right way or that he patently feels shame at having been in Lord Darlington's employment. Stevens later feels that he trusted the wrong man. This confession is at once touching and devastating, for he seems to hint at saying that Lord Darlington lacks wisdom. He even uses words like "a sad waste" (p.211) to describe Lord Darlington's life. At that stage, the reader comes to the conclusion that he/she has heard the last word about Lord Darlington being a great and noble man, but no, he says again towards the end of the narration:

Lord Darlington wasn't a bad man. He wasn't a bad man at all ... His lordship was a courageous man. He chose a certain path in life; it proved to be a misguided one....
(p.255)

Characters in modernist writing tend to have conflicting interests and opinions of issues and life. Clarissa shows the same attitude in Virginia Woolf's (1925) *Mrs. Dalloway*. At one time she is happy that she didn't marry Peter because he would not have given her any form of independence, but in another moment, she finds that she would have been much at ease with Peter and realises how he would have been hers if she had married him.

Since the entire narrative is written in retrospect, we are strictly limited to knowing only what Stevens wishes to disclose. However, most times, Stevens does seem not to be open to his reader. For instance, after talking with Miss Kenton, he goes to sit on a pier watching all of the coloured lights come on in the evening. A man comes up and sits next to him, Stevens has a most touching chat about his career in Lord Darlington's service and it is from this encounter that the reader comes to realise the true state of Stevens's feelings. For instance, the man offers Stevens a handkerchief which is our only clue that Stevens is crying; thus creating a sense of pathos by allowing the reader to see the narrator's flaws while being drawn to sympathise with him as well. Thus, Stevens finally breaks down, realising that he has deluded himself throughout his life without giving the reader any clue as to his mood or the true state of mind.

Lukacs's observation about the asocial nature of characters in modernist fiction aptly captures Stevens's alienated existence. Lukacs (1973) argues, "The individual, retreating into himself in despair at the cruelty of the age, may experience an intoxicated fascination with his forlorn condition" (p.728). Stevens's pursuit of dignity in his professional life completely takes over his personal life thereby suppressing his individuality which then results in absolute servitude or "forlorn condition" as observed by Lukacs. He never achieves true intimacy with people around him, not even with his father whom he appears to adore a lot. He is so placid that he is unable to offer Miss Kenton any condolence or consolation when she loses her only relative:

I could well imagine the blow the news would be to her, her aunt having been, to all intents and purposes, like a mother to her, and I paused out in the corridor, wondering if I should go back, knock and make good my omissions ... As it turned out, I did not see her again until the afternoon. ... I had preoccupied for some hours with the matter of Miss Kenton's sorrow, having given particular thought to the question of what I might best do or say to ease her burden a little. (p. 186)

This recklessly disturbing placidity is also seen when his father dies. He is so calm that he takes his time to note every unnecessary situation in the room where his father lay in state. We do not see Stevens betraying emotions the way a person who loses his father should. Instead, when he enters the room, he sees Dr. Meredith taking notes and also observes that Mrs. Mortimer is wearing her apron and that she has grease marks over the face but does not say a word about his father. This sort of situation Lukacs (1973) describes as "a mood of total impotence, of paralysis in the face of the unintelligible power of circumstance" (p.726). In fact, Stevens's care for Dupont's comfort of bringing bowls of water, bandages and salve for his aching foot takes precedence over going upstairs to see his father in his dying moment. Stevens's lack of 'human warmth' or human connection is best captured in his own words at the end of the narration:

It is now some twenty minutes since the man left, but I have remained here on this bench to await the event that has just taken place-namely, the switching on of the pier lights... A few minutes ago, incidentally, shortly after the lights came on, I did turn on my bench a moment to study more closely these throngs of people laughing and chatting behind me... But as I listened to their exchanges, it became apparent they were strangers who had just happened upon one another here on this spot behind me. Evidently, they had all paused a moment for the lights coming on, and then proceeded to fall into conversation

with one another. As I watch them now, they are laughing merrily. It is curious how people can build such warmth among themselves so swiftly. (pp. 256-257)

The tone of the novel is often that of wishful longing or nostalgia for the past. As the story unfolds, the tone deepens into one of despair and regret as Stevens re-evaluates his past actions and decisions, and finds them very unwise. During his six-day drive from Darlington Hall to Weymouth, Stevens recalls various high points in the course of his service between 1922 to 1956 to Lord Darlington and his successor, the American who has recently bought the estate. The journey has a picaresque quality so that it serves to foster the exploration of memories and most times, sordid memories in which Stevens rereads Miss Kenton's letter, pretending to find hints of a possible return to Darlington Hall.

Stevens is an excellent example of the modernist anti-hero, i.e. the hero as an inadequate, degenerate man. The idea of presenting a hero as an inadequate, ordinary, confused, degenerate man or a rebel as against the norm of the traditional classical or Victorian concept of projecting the hero as a high-profile personality is common in modernist literature. Many modernist writers believe that by rejecting tradition they could discover radically new ways of making captivating art. Bradbury and McFarlane (1978) observes that some "modernists sought to defy expectations mainly in order to make their art more vivid, or to force the audience to take the trouble to question their own preconceptions" (p.12). Stevens neither achieves his desire of becoming a great butler nor the dignity to which his mind is much attuned to. At the end of the narrative, Stevens emerges a broken-emotional-wreck who has nothing much left. In fact, it is a fact which he acknowledges, "...I suppose I was something of a sorry disappointment. Perhaps it is indeed time I began to look at his whole matter of bantering more enthusiastically" (p.258) so that he could try to make the best of what 'remains' of his day.

It is important to take cognisance of the fact that two nationals are depicted in this novel: the English and the American. Ishiguro explores some of the differences between the old English Victorian culture; that of air-tight lip and emotionless attitude and the American culture of free expression of opinion and emotion.

There is also the depiction of the old and the new generations of English society. Ishiguro seems to show two ways of being English that are conflicting with each other. Öztাবেk-Avcı (2013) examines why Darlington exerts a lot of influence and power on Stevens's world view arguing that the butler in British fiction aptly represents 'Englishness' than any other occupation (p.93). Therefore, Stevens the aging butler of Darlington Hall, represents the older generation who embodies decorum, gracious, practical and undemonstrative manners. His difficulty in dealing with his new American master's tendency to 'bantering' and his own inability to respond in a similar relaxed manner shows his rootedness in old-fashioned values and code of conduct. Lord Darlington certainly does not speak to Stevens in any way other than a formal, almost solemn manner, giving his orders with brevity and authority. This perfectly echoes Virginia Woolf's (1966) apt distinction between the "Victorian cook" and the "Georgian cook" (p.2) in her essay, a point she made to contrast the insular and reserved attitude of the Victorian age with the convivial spirit of the Georgian age. She further observes, "Victorian cook lived like a leviathan in the lower depths, formidable, silent, obscure, inscrutable: the Georgian cook is a creature of sunshine and fresh air..." (p.2). Thus, the old service culture of butlers in England was destined to change dramatically after the two World Wars, by the time Stevens decides to change his lifestyle, the old ways are already gone forever. The manservant who refills Stevens's radiator comments that "You really must be top-notch working in a place like that, can't be many like you left, eh?" is completely accurate; it is an indication that Stevens or the era of specific employees like butler, housekeeper and so on large manor houses required before the World War II is on the verge of extinction.

Symbolism is a modernist concept marked by a belief that language is expressly symbolic in its nature. Symbolism is therefore, a major literary device enshrined in modernist writing to convey

ideas allegorically. The closing of the silver polish company (Giffen and Co.) Mursden is a symbol for the outmoded nature of Stevens's profession. Polishing silver is no longer regarded in the new emerging Britain and so is the profession of the butler, under butler, housekeeper, etc. This is more so since Mr Farraday himself gets Stevens to reduce the size of the workers in Darlington Hall.

Stevens arrives at the guesthouse in Salisbury around four o'clock and decides to take a walk in the streets for a few hours. He visits a beautiful cathedral and he is impressed with the city. What impressed Stevens most is the view of the English countryside that he sees that morning. He says of the landscape:

The English landscape at its finest-such as I saw this morning possesses a quality that the landscapes of other nations, however, more superficially dramatic, inevitably fail to possess. It is, I believe, a quality that will mark out the English landscape to any objective observer as the most deeply satisfying in the world and this quality is probably best summed up by the term 'greatness'... And yet what precisely is the greatness? ... I would say that it is the very lack of obvious drama or spectacle that sets the beauty of our land apart. What is pertinent is the calmness of that beauty, its sense of restraint. It is as though the land knows of its own beauty, of its own greatness, and feels no need to shout it. (pp.28-29)

The landscape is great because it lacks any "drama" or "spectacle", the beautiful is "calm" and has "a sense of restraint." The landscape is a symbol of all that Stevens stands for. It becomes essential to the decisions Stevens make that shape the plot of the story. The qualities that make the landscape "great" are the same qualities that Stevens thinks makes a great butler. This is seen from illustrations he draws with the story of the tiger and the butler, his father and the General, and the reprimanding of the drunken guests at the back of the car.

Another distinctive feature noticeable in most modernist writing which is deployed in this novel is the open-endedness with which the story concluded. The issues Stevens confronts are buried in the past and remain unresolved. From what we can infer from Stevens's renewed interest in learning the act of "bantering", it is clear that the story still continues.

There is also the pervading sense of loss. The sense of loss abounds for almost every character in the novel. Stevens loses his father, Miss Kenton, and eventually his hope of convincing Miss Kenton to return to Darlington Hall. Miss Kenton loses her aunt, her only relative; and loses Stevens when she leaves to marry a man she does not love. Lord Darlington loses Sir David Cardinal and his godson, Reginald Cardinal, above all, he loses his reputation and some level of sanity at the end of his life.

Denial is also another modernist feature in the novel. When Dr. Carlisle asks Stevens if he has ever worked with Lord Darlington, he denies ever doing so. Like the Biblical Peter, the third time he has done so in the novel. His initial reason was that "a meaningless whim had suddenly overtaken me at the moment" (p.128). At another moment, he explains that his denial is the wish to avoid "hearing nonsense concerning his lordship." (p.132) He explains that "I have chosen to tell white lies in both instances as the simplest means of avoiding unpleasantness." (p.132) For Stevens, denial is clearly a way of escaping the unpleasant. Thus, one is not wrong to adopt Shaffer (2008) view that, "Ishiguro's novels centre on individuals who repress knowledge about their past in order to protect themselves from painful experiences and painful wishes that they cannot face or even admit" (p.22). Denial is Stevens's coping mechanism.

Central to the narration is self-deception and repression. Stevens fails to act on his romantic feelings toward Miss Kenton because he cannot reconcile his sense of service with his personal life. Every character who meets Stevens either peels off a layer of deceit or exposes Stevens's delusion for the reader to see. A good instance of this is in the home of Mr. and Mrs. Taylor where the village folks mistake Stevens for a rich gentleman who used to be involved in international affairs and he leads them on to believe so only to be found out by a more clever character of Dr. Carlisle.

As much as Stevens tries to suppress and repress the feelings he has for Miss Kenton, his undying love keeps peeping behind his fishy facade thereby betraying his emotions. For instance, the fact that Stevens reads Miss Kenton's letter over and over is itself a clear indication that he misses her quite alright. He is so eager to have any news of her that he repeatedly peruses the letter for hints. The extreme to which Stevens negates his emotions becomes very painful when he tells us that her marrying someone else made "the whole dreams forever irredeemable" (p.251). There can be no doubt the dream to which he refers involves Miss Kenton. The high point is seen upon hearing her words about the possibility of a life they might had together, he says that his "heart is breaking" (p.252). Stevens finally breaks down while sitting on the pier, lamenting what should have been and he admits that "it is too late to turn back the clock" (p.252). Thus, Stevens emerges a pathetic, if not, tragic figure, as he is brought down by an exaggerated adherence to his positive qualities. By hiding behind the mask of dignity, he loses opportunities to experience and enjoy meaningful political, emotional and social interactions. Part of this mask is portrayed by his emotionless use of language which conceals his inner feelings.

Finally the end comes with its crisis and catharsis for Stevens. He realises that he cannot turn back the hands of time, so he tries to see what he can make of what remains of his life. He accepts his past and what or who he has become. This conclusion seems to bring a cosmetic comfort and a temporary ending to his mental anguish.

We will like to bring our discussion to a close by examining those aspects of the novel which are not entirely modern in a strict modernist sense. Some of the artistic experimentations are not as robust and turgid as what is obtainable in Virginia Woolf's *Mrs. Dalloway* and do not strictly adhere to the artistic sensibility of James Joyce's stream of consciousness in a rigorous manner as seen in *A Portrait of the Artist as a Young Man*. For instance, in *The Remains of the Day*, there is focalisation on thoughts and memories quite alright but it does not follow complicated labyrinths as in Virginia Woolf's writing or James Joyce's other works like *Finnegan Wake* or *Ulysses*. The story runs in parts and the stages of development in the plot structure are carefully delineated with a neat sense of place and time.

Disjointed and fragmented characterisation which forms the core of modernist writing is more of the traditional pattern in *The Remains of the Day*. Contrary to Goerge Lukac's view that characters in modernist fiction negate history or lack a sense of personal history, Stevens seems to be suffering from excess of it. Lukacs (1973) argues:

This negation of history takes two different forms in modernist literature. First, the hero is strictly confined within the limits of his own experience... secondly; the hero himself is without personal history. (p.715)

This sense of "personal history" if we understand Lukacs very well, would mean the contribution each character makes to the general good of the world. As if pre-empting Lukacs, Stevens himself says that he is putting the best in his job to make the world a better place:

I think I understand your position very well, Mr Smith. I can well understand that you wish the world to be a better place and that you and your fellow residents here should have an opportunity to contribute to the making of a better world. It is a sentiment to be applauded. I dare say it was a very similar urge which led me to become involved in great affairs before the war. Then, as now, world peace seemed something we had only the most fragile grasp of, and I wished to do my part. (p.199)

From the above revelations, it is clear that he is talking with Mr. Harry Smith, a resident of Moscombe who passionately believes that people exhibit dignity only when they accept their responsibility to vote and strongly exercise their own opinions. Though Harry Smith's view about democracy stands in sharp contrast to the elitist views of Stevens, both have a robust and generous sense of history. Dignity, he claims, is not just for gentlemen but everyone who exercises voting right. Besides, Stevens knows in what exact way an individual can make a contribution to history.

Moreover, Stevens's work with the silver contributes to the easing of the relations between Lord Halifax and Herr Ribbentrop even if it was to have terrible political consequences later. Therefore, Stevens indirectly plays a little part in history, even if it later turns out a bad one. The problem is that he helps the Nazis without even knowing it. When Stevens goes to fetch a bottle of port from the cellar for the dignitaries, he is under the illusion that he is helping to serve men who will change history and a sense of triumph wells up in him. Most importantly, even at the end Stevens still maintains:

the hard reality is, surely, that for the likes of you and me, there is still choice other than to leave our fate... in the hands of those great gentlemen at the hub of this world who employ our services... to make a small contribution count for something true and worthy. (p.257)

Therefore, Lukacs' position that characters in modernist literature lack a sense of history is not wholly accurate where Stevens is concerned.

3. Conclusion

Kazuo Ishiguro's *The Remains of the Day* is a literary excursion through memory and history. On the surface, there is a lingering temptation to classify the novel as a travelogue, but it is more of a historiographic metafiction which recounts Stevens's frustrations, regrets, anger and sadness which he suppresses owing to his delusion of grandeur. The title, *The Remains of the Day*, is significant and it is open to evaluative interpretations. The title is both connotatively and denotatively responsive to the narration. Denotatively, the "Remains of the Days" technically means the evening which connotes old age; a time for sober reflections over one's life so far. However, the word "remains" in relation to Stevens's case hints at what is left after a wreck. Connotatively, *The Remains of the Day* could be read to mean Stevens's future service with Mr Farraday. For Stevens himself hints at this when he decides to put renewed efforts in the act of bantering to "pleasantly surprise" Mr. Farraday on his return.

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