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Editorial

Dear Colleagues and Readers

It is my pleasure to present Volume 8, Issue 3 of the *International Journal of Humanities and Cultural Studies* (IJHCS). This edition of the journal included many articles dealing with interdisciplinary issues written by authors from different countries and different disciplinary affiliations. The contributions of our thirty authors enormously enriched the content and perspectives of the IJHCS.

I seize this opportunity to thank our respected authors for selecting the IJHCS, our reviewers for reviewing the selected articles for this issue, and the Administrative Board for its contributions to helping the IJHCS achieve this success. The next issue will be published in March 2022 and your valuable contributions are welcome till 25 February 2022.

With Best Regards,

Dr. Hassen Zriba
Editor-in-Chief

The International Journal of Humanities and Cultural Studies (IJHCS)

The poem "Argument" or the parable that unveils the original Argument for white people's hegemony from the beginning till today

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Abstract

This paper reveals through the study of the poem entitled "Argument" by Langston Hughes, the original argument underlying the hegemony of white people over other races and in particular over the black people. It unveils this thesis, this argument, this deep thought which underlies or justifies the birth, the existence, the manifestation, and the evolution of the hegemony of white people over other races or other peoples. It is first of all through a stylistic and hermeneutical study of this poem and its content that we could appreciate the parable and the metaphor included in this poem and which teaches us the deep thought that white people have about their race but also the deep thought that white people have about other races. The theory of Marxism has allowed us to understand the desire for domination and supremacy over other peoples hidden by this theory of white hegemony and the racial order it imposes. It should also be emphasized that white people hegemony has as direct consequences as an imperialist hegemony of white people, a capitalist hegemony of white people, and a materialist hegemony of white people throughout the world and especially in the black world, especially in Africa. Because human relations are henceforth and forever determined and characterized by the theory of white people hegemony and the following racial order of human existence: "White is right", "Yellow mellow" and "Black, get back!"

Keywords: original Argument, hegemony, white people hegemony, racial classification, human relations, races, superior, inferior, domination

Le Poème «Argument»¹ ou la parabole qui dévoile l'Argument originel de l'hégémonie des Blancs d'hier à aujourd'hui

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Résumé

Cet article révèle à travers une étude du poème de titre « Argument » de Langston Hughes l'argument originel qui sous-tend l'hégémonie de la race blanche sur les autres races et en particulier sur la race noire. Elle dévoile en clair cette thèse, cet argumentaire, cette pensée profonde qui sous-tend ou justifie la naissance, l'existence, la manifestation et l'évolution de l'hégémonie des blancs sur les autres races ou sur les autres peuples. C'est tout d'abord à travers une étude stylistique et herméneutique de ce poème et de sa sémantique qu'il nous a été possible d'apprécier la parabole et la métaphore incluse dans ce poème et qui nous enseigne la pensée profonde qu'ont les blancs de leur race mais aussi la pensée profonde qu'ont les blancs des autres races. La théorie du marxisme elle nous a permis de comprendre la volonté de domination et de suprématie sur les autres peuples que cache cette théorie de l'hégémonie des blancs et l'ordre racial qu'elle impose. Il faut par ailleurs souligner que cette hégémonie a pour conséquences directes une hégémonie impérialiste des blancs, une hégémonie capitaliste des blancs, et une hégémonie matérialiste des blancs à travers le monde et surtout dans le monde noir notamment en Afrique. Puisque les rapports humains sont désormais et pour toujours déterminés, caractérisés par la théorie de l'hégémonie des blancs et l'ordre racial de l'existence humaine suivant : «White is right», «Yellow mellow» et «Black, get back!».

Mots clés : Argument originel, hégémonie, hégémonie des Blancs, ordre racial, rapports humains, races, supérieur, inférieur, domination.

¹ Langston Hughes, "Argument", *Selected Poems of Langston Hughes* (New York: Alfred A. Knopf, Inc., 1979), p. 262.

Introduction

Le monde dans lequel nous vivons nous permet d'observer une hégémonie de la race blanche sur les autres races et en particulier sur la race noire. Cette hégémonie de la race blanche notamment sur la race noire est tellement visible et blafarde dans le contexte américain que le poète Langston Hughes dans l'un de ses poèmes va tenter de nous dire, de nous révéler les raisons réelles ou le motif réel de cette hégémonie de manière métaphorique.

En effet, cette hégémonie peut avoir plusieurs raisons ou même plusieurs sens, cependant le poète Langston Hughes nous dit qu'il y a un argument originel qui fonde cette hégémonie des blancs sur les autres races et cela, il le dit d'entrée de jeu à travers le titre de son poème. Ensuite, le poète Langston Hughes nous dévoile l'argument originel qui motive et favorise cette hégémonie à travers le contenu sémantique et formel de l'ensemble de son poème qui se stipule de manière stylistique sous la forme d'un dialogue.

En clair dans l'un de ses poèmes intitulé « Argument » Langston Hughes nous donne de manière fondamentale l'argument originel qui fonde la naissance, l'existence, la manifestation et l'évolution de l'hégémonie des blancs sur les autres races.

Le fait d'intituler son poème « Argument » nous permet de manière littérale, comme de manière métaphorique, de comprendre qu'il est question de cet argument originel et donc le titre du poème traduit ou correspond exactement au contenu du poème.² Ainsi avec le titre « Argument », nous observons que la lexie qu'utilise le poète est très symptomatique pour ce qu'il veut dévoiler comme message.

En effet, le monde contemporain ou le nouveau monde³ et l'existence humaine ayant déjà trois fondements que sont un fondement racial, un fondement hégémonique et un fondement économique-matérialiste selon le poète Claude McKay⁴:

- V9 Europe and Africa and Asia wait
- V10 The touted New Deal of the New World's hand!
- V11 New systems will be built on race and hate,
- V12 The Eagle and the Dollar will command.⁵

Il est dès lors tout à fait normal que les blancs aient un argument ou des arguments sur lesquels fonder leur hégémonie sur les autres peuples (c'est-à-dire sa naissance, son existence, sa manifestation et son évolution sur les autres races). Nous notons par ailleurs que cette hégémonie de la race blanche sur les autres races à travers le monde est une hégémonie qui a des implosions et des conséquences sur plusieurs plans, notamment sur les plans impérialiste, capitaliste et matérialiste.⁶

En d'autres mots, les blancs ont tout à fait un argument originel de leur hégémonie sur les autres peuples et notamment sur le peuple noir. La question sera donc de savoir quel est cet argument qui fonde l'hégémonie des blancs et aussi de savoir quelles en sont les conséquences ou les manifestations dans le monde contemporain.

² Le lot d'arguments qui sera mis à la disposition du lecteur afin de connaître et d'analyser sur tous les plans les motivations réelles et même originelles de cette hégémonie des blancs.

³ "the New World" comme le dit le poète Claude McKay dans son poème de titre « Tiger »

⁴ Confère l'article de titre « **«The white man is a Tiger at my throat» ou la parabole des trois mauvais fondements de l'existence humaine : le fondement racial, le fondement hégémonique, et le fondement économique-matérialiste»**.

⁵ Claude McKay, "Tiger", *Selected Poems of Claude McKay* (San Diego-New York: Harcourt Brace Jovanovich, Publisher, 1953), p. 47.

⁶ Ce qui veut dire le plan impérialiste, sur le plan capitaliste et sur le plan matérialiste.

Au delà donc de cette problématique centrale, nous verrons comment le poème « Argument » traduit de manière claire et objective l'hégémonie des blancs d'hier à aujourd'hui et sa volonté continuelle. Nous verrons aussi comment cette hégémonie des blancs à la base les motive à une hégémonie sur les chemins de l'impérialisme, du capitalisme et du matérialisme.

Pour explorer l'argumentaire des blancs sur leur hégémonie, nous allons procéder à l'interprétation du poème de titre symptomatique « Argument » à la fois sur le plan du contenu sémantique et sur le plan du style et de la forme. Ainsi nous allons mobiliser dans un premier temps les théories de l'herméneutique et de la stylistique.

Et puisqu'il s'agit d'hégémonie et donc de domination des blancs sur les autres peuples et notamment sur le peuple noir, la théorie du marxisme sera par la suite mobilisée et elle aidera à mieux apprécier les conséquences de cette hégémonie dans le monde ; c'est-à-dire les conséquences que sont une hégémonie impérialiste des blancs, une hégémonie capitaliste des blancs, et une hégémonie matérialiste des blancs surtout dans le monde noir.

En ce qui concerne l'étude de ce poème, dans un premier temps nous allons analyser l'argument originel de l'hégémonie des blancs sur les autres peuples d'hier à aujourd'hui. Et par la suite nous allons analyser les conséquences directes de cette hégémonie dans le monde d'aujourd'hui.

I / L'argument originel de l'hégémonie des Blancs sur les autres peuples d'hier à aujourd'hui

L'existence humaine, comme nous l'avons dit avec le poète McKay a plusieurs fondements et parmi ces fondements, il nomme le fait que les blancs ont un fondement racial de l'existence humaine à travers le vers suivant où il le dit clairement: *New systems will be built on race and hate.*⁷

Il faut dire que cette vision selon laquelle les blancs ont un fondement racial de l'existence qu'a le poète McKay est celle que partage le poète Langston Hughes à son niveau dans le poème « Argument ». Puisqu'il se permet de dévoiler l'argument originel d'un ordre racial pensé et établi par les blancs et donc de donner les arguments sur lesquels se construit ce fondement racial de l'existence humaine (comme il le précise lui-même en utilisant le code poétique «Argument»)⁸ et aussi et surtout de dévoiler l'hégémonie de la race blanche sur les autres races dans le même élan.

En effet, dans ce poème assez intéressant avec un titre très expressif «Argument» ; le poète Hughes qui à son habitude écrit simplement, de manière claire et directe sans trop de tournures syntaxiques complexes; va donner l'argumentation qui permet aux blancs de fonder l'existence humaine non seulement sur la race «race» et la haine «hate» mais aussi sur l'hégémonie de leur race sur les autres races et autres peuples.

Grâce à ce très beau poème de Hughes, nous arrivons à comprendre comment sur la base de la race «race», les blancs à travers ce fondement racial de l'existence humaine se disent que leur race doit dominer sur les autres races humaines. Nous comprenons aussi

⁷ Cela veut tout simplement dire que les blancs fondent l'existence humaine sur la notion de race, et de différences entre les races (race blanche, race jaune, race noire) en termes de supériorité, infériorité, acceptabilités, collaboration etc.

⁸ (Vocabulaire pour faire référence à l'argumentation ou aux arguments sur lesquels se conçoit le fondement racial de l'existence humaine).

comment sur la base de la haine «hate», les blancs, à travers ce même fondement racial de l'existence humaine se disent qu'aucune autre race humaine n'est égale et semblable à leur race et ne doit ou ne peut égaler leur race. Le poète Hughes prend donc le soin dans ce poème «Argument» de donner les raisons fondamentales de telles conceptions et d'un tel fondement racial de l'existence d'où les raisons fondamentales d'une hégémonie de la race blanche sur les autres races :

V1 White is right,
V2 Yellow mellow,
V3 Black, get back!

V4 *Do you believe that,*
Jack?

V5 Sure do!

V6 *Then you're a dope*
V7 *For which there ain't no hope.*
V8 *Black is fine!*
V9 *And, God knows,*
V10 *It's mine!*⁹

Titre assez intéressant pour un poème aussi magnifique, «Argument», comme le dénote le code linguistique choisi par le poète est l'argumentation originelle sur laquelle se construit l'hégémonie de la race blanche. Cette thèse selon laquelle, pour les blancs, l'existence humaine a un fondement racial et un ordre racial est bien traduite depuis le titre du poème jusqu'à sa sémantique¹⁰ totale. En effet, ce titre «Argument» traduit bien le contenu sémantique des vers¹¹ de ce poème puisque le poète établit une thèse ou un argumentaire précis dans les trois premiers vers du poème. Un argumentaire, qui de manière significatif constituera la valeur fonctionnelle de tout ce poème et traduira de manière explicite le fondement racial de l'existence humaine et un ordre racial à travers les notions de race et de haine raciale:

White is right,
Yellow mellow,
Black, get back!

Nous pouvons dire que c'est en ces trois vers (et précisément en ces trois thèses ou theories) que réside le sens profond de l'argument originel de l'hégémonie des blancs dans l'existence humaine et aussi le sens profond du titre du poème qui se trouve être «Argument» (argumentation) et qui se charge de justifier la «suprématie ou la supériorité» de la race blanche et la haine que cette race nourrie à l'égard des autres races humaines.

⁹ Langston Hughes, "Argument", *Selected Poems of Langston Hughes* (New York: Alfred A. Knopf, Inc., 1979), p. 262.

¹⁰ C'est-à-dire la signification globale ou le sens global que McKay veut donner à son poème pour mieux faire passer son message.

¹¹ Ce que disent les vers dans le fond.

Bien entendu, la création stylistique¹² du poème nous permet de constater que ce poème est construit de manière syntaxique¹³ suivant la forme d'un dialogue, c'est à dire un échange de points de vue entre deux personnes. Et c'est ce qui permet au poète d'utiliser de manière formelle et dans un premier temps, deux formes différentes d'écriture dans le même poème afin de nous permettre de distinguer facilement et stylistiquement le changement d'interlocuteur.

Sur le plan stylistique donc, ce poème est un dialogue et la base de ce dialogue (en ce qui concerne le fondement racial de l'existence humaine et l'hégémonie des blancs sur les autres peuples) réside dans l'argument de fond qui se situe aux vers 1, 2 et 3. Ce poème en forme de dialogue où les entrées ne sont pas identifiées pas des tirets, mais plutôt par des formes d'écritures différentes selon que ce soit l'interlocuteur 1 (forme normale d'écriture) ou l'interlocuteur 2 (forme italique d'écriture) ; est composé formellement selon le mode de création poétique de Hughes de trois principales strophes, avec une remarque importante, le détachement de vers au niveau de la deuxième strophe. La première strophe est composée de trois vers (V1, V2, V3) donc un tercet et elle se singularise par une forme unique d'écriture (forme normale).

White is right,
Yellow mellow,
Black, get back!

La deuxième strophe est composée de deux vers (V4, V5), donc un couplet et c'est à ce niveau que vient le détachement de vers puisque cette strophe se singularise à la fois par les deux formes d'écritures (forme normale) et (forme italique).

Do you believe that, Jack?
Sure do!

La troisième strophe est composée de cinq vers (V6 à V10) et elle se singularise par une autre forme unique d'écriture (la forme italique).

*Then you're a dope
For which there ain't no hope.
Black is fine!
And, God knows,
It's mine!*

Il est important de faire remarquer que stylistiquement¹⁴, la strophe 2 joue le rôle de jonction (le rôle de lien) entre la strophe 1 (principalement caractérisée par une écriture normale) et la strophe 3 (principalement caractérisée par une écriture en italique). Cependant de manière sémantique, elle oppose deux points de vue différents. C'est en cela que réside le sens profond et la pertinence du titre du poème et c'est aussi en cela que ce titre «Argument»

¹² En ce qui concerne l'analyse de l'organisation des composantes expressives de chaque vers et des vers du poème et ici de manière spécifique, il s'agit de la forme d'écriture des vers et de l'utilisation des signes de ponctuation.

¹³ Concernes l'ensemble des règles qui régissent l'ordre des mots dans le vers (ou les vers) afin de pouvoir l'identifier comme étant sous telle ou telle autre forme.

¹⁴ Ici concerne la manière dont les vers sont organisés en tant que composantes expressive de la strophe et de manière précise l'association de deux formes visibles d'écriture dans cette strophe de deux vers uniquement.

reflète dans la forme et dans le fond le poème en question. La rime est simple, puisque Hughes s'exprime en vers libres et c'est tout à fait approprié puisque la forme interne de dialogue (stylistiquement parlant) du poème et la fonction sémantique de l'argumentation (sémantiquement parlant) ne méritent pas que l'on impose à ce poème une rime particulière, puisque c'est la libre expression des idées.

Ce poème de dix vers libres regorge plusieurs qualités. Dans un premier temps, ce poème est un poème lyrique et il l'est doublement ; car deux points de vue sont opposés tant dans la forme que dans le fond. A travers la forme stylistique de l'écriture, nous arrivons à discerner l'opinion du poète puisque celui-ci utilise la forme italique d'expression. A propos des deux points de vue opposés, nous dirons que la première opinion, c'est que :

White is right,
Yellow mellow,
Black, get back!

Et la deuxième opinion est la suivante (notamment celle du poète):

Black is fine!
And, God knows,
It's mine!

Dans cette deuxième opinion, le dernier vers «*It's mine!*» établit clairement le point de vue du poète et le poème devient grâce à ce tout dernier vers automatiquement un poème réflexif puisque face au problème racial et à l'hégémonie de la race blanche posé dans la première strophe, le poète à la fin de sa réflexion émet son point de vue.

Ensuite, ce poème s'érige en un poème didactique puisqu'il nous renseigne sur la thèse (l'argument) sur laquelle se construit le fondement racial de l'existence humaine et l'hégémonie de la race blanche.

En clair, l'argument sur lequel les blancs se basent afin que (comme l'a prophétisé le poète McKay : *New systems will be built on race and hate*); les relations humaines entre blancs et autres races humaines soient construites autour du concept de la race et de la haine raciale, cet argument établissant l'existence humaine sur la race et la haine raciale réside totalement dans la première strophe de ce poème puisque l'expression *New systems will be built on race and hate* de McKay se justifie par le fait que les blancs affirment et pensent distinctement que :

White is right,
Yellow mellow,
Black, get back!

Ainsi ils affirment clairement à travers ces trois premiers vers leur hégémonie sur les autres races que sont « Yellow » et « Black » ce qui veut dire la race jaune et la race noire.

Puisque la strophe 1 est opposée à la strophe 3, nous constatons un ton général de conflit qui émet deux sous tons à l'image de la valeur stylistique formelle du poème (deux formes différentes d'écriture).

Dans un premier temps, au niveau de la strophe 1, réside un ton calme qui traduit de manière fondamentale, fière et assurée une hégémonie de la race blanche dans l'existence humaine, et plus loin cette affirmation devient une loi, une idéologie, un fait, une vérité absolue et définitive («sure do!»).

Dans un deuxième temps, au niveau de la strophe 2, réside un ton de colère qui traduit de manière fondamentale une négation et un refus de l'hégémonie de la race blanche dans l'existence humaine, et plus loin ce refus devient une désobéissance («*It's mine!*»).

Bien que l'interlocuteur de la forme d'expression italique exprime son refus, dans cette partie précise, l'essentiel n'est pas de revenir sur cette négation ou ce refus de l'hégémonie de la race blanche sur les autres races dans l'existence humaine et sur cet ordre racial dans l'existence humaine.

L'essentiel est d'apprécier cette théorie de l'hégémonie raciale fondamentale des blancs qu'ils ont pensée, instituée, affirmée et écrite et sur laquelle ils fondent désormais l'existence humaine et leurs rapports avec leurs semblables qui ne sont pas blancs comme eux. A cet effet, nous dirons de manière symbolique que l'existence humaine pour les blancs a un fondement racial et même mieux un ordre racial: (1) *White is right* : les blancs sont premiers et supérieurs et donc au dessus des autres races humaines. (2) *Yellow mellow*: les jaunes sont acceptables et viennent après la race blanche dans l'ordre naturel des choses. (3) *Black, get back* : les noirs sont derniers et doivent demeurer derniers dans l'ordre des races humaines.

C'est donc l'affirmation d'une hégémonie des blancs sur les autres peuples ou c'est même mieux une théorie de l'hégémonie raciale fondamentale des blancs sur les autres peuples.

Ainsi, le premier article de la théorie de l'hégémonie des blancs et l'ordre racial de l'existence humaine «*White is right*» établit clairement de manière sémantique¹⁵ ce que représente la race blanche dans ce fondement racial de l'existence humaine selon l'entendement des blancs. C'est de fait, la bonne race humaine, celle qui est exempte de tout reproche et par ricochet la race supérieure, la race parfaite, la race des hommes biens (*right*).

Le deuxième article de la théorie de l'hégémonie des blancs et l'ordre racial de l'existence humaine «*Yellow mellow*» établit clairement de manière sémantique¹⁶ ce que représente la race jaune dans ce fondement racial de l'existence humaine et dans l'entendement des blancs. On peut estimer que les blancs les considèrent comme une race acceptable, passable. Une race dont ils peuvent tolérer l'existence. Et avec laquelle, ils peuvent entretenir des rapports plus humains.

Le troisième article de la théorie de l'hégémonie des blancs et l'ordre racial de l'existence humaine «*Black, get back!*» établit clairement de manière sémantique¹⁷ ce que représente la race noire dans ce fondement racial de l'existence humaine et dans l'entendement des blancs et traduit ce que les blancs pensent de la race noire. On peut estimer que les blancs rejettent de facto cette race, la renient et la réduisent en arrière. C'est donc une race que les blancs méprisent automatiquement et qu'ils maintiennent derrière car selon eux, c'est une race qui doit demeurer derrière et donc ne doit pas progresser ; comme le traduit le code poétique «*back*» qu'utilise le poète Hughes dans cette expression «*Black, get back!*». Et donc, c'est une race avec laquelle, ils ne peuvent entretenir des rapports humains c'est-à-dire des rapports d'égalité, des rapports d'hommes à hommes mais bien des rapports de supérieurs à inférieurs.

¹⁵ Dans le fond, en termes de signification ou de sens.

¹⁶ Dans le fond, en termes de signification ou de sens.

¹⁷ Dans le fond, en termes de signification ou de sens.

Cette hégémonie et ce fondement racial de l'existence humaine a aussi un ordre racial. De manière stylistique et formelle, la théorie «White is right» qui confère toute son hégémonie à la race blanche vient au premier plan et donc en première ligne. Ensuite, la théorie «Yellow mellow» qui confère une sorte d'acceptation, une sorte de tolérance pour ceux qui ne sont ni blancs, ni noirs vient en deuxième position. Enfin, l'idée principale qui fonde le code linguistique «back» et qui oblige les blancs à maintenir les noirs en arrière, fait que la théorie «Black, get back!» occupe bien entendu la dernière position dans l'ordre des fondamentaux de cette théorie raciale.

De manière musicale, nous dirons que l'assonance du son [aï] dans «White» et «right» donne une musicalité au vers 1 et fait référence à la première personne, c'est à dire le pronom personnel sujet «I». De même, l'assonance du son [ack] dans «Black» et «back» donne une musicalité au vers 3 et fait référence à la notion de «Backman», c'est à dire le «porter» de la société. De même, l'assonance du son [ellow] dans «Yellow» et «mellow» donne une musicalité au vers 2 et fait référence à la notion de «low», c'est-à-dire d'une qualité moyenne.

II / Les conséquences directes de l'hégémonie des blancs dans le monde d'aujourd'hui : l'hégémonie impérialiste, l'hégémonie capitaliste, et l'hégémonie matérialiste des blancs.

Signifiant domination totale (politique, économique, sociale, culturelle ou individuelle) et ayant pour synonyme le mot suprématie, nous constatons dans ce monde contemporain l'hégémonie totale des blancs et cela beaucoup plus dans les domaines impérialiste, capitaliste et matérialiste.

Dans son poème «Argument» et de manière métaphorique, le poète Hughes retrace cette perspective de pouvoir et de puissance symbolisée par la lexie «command» et donc de domination totale ou de suprématie dont parle le poète Claude McKay¹⁸. Cette perspective qui conduit tout droit à l'impérialisme quand il dit «The Eagle will command», ou encore cette perspective qui conduit tout droit au capitalisme à travers cette même théorie quand il dit «The Eagle will command», et cette perspective qui conduit tout droit au matérialisme à travers la thèse «The Dollar will command».

En effet, dans cet argumentaire sur l'hégémonie des blancs de manière stylistique et formelle la théorie de l'hégémonie des blancs et l'ordre racial de l'existence humaine «white is right» occupe comme nous l'avons notifié la première place.

White is right,
Yellow mellow,
Black, get back!

Ainsi cette position de première place (1^{ère} place) traduit tant dans le fond que dans la forme cette notion d'hégémonie, de suprématie, de domination totale et donc renforce en termes de pouvoir et de puissance cette idée des blancs qui seront les plus puissants ou des blancs qui vont posséder plus de pouvoir en tout (impérialisme, capitalisme, et matérialisme). Cette idée des blancs qui seront les premiers dans la possession du pouvoir et dans la

¹⁸ V12 "The Eagle and the Dollar will command."

possession de la puissance. Pouvoir et puissance supérieurs conduisent donc nécessairement à l'impérialisme, au capitalisme et au matérialisme comme conséquences logiques et directes.

Et à ce propos, nous pouvons retenir que l'ordre établi entre les races dans la thèse originelle de l'hégémonie raciale fondamentale des blancs sera bien entendu le même ordre en ce qui concerne la possession et la gestion du pouvoir politique et du pouvoir de domination et donc sera bien entendu le même ordre en termes d'impérialisme, de capitalisme et de matérialisme.

En conclusion, l'on peut retenir que l'hégémonie des blancs sur les autres races ou peuples leur confère une hégémonie sur le plan impérialiste, une hégémonie sur le plan capitaliste, et une hégémonie sur le plan le matérialiste.

Et puisque les blancs conçoivent la vie en termes de pouvoir, de manière métaphorique, nous pouvons retenir qu'ils sont les premiers à détenir le pouvoir et la puissance. Ensuite, viennent les êtres humains qui ne sont ni blancs ni noirs. Et enfin, au bas de l'échelle, viennent les noirs: «White», «Yellow», «Black». Nous avons de ce fait les correspondances suivantes:

White is right----White is right power-----powerful

Yellow mellow-----Yellow is low power-----powered

Black, get back-----Black, is back power-----powerless

White is right = plus impérialiste = plus capitaliste = plus matérialiste

Yellow mellow = un peu impérialiste = un peu capitaliste = un peu matérialiste

Black, get back = dernier sur le plan impérialiste = dernier sur le plan capitaliste = dernier sur le plan matérialiste

La conséquence première c'est qu'ils détiennent le monde, ils détiennent tout dans le monde en étant les premiers sur les plans impérialiste, capitaliste et matérialiste puisque cette théorie de l'hégémonie raciale fondamentale des blancs qu'ils ont instituée, affirmée et écrite et sur laquelle ils fondent désormais l'existence humaine et leurs rapports avec leurs semblables qui ne sont pas blancs comme eux ; cette théorie les oblige à penser non plus collaboration mais pouvoir, commande et domination totale en tout.

A- Les qualités impérialistes des Blancs

Généralement défini comme : une volonté politique de domination de l'Etat hégémonique et aussi comme : l'expansion colonialiste de l'économie de marché ou du pouvoir qui la sert, nous observons que ces notions d'«hégémonie», de «volonté politique de domination» et d'«expansion colonialiste de l'économie de marché» sont plus ou moins identifiées dans cette pensée de Cecil Rhodes où il incitait clairement les blancs (britanniques) à être des colonialistes et des impérialistes :

Nous les colonisateurs, devons conquérir des terres nouvelles afin d'y installer l'excédent de notre population, d'y trouver de nouveaux débouchés pour les produits de nos fabriques et de nos mines. L'empire ai-je toujours dit, est une question de ventre. Si vous voulez éviter la guerre civile, il faut devenir impérialiste¹⁹

¹⁹ Extrait du journal *Neue Zeit* de Cecil Rhodes, Premier ministre du Cap, 1898.

De cette vision, nous comprenons aisément que l'impérialisme des blancs est cette politique de leurs états à étendre leur domination politique ou économique au détriment d'autres états. Cela fait intervenir à la fois deux facteurs : la domination de la race blanche sur les autres races (surtout sur la race noire « Black, get back! »), l'exploitation et le contrôle de ces peuples pour la continuité de l'impérialisme (surtout les peuples noirs « Black, get back! »). C'est pour cette raison que Aimé Césaire voit l'impérialisme des blancs comme un système qui a permis aux blancs de s'implanter en Afrique dans la quête des marchés, des ressources naturelles à travers l'esclavage et la colonisation:

Qu'est-ce en son principe que la colonisation ?
De convenir de ce qu'elle n'est point ; ni
évangélisation, ni entreprise philanthropique, ni
volonté de reculer les frontières de l'ignorance,
de la maladie, de la tyrannie, ni élargissement de
Dieu, ni extension du *Droit* ; d'admettre une fois
pour toutes, sans volonté de broncher aux
conséquences, que le geste décisif est ici de
l'aventurier et du pirate, de l'épicier en grand et
de l'armateur, du chercheur d'or et du marchand,
de l'appétit et de la force, avec, derrière, l'ombre
portée, maléfique, d'une forme de civilisation qui,
à un moment de son histoire, se constate obligée,
de façon interne, d'étendre à l'échelle mondiale la
concurrence de ses économies antagonistes²⁰

Donc cet impérialisme des blancs (ou le fait que les hommes blancs deviennent les 1^{er} des impérialistes) selon Hughes se fonde dans son but ultime sur l'aspect grandeur de la race blanche et domination de celle-ci sur les autres races, puisque le principe de l'impérialisme, c'est de faire en sorte que la fonction (fx): The New Deal of the New World = New systems will be built on race and hate = Imperialism, soit respectée. Ce qui justifierait notamment cette hégémonie, ce fondement racial de l'existence humaine et aussi cet ordre racial de l'existence humaine de la part des blancs en ce qui concerne leurs interactions et rapports avec les autres races.

Cette colonisation dont parle Aimé Césaire ou plutôt cet impérialisme des blancs déguisé en colonisation a été critiquée dans le poème «Enslaved» qui vraisemblablement dénonce les deux aspects de l'impérialisme des blancs que sont : la domination de la race blanche sur la race noire ; l'exploitation et le contrôle de ces peuples noirs afin de perpétuer l'impérialisme.

Oh when I think of my long-suffering race,
For weary centuries despised, oppressed,
Enslaved and lynched, denied a human place
In the great life line of the Christian West;
And in the Black Land disinherited,
Robbed in the ancient country of its birth,

²⁰ Aimé Césaire, *Discours sur le Colonialisme* (Paris: Présence Africaine, sixième édition, 1955), pp. 8-9.

My heart grows sick with hate, becomes as
lead,
For this my race that has no home on earth. ²¹

A travers ces vers centrés à la fois sur la colonisation et l'esclavage des noirs par les blancs, nous décelons entre les lignes les motivations de l'impérialisme des blancs et par conséquent les notions de domination, d'exploitation et de contrôle perpétuel. Ainsi nous retenons par exemple en termes de *Domination des noirs*, l'idée suivante:

“Oh when I think of my long-suffering race
For weary centuries despised, oppressed
denied a human place”.

Nous retenons par exemple en termes d'*Exploitation des noirs*, l'idée suivante:

“Oh when I think of my long-suffering race
Enslaved and lynched, denied a human place
in the Black Land disinherited
Robbed in the ancient country of its birth”.

Nous retenons par exemple en termes de *Contrôle des noirs*, l'idée suivante:

“Oh when I think of my long-suffering race
For weary centuries despised, oppressed
For this my race that has no home on earth”

Ce témoignage (ce poème) poignant de Claude McKay vient donc témoigner des qualités impérialistes des blancs et de leur hégémonie impérialiste à travers le monde et surtout en Afrique ou sur le Continent africain puisque c'est le continent où les blancs sont les plus impérialistes et même les 1^{er} sur le plan impérialiste respectant donc leur première place selon l'ordre racial établi .

B- Les qualités capitalistes des Blancs

Généralement défini comme: un régime économique, politique et social qui, selon les théories marxistes, repose sur l'exploitation de la force de travail par les propriétaires des moyens de production afin de dégager un profit et entraîne la division de la société en deux classes: la bourgeoisie et le prolétariat. Ce capitalisme des blancs et surtout cette «exploitation de la force de travail par les propriétaires» sont ouvertement dénoncés par le poète Hughes dans son poème «Share-Croppers» lorsqu'il dit simplement et clairement :

Just a herd of Negroes
Driven to the field,
Plowing, planting, hoeing,
To make the cotton yield.
When the cotton's picked
And the work is done
Boss man takes the money

²¹ Claude McKay, “Enslaved”, *Selected Poems of Claude McKay* (San Diego-New York: Harcourt Brace Jovanovich, Publisher, 1953), p. 42.

And we get none,
Leaves us hungry, ragged
As we where before

A travers cet extrait de poème, Hughes dénonce les qualités de capitaliste des blancs, remonte à l'origine et met clairement à nu ce rôle des capitalistes blancs propriétaires parallèlement à l'exploitation de la force de travail des noirs dans le contexte colonial et esclavagiste (deux têtes de pont de l'impérialisme et du capitalisme des blancs). Car comme le précise P. Leroy-Baulieu :

La colonisation est la force expansive d'un peuple, c'est sa puissance de reproduction, c'est sa dilatation et sa multiplication à travers les espaces ; c'est la soumission de l'univers ou d'une vaste partie à sa langue, à ses mœurs, à ses idées et à ses lois. Un peuple qui colonise, c'est un peuple qui jette les assises de sa grandeur dans l'avenir et de sa suprématie future... A quelque point de vue que l'on se place, que l'on se renferme dans la considération de la prospérité et de la puissance matérielle, de l'autorité et de l'influence politique, ou que l'on s'élève à la contemplation de la grandeur intellectuelle²², voici un mot d'une incontestable vérité : le peuple qui colonise est le premier peuple ; s'il ne l'est pas aujourd'hui, il le sera demain²³

Lorsqu'on sait que la colonisation a eu pour but premier d'exploiter économiquement les peuples colonisés²⁴ nous comprenons avec Hughes que la qualité de 1^{er} capitaliste des hommes blancs se centre sur l'aspect «exploitation des autres peuples» (surtout le peuple noir « Black, get back! ») afin de pouvoir dominer économiquement, politiquement etc. Cette logique des capitalistes blancs cadre bien avec la fonction f(x): The New Deal of the New World = The Eagle and the Dollar will command = Capitalism ; puis justifie le fondement hégémonique à deux niveaux de l'existence humaine de la part des blancs (impérialiste et capitaliste).

Le choix de la minorité blanche est dicté par les seules raisons de développement du capitalisme des monopoles, surtout étrangers. Pour cela, les hommes au pouvoir bénéficient d'un soutien chaque jour plus ferme de la part des milieux

²² Il faut noter que cette citation à elle seule met en exergue l'impérialisme, le capitalisme et le matérialisme et donc le lien intrinsèque qui lie ces trois idéologies.

²³ Selon P. Leroy-Baulieu dans son texte *De la colonisation chez les peuples modernes* publié en 1870 par Guillaumin éd.

²⁴ «In a Capitalist society, a Capitalist Government makes decision primarily in the interests of Capital, the assumption being that once the owners of Capital are treated with due deference, the social order will take care of itself...A look at slavery and the plantation system will prove more instructive. The only concern of the plantation system was to provide owners of capital with maximum profits regardless of human misery». By Rudolph Lewis, «Race Struggle is Class Struggle, A Review of In-Dependence from Bondage», in *Chicken Bones: A Journal for Literary and Artistic African-American Themes*, article publié en février 2007.

internationaux de l'argent et des affaires, lesquels milieux leur fournissent armes, munitions et soutien politico-diplomatique.²⁵

C- : Les qualités matérialistes des Blancs

Comme nous pouvons le voir, l'impérialisme conduit au capitalisme et le capitalisme (quant à lui) ouvre la porte au matérialisme. Le matérialisme est donc la conséquence directe de l'impérialisme et du capitalisme des blancs. Ce qui nous amène à préciser que la qualité capitaliste des blancs découle des deux premières qualités comme leur conséquence directe. A cet effet, il sera bon de savoir en conclusion qu'ici ; le matérialisme des blancs se définit par cet état d'esprit caractérisé par la recherche des jouissances et des biens matériels tels que nous l'observons de nos jours à travers le monde occidental. Défini comme la recherche exclusive des plaisirs matériels, le matérialisme est favorisé par les capitaux immenses que se procurent les blancs à travers l'impérialisme et le capitalisme. Et même, il faut dire de nos jours que le matérialisme des blancs est perçu comme le but légitime de ces deux systèmes (impérialisme et capitalisme) comme l'affirme clairement Joseph Chamberlain :

Une nation est comme un individu : elle a ses devoirs à remplir et nous ne pouvons plus désertier nos devoirs envers tant de peuples remis à notre tutelle. C'est notre domination qui, seule, peut assurer la paix, la sécurité et la richesse à tant de malheureux qui jamais auparavant ne connurent ces bienfaits. C'est en achevant cette œuvre civilisatrice que nous remplirons notre mission nationale, pour l'éternel profit des peuples à l'ombre de notre spectre impérial (...) cette unité (de l'Empire) nous est recommandée par l'intérêt : le premier devoir de nos hommes d'Etat est d'établir à jamais cette union sur la base des intérêts matériels²⁶

Le matérialisme des blancs étant donc le but ultime de toutes les dominations des blancs sans «considérations morales et d'ordre humanitaire» sur les autres peuples, ceux-ci se livrent à des plaisirs épicuriens et deviennent des matérialistes. Autrement dit, des personnes cherchant uniquement des satisfactions matérielles pendant que tout autour d'eux règnent la souffrance, la faim et la misère comme l'exprimait déjà La Bruyère en son temps : «Il y a une honte à être heureux à la vue de certaines misères». Des maux (la souffrance, la faim et la misère) qui bien entendu sont provoqués par l'impérialisme et le capitalisme des blancs puisque ces deux systèmes combattent le communisme et le socialisme : «Boss man takes the money / And we get none / Leaves us hungry, ragged».

²⁵ Charles Pascal Tolno, *Afrique du Sud, "Le rendez-vous de la violence"* (Conakry : Imprimerie Nationale «PATRICE LUMUMBA», Juin 1984), pp. 9-10.

²⁶ Discours de Joseph Chamberlain, ministre des colonies en 1895.

En effet, après avoir étendu leur domination politique ou économique au détriment des autres états et réduit ces différents états sous leur dépendance politique, économique ou militaire à travers le système de l'impérialisme, et aussi, après avoir pratiqué le régime économique et social dans lequel les capitaux, source de revenu, n'appartiennent plus à ceux (personnes) qui les mettent en œuvre par leur propre force de travail à travers le système du capitalisme. Les blancs ne savent plus quoi faire de tous ces capitaux qu'ils brassent à travers le monde au détriment d'autres peuples. Il va donc de soi que l'utilité de ces capitaux (l'argent) et le fonctionnement de l'économie capitaliste et impérialiste aboutissent au matérialisme et que les blancs tendent vers la recherche du bien matériel puisque «la prospérité et la puissance matérielle» cohabitent très bien. Et comme l'indique la thèse économique-matérialiste: «the Dollar will command»²⁷; il faut bien que celui qui possède les capitaux (l'argent) montre à travers sa puissance matérielle que celui-ci commande dans ce monde. De manière simple, à travers la thèse matérialiste, nous retenons finalement que c'est celui qui possède l'argent «the Dollar» qui commande «will command» comme le demande la règle : «the Dollar will command».

V9 Rich old white man
V10 Owns the world.
V11 Gimme yo' shoes
V12 To shine.²⁸

Il faut donc préciser en définitive que cette perspective matérialiste s'associe (au-delà du pouvoir de l'argent) au monde impérialiste et capitaliste de manière générale. La règle matérialiste étant que «the Dollar will command», les blancs cherchent donc à se montrer les «maîtres et possesseurs» des capitaux en cultivant désormais le matérialisme et en orientant le monde dans un sens matérialiste irréversible où la recherche permanente des intérêts matériels «le premier devoir de nos hommes d'Etat est d'établir à jamais cette union sur la base des intérêts matériels»²⁹ est le premier souci et l'objectif principal de chaque état occidental à travers le capitalisme et l'impérialisme. Nous retenons donc que l'argent (les capitaux) est utile pour le bien de la richesse et la richesse nécessaire pour le bien matériel de sorte que de nos jours plus rien ne peut aller contre l'élan ou l'orientation matérialiste du monde à cause des blancs. Nous vivons de manière contemporaine dans un monde matérialiste blanc :

In our Western society materialism has become so all encompassing that we have no clue as to any alternatives, since our foundation, our psychology, our spiritual leanings have all been contaminated by materialism. We have no way to relate to things other than materialistically. The New Age phenomenon is very much a materialistic approach in fact it is a thinly disguised system of conquest applied to what we

²⁷ C'est certainement la raison pour laquelle les américains ont inscrit sur le Dollar l'écriture «In God We Trust» en hommage à cette idée essentielle de «the Dollar will command» pour dire que le Dollar est Dieu et qu'en ce dieu «Dollar», ils croient puisque c'est lui qui commande. L'argent est donc devenu Dieu et commande partout dans ce monde.

²⁸ Langston Hughes, «Porter», *Selected Poems of Langston Hughes* (New York: Alfred A. Knopf, Inc., 1979), p. 169.

²⁹ Discours de Joseph Chamberlain, ministre des colonies en 1895.

perceive as the spiritual. In so many cases, our thirst for meaning, our need for fulfillment, can only manifest in terms of wanting to appropriate more "stuff." In the New Age this means appropriating the spirituality of other cultures because we are so impoverished and have squandered our heritage and fatally polluted it with our materialistic attitude of conquest and ownership³⁰.

En effet, avec les progrès de la science de nos jours, l'enjeu du matérialisme est beaucoup plus d'actualité et met directement en question le paradigme du savoir scientifique puisque ce savoir favorise le matérialisme. C'est notamment pour cette raison que le matérialisme désigne aussi une orientation générale de la culture occidentale puisque le développement de l'Occident Moderne a propagé massivement une vision du monde matérialiste en ce sens que la technique, la science et le développement de la culture ont favorisé le matérialisme présent dans le monde occidental.

Conclusion

A travers l'étude du poème «Argument» de Langston Hughes, nous observons que c'est une véritable parabole qui dévoile à la fois deux choses très importantes du monde contemporain. D'une part ce poème tel que son titre l'indique dévoile l'argument, la thèse et la pensée profonde sur lesquels les blancs se basent pour construire leur hégémonie sur les autres peuples et races depuis les origines jusqu'à nos jours. Ainsi ce poème «Argument» est une parabole et une métaphore qui dévoile donc l'argument originel de l'hégémonie des blancs d'hier à aujourd'hui. Et c'est cet argument originel qui oblige les blancs à fonder leur hégémonie sur les autres peuples (c'est-à-dire sa naissance, son existence, sa manifestation et son évolution sur les autres races).

En ce qui concerne cette hégémonie, nous retenons donc qu'à travers la théorie de l'hégémonie des blancs et l'ordre racial que cette hégémonie impose à l'existence humaine, les blancs sont la qualité supérieure «White is right». Ainsi, cet argument originel établit clairement de manière sémantique ce que représente la race blanche dans ce fondement racial de l'existence humaine selon l'entendement des blancs. C'est de fait, la bonne race humaine, celle qui est exempte de tout reproche et par ricochet la race supérieure, la race parfaite, la race des hommes biens (right).

Ensuite, les jaunes sont de la qualité moins supérieure après les blancs «Yellow mellow». Ainsi, cet argument originel établit clairement de manière sémantique ce que représente la race jaune dans ce fondement racial de l'existence humaine et dans l'entendement des blancs. On peut estimer que les blancs les considèrent comme une race acceptable, passable. Une race dont ils peuvent tolérer l'existence. Et avec laquelle, ils peuvent entretenir des rapports plus humains.

Enfin, viennent au bas de l'échelle les noirs qui sont de la qualité inférieure après les blancs et les jaunes «Black, get back!». Ainsi, cet argument originel établit clairement de

³⁰ Kobutsu Malone, *Narcissism and Spiritual Materialism: The New Age Legacy*. Article produced by the Engaged Zen Foundation in 2010.

manière sémantique ce que représente la race noire dans ce fondement racial de l'existence humaine et dans l'entendement des blancs et traduit ce que les blancs pensent de la race noire. On peut estimer que les blancs rejettent de facto cette race, la renient et la réduisent en arrière. C'est donc une race que les blancs méprisent automatiquement et qu'ils maintiennent derrière car selon eux, c'est une race qui doit demeurer derrière et donc ne doit pas progresser ; comme le traduit le code poétique «back» qu'utilise le poète Hughes dans cette expression «Black, get back!». c'est une race avec laquelle, ils ne peuvent entretenir des rapports humains c'est-à-dire des rapports d'égalité, des rapports d'hommes à hommes mais bien des rapports de supérieurs à inférieurs.

Par ailleurs, nous notons que les conséquences directes de l'hégémonie des blancs sur les autres peuples dans le monde d'aujourd'hui sont une hégémonie impérialiste, une hégémonie capitaliste, et une hégémonie matérialiste des blancs puisque les blancs sont véritablement des impérialistes, des capitalistes et des matérialistes et même les premiers dans chacun de ces domaines cités. Ainsi de manière claire, cette hégémonie raciale des blancs a des conséquences logiques et directes dans tous les autres secteurs notamment le fait qu'ils soient des impérialistes, des capitalistes et des matérialistes.

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Images of Veiled Women in Mohja Kahf's *The Girl in the Tangerine Scarf*

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Abstract

Mohja Kahf is a Syrian-American writer or poet whose novels are firmly associated with an identity crisis. She is one among well-known Arab-American writers who do not only employ the figures of veiled women to merely represent their otherness in American society, but also to examine how they are perceived as physically and mentally different from those who were not. In fact, in the novel under study The Girl in the Tangerine Scarf (2006), Kahf describes the journey of sufferings and pains the protagonist encounters in America and in her homeland, an identity crisis that is deeply rooted in the cultural and social context of the novel. To reach the main objective of the study, it is important to introduce the historical account of the origin of Arab-American literature, a role assigned to the first part of this study. The first section of this paper will be devoted to the representations of veiled women as the racial other. The following part will be devoted to analyzing the suffering of the female characters of the novel through which Khadra Shamy, the protagonist of the novel, attempts to go beyond gender and racial otherness. The next section aims to look at the narrative from a feminist perspective.

Keywords: Muslim/veiled women, 'racial Otherness,' 'gender Otherness' 'mimicry'.

Introduction

Arab American literature demonstrates ideas concerning the issues of identity construction of Arab Americans. It is a useful lens to examine various concerns including issues related to race, identity, and gender. Mohja Kafi is a contemporary Arab American writer who “finds her own path to negotiate the hyphen of her own identity” (Abdelrazak2). She is one of the well-known Arab-American writers, the novelist whose literary works describe characters who are torn between Arab and American identities. This hybrid identity raises many questions that lead many writers to deal with numerous issues of interest related to the representations of Arabs, identity, race and gender. The concept of 'otherness' encompasses various spheres. One of the main characteristic traits of Kahf's novels is the opposition between the West and the East.

The Girl in the Tangerine Scarf is one of the most interesting novels written by Kahf. Her novels illustrate the representations of Arab American identity by examining the female characters and the images of Muslim women in America. Her novels deal with 'questions of otherness' and are heavily informed by the idea of the 'West' striking with the 'East,' the 'Self,' and the 'Other'. The question is mainly about how the 'other' is perceived and represented and how the 'self' locates itself in a superior place. *The Girl in the Tangerine Scarf* is amongst his novels illustrated the crisis of the hybrid identity and its negative impacts on its owner. Representing the hybrid identity is the topic of various Arab American novels, including Kahf whose literary works draw a line between the West and the East.

She depicts the dark picture of being a Muslim woman in America. The images draw on the self/other dichotomy. The self is the West, the mainstream society, and the other is torn between the East and the West. She turns her attention to issues of gender in Islam and western stereotypes of Muslim women, both products of her personal experience as a Muslim woman living in the west. In *The Girl in the Tangerine Scarf*, she presents images of Muslim women through western and Eastern eyes. Through these images, she critiques, resists, and dismantles the western stereotypes of Muslim women that subordinate them and see them as oppressed and silenced. Similarly, she resists the patriarchal dominance over women, the dominance that tries to keep them confined, limit their freedom, and stand in the way of their autonomy and intellectual growth.

Drawing upon the work of Kahf, *The Western Representation of Muslim women*, this paper focuses on the stereotypical image of veiled women in America. This article aims to provide readers with the literary representations of veiled women through the study of her novel. To do so, a number of key concepts need to be examined. The key concepts are Orientalism and otherness.

I-Orientalism and The Other

The main concept involved in this article is Orientalism. We first need to grasp the meaning of the term 'Other'. Drawing on Edward Said's theoretical framework, *Orientalism*, which is one of the popular concepts that mirror the dichotomous distinction

between different cultures based on the opposition between 'us' and 'them; the West and the East; the Occident and the Orient: "Orientalism, in the specific sense that Said describes it, is a product of Western Hegemony over the East, a discourse created from the relationship of Western power over the Orient to Western knowledge about the Orient" (Kahf 2). He deliberately examines the threat of the 'Other,' and thus exploits the conflict between the West and the East. In *Orientalism*, Said describes the relationship between the West and the East. He referred to the relationship between Europe and the Orient based on "the idea of European identity as a superior one in comparison with all the non-European peoples and cultures" (7). This relationship stands for the threat of the 'Other,' thus demonstrating the threat of the Other, "the uncivilized," "the savage," "the undeveloped," "the weak," and "the feminized," and the superiority of the West that is seen as "the superior," the "civilized," "the strong," and "the masculine" (Saidqtd. in Schaefer 103). The Othering of the East by the West has historically taken many forms. Accordingly, the 'Other' is identified as anyone the Americans perceive as different from them and 'other' to their established norms and standards. This article uses the terms 'otherness' or 'Other' to echo Said's term 'Other' while referring to the invasion of its West by foreigners or non-citizens: "The Oriental was linked thus to elements in western society (delinquents, the insane, women, the poor) having in common an identity best described as lamentably alien" (207).

The Girl of the Tangerine Scarf is about the representation of 'otherness,' and is laced with anxieties about Otherness and Orientals. To keep intact a sense of home, the Other or Oriental is the Arab woman who is often defined as different and wild, someone who is excluded from civilized. As Said explains: "Orientals were rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but problems to be solved or confined" (207). To keep intact a sense of home, the Oriental is thus often defined as Other, a part of nature and wilderness excluded from civilized humanity and made into an object of actual and representational colonization. Kahf's representation of Arab-American women displays this 'otherness'. Accordingly, the novel is about American attitudes toward Muslim women that equate them to 'Otherness'. Her novels provide a useful lens with which to view and represent the Other. It shows the relationship between the self and 'Other'. Accordingly, it is important to remember that Edward Said offers a very important definition of the term 'Other,' in the sense that this definition is useful to understand and study various forms of Otherness.

II- Analysis of the Novel

In *Western Representations of Muslim women*, Kahf studies the images of Muslim women in Western literary text from the middle of the eleven century to the middle of the nineteenth century. In her study, she traces the process through which the image of Muslim women undergoes a change from a "termagant"¹ to the "odalisque"². She links the changing images of Muslim women to changes in European relations with the Islamic world. She shows how the Western representation of Muslim women has changed, locating the appearance of the image of the oppressive Muslim women in the eighteenth and nineteenth centuries 'discourses of orientalism and colonialism. Thus, the images of Muslim women contain stereotypes. These images as submissive, speechless, and

oppressive are “already formed in western texts before the establishment of Islam in the form of “pagans, foreigners, Old Testaments figures” (Kahf 4). Accordingly, these stereotypical images are used to discredit Islam and Arab cultures. Kahf speaks to this point:

The explicit association of Islam with the oppression of women does not reach full fruition until the eighteenth and nineteenth centuries. When the Orient was Orientalized (to paraphrase Edward Said), when a vast and complex body of knowledge about the Islamic Other developed simultaneously with Western subjugation of that world, the image of Muslim woman most familiar in the west today emerged. (8)

The novel examines the otherness of the main character, namely Khathra, the main protagonist who comes from an Arabic country, Syria. She mainly reveals the difficulties Muslim women might face in living in a country hostile to the Arab nations. She is considered as an ‘Other’ because she is an American woman of Arab origin. Her otherness is the outcome of her hybrid identity, an Arab-American identity. Her otherness in the novel is built on the ground of the rigid binary between ‘us’ and ‘them’. The rigid opposition between the self and other is clear through the conflicts of Khathra with the American society.

The representations of Khathra are conducted on various levels. Khathra bears in the name an explicit reference to nature. It is an Arabic name that means green. Her name indicates her association with the natural world of flowers that are meant to celebrate female beauty, innocence, fertility, and purity. In this respect, Kahf draws on classical sources to create his fictitious Khathra. The description of Khathra and insistence on purity of the West are meant to differentiate the English identity from its 'Other'. She is represented as a metaphor for the conventional place of women in society.

Kahf represents non-Muslim characters from the words and imageries borrowed from the Islamic context. She heavily depends on Kuran and religious words to represent Americans and Arab-Americans. Kahf is not the author of "a particular source". Her literary works are haunted by other 'texts' and are related to various kinds of sources. Religion in Kahf's novel reflects the racist binary between ‘good’ Muslims and ‘bad’ Americans. For instance, Khathra's parents use pejorative terms when referring to Americans. America is also represented through references to the word ‘impure ‘kuffar’ or ‘kuffar land’ which is defined as the noun 'Kafir', a Muslim Arabic word, which means the 'unbeliever'.

In this light, to ensure the dominance of the West over the Muslim and Arab world, the Muslim women's veil is selected as an appropriate cultural sign to signify oppression. In *The Girl in the Tangerine Scarf*, Kahf presents the image of veiled women. The only visible aspects of these women are veils, hands, and faces. She details how these women devoutly follow God's will: they guard their modesty and keep themselves covered. Khadra is one of these characters who wear the veil because of her spiritual belief. She wears the veil because of her own choices and it signifies her affiliation with Muslim

values and integrity. She is proud of it. Kahf states that “Hijab was a crown on her head” (112). The Muslim veil represents and defines class and national identity. It is used in order to visually display their identities as they were distinguished by their clothes. Kahf refers to the importance of clothing in the preservation of Arab-American women’s national identity, noting that the veil visually displays a connection to the other national identities, giving a sense of belonging. In the novel under study, Muslim women wear the veil as a daily reminder of their identity. While the veil is a sign of women’s morality in the Syrian community, in America, veiled women are considered uncivilized since the veil acted as a symbol of uncivilization and disorder, as opposed to the civilized and ordered bodies of the unveiled.

In this novel, Kahf proposes that there is an association between the ‘veil’ the idea of otherness. She assumes that the novel has crucial links to issues of racial otherness. According to her, the veiled woman is “either ‘virtuous’ in subscribing to Islamic values or ‘oppressed’ according to colonial discourse” (Ling 344). In Indiana, she “feels as if, were she to scream” (Kahf 40). The place raises many issues that are central to the representation of America, particularly issues about race. Kahf reminds readers of another character in the novel namely Zouhouira, whose appearance in America threatens the homeland. The figure of Zouhouira brings to mind the theme of foreign invasion. She is the devilish figure whom the various Americans in the novel may represent. It is the English ‘gaze’ that equates the female figure with the threat of terror. Veiled women are some of the others Americans must face and remove. The police attempt to pursue this woman whose physical appearance seems to be the disruptor of the ‘peaceful order’ of America. Because of her body that acts as a marker of the transgression of the prestigious America and representation of what is “not American”, she is removed by the police detective to secure the purity of the homeland.

However, in America veiling becomes a symbol of the oppression of Muslim women and a sign of Islamic cultural inferiority. The ‘veil’ is the sign of difference that shows the boundary between the West and the East. In this respect, as Ling (2014) assumes “The narrative of the novel exposes how the veil is fetishized and politicized in dominant Western discourses as a sign of disempowerment and oppression of Muslim women” (344). Kahf shows through her protagonist, Khadra, how Muslim women are discriminated against in America because of this “common knowledge” (Hamdan88) of Muslim women and the veil. One of the childhood experiences in America that Khadra undergoes is when she is harassed at school and mocked because she wears the veil. Kahf says that Khadra (1999) “defends her identity against the jeering kids” (Kahf 40). The three boys asked her “to take off [her] towel” (14). As she resists them, they remove it by force. Accordingly, these “narratives represent the dominant cultural gaze that constructs the gendered identity of the protagonist as a veiled woman in dichotomous terms” (Ling344).

The ‘Otherness’ in this novel is represented through Kahf’s direct allusion to Babylon. They, Americans, also ask the questions that locate her within the category of the foreigner: “Wasn’t she supposed to be an Islamic warrior woman, a Nusayba, a Sumay, an Um Slamah in exile, by the waters dark, of Babylon” (Kahf, 199, p. 40)? The passage introduces a binary of the self and ‘Other’. Kahf’s novel is filled with apocalyptic imagery

that is the main indicator in the representation of racial 'Otherness'. The distinction between the America woman and the Arab-American Woman articulates the differences between the apocalyptic representations of women described in the apocalypse, woman of the beast, and Jerusalem. Her 'Otherness' is described in terms of biblical tradition. The words with which the writer is concerned are derived from the myth of the apocalypse. The male gaze compares her to 'beast' which points forward to one of the 'symbols' of Revelation (dragon, beasts, harlots) (Ryken and Wilhoit 565).

In the context of Khadra's encounter with the American boys, the veil functions as the mark of inferiority and difference. This is one of many instances of victimization of veiled women in America to stress the type of oppression and discrimination Muslim women experience worldwide. In doing this, she depicts Muslim women who are oppressed only to prove that the sign of the veil is created and manipulated to be used as a tool to oppress her through the negative meanings attached to it. In other words, it is not the veil that is oppressive, but the way it is portrayed in American imagery. As such,

The veil is seen as both a marker of Muslim culture and an explanation of its inferiority, just as, in color racism, skin color is seen as the site of racial difference and biological determination. Bodies are not only perceived as belonging to a different culture; they are also seen as culturally determined and inferior as a result. (Al-Saji, 2009, p. 65)

Accordingly, the veil in the minds of many stands for ignorance, backwardness, oppression, and therefore must be shed. These minds cannot see a woman wearing the veil without thinking of it as a sign of oppression.

Clearly, in the eyes of the West, the veil is a reminder of the "us" and "them" binary (Al-Saji, 2009, p. 65). Accordingly, "Muslim woman wearing the veil is doubly othered in the Western imagery; she is constructed at once as "women" and "Muslim". The complex difference means the veiled woman is the symbol of Islamic feminine otherness." (Al-Saji 67). Muslim women are "othered" by American society through its construction of fabricated images of Muslim women's veils. Veiled women differ visibly from unveiled women and this difference becomes a mark of their contempt. In exploring the image of veiled women in America, Kahf addresses the negative stereotypes associated with veiled Arab American women in an attempt to reveal the mystery of the concept of the veil so often interpreted as a symbol of oppression. Thus, the image of the veil functions as a metaphor that signifies the ignorance of each other's cultures. Because of the discrimination Khadra suffers from in America, she decides to shed the veil. Kahf describes her new experience:

The covered and the uncovered, each mode of being had its moments. She embraced them both. Going without hijab meant she would have to manifest the quality of modesty in her behavior, she realize one day, with a jolt. It's in how I act, how I move, what I choose, every minute... She had to do it on her own now without the jump-start that a jilbab offered. This was a rigorous challenge. Some days she just wanted her old friend hijab standing sentry by her side. (p. 312)

Through her protagonist, Kahf shows the sufferings of Muslim women in America. They cannot bear the consequences of wearing the veil in such a non-Muslim country because it causes them a lot of troubles and misunderstandings. Therefore, in order to be more accepted by Americans, they decide to shed it. This decision gives them some relief from being judged by a piece of cloth. It offers them the chance to be more American and less Muslim, not in their own eyes, but the eyes of others.

The representation of veiled women constructs an obvious distinction between Muslim identity and his Christian counterpart. To further intensify the negative image of Muslim women, the colonial past comes to haunt the present through Bitsey's words that anticipate their otherness and racial difference. In this context, Khadra says that "people look at you as if you were this alien thing..." (Kahf40). The otherness of Khadra is represented through her encounter with the Iranian-American girl, Bitsy, who perceives her as a threat because of the veil put on her head. Her body clearly articulates her alien identity: her hands and face indicate her 'Otherness'. Bitsy's words echoed the traumatic crisis caused by the terrorist/tragic bombing. This description brings to mind the historical background that associates Muslims with the threat of terror and the set of beliefs that locate them within the category of the 'Other'.

Kahf thereby focuses on images of the Muslim world as an unfamiliar setting, a horrific place that is dangerously close to threats of crime and terror, contrary to the homely Western environment. He locates Khadra's identity within the context of crime and so doing he alienates her from the civilized Western society. According to her, she belongs to a race that once harmed the safety of the world. The veil according to Bitsy is associated with fantasies of a terrorist threat. The phrase represents Muslims as a source of threat, those who belong to the terrorists, the horrific side of 'them'. Bitsy gives a dark image of veiled women and Muslims that is filled with racial otherness. Bitsy represents Islam and Muslims as the cause of the death of his parents who are murdered because of a terrorist event. This account delivers the message that "Islamaphobia is in fact rooted in a homogenized image of the Muslim community, which would invariably revitalize a politicized, monolithic stereotype of veiled Muslim women" (Ling344).

Similarly, the novel narrates the stories of Muslim women who suffer from an identity crisis and tragedy. It explores the otherness of minor characters, including Reem and Aunt Razanne whose 'veil' and 'jilbab' associate them with 'otherness' and differentiate her from the Syrian. It is mainly about the suffering of veiled women. The novel also indicates the 'otherness' of veiled women within the Syrian community itself. In fact, they are

oppressed inside and outside their homelands in various forms. In Syria, the veil causes the exile of Khadra's aunt and many women who are perceived as a threat to national security. Veiled women in this novel, including Aunt Razanne and her daughter, Reem, experience alienation as "the paratroopers tore [their] veils" (Kahf280). The two women are therefore victims of oppression as they are ordered to "strip off their hijab and jilbab, or get a gun on their head" (Kahf281). The otherness of veiled women is represented through their encounter with the 'paratroopers'. Kahf shows how veiled women have to endure injustice and political oppression when they are at home. The image of veiled women in America as a threat to mainstream society is not disassociated from the image constructed by the Syrian community itself. The veil is perceived as a sign of inferiority and backwardness. Sibelle describes hijab as unfashionable. She says: "Most fashionable people stopped wearing hijeb" (Kahf200). In this respect, Kahf represents Khathra whose 'otherness' cannot be understood in isolation, apart from racial and gender otherness.

The concept of 'Otherness' encompassed various spaces in the novel, namely 'gender Otherness'. The novel also examines gender issues. The novel attempts to link Arab-American identity to racial otherness. The mode offers the opportunity to express the painful experience of marginalization and isolation within and outside the homeland. Khathra's journey to Mecca with the aim of pilgrimage brings with it both exile and alienation. It brings with it the threat of a hybrid identity that disrupts the purity of the homeland.

Khathra tells the story of her journey from America to Arab Saudi, anticipating additional forms of 'otherness'. Travelling to Arab Saudi, the journey of Khathra demonstrates a range of hellish encounters with the police. Kahf tells the story of her journey to Saudi Arabia she has an Islamic pilgrimage to make: a visit to Mecca. In order to achieve his expectations, she attempts to blend in with Muslim society, yet she is disappointed by its negative gaze. She goes to the mosque where women are forbidden to enter. When the police claim that she is not allowed to approach, she feels alienated from this "Muslim country where Islam started" (Kahf200). According to her, Mecca is the place of psychological unrest, the place that haunts the mind. She feels alienated as she knows that women are segregated from men and they are not allowed to participate in 'salat Fajr' or 'daily worship'. Her appearance breaks down the stability of Arab Saudi and demonstrates the clash between the rigid Islamic traditions.

Kahf represents how the 'male gaze' mirrors the otherness of veiled women in Arab countries. Drawing on the feminist approach, women in public places, as critics point out, are considered as victims of the 'male gaze'. The concept is mainly used by feminist critics. The concept is also informed by the theory of Laura Mulvey who refers to the idea that women are not the owners of the look. She explains that "[i]n their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness" (62). The concept of the 'male gaze' is inseparable from another concept. Through Khadra, Kahf takes the reader on another tour of suffering in Saudi Arabia where the female protagonist of the novel suffers from 'pursuing' male gazes. Since the novel is also narrated from a female perspective, this section briefly demonstrates the hellish experience of Arab-

American women in Arab countries. The theme of women as 'objects' of male spectacle, then, is significant in the novel. The public space haunts the heroine and subjects her to the possibility of the 'male gaze'. In this case, Mecca is a space that is represented through the encounter between the male gaze and the female figure. The passage depicts an instance whereby the gaze makes her 'mesmerized'.

For Khadra, Saudi Arabia is marked by the sense of homelessness and threat of the 'unknown', a space where a sense of belonging and identity cannot be maintained. Kahf shows through Khadra how Muslim women are discriminated against in Saudi Arabia. The novel illustrates how this Muslim country engages with a patriarchal discourse that categorizes women as either 'bad' or 'good'. The novel has two main categories of women that can be classified as either Mary or Eve. In this context, women are classified according to the Virgin/Whore binary. She is seen as a 'shame,' a woman whose chastity is disrupted by being visible in public spaces at night. The word is used to represent anxieties about class and sexuality. According to the male figures, she is the woman who represents sex and freedom. Khadra's 'uncovered hair' stands for difference, thus demonstrating the threat to the purity of the homeland. Her body introduces various challenges to social norms. It is used as a sign of her gender transgression. Her physical appearance and behavior represent a transgressive woman who challenges social norms. Her 'journey' to Mecca is identified by restlessness and ambiguity.

Viewed through the lens of gender and race, her physical appearance and behavior disturb her gender and national identity. Her 'uncovered face' introduces various challenges to social norms. Khadra's body and appearance become markers of proximity with prostitution. The police perceive her as "a kind of a bad woman, out in the street at the dark hour, alone, face uncovered" (Kahf40). The traits of 'otherness' are frequently projected into Khathra through her "face uncovered" (Kahf, 2006, 166). Khadra embodies the negative images of the independent woman. She possesses signs of 'otherness' that function to subvert conventional gender norms. Kahf shows through this public figure how women are discriminated against in Saudi Arabia.

The novel shows the representations of veiled women in terms of gender too. There is an important point in this passage that sheds particular light on the veiled woman who is the victim of patriarchal society: The stereotypical images of Muslim women as submissive and dependent housewives still exist in the minds of most Arab men. Muslim women cannot carry out other professions than that of being housewives. Women are expected to act according to the roles assigned by Arab society. They are considered submissive, voiceless, and dependent on men. The patriarchal conception of Muslim women is centered on domestic values, innocence, and submission to the male power of father and husband. These are the mental pictures that most Arab men have of Muslim women.

The feeling of homelessness is not just continued through Khadra's interaction with the public world but also with the domestic interior. Kahf provides us with the image of an empowered Muslim woman whose freedom is somewhat restricted by her traditional husband and his patriarchal outlook in life. She feels alienated from her husband who dominates her. This is illustrated when she is prohibited by her husband to ride a bicycle

because he thinks it is un-Islamic behavior. Indeed, she is determined to play an active role in the Muslim community but her husband expects her to follow the norm and gives upon her activities for him. He does not appreciate her independence or free thinking and believes as a wife she should be willing to make all these compromises to accommodate her husband and to fit the profile of the perfect obedient wife that her husband expects of her. Once he asks her “What’s for dinner?” (Kahf, 240) to which she responds “I don’t know. Why are you asking me? Like I’m the one who’s supposed to know?” (Kahf240), his immediate response is “Let’s see: Who’s the wife in this picture” (241)? This upsets her because she never views herself as a housewife whose life is confined to the limited space of the home and the roles allowed by the husband. Kahf portrays the image of the traditional patriarchal figure that assumes authority over his wife, believing it is a position rightly his, due to his privilege of maleness. Through Kahf’s representation of Khadra’s character, she challenges that image of a subservient and silenced wife who caters to the needs of her oppressive husband at the expense of her own needs. Thus, Kahf wants to convey that for “Muslim Arab American women, the *hijab* is the least of their worries. They not only have to resist negative Western stereotypes but also have to fight Arab males who see religion through patriarchal eyes”(Abdelrazak 100).

Kahf deconstructs the stereotypical images of Muslim women and constructs positive and empowered images of them. Initially, we are presented with the image of an educated and ambitious woman who wanted to go to medical school. She states “I used to dream I would be a doctor on the day, and open a free clinic for poor people,” (Kahf25-26). Another image of an independent woman is Khadra’s grandmother who is a telephone operator and among the “very first wave of working women” (Kahf271). She does not conform to a society that viewed “a telephone girl’s job was a bad thing, a thing for floozies” (Kahf271). She resists such nonsense and those confining roles assigned to women. She asserts “We wanted to be the New Women” (Kahf271). The term ‘New Woman’ “in literary textual configuration depicted the changing image of a woman from the established and accepted role-model to a more radical figure” (Ling345).The collapse of the domestic ideology and the major rules associated with the patriarchal order brought about an atmosphere of anxiety regarding the emergence of women who refuse to play their roles as Victorian wives and mothers.

She says proudly that she is among the “Women who cherish themselves, women who are cherished”(272). Indeed, the image of Muslim women as vulnerable, passive, and in need of liberation is challenged through the representation of Hanifa who is a professional driver and a participant in a car race. She is a wife, a mother, and the first Muslim woman to be a professional driver. Accordingly, Kahf provides her readers with various images of Muslim women playing different roles in society. Through these women, she praises them for their active contributions to the community. She creates new alternative readings of the lives of Muslim and Arab American women in defiance of the sterile and prejudiced images of Muslim women as backward and uncivilized. Thus, as Ahmed states the “misconception that Muslim women are helpless prisoners in the homes needs to be corrected”(qtd in Hamdan77).

Abdelrazek assumes that hybrid identity owners, particularly, Arab-American women, “live in an in-between space where they oscillate between the Arab and American culture” (Abdelrazek 11). Khadra’s new identity is influenced by stereotypes. The veil is equated in the minds of most Americans with oppression and subjugation of women. She also resists the stereotypical images of Muslim women that still exist in the East: the image of women as submissive and confined to the limited space of the home. In resistance to these images, Kahf presents images of independent women who play different roles in their communities. In her narrative of Muslim women in America, she moves away from projecting Islam as a religion that is patriarchal and oppressive. She attempts to demonstrate the bright image of Islam, other than what is commonly portrayed or thought by many in other parts of the world. She tries to show that Islam is not far from modernity and modern living. Accordingly, as an Arab- American feminist, Kahf “revolves against two oppressed systems: Arab patriarchy that wants to silence woman and restrict her freedom using false religious excuses and American misconception and negative stereotyping of Muslim woman” (Abdelrazek 102). While she longs to embrace her Arab heritage, she “cannot identify with the patriarchal aspects of the culture. However, she cannot fully belong to American culture, which often excludes them because of ethnic difference” (Abdelrazek 102).

Khathra’s story can be analyzed in record with Bhabha’s theory of mimicry. The term can be first analyzed in terms of the ‘Other’’s attempt to include himself or herself within the homeland that continually rejects and sees him/her as an ‘outsider’ (200). Bhabha’s concept of ‘mimicry’ can be applied to explain her situation in which Khadra attempts to build the bridges between Arab and American identities, the gap that attempts to fill in. To do so, as an ‘Other,’ she decides to ‘mimic Americans. Rather than accepting her racial otherness, she plans to subvert the hierarchical structure by creating her new identity.

Conclusion

The Girl of the Tangerine Scarf targeted anxieties regarding race. Kahf examines the crisis of Arab-American identity. Khadra, the main character in the novel, has a hybrid identity. She faces conflicts as she is still carrying a Syrian identity and at the same time looking for her American identity. In this novel, Khadra seems to be woven between being Syrian and American. The novel attempts to reproduce a chain of binary opposition such as the self and the Other, the American and semi-American. This article, in short, argues that in Arab-American literature, veiled women are represented as dangerous, uncivilized, unwomanly, and in need of control in order to protect mainstream society.

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The Discourse of Power in *Hamlet* and *The Tempest* by William Shakespeare

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Abstract

Shakespeare is widely known for his tragedies such as Hamlet, Macbeth, King Lear, Antony and Cleopatra, and of course the well-known Romeo and Juliette. In his plays, there is the presence of a tragic hero who suffers from a continuous web of struggles, conflicts, and sufferings. The main events of his plays are built upon main events such as revenge and justice. However, Shakespeare's tragedies are also dominated by power and domination that his tragic heroes enjoy to manipulate and control others, the fact that constructs a new definition for tragedy. Accordingly, his plays are known for the power of discourse that tragic heroes enjoy. A constant theme in Shakespeare's plays is the strength and flexibility of language. Words are used to communicate ideas but can also be used to distort or conceal the truth and manipulate people to achieve power. In this article, the focus is on how Shakespearean plays, Hamlet and The Tempest, are formed in line with the discourse of power. Furthermore, the research question that is to be explored throughout the article is how the discourse of power can construct stereotypes of otherness.

Keywords: Discourse of power, colonial discourse, 'Otherness'.

I-Introduction

Poststructuralists stress the absence of any center of meaning or reference and the loss of any stable structure or fixed boundaries. Meanings are not inscribed in fixed signified; they are scattered and shattered. Accordingly, the focus in this part of the paper is built on the tradition of Foucault in seeing beyond the mere linguistic approaches in discourse to include the broader context and the institutional practices where discourses are produced. According to Foucault, language is not merely an abstract system: a system of signs. Once a language is used by people or communities, it becomes a discourse. It differs from one community to another. Therefore, language no longer functions as a neutral semiotic system (Leventhal 2). In this way, “literature leads language back from grammar to the naked power of speech, and there it encounters the untamed, impervious being of words...” (Leventhal 3). Thus, through Foucault’s deconstructuralism, one can notice the shift in literature from the term language to discourse. Foucault defines discourse as:

A group of statement which provides a language for talking about – a way of representing the knowledge about – a particular topic at a particular historical moment....Discourse is about the production of knowledge through language. But...since all social practices entail meaning, and meanings shape and influence what we do – our conduct – all practices have a discursive aspect. (qtd in Hall 72)

Stuart Hall points out, it is important to remember that Foucault offers a very different definition of discourse than that ordinarily used by linguists, in the sense that Foucault’s definition is as much about ways of thinking and practices as it is about language (72). Accordingly, the concept of discourse is not purely a linguistic concept. It is about language and practice. Discourse is the use of language to express thoughts, intentions, values, and alternative courses of action. Indeed, discourse is used by certain people to achieve certain goals. It is a way of constituting knowledge and social practices. It is a form of subjectivity and power. Foucault defines power in *The History of Sexuality* as:

as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization; as the process which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them...and lastly, as the strategies in which they take effect, whose general design or institutional crystallization is embodied in the state apparatus, in the formation of law, in the various social hegemonies. (100)

The quote above gives a clear definition of power. Foucault argues that power is achieved through discourse. Discourse has a dialectic relationship with power; the most powerful discourse establishes the truth; it leads to power, and it represents power. The operation of meaning-making (discourse) is always associated with the

relationship of power. In other words, “discourse and power are so thoroughly interrelated that they constitute a virtual compound: discourse/ power. One must operate about the other”(Jeff25). Indeed, for Foucault, the truth is not given; the truth is made by powerful discourses. In this way, discourse leads to power and power gives more power to discourse. Foucault argues that discourse is generated by the power to gain more power. Any powerful discourse becomes a means of fabricating the truth. Thus, discourse and power are tightly linked. Power operates through discourse and discourse should lead to having more power. As such, Foucault locates power firmly in language, and language is the business of literary studies (Bertens156).

II-Analysis of the Plays

In *Hamlet*, Shakespeare represents the story of the prince’s quest to wreck avenge his father’s death. Claudius is the most obvious case in which power is clearly manifested. Claudius manipulates people through the power of his discourse. He has the perfect politician rhetoric; in other words, the eloquence in his speeches allows him to make anything look nice. His long speech (1.2.21) to the court touches on all the right political bases. He manipulates the royal court into believing that his brother dies of natural causes. In using his eloquence in speech, he covers up his tracks with marriage to Gertrude. Claudius uses the pronoun “our”(1.2) connecting himself with his court and his kingdom, an aspect of manipulation he uses to put up a manipulative mask to avoid suspicion of his part in the former king’s death and to gain control of the kingdom. Claudius addresses the people, telling them that although his brother’s death is “green” (1.2.21) or fresh in their minds, it is time for them to celebrate his royal marriage to Queen Gertrude. By referring to his brother’s death as “green”, Claudius notes that his death is recent in the minds of the people, but he does not fail to push them that they should move on, as he states: “With mirth in funeral and with dirge in marriage, / In equal scale weighing delight and dole” (1.2.21). He attempts to put forth the concept that the death of King Hamlet and the marriage between Gertrude and himself are equally important. In addition to his statements to the people, Claudius turns to Hamlet and states “how is it that the Clouds still hang on you”(1.2.23)? Clearly, Claudius uses his skills of manipulation to coerce Hamlet to get over his father’s death. He does not want to pursue or dwell upon the late king’s death. He manipulates language to unveil the truth. He attempts to establish authority over Hamlet by speaking not only as his king but also as his father. Claudius’s statement “But now, my cousin Hamlet and my son” (1.2.23) shows his concern about Hamlet’s apparent grieving. Similarly, in public, he stresses to the court that Hamlet is now his son, and throughout the discussion makes references to himself as being the father. He adopts a friendly tone in order to eliminate memories of the former king. Indeed, his clever use of language is also shown in his remark to Gertrude. Claudius makes strategic use of the royal “our” and “we” to convey to her his personal love for Hamlet. Thus, language is used to manipulate the other.

The next concept involved in this article is Orientalism. Drawing on Edward Said’s theoretical framework, *Orientalism* is one of the popular concepts that mirror the

dichotomous distinction between different cultures based on the opposition between ‘us’ and ‘them; the West and the East; the Occident and the Orient. As Edward Said explains: “Orientals were rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but problems to be solved or confined” (40). *The Tempest* produces the discourse of the colonizer over the colonized, thus constructing stereotypes of otherness through the discourse of colonialism: “It shows that political power is bound up with representational practice. Prospero must reform the role of the monarch ... while Caliban must accept the language in which performance takes place”(Colebrook 209). The discourse of colonialism operates in two main areas: masterlessness and savagism. (Kaltenbacher32) Masterlessness refers to the dichotomy between “the mastered who is the submissive, observed, supervised, differential and the masterful who is powerful, observing, supervising” (Kaltenbacher 32). Prospero is the usurping invader; nervous about the legitimacy of his role, and Caliban is the representative of the subjugated race. His power is achieved through the game of language. He adopts a discourse of difference in order to maintain his power. Caliban is presented by Prospero as being a slave. Accordingly, there is a case to be made for the assertion that the idea of race exists almost entirely in language to maintain power. As Prospero’s terms of address to Caliban: “hag-seed”, “ lying slave “, “ vile race “, “ freckled whelp “, “ tortoise “ indicate the language of authority and discrimination, which underlies the language of race. . The power of language finds expression in racial discourse. Caliban is demonized by the white culture. His representation displays deviations from human traits and exhibits traits marked by monstrosity and animal imagery.

Thus, Prospero’s language is a medium of slavery because it enables him to give orders. The usage of discourse produces a form of knowledge of great benefit for the ruler – it (re) constructs and concedes authority of what is different. Though Caliban asserts his natural authority saying “This island’s mine, by Sycorax my mother,” (1.2.43). Prospero’s usurpation of Caliban’s power is negated by his portrayal as savage seeking a new master. Caliban, as a native is seen throughout the play as a “monster”. Thus, this privileging of language as a crucial form of Prospero’s control over the native is used as a means to achieve power. Indeed, Prospero points out that Caliban’s mother, Sycorax, is a witch who comes from Africa and tries to get Ariell to perform certain “earthy and abhorred commands,” (1.2.41). In order to keep Ariel enslaved, Prospero must remind this spirit of the horrified nature of Caliban’s mother: “Refusing her grand hests, she did confine thee, / By help of her more potent ministers, / And in her most unmitigable rage, / Into a cloven pine: within which rift” (1.2.41). In this way, Prospero, as a colonist, enhances power, which is white and male, and constructs Sycorax as the black witch in order to legitimate his power. To further intensify the negative image of black women, the colonial past comes to haunt the present through Prospero’s words that anticipate their otherness and social difference. The discourse of power serves to represent the Other, the different, the unfamiliar. The Other appears as ghosts and witches. The earliest forms of supernatural elements such as ghosts are used to represent racial Otherness. The imagery concerning the Orient is closely associated with inferiority, based on colonial imageries. Accordingly, the female body is dehumanized as an inferior other.

Furthermore, the sexual division is very common in colonial discourse. Miranda is the virgin who must be protected from the evil and rapist native – the attitude of power of the colonizer is vindicated, and the relationship of Prospero and Caliban is developed into hatred, torture, and enslavement. In this way, Prospero manipulates language in order to legitimate his power by marrying his daughter to a civil lover, Ferdinand. This is part of Prospero’s plan of regulating sexuality, and it allows him to use the attempted rape to legitimize his power. This discourse operates by producing a threatening “other” that can be used by colonial discourse to achieve power. It is one of the ways that Prospero uses to justify his enslavement of Caliban. Thus, “Slavery is ...rationalized in this hysterical structure because of the need for civilization to control all forms of sexual excess” (Samuels 63) Therefore, colonial discourse justifies authority overland through a discourse of difference—the stereotype of the uncivilized.

Conclusion

A constant theme in Shakespeare’s plays is the strength and flexibility of language. Words are used to communicate ideas but can also be used to distort or conceal the truth and manipulate people to achieve power. This paper explores how the discourse of power is represented in Shakespeare’s literary works through a study of a section of two plays, namely *Hamlet* and *The Tempest*. It focuses on the notion of ‘Otherness,’ based on issues of class and race. Drawing on the notion of the ‘Other’ as part of the colonial discourse, it sets out to demonstrate that, in his plays, Shakespeare depends on various sources to represent the marginalized Other.

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Extracting a few Topoi examples from Blaise Pascal's thoughts

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Abstract

Manual labor is increasingly unable to handle the number of scanned documents that are available today. This is why we opt for tools that automate searches to encompass the maximum number of documents, even the most voluminous works, and to extract the concordances.

*This study is devoted to the extraction of some topoi mentioned in the *Pensées* of Blaise Pascal. Considering the advantages it presents, we adopt the Tropes platform for the extraction of these topoi.*

Keywords: Topoi / topos, automatic processing, automatic extraction, Tropes software/platform.

L'extraction de quelques exemples de topoï dans les *pensées* de Blaise Pascal

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Résumé

Le travail manuel devient de plus en plus incapable de traiter le nombre de documents numérisés qui sont disponibles de nos jours. C'est pourquoi nous optons aux outils qui permettent d'automatiser les recherches afin d'embrasser le maximum de documents, mêmes les œuvres les plus volumineuses et d'en extraire les concordances.

Cette étude est consacrée à l'extraction de quelques topoï évoqués dans les Pensées de Blaise Pascal. Compte tenu des avantages qu'elle présente, nous adoptons la plate-forme Tropes pour l'extraction de ces topoï.

Mots clés : Topoï/topos, traitement automatique, extraction automatique, logiciel/plate-forme Tropes.

Introduction

Le topos se présente comme l'un des concepts fondamentaux de la rhétorique de l'argumentation. Cette notion a suscité, il y a bien des siècles, l'intérêt des philosophes et des logiciens, et de nos jours celui des pragmaticiens et des linguistes informaticiens. Elle a désigné, au début, un moyen de penser, un instrument en vue de réaliser l'acte d'esprit ; ensuite elle a commencé à renvoyer à la pensée la plus répétitive et elle désigne enfin le garant de l'acte d'inférence dans une argumentation valable.

Aristote affirme qu' « il y a plusieurs formes de *topoi* puisqu'il y a plusieurs espèces d'enthymèmes. Les uns servent de principes aux raisonnements généraux ; ce sont donc les *topoi généraux* qui s'apparentent à des schémas ou des types d'arguments comme par exemple les définitions de choses ou les couples cause/effet, similarité/différence, plus/moins, tout/partie...et qui aident à construire des arguments à partir de vérités communément admises c'est-à-dire « *les lieux communs* ». Les autres sont des axiomes particuliers qui sont pris dans plusieurs domaines tels que la politique, la morale, la médecine, le droit...Ce sont des « *topoi spécifiques* » qui sont utiles dans des domaines particuliers.

Evoquons à ce propos cette affirmation d'*Aristote* qui met en relief la différence entre lieux communs et lieux spéciaux :

« Les lieux communs ne feront de personne un spécialiste en aucune science; car ils ne se rapportent à aucun sujet particulier; quant aux lieux spéciaux, meilleur sera le choix des prémisses, plus on créera à l'insu des auditeurs, une science autre que la dialectique et la rhétorique (...). Or, le plus grand nombre des enthymèmes se tirent de ces espèces particulières et propres, un nombre plus petit des lieux communs¹.

Dans notre article, nous allons étudier quelques exemples de *topoi* spécifiques, ceux qui se rapportent au domaine de la religion, le topos du péché originel et le topos du paradis perdu. Nous allons essayer de les traiter automatiquement. Pour ce faire, nous devons commencer par la présentation du traitement automatique.

Le traitement automatique :

C'est une discipline qui associe linguistes et informaticiens. Elle a pour objectif de développer des logiciels ou des programmes informatiques capables de traiter de façon automatique des données linguistiques.

Notre travail consiste à extraire de l'information, et plus précisément les mots qui se rapportent au domaine traité afin de faire ressortir des *topoi* par la suite.

Précisons tout d'abord à quoi consiste l'extraction de l'information ? En fait, elle consiste à rechercher des informations spécifiques dans un corpus donné qui utilise l'indexation de contenu. C'est une nouvelle approche qui permet aux experts et au public de consulter et de repérer facilement et rapidement les termes clés d'un corpus donné.

Nous avons choisi d'appliquer l'un des moteurs de recherche les plus connus : le logiciel Tropes, développé par Pierre Molette et Agnès Landré sur la base des travaux de Rodolphe Ghiglione.

¹ *Rhétorique*, livre I, chapitre II

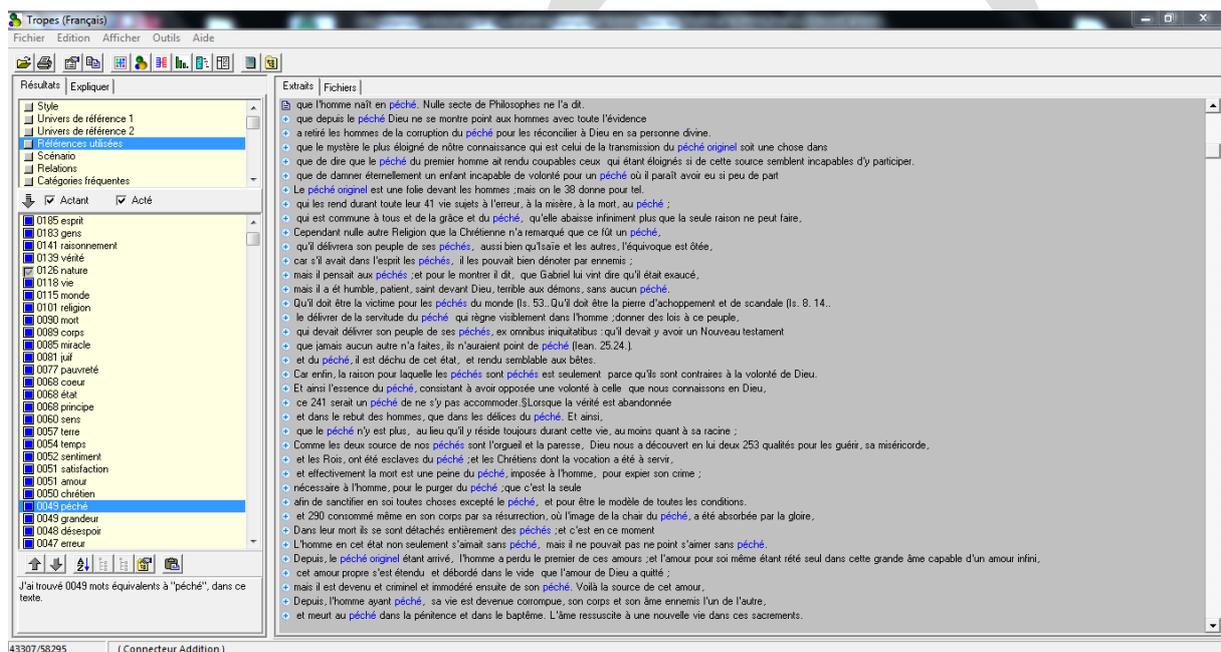
C'est une plate-forme d'une grande capacité d'analyse sémantique de contenu. Elle permet d'analyser les textes en rendant compte à la fois de l'économie textuelle et de l'économie cognitive des énonciateurs. Tropes nous permet de ressortir les principaux acteurs dans le texte à traiter, la structure des relations qui les lient et la hiérarchie de ces relations et leur évolution. Les résultats que nous allons obtenir sont sous forme de trois représentations graphiques : le graphe Aires, le graphe en étoile et le graphe Répartition.

Le traitement automatique des topoï n'est autre que la description de la signification lexicale. Et l'analyse sémantique des entités lexicales se traduit par une construction de l'objet théorique à partir d'hypothèses externes sur le sens des occurrences du mot analysé en contexte. Nous avons choisi de travailler sur le topos du péché originel, le topos du paradisi perdu et les topoï en rapport avec la religion chrétienne.

Commençons tout d'abord par le topos du péché originel.

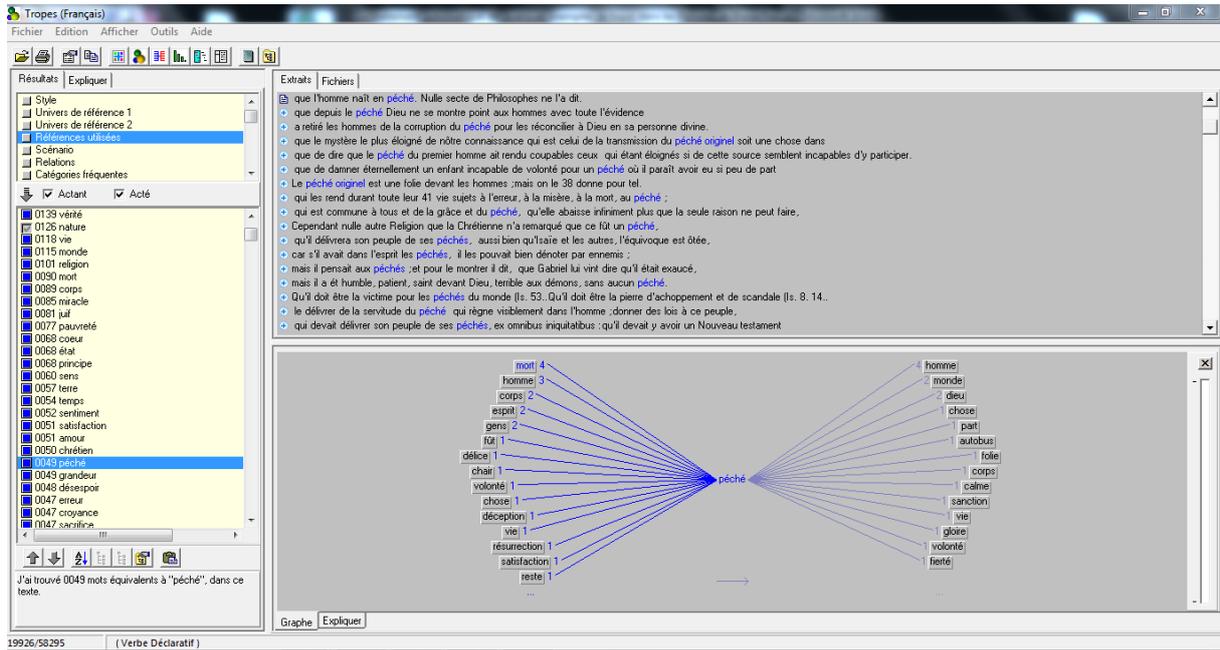
1- Le topos du péché originel:

Nous allons voir tout d'abord combien de fois « le péché » ou « le péché originel » figure dans notre corpus les *Pensées* de B. Pascal à l'aide de notre logiciel Tropes.

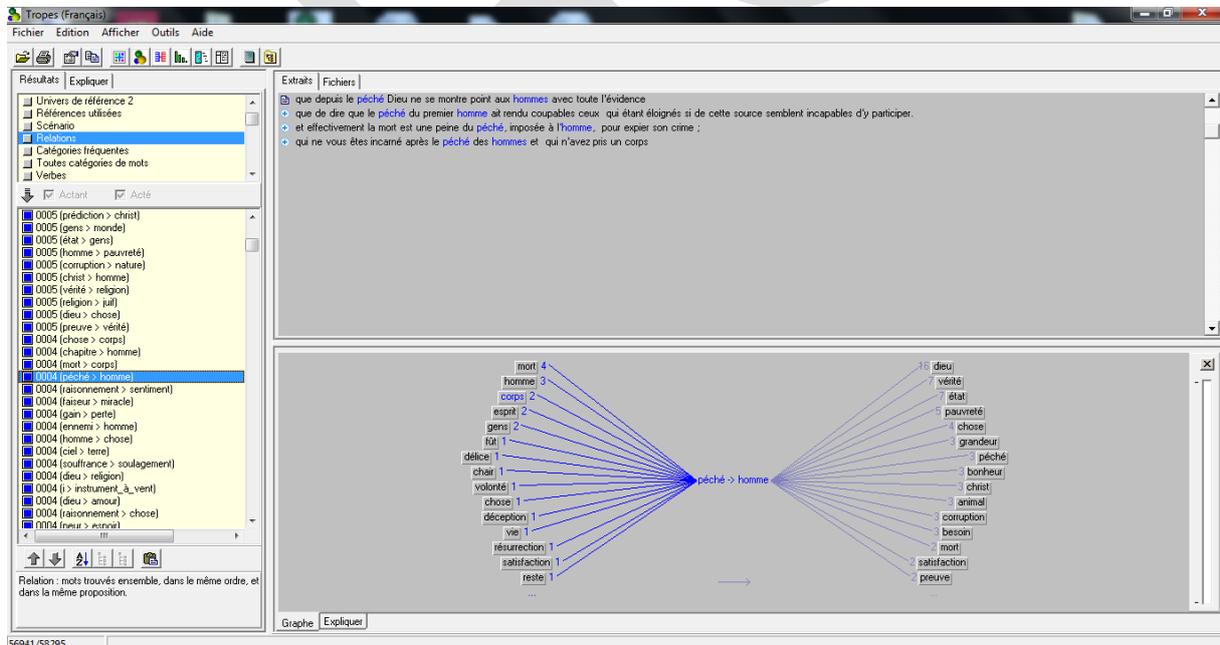


Dans notre texte, nous avons trouvé 49 fois le mot « péché ». En retournant à l'œuvre, Pascal a écrit que le plus grand mystère est la transmission du péché originel : l'homme est devenu un être déchu de l'état de bonheur (« il est déchu de cet état, et rendu semblable aux bêtes ² », mais il en garde le souvenir (Voilà l'état où les hommes sont aujourd'hui. Il leur reste quelque instinct impuissant de leur première nature ; et ils sont plongés dans les misères de leur aveuglement et de leur concupiscence qui est devenue leur seconde nature »)

² Ligne 19 dans le tableau



Ce graphe en étoile nous affiche les Relations entre Références, ou entre une catégorie de mots et des Références. Les nombres qui apparaissent sur le graphe indiquent la quantité de Relations (fréquence de cooccurrence) existant entre les Références. Dans ses *Pensées*, Pascal parle du péché originel. Il met en évidence la relation entre l'être humain et le péché originel et la relation entre l'être humain et Dieu.



semblent incapables d'y participer... ». Dès lors, tout être humain se trouve en état de péché du seul fait qu'il relève de la postérité d'Adam. C'est un être déchu et misérable. Il se trouve en rupture avec Dieu suite au péché originel : « depuis le péché, Dieu ne se montre point aux hommes.. »

2- Le topos du paradis perdu :

Je commence tout d'abord par l'évocation de quelques citations de Pascal :

« Mais malheureux que nous sommes, et plus que s'il n'y avait point de grandeur dans notre condition, nous avons une idée du bonheur et ne pouvons y arriver, nous sentons une image de la vérité et ne possédons que le mensonge, incapables d'ignorer absolument et de savoir certainement, tant il est manifeste que nous avons été dans un degré de perfection dont nous sommes malheureusement déchus... Chose étonnante, cependant que le mystère le plus éloigné de notre connaissance, qui est celui de la **transmission du péché**, soit une chose sans laquelle nous ne pouvons avoir aucune connaissance de nous-mêmes ! Car il est sans doute qu'il n'y a rien qui choque plus notre raison que de dire que **le péché du premier homme** ait rendu coupables ceux qui, étant si éloignés de cette source, semblent incapables d'y participer. [...] ³ »

L'homme se sent incapable d'atteindre toute aspiration au bonheur ou à la vérité et c'est à cause du péché originel. Dans ce fragment, le terme « paradis » n'est pas évoqué directement, mais il est sous-entendu. Ainsi, en disant « malheureux », « déchu », « péché », « misère », « incertitude », « mort », « incapable de certitude et de bonheur », « punir », Pascal parle du paradis perdu.

Cette idée est reprise dans le fragment 380 :

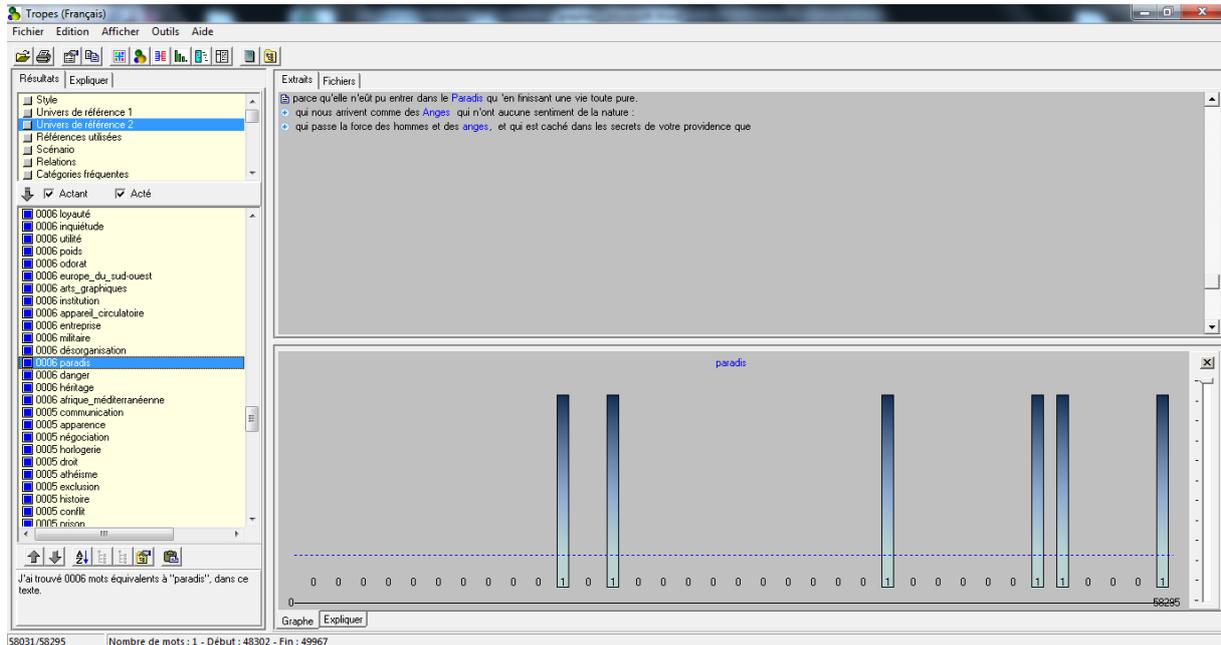
« Nous souhaitons la vérité et ne trouvons qu'incertitude. Nous recherchons le bonheur et ne trouvons que misère et mort. Nous sommes incapables de ne souhaiter la vérité et le bonheur et nous sommes incapables ni de certitude ni de bonheur. Ce désir nous est laissé, tant pour nous punir que pour nous faire sentir d'où nous sommes tombés. ⁴ »

Pascal met en relief la contradiction de la nature humaine et son impuissance d'où le besoin de chercher Dieu.

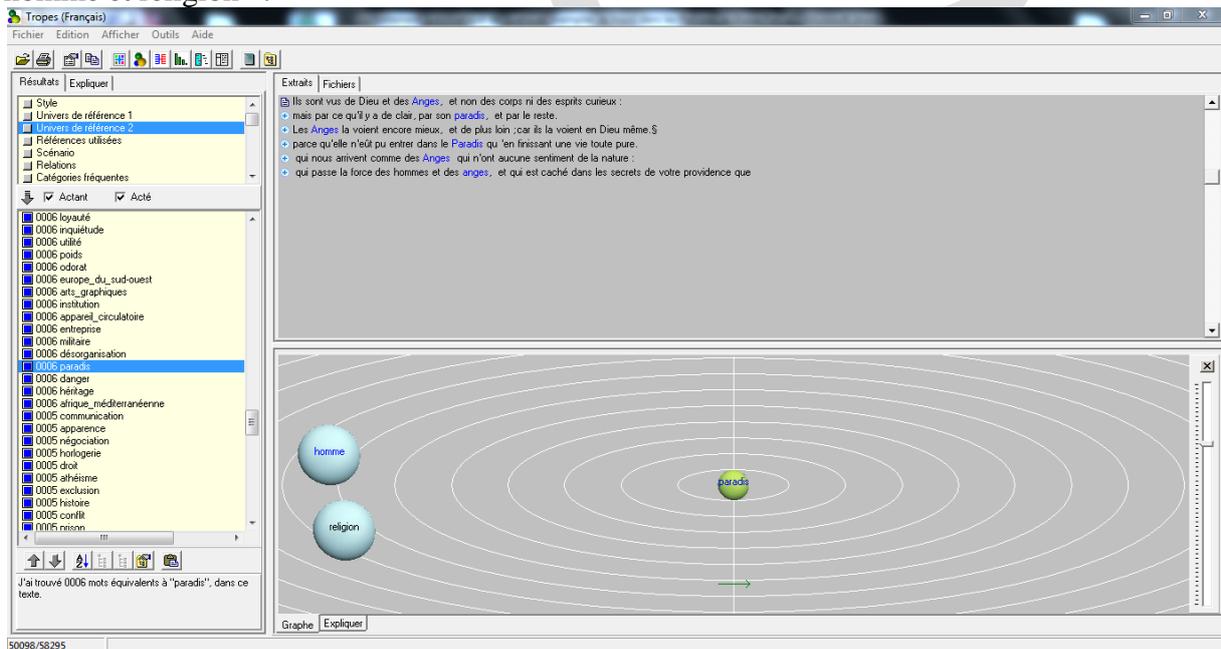
Nous avons cherché automatiquement le mot « paradis » à l'aide du logiciel Tropes et voici le graphe Répartition qui nous affiche un histogramme de répartition de la référence « paradis ». Ce graphe nous permet de calculer la fréquence d'apparition du mot « paradis » dans notre corpus du début jusqu'à la fin. On remarque qu'au début on n'a pas repéré ce mot, mais il devient fréquent à la fin de l'œuvre.

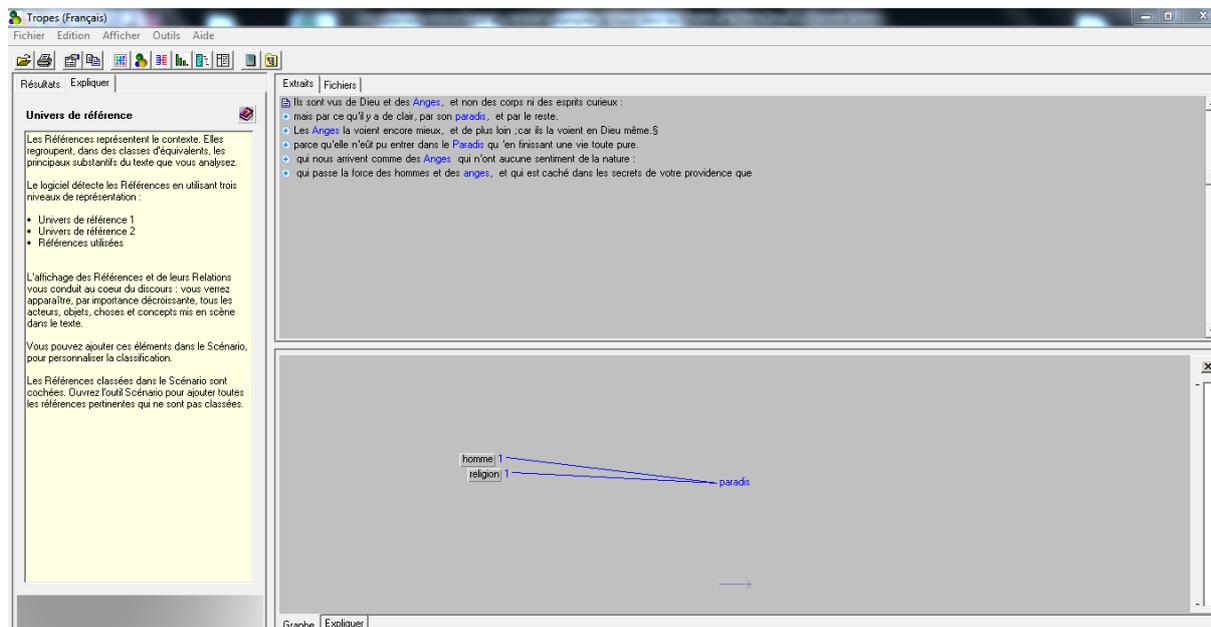
³ Pascal, B., les *Pensées*, Liasse Contrariété, fragment 122, p.p. 114-115.

⁴ *Pensées I*, Papiers découpés en attente de classement, F.380, p.240 ;



Nous avons aussi présenté le graphe Aires qui nous a mis en relief la relation entre « paradis, homme et religion ».





Ce graphe met en relief la relation qui unit « paradis », « homme » et « religion ». Dès lors, l'être humain est en quête perpétuelle du paradis. Et pour le trouver, il doit aimer Dieu et la religion. Cette dernière présente le chemin pour le paradis. Dès lors, [+on cherche Dieu, + on est heureux, +on s'approche du paradis] et [- on cherche Dieu, + on est malheureux et + on s'éloigne du paradis].

Passons maintenant au troisième type de topoï.

3- Les topoï en rapport avec la religion chrétienne :

Pascal présente une apologie de la religion chrétienne et c'est pour cette raison que nous trouvons plusieurs topoï en rapport avec cette religion. L'apologétique est un genre littéraire traditionnel, un discours de croyant qui se fonde sur la certitude de la vérité de la Révélation chrétienne. Pascal présente les avantages de la religion chrétienne et les inconvénients des autres religions. Le vrai bonheur réside dans cette quête qui consiste à rechercher Dieu au cours la vie. Le fragment 139 est très révélateur à ce propos :

« Il faut que pour rendre l'homme heureux elle lui montre qu'il y a un Dieu, qu'on est obligé de l'aimer, que notre vraie félicité est d'être en lui et notre unique mal d'être séparé de lui, qu'elle reconnaisse que nous sommes pleins de ténèbres qui nous empêchent de le connaître et de l'aimer. [...] Quelle religion nous enseignera donc à guérir l'orgueil et la concupiscence ? Quelle religion enfin nous enseignera notre bien, nos devoirs, les faiblesses qui nous en détournent, la cause de ces faiblesses, les remèdes qui les peuvent guérir, et les moyens d'obtenir ces remèdes. Toutes les autres religions ne l'ont pu, voyons ce que fera la sagesse de Dieu⁵. »

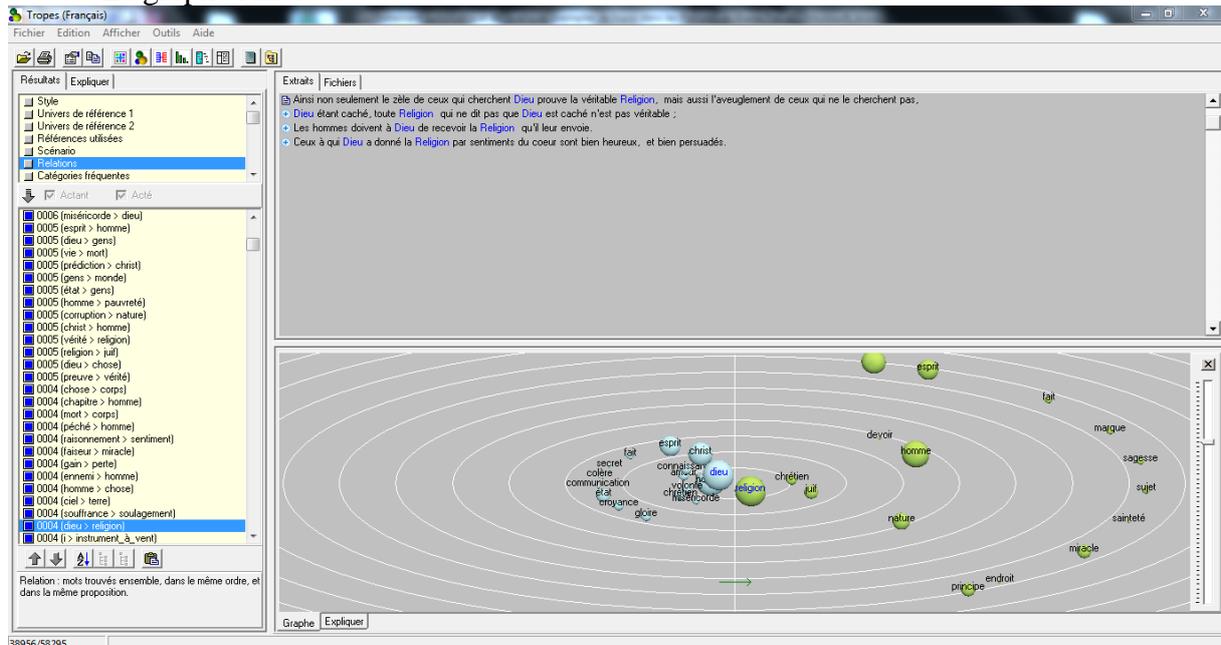
« La vraie religion doit avoir pour marque d'obliger à aimer Dieu. Cela est bien juste et cependant aucune ne l'a ordonné, la notre l'a fait. Elle doit y avoir apporté les remèdes, l'un est la prière. Nulle religion n'a demandé à Dieu de l'aimer et de le suivre. ⁶»

⁵ Liasse XI, APR., F.139, p.134

⁶ P.167

Nous sommes face au topos du plus et du moins. Dès lors plus on aime et plus on cherche Dieu, plus on est heureux et moins on le cherche, moins on est heureux. La félicité de l'homme est dans cette quête. Ces fragments nous tracent la relation entre Dieu et l'homme d'une part et entre la religion chrétienne et l'être humain d'autre part. Nous avons eu recours au logiciel Tropes pour faire ressortir et pour mettre en relief ces relations.

■ Le graphe Aires :



Conclusion :

Dans ce travail, nous avons étudié quelques exemples de topoï spécifiques qui se rapportent à la religion, au péché originel, au roseau pensant et au paradis perdu à l'aide du logiciel Tropes qui nous a facilité la tâche de mettre en relief la relation entre les mots clés dans les *Pensées* de Blaise Pascal et d'extraire les éléments pertinents qui ont permis de dégager quelques topoï qui sont présents dans l'œuvre. . Nous arrivons à remarquer que le logiciel Trope sous-tend la notion de topos.

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The complementary relationship between linguistics and IT The Extraction of Logical Connectors in the Thoughts of Blaise Pascal

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Abstract

*In this article, we are interested in the complementary relationship between linguistics and computer science to insist on the crossing of these two disciplines and subsequently on the concept of interdisciplinarity. To do this, we have taken as an example the extraction of information, and more precisely logical connectors. Our approach uses a terminology extraction program that applies to the work of Blaise Pascal, *Les Pensées*. We want to extract a few connectors from the Nooj platform.*

Keywords: Interdisciplinarity, linguistics, computing, complementarity, extraction of information, Nooj.

La relation de complémentarité entre linguistique et informatique L'extraction des connecteurs logiques dans les Pensées de Blaise Pascal

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Résumé

Dans cet article, nous nous intéressons à la relation de complémentarité entre linguistique et informatique afin d'insister sur le croisement de ces deux disciplines et par la suite sur le concept d'interdisciplinarité. Pour ce faire, nous avons pris comme exemple l'extraction des informations, et plus précisément des connecteurs logiques. Notre approche utilise un programme d'extraction terminologique qui s'applique à l'œuvre de Blaise Pascal, les Pensées. Nous tenons d'extraire quelques connecteurs à partir de la plateforme Nooj.

Mots clés : Interdisciplinarité, linguistique, informatique, complémentarité, extraction des informations, Nooj.

Introduction

Les notions de *pluridisciplinarité* et d'*interdisciplinarité* ont émergé dans la communauté scientifique et universitaire, au cours des années soixante. Elles traduisaient un besoin pratique et une aspiration vers l'idéal philosophique de l'unité.

Les débats sont nombreux sur cette question.

L'interdisciplinarité est l'«interaction existant entre deux ou plusieurs disciplines, qui peut aller de la simple communication des idées jusqu'à l'intégration mutuelle des concepts directeurs de l'épistémologie, de la terminologie, de la méthodologie, des procédés, des données et de l'orientation de la recherche et de l'enseignement s'y rapportant¹ »

Elle suppose donc un dialogue et un échange de connaissance, d'analyses, de méthodes entre deux ou plusieurs disciplines. Elle implique qu'il y ait des interactions et un enrichissement mutuel entre plusieurs spécialistes. L'interdisciplinarité est aussi le principe que l'on retrouve comme fondateur des *sciences cognitives*. Son but est d'élaborer un formalisme général pour permettre d'exprimer dans un langage commun, les concepts, les préoccupations et les contributions d'un certain nombre de disciplines. Elle facilite les contacts et les échanges entre des domaines de connaissance éloignés, elle met en place une dialectique et des échanges entre les disciplines et elle assure la créativité scientifique déjà évoquée par Vinck.

L'interdisciplinarité favorise l'enrichissement des informations collectées et par la suite une compréhension plus complète de la question étudiée. Elle constitue « un facteur important dans le développement des connaissances² ». Elle implique donc une interaction et une coopération active entre les disciplines.

Le concept d'*interdisciplinarité* s'applique de façon générale aux diverses branches de la connaissance. Nous allons nous concentrer sur la relation entre linguistique et informatique. Dès lors, cette approche fait collaborer étroitement des linguistes et des informaticiens, spécialistes du traitement automatique de la langue, de l'extraction d'information et de l'apprentissage automatique. Et pour mettre en valeur cette relation de complémentarité, notre travail portera sur le traitement automatique ou plus précisément sur l'extraction des connecteurs logiques dans les Pensées de Blaise Pascal.

I- La relation de complémentarité entre linguistique et informatique

L'informatique ouvre de nouveaux champs d'application de l'instrumentation informatique du langage humain. Les informaticiens cherchent à instrumenter les divers aspects du langage.

Les linguistes s'appuient sur des techniques informatiques pour faciliter leur tâche. Dès lors, l'informatique nous ouvre la voie à de nouveaux domaines de recherche.

Linguistique et informatique se complètent. Nous pouvons citer comme exemple les travaux de Chomsky : sa théorie linguistique « la grammaire générative ». Ses travaux sur la syntaxe des langues naturelles ont présenté une source d'inspiration pour traiter les phrases comme des expressions d'un langage formel.

C'est ce qui a favorisé la naissance de la linguistique informatique qui présente une approche interdisciplinaire étudiant le traitement automatique des Langues naturelles. Elle fait

¹Grand Dictionnaire Terminologique, de l'Office québécois de la langue française.

² Georges Gusdorf

collaborer des linguistes et des informaticiens. Nous notons la présence d'innombrables applications de la linguistique informatique dont nous citons la traduction automatique (qui nécessite des analyses lexicale, syntaxique, sémantique et pragmatique afin de déterminer le sens particulier d'un mot, dans le contexte où il apparaît), l'extraction de l'information...

En effet, tous les travaux en traitement automatique des langues s'appuient sur des éléments d'analyse linguistique. En effet, l'informatique aide les linguistes pour :

- chercher des exemples et des contre-exemples dans de grands corpus
- faire des statistiques sur les emplois de termes, de constructions syntaxiques, des rimes...
- calculer des occurrences de termes

Ces recherches ont favorisé la naissance de la linguistique du corpus : l'informatique nous permet l'utilisation de grands corpus de textes pour l'étude des langues. Elle facilite leur recueil, leur constitution et leur annotation.

De sa part, l'informatique a besoin du langage pour son propre compte, par exemple dans les systèmes d'aides, pour la recherche d'information dans des bases de documents textuels. Elle inclut la théorie de la compilation, les langages de programmation, l'intelligence artificielle et le traitement automatique des langues. Ces domaines croisent le chemin de la linguistique. Par exemple le traitement automatique est un domaine de recherche pluridisciplinaire qui fait collaborer linguistes, informaticiens, logiciens, lexicographes ou traducteurs. Il a pour objectif de développer des logiciels ou des programmes informatiques capables de traiter de façon automatique des données linguistiques. Pour ce faire, nous devons expliciter les règles de la langue, puis les représenter dans des formalismes opératoires et calculables, et enfin les implémenter à l'aide de programmes informatiques. Les deux disciplines travaillent ensemble, l'une dépend de l'autre afin d'enrichir les approches en favorisant la créativité.

Nous constatons que la linguistique informatique a pour but la découverte des faits linguistiques à l'aide de processus informatiques, autrement dit, elle permet d'explorer le langage à l'aide d'outils informatiques. Elle présente un champ interdisciplinaire basé sur une modélisation symbolique ou statistique du langage naturel, établie dans une perspective informatique.

II- L'extraction des connecteurs logiques

Avec la disponibilité croissante de textes aux formats numériques, le besoin d'extractions et d'organisation de l'information à partir de ces ressources s'agrandit graduellement. La linguistique informatique joue un rôle très important dans ce procédé.

L'extraction d'information « est une approche de l'analyse de données textuelles basées sur une analyse locale qui permet d'extraire automatiquement des éléments textuels correspondant à un besoin donné à partir d'un texte en langage naturel³. Ce domaine a connu un développement constant tout au long des années 90 [...]». Dès lors, l'extraction des occurrences permet d'envisager de quantifier différents aspects de ce fait linguistique. Parmi les outils de l'extraction, nous citons l'utilisation des patrons d'extraction syntaxiques, morphosyntaxiques ou lexico-syntaxiques.

Ce système de repérage et d'extraction automatique est intéressant pour nous les linguistes parce qu'il nous permet d'économiser du temps et des efforts et aussi de traiter plus de données textuelles.

³ Poibeau et Nazarenko, 1999

Nous allons prendre comme exemple les « connecteurs logiques », nous allons les extraire afin de montrer l'importance de ces connecteurs. Plus précisément, nous avons essayé de justifier l'idée selon laquelle les connecteurs ont pour fonction de « mettre les informations contenues dans un texte au service de l'intention argumentative globale de celui-ci ⁴».

Du point de vue morphologique, les connecteurs pragmatiques sont des *mots outils*: ils ont une fonction argumentative et/ou ils servent à structurer les énoncés. Nous proposons la définition suivante du mot «connecteur»: « le connecteur est un élément articulateur de la phrase⁵ qui lie deux ou plusieurs énoncés en créant un nouveau sens à partir des sens primitifs des énoncés ».

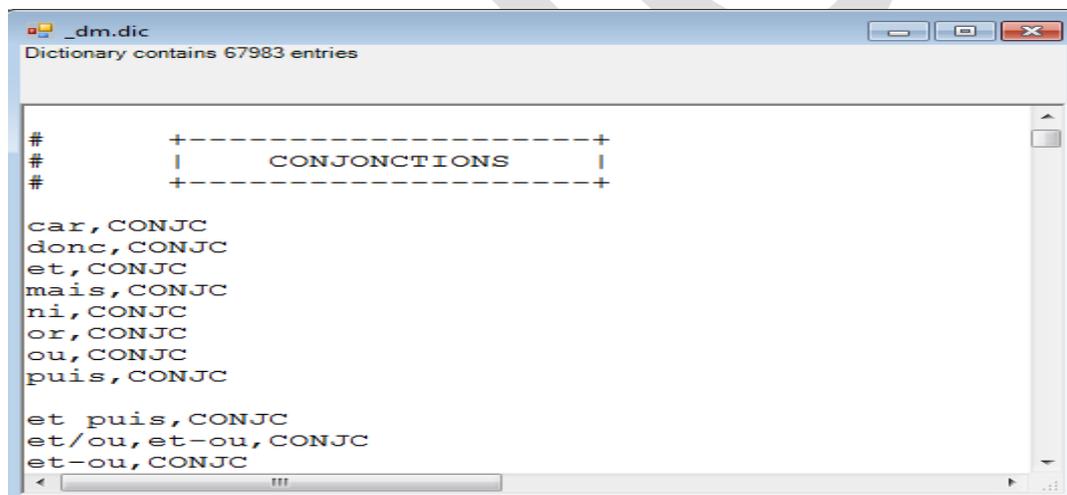
Pour mieux comprendre, voici la structure de base d'un connecteur ayant deux arguments:

❖ **P conn Q⁶**

Nous allons présenter un échantillon du traitement automatique des connecteurs «donc», «mais» et «parce que» à l'aide de NooJ4Web⁷ qui nous permet la recherche de mots, de lemmes et de leurs formes fléchies ou dérivées, de collocations complexes par exemple les noms composés et les expressions figées.

L'extraction des connecteurs «mais» et «donc» ne nécessite pas la création d'un dictionnaire puisque les données concernant ces connecteurs sont déjà stockées et implémentées dans la mémoire de NooJ sous forme de dictionnaire et de grammaire. Nous allons évoquer un échantillon de ce dictionnaire :

❖ **Un échantillon du dictionnaire_dm.dic**

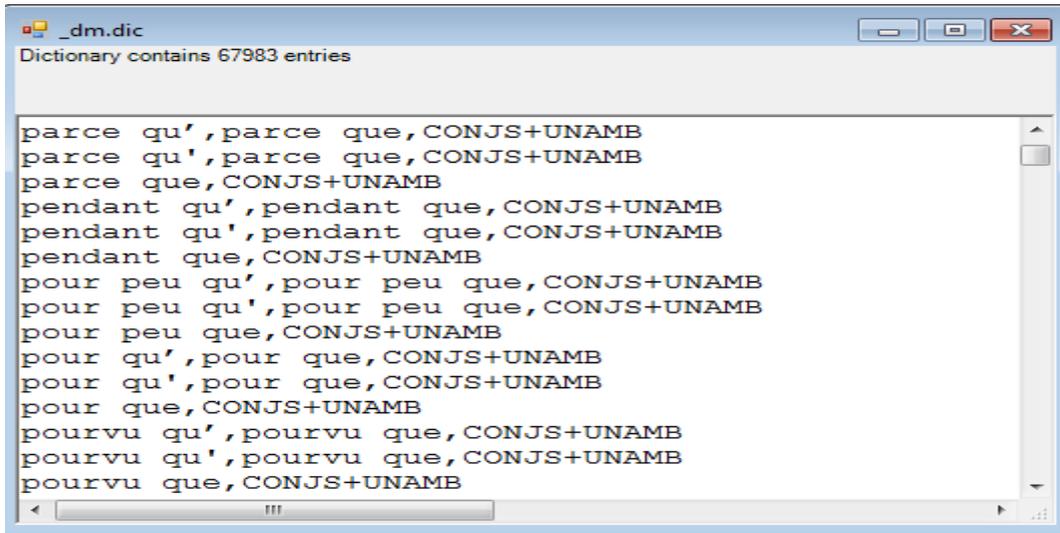


⁴Plantin, 1989 : fiche 10

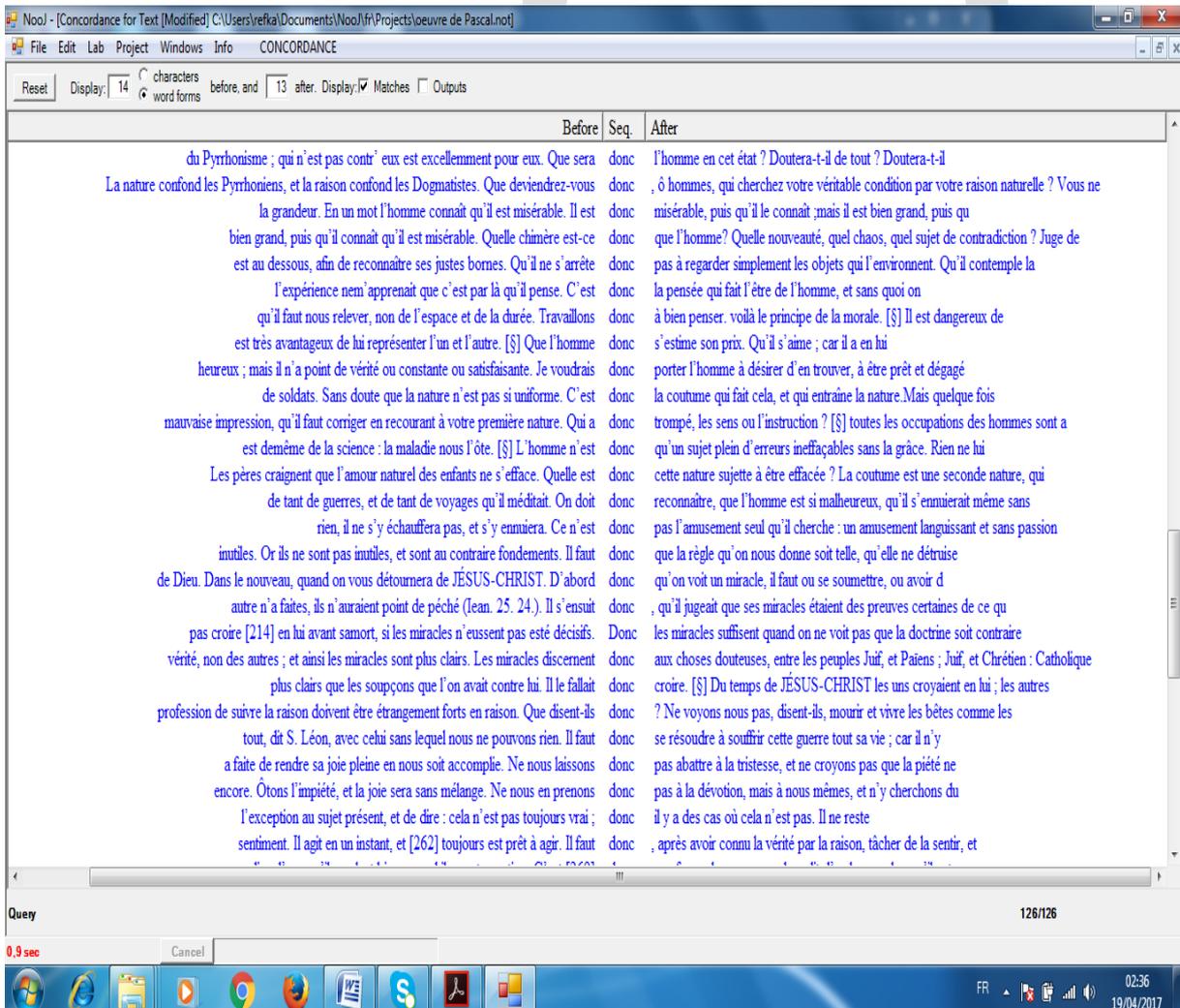
⁵Conjonction, adverbe, locution

⁶ P et Q étant les arguments du connecteur, conn signifiant « connecteur ».

⁷ Ce logiciel est développé par Marx Silberstein. Il est considéré comme une plateforme linguistique de développement, un système de recherche documentaire, un extracteur terminologique.



✓ **Table de concordances du connecteur « donc »**



Les résultats que nous venons d'obtenir sont affichés sous forme de concordances dans une grille de données faisant apparaître les séquences pertinentes entourées par les contextes dans lesquels elles apparaissent. La conjonction de coordination « donc » est un terme de logique qui permet d'évoquer la conclusion déduite d'une proposition, d'un principe ou d'un fait. Par exemple, parmi les déductions qui sont évoquées dans cette grille le fait que la pensée fait la grandeur de l'homme (« il est grand puisqu'il connaît qu'il est misérable », « c'est donc la pensée qui fait l'être de l'homme », « travaillons donc à bien penser, voilà le principe de la morale »...).

✓ **Table des concordances du connecteur « mais »**

Text	Before	Seq.	After
donc servir qu'à humilier la raison qui voudrait juger de tout ;	mais		non pas à combattre notre certitude, comme s'il n'y avait que la raison capable de
besoin, et que nous commissions toutes choses par instinct et par sentiment.	Mais		la nature nous a refusé ce bien, et elle ne nous a donné que très peu de
l'impuissance où nous sommes, d'arriver au bien par [159] nos efforts.	Mais		l'exemple ne nous instruit point. Il n'est jamais si parfaitement semblable, qu'il n'y
personne ne le pût perdre contre son gré. Ils l'ont compris,	mais		ils ne l'ont pu trouver ; et au lieu d'un bien solide et effectif, ils n
Les autres ont voulu y renoncer à la raison, et devenir bêtes. [162]	Mais		ils ne l'ont pu ni les uns ni les autres ; et la raison demeure toujours qui
'il est misérable. Il est donc misérable, puis qu'il le connaît ;	mais		il est bien grand, puis qu'il connaît qu'il est misérable. Quelle chimère est-ce donc
'est à dire une certaine portion de matière qui lui est propre.	Mais		pour comprendre ce qu'elle est, il faut qu'il la compare avec tout ce qui est
'égard de celui que les astres qui roulent dans le firmament embrassent.	Mais		[166] si notre vue s'arrête là, que l'imagination passe outre. Elle se lassera plutôt de concevoir
Qu'est-ce qu'un homme dans [167] l'infini ? Qui le peut comprendre ?	Mais		pour lui présenter un autre prodige aussi étonnant, qu'il recherche dans ce qu'il connaît les
de la nature. Je veux lui peindre non seulement l'univers visible,	mais		encore tout ce qu'il est capable de concevoir de l'immensité de la nature, dans l
et d'édifier une tour, qui s'élève jusqu'à l'infini.	Mais		tout notre édifice craque, et la terre s'ouvre jusqu'aux abîmes. [171] 83 Chapitre 24 JE puis bien conc
Il est vrai que c'est être misérable, que de se connaître misérable ;	mais		c'est aussi être grand, que de connaître qu'on est misérable. Ainsi toutes ses misères prouvent
été ; parce que sa condition n'était pas de l'être toujours.	Mais		on trouvait Persée si malheureux de n'être plus Roi, parce que sa condition était de l
être jamais avisé de s'affliger de n'avoir pas trois yeux ;	mais		on est inconsolable de n'en avoir qu'un. [173] [§] Nous avons un si grande idée de l
'homme n'est qu'un roseau le plus faible de la nature ;	mais		c'est un roseau pensant. Il ne faut pas que l'univers entier s'arme pour l
l'écraser. Une vapeur, une goutte d'eau suffit pour le tuer.	Mais		quand l'univers l'écraserait, l'homme serait encore plus noble que ce qui le tue ; parce
encore plus dangereux de lui laisser ignorer l'un et l'autre. [175]	Mais		il est très avantageux de lui représenter l'un et l'autre. [§] Que l'homme donc s
s'aime ; car il a en lui une nature capable de bien ;	mais		qu'il n'aime pas pour cela les bassesses qui y sont. Qu'il se méprise parce que
qui y sont. Qu'il se méprise parce que cette capacité est vide ;	mais		qu'il ne méprise pas pour cela cette capacité naturelle. Qu'il se haïsse ; qu'il s
en lui la capacité de connaître la vérité, et d'être heureux ;	mais		il n'a point de vérité ou constante ou satisfaisante. Je voudrais donc porter l'homme à
'est donc la coutume qui fait cela, et qui entraîne la nature.	Mais		quelque fois aussi la nature la surmonte, et retient l'homme dans son instinct, malgré toute la
'être estimé dans les villes où l'on ne fait que passer ;	mais		quand on y doit demeurer un peu de temps on s'en soucie. Combien de temps faut
moyens ; le seul avenir est notre objet. Ainsi nous ne vivons jamais ;	mais		nous espérons de vivre ; [181] et nous disposant toujours à être heureux, il est indubitable que nous ne
qui se mit dans son urètre. Rome même allait trembler sous lui.	Mais		ce petit gravier, qui n'était rien ailleurs, mis en cet endroit, le voilà mort, sa famille
est bon en effet de la suivre, puisque la mode en est ;	mais		comme si chacun savait certainement où est la raison et la justice. On se trouve déçu à
trop bas. La perspective l'assigne dans l'art de la peinture.	Mais		dans la vérité et dans la morale qui l'assignera. [§] Cette maîtresse d'erreur que l'on
serait règle infallible de vérité, si elle l'était infallible du mensonge.	Mais		estant le plus souvent fausse, elle ne donne aucune marque de sa qualité, marquant de même caractère

Le connecteur « mais » permet de réévaluer une information précédemment entretenue comme vraie. Il oppose deux arguments en les enchaînant. Nous allons présenter cet exemple

que nous avons dans notre grille de concordances « l'homme n'est qu'un roseau, le plus faible de la nature ; mais c'est un roseau pensant, il ne faut pas que l'univers entier s'arme pour l'écraser ». Pascal présente la condition de l'être humain, à savoir sa fragilité et sa mortalité. Nous avons affaire à un roseau qui peut mourir à tout instant, qui s'approche inévitablement de sa propre mort, qui est mourant en plus d'être mortel, et d'autre part, à une pensée qui sait tout cela. Le connecteur « mais » met en valeur l'opposition entre « faiblesse physique » et « pensée » : la force de l'être humain et sa dignité proviennent de sa pensée.

✓ **Table des concordances du connecteur « parce que »**

Text	Before	Seq.	After
qui a déjà été imprimée deux ou trois fois sur des copies assez peu correctes, réussir c'est de paraître honnête, fidèle, judicieux, et capable de servir utilement ses amis ; a que deux sortes de personnes ; ou ceux qui servent Dieu de tout leur coeur, coeur, parce qu'ils le connaissent ; ou ceux qui le cherchent de tout leur coeur, qui ils méprisent pour ne les pas mépriser jusqu'à les abandonner dans leur folie. Mais monde en général. Sur ce fondement les impies prennent lieu de blasphémer la Religion Chrétienne, tout à fait contraire. Et delà ils concluent que cette religion n'est pas véritable ; premier avènement de JÉSUS-CHRIST est prédit ; le temps du second ne l'est point ; étaient les dépositaires des prophéties ; et ils le prouvaient aussi en ne le recevant point ; des Juifs n'était pas vraie, quoiqu'elle eût les miracles, les prophéties, et la perpétuité ; partie n'est donc pas égale. Il ne faut pas égaler et confondre ces choses se souviennent de lui quand il sera en son Royaume. [§] La Synagogue ne périssait point, La Synagogue ne périssait point, parce qu'elle était la figure de l'Eglise ; mais agréant vos parfums vous donnerait en récompense une terre abondante, Dieu l'aura pour vous, coeur (Jer. 31. 33.). Que les Juifs réprouveraient JÉSUS-CHRIST, et qu'ils seraient réprouvés de Dieu (Idem 32. 40.), des miracles, et les Apôtres ensuite, et les premiers Saints en ont fait aussi beaucoup ; seconde destruction est sans promesse de rétablissement, sans [126] Prophètes, sans Rois, sans consolation, sans espérance ; trouve dans tous leurs 61 écrits, dans le Talmud, et dans les Rabbins, n'est que 'est pas en cette sorte qu'il a voulu paraître dans son avènement de douceurs ; à ceux qui le tentent, et qu'il se découvre à ceux qui le cherchent ; nations. Et de là vient qu'étant dans le désert, ils ne furent pas circoncis, de Dieu, et pour s'unir à lui. Il ne faut point séparer ces connaissances ; Mais la connaissance de Jésus-Christ nous exempte et de l'orgueil, et du désespoir ; sans connaître tout [150] ensemble et Dieu, et nos misères, et le remède de nos misères ; il y a un Dieu ; ou, s'ils y arrivent, c'est inutilement pour eux ; consul ? Au contraire tout le monde trouvait qu'il était heureux de l'avoir été ; de l'être toujours. Mais on trouvait Persée si malheureux de n'être plus Roi, parce que	parce que		ces impressions ont été faites sans la participation de ceux qui donnent à y les hommes n'aiment naturellement que ce qui leur peut être utile. Or quel ils le connaissent ; ou ceux qui le cherchent de tout leur coeur, parce qu'ils ils ne le connaissent pas encore. C'est donc pour les personnes qui cherch cette Religion nous oblige de les regarder toujours tant qu'ils seront en ce ils la connaissent mal. Ils s'imaginent qu'elle consiste simplement en l'ador si elle l'était il faudrait que Dieu [27] se manifestât aux hommes par des p le premier devait être caché ; au lieu que le second doit être éclatant et tel en cela ils accomplissaient les prophéties. [§] Les Juifs avaient des miracle elle n'avait pas cet autre point de n'adorer et n'aimer que Dieu. La Religio elles semblent être semblables par un bout, étant si différentes par l'autre. elle était la figure de l'Eglise ; mais parce qu'elle n'était que la figure, elle e elle n'était que la figure, elle est tombée dans la servitude. La figure a subs vous avez eu pour lui, la même intention qu'un homme a pour celui à qui il la vigne émue ne donnerait que du verjus (Is. 5. 2. 3. 4. etc.). Que le peupl les prophéties n'étant pas encore accomplies, et s'accomplissant par aux, le sceptre est ôté pour jamais. Ce n'est pas avoir été captif que de l'avoir JÉSUS-CHRIST n'a pas dompté les nations à main armée. JÉSUS-CHR tant d'hommes se rendants indignes de sa clémence, il a voulu les laisser c les hommes sont tout ensemble indignes de Dieu, et capables de Dieu ; in ils ne pouvaient se confondre avec les autres peuples ; et que depuis que J étant séparées, elles sont non seulement inutiles, mais nuisibles. La connais nous y trouvons Dieu, notre misère, et la voie unique de la réparer. Nous JÉSUS-CHRIST n'est pas simplement Dieu, mais que c'est un Dieu répa ils se forment un moyen de communiquer sans médiateur avec ce Dieu qu sa condition n'était pas de l'être toujours. Mais on trouvait Persée si malh sa condition était de l'être toujours, qu'on trouvait étrange qu'il pût supp

Le connecteur « parce que » met en relation deux contenus sémantiques posés comme vrais et il explique l'un par rapport à l'autre. C'est un opérateur qui sert à constituer, à partir de deux idées p et q qu'il relie, une nouvelle idée, à savoir l'idée d'une relation de causalité entre p et q. Nous avons choisi un exemple de cette grille: le connecteur « parce que » met en

relation deux idées celle du « bonheur » et de « la recherche de Dieu ». L'homme cherche le remède de ses maux, mais en vain pour une simple raison il le cherche dans les « choses extérieures » tant dis que le remède est en « Dieu ».

Conclusion

Dans cette étude nous avons présenté le concept d'interdisciplinarité en tant que l'art qui fait travailler ensemble des personnes ou des équipes de diverses disciplines scientifiques. Nous avons pris l'exemple de la linguistique et de l'informatique afin de montrer que l'interdisciplinarité croise les démarches scientifiques de chaque discipline. Elle met en place un dialogue et des échanges entre les disciplines. Nous avons évoqué comme exemple la linguistique informatique, le traitement automatique des langues et l'extraction d'information en tant que des approches interdisciplinaires.

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Ecological Wisdom in the Spatial Construction of Traditional Villages in Oasis: A Case Study Of Grape Village In Turpan, China

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Abstract

Ecological wisdom is an expression in the context of the era of ecological civilization. Based on respecting the existing local ecological wisdom, the construction of ecological civilization should solve the changing needs of traditional villages' ecological, social and economic development. The grape village is a relatively well-preserved traditional village in Turpan, which contains rich samples of ecological wisdom in constructing human settlements. The ecological wisdom theory of symbiosis and coexistence of humans and nature is embodied in the construction of the village human settlement environment. From the aspects of overall shape, production and life, and ecology, this paper summarizes the construction wisdom system of traditional villages in Grape valley to deal with human settlement environment, including (climate resources, human-land relationship, spatial relationship): (1) the village spatial pattern of "village-water-field-drying-forest-living"; (2) the production space of fertile land and field drying house in the lower part of the village is more likely to be in the distance from the water. 3. Living near the water, living in the upper and lower part of the living space; 4 gatherings in the water-rich place from zero vegetation can also flourish the courtyard landscape space; 5 because of the water can flourish forest belt space and other oasis villages to create wisdom. This study hopes to provide a valuable reference for the protection theory and practice of oasis traditional settlements.

Keywords: ecological wisdom, spatial construction, Turpan, Oasis traditional village, Cultural landscape.

1. Introduction

Ecological wisdom is a new situation in which residents build their livelihood by dealing with the relationship between man and land through generation accumulation, dealing with complex and changeable ecological relationships, and improving under the limited area's natural and social background. Ecological wisdom serves specific ethnic or regional communities, has conspicuous national attribution and geography, and embodies respect for and adaptation to regional resources and environment (Yang, 2001). The focus of the research on ecological wisdom is from the perspective of the living environment, rural revitalization, beautiful countryside, and so on, such as "the ecological wisdom of Dong nationality from the structure of 'symbiosis of rice, duck, and fish'" (Mu Hu, 2019 175-178). "Analysis of the spatial form of raw soil dwellings in Mazha village" (Qun Li, 2021 141-144); "study on the spatial characteristics, types and genetic mechanism of oasis historical and cultural villages and towns in Xinjiang" (Fuli Meng, 2017 95). The above research is mainly from the perspective of human geography and landscape architecture and studies the settlement space and construction model from regional resources. There are interdisciplinary references in the research results and methods.

Xinjiang oasis has valuable agricultural resources and unique agricultural types. The grapes that thrive in the desert oasis make them blend into the nature, integrate them with the desert oasis landscape, and create a living space for survival and development in the hot and hot summer environment. "study on the types and Application of grape Cultural Landscape in Mazha Village, Turpan" (Zhijing Guo, 2019 138-139). Through the study of typical settlements in Turpan, this study combs the ecological wisdom of different settlements. It creates a livable living environment and a stable oasis unit farming economy to make people constantly adapt to the dry and hot climate in Xinjiang. Build an ecological wisdom system of production and living space, and finally build an oasis living environment construction model to construct human settlements. This study is of positive significance to the construction of oasis human settlements in the context of the new era.

2. Material and methods

2.1 Study areas

The Grape village is located in the world-famous excellent tourist city Turpan, Xinjiang, China, It is 11 kilometers east of the city, the national AAAA tourist scenic spot "Grape valley". The Grape Valley is 8 km long from north to south and 0.6-2.0 km wide from east to west. It includes four grass-roots units: the grape community, Builuke village, Bashmari, and Dafusangai village. The total area of a grape ditch is 30.2 square kilometers, and the total area of cultivated land is 7.466 square kilometers, of which the grape area accounts for about 80 percent. The grape village is the largest

valley among the valleys in the Crosscutting Mountains of the Fire Mountain from north to south, gradually extending to the south. Due to the significant influence of Tianshan airflow, a microclimate area is formed in the valley, and the spring water flows for a long time. This area has a more pleasant living environment. 50% of the residents in the grape village choose farming as their primary source of livelihood, and most of them have grown grapes for generations. At present, the economic structure of farmers' families in the region is based on the livelihood model of growing grapes, and some families are engaged in receiving home-visiting tourists. The overall landscape of the grape ditch can be used as "Tian Ju according to the topography, along with the current, leading lanes through the streets, buildings with each other, scattered together." The villages are adjacent to each other. The spatial pattern results from the sharing and distribution of water resources along the way.

(1) Natural elements :

A grape village has the independence and typicality of geographical unit and cultural unit. "Geo-environment" and "geo-structure" provide a sandy brown soil, which belongs to Piedmont alluvium and is suitable for growing grapes. In the grape growing season, there are suitable climatic conditions with special light conditions, the significant temperature difference between day and night, less precipitation, strong wind, an average temperature of about-8 degrees Celsius in winter, an annual frost-free period, etc. In the north of the village, there is a regular flow of springs. On both sides of the valleys and streams, there are layers of grape trellis and fruit trees covered with ditches, especially in the name of profitable products, attracting many Chinese and foreign tourists to visit the grape ditch. Especially from May to October, tourists will gather in the grape village to taste the sweet scenery of grapes.

(2) Human elements

Turpan area has rich and unique regional natural resources, location advantage resources, cultural and historical resources, which is the basis of constructing human settlements in traditional villages. As a typical local cultural landscape resource in China from ancient times to the present, the construction of human settlements in traditional villages in the grape valley follows the ecological wisdom system, which has the uniqueness and practicability of inheriting oasis culture.

Grape valley regional cultural element symbol: the coupling mechanism of the grape cultural landscape and natural elements, location elements, and silk road traffic location, which promotes the formation mechanism of the construction and evolution of regional human settlements environment. The traditional village of grape valley is an excellent case in Turpan. The location selection respects the new principle of local adaptation and conforms to the core theoretical basis of the objectivity and unity of multicultural background in the grape cultural landscape. Ecological Wisdom and Local Aesthetic experience (Zhanxiang Cheng, 2005 7-11).

(3) Water elements

A "human" water system network is formed in the traditional village of the grape valley, which is composed of the natural water system, an artificial canal, and a small number of care. The distribution of "water system according to topography" results in different structural characteristics in grape valleys (Zhijing Guo, 2018 107-111). At present, the overflowing water system in the ditch can support the artificial canal system on a large scale. The first people's canal introduces alpine snow water into the grape village, which runs through the north and south. The water quality is clear and calm, and it is the primary source of water for grape village farmland irrigation and residents' daily life. The grape gully water system is first dominated by the natural river system at the bottom of the valley; one of the two parallel trunk water systems is naturally tortuous. The other is relatively regular, and then the artificial canal is built as a people's canal, which is characterized by a "human" shape of the water system network. The central channel at the bottom of the valley is a natural river, and there are several artificial canals distributed in the south and north. Many branch canals extend from the central canal, and the branch canal system in different directions is to irrigate every grape field in each direction. The village groups along the Chatter river system are distributed on both sides, mainly on the west side. The two main roads in the valley are parallel to the main river and the main channel, along the direction of the valley and the direction of the natural ditch, from the north valley mouth to the south valley mouth.

2.2 Research methods

(1) Investigation and research

In this study, through field mapping and interviews, sort out the traditional oasis village grape culture landscape pattern and spatial form; use photos and cameras to record the overall environment, human environment, and living situation of human settlements in each village grape growing area; measure and record the current situation of the research area with a tape measure, infrared and other methods, to provide useful data for this study.

(2) A summary study was summarized

The formation, development, and regional natural and social factors of the grape cultural landscape are greatly influenced by the formation and development of the grape cultural landscape. Through the grape cultural resources in the traditional villages of Turpan oasis, with the help of the research methods and achievements of other disciplines, summarize, summarize and sort out the influencing factors of grape cultural landscape space. Reveal the relationship among the whole form, production space, living space, and ecological space of the oasis traditional village within the

scope of grape space or organization.

3. Results:

The construction process of human settlements in traditional villages in the grape valley embodies the ecological wisdom construction process of regional symbiosis and coexistence of humans and nature (Zhaorong Peng, 2019 55-62). Grape cultural landscape elements as a typical oasis cultural landscape in the current production and life, culture, art, and other aspects of ecological adaptability, reflecting the respect of the grape village people for the natural ecology. Summarize the construction of universal ecological wisdom in response to the characteristics of grape landscape elements and the construction of water system to the local living environment, mainly including traditional village spatial structure, production and living space compound landscape, architectural visual art landscape, characteristic public space landscape construction and so on. By better focusing on the cultural landscape of the "thing-man" relationship at the site level, it reflects the coupling process of oasis regional resources in agricultural practice and the construction of living environment, and the livable, productive, and living characteristics of courtyard landscape (Tingshuo Yang & Tian, 2014 29). The productive and ecological characteristics of the grape drying room building landscape; The characteristic construction of grape landscape elements in public space and hydrophilic space.

3.1 The Ecological Wisdom of the whole form of the Village

The grape valley is long and narrow, forming residential groups gathered compactly in the area along the mountain, showing a linear morphological pattern, and showing a linear spatial pattern as a whole. The river system composed of valley topography, natural river, and Tulu spring affects the overall structure of the village space. The radiation area of the banded water system becomes the primary consideration of the planting area, and the road and courtyard along the canal become a typical type of living space (Barbaix & et al, 2020 1-17).

(1) The spatial pattern of the village.

The natural geographical environment in the grape village is more complex, and the spatial structure of the village conforming to the natural growth of the valley topography is formed under the constraints of the limited topography, showing a "linear spatial pattern" as a whole. The villages are concentrated on the periphery of the small-scale linear water system. They are located in the valleys leaning against the mountains and water space, respecting the topography, reducing the damage to the topography, complying with the natural topography, maximizing the use of the land, and respecting the rational use of the natural ecological base. The living space, production space, and ecological space are in high agreement with the valley's water

space and natural topography (Fuli Meng & He, 2019 13057-13072). After long-term organizational development, the natural development along the long and narrow mountains and valleys gradually formed a rich three-dimensional landscape, which together formed the overall spatial pattern of "village-water-field-air-forest-residence".

(2) The distribution of village function.

Residential buildings conform to the architectural layout that varies according to the direction of the canals. The roads are sometimes vertical to the river, and the buildings are built in a north-south orientation. Study on the pattern of the dam and the form of settlement and residence in river and lake environment (Ying Fang, 2016 251). The topography of the grape valley is complex; the whole is high in the north and low in the south, the bottom of the valley is the lowest, and the elevation rises gradually from the bottom of the valley to both sides, which is divided into three levels: from the bottom of the valley to the first stratum, the terrain tilts slightly to the bottom of the valley, scattered with banded residential areas. The cross-section of the transition area between the first class and the second stratum is short and relatively steep, and the second stratum forms a narrow flat terrace between north and south, mainly planting grapes and locally settling residential areas. The boundary of the third class is formed by the mountain edge line extending along the north and south of the mountain to form the boundary of the valley. Along the mountain, there is the main road running through the north and south of the valley, and along the main road, there is a gathering layout of residential areas arranged in the shape of "one". In the third level, there are many residential areas along the hillside. It was built relatively late, mainly because the hillside is not easy to plant, mainly to arrange to house, highlighting the differential allocation of land resources.

(3) Road network structure organization.

Based on the fact that the natural basement of the grape ditch forms the spatial pattern of the combination of the natural and artificial water systems through the village, the village layout is mainly along with the dominant spatial layout of the water system and grape fields. The linear layout of the village first extends from the main road (Bin Zhao, 2015 54). The natural and artificial water systems and the road system are combined in space, and the main road extends longitudinally along the main channel, forming the development of both simultaneously. The road is extended in different levels of canals to maintain the village space organization and living space. The road network structure is primary and secondary clear, with a linear organization space form. The main body of the spatial structure in the village is the road network skeleton organization from the initial one-way simple road network system gradually developed into a complex road network while forming a rich roadway space, supporting the overall spatial form of the village (Xixiang Li, 2019 72-80). Its trend is

accompanied by the free change of topography, which determines the development trend of streets and lanes in which the organizational form of the road network changes with the water system. Finally, it constitutes the development context of the road network system constrained by the water system and topography.

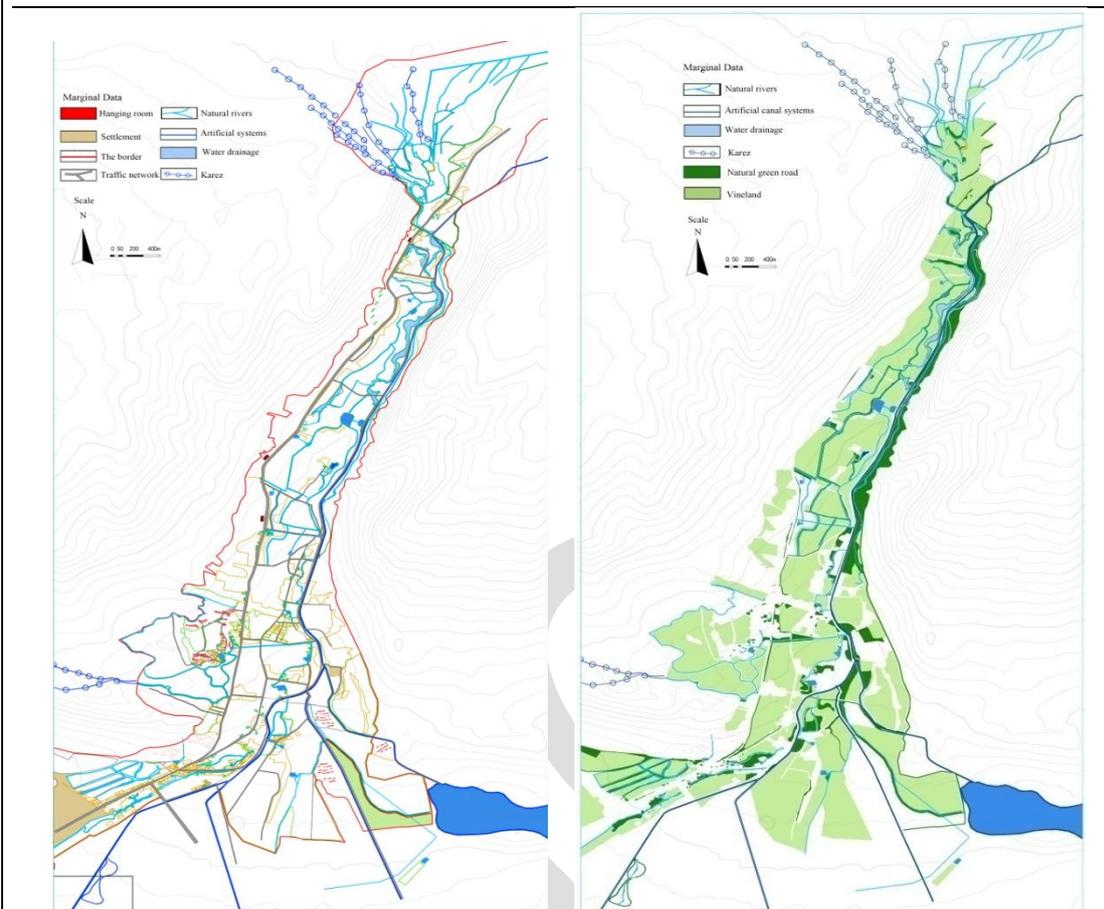
3.2 Ecological Wisdom of production Space

(1) The distribution pattern of the grape drying room

The space in the valley limits the production space of the traditional villages in the grape valley oasis. Still, at the same time, it provides a favorable hillside topography for the drying space. As an essential production space, the layout of the grape drying room is mainly distributed on the hillside and adjacent to the grape field, mainly considering the characteristics of the grape drying room and the factors such as the intensive use and convenience of the land. The landscape of the grape field and grape drying room is formed (Wumei Cai, 2011 109). The distribution pattern of grape drying room in Grape Village is mainly "residential and production combination", which is distributed in the second-floor space of the building; the hillside is supplemented by the potential type, distributed in the vertical space along the hillside, and a small amount is distributed around the grape field.

(2) The distribution pattern of grape field

The grape field in the grape valley traditional village is distributed in the nearby water source area, which belongs to the water-exchange area. Of course, the scale is also relatively small, reflecting that the scarcity of land resources in the "suitable field area" guarantees the convenient use of water in the grape field, as shown in Figure 1. In constructing the valley grape field, the suitable valley irrigation water system was constructed simultaneously, and the canal water in the forest belt was introduced into the grape field through the bottom of the valley. Horizontal and vertical channels are formed in appropriate locations to control water-saving systems, transport water carriers for irrigation, canals, and natural water system grape fields work together to maintain the "three-dimensional" inter-mountain valley grape field landscape of grape villages (Fuli Meng, 2017 103-113).



Figures 1 Grape village water system. The relationship between grape field and water system. Self-drawn by author.

The traditional village of Huoyanshan grape oasis maintains the spatial form of the grape cultural landscape. Dominated by river systems and artificial canals, grape fields and grape drying rooms are the concentrated embodiment of grape cultural landscape patterns in traditional oasis villages in the spatial pattern. After continuous adaptation, adjustment, and evolution, a stable landscape pattern of the living environment is formed, "close to the water and changing fields." the living environment landscape pattern of the valley type survival adaptation of the field is low and dry high.

3.3 Ecological Wisdom of living Space

(1) Livable shade space

"In the areas of Turpan and Hami, the Gobi used to be boring and often did not rain all the year-round. Since the province's establishment, tobacco households have been

dense, the earth and atmosphere have shifted, and if it rains, it will have a climate that is not a repeat of the season. "In the process of adaptation and construction of ethnic residents in Turpan for more than a hundred years, combined with the needs of family life, the courtyard has different spatial structural characteristics (Jie Zhou & Liu, 2019 121-124). In the shape of the space to explore a suitable, economical, and flexible living space to meet the residents' living and living functions. Grape planting is the first choice in the courtyard. The dense branches and leaves from an excellent shady space and the number of piers planted depends on the size of the courtyard, usually 5-8 piers and as little as 1-2 piers, which can adjust the microclimate in the courtyard and create a comfortable shaded space under the high canopy.

As shown in figure 2, the courtyard under the grape trellis is often the most frequently used space in spring and summer. The excellent scaffolding and the building facade surround the indoor and outdoor transition space, which organises and connects other spaces in the courtyard. The experience of this kind of oasis micro space is vivid and clear. The courtyard space of folk houses in Turpan offers shade to people for the hot summer, forming the second living room and second bedroom: the living room during the day, the bedroom at night, and the ample space in family life, with comfort,



Figures 2 Construction of shade space in the courtyard of Grape village.

Photographed by author.

intimacy and sense of security. A space place for summer nights. The high friend

frame in the centre of the courtyard is the central activity place of the living space in the Turpan area. The activity space with a high utilization rate is used as the transitional space between the courtyard and the interior space of the building, forming a high scaffolding under the courtyard space to adjust the microclimate; improve the sharing of the use of the place.

(2) Increase shade and cool down, regulate micro-environment

The grape drying room in the courtyard is one of the common architectural elements in the courtyard in Turpan. The compound living and production space can create a cool microclimate of the courtyard living space, save the time cost of travel, and transform the multi-functional space. Summer summer, autumn, and winter storage, family-style grape drying room combination mechanism: the first-floor living room is the living space, the second-floor grape drying room is the production space. The thick and towering grape drying room, which forms the mode of living above and below (life + production), solves the trouble of the shady space of the residents in summer and provides natural air conditioning for the residents. The function of heat preservation in winter saves space in summer. Family-style grape drying rooms are primarily built in the highest part of the courtyard to facilitate ventilation, generally presented in residential buildings, upstairs across the street or upstairs in the passageway, ventilation, and protection from the sun simultaneously, save effective land use and increase shady area. Reduce the temperature of the courtyard and streets, form a comfortable courtyard, not only full of shadows, form a shady space, meet the grape drying function and improve the living environment.

(3) Forest belt turns green as water flows through

The natural forest belt, water system, and grape field jointly form the ecological corridor and natural patch landscape form of the oasis traditional village and maintain the oasis living environment system in the arid area. The internal characteristics of the courtyard come from the need to create "introversion"; the walls distribute the desert, green plants and blue water replace the external hot sunlight and the colour of the Gebi. Life is sheltered here, in the survival experience and spirit against the Gebi and the desert. The interior of the gully settlement and the Gebi settlement is created a vibrant manufactured oasis "Garden of Eden" (Fuli Meng, 2019). The traditional village of grape cultural landscape oasis is the epitome of the typical oasis human living micro-environment in Turpan ancient oasis to adapt to the natural characteristics, the architectural form, colour, and unconscious decorative beauty of the grape drying room; the image reproduction of grape production, diet, and processing process.

Grape cultural life: the continuation and expansion of aesthetic art, such as drinking, enjoying the cool under the grape trellis, the presentation of grape elements in public

space, the decorative art of life aesthetics, the cultural intention of diet in poems and songs, and the essential cultural intention in folk festivals. The application and practice of grape cultural elements in public space reflect the equal emphasis on local cultural function and aesthetic comfort and embody the local expression of local culture in life. Place names and village names reflect the deep spiritual picture of people living in the world and the authenticity of another world. The most common landscape intention of the oasis is the stout old mulberry, which is set up in the low courtyard in the horizontal space, forming a rhythm, highlighting the vertical space tall and straight, in the dry and hot environment will often become a symbol of life in the water landscape space.

Man's dependence on nature is mainly manifested in the use of local materials and colours. As a significant oasis visual recognition system, it forms the ecological characteristics of the local space of the oasis. Condensed in the concept of time, space, ecology, infiltrated into the social management, daily life and other aspects of the architectural pattern, folk literature, audio-visual art aesthetic spirit creation.

3.4 Ecological Wisdom of Ecological Space

The shaping of near-water and hydrophilic space is a critical landscape type of characteristic space construction. The utilization of near-water and hydrophilic space has become a vital landscape node in the Turpan area known as "Huozhou". It provides daily communication space for neighborhood life and organizes the link of important landscape space. Along the water in the courtyard, each household strives for more space close to the water, put on a bed or a seat to enjoy the coolness of the hot summer landscape, listen to the gurgling of water, and form a hydrophilic space closely related to people's lives. In the middle of the water logging dam pool, the villagers set up a peninsula by bending the canal and only set up a fence at the shore to easily store cattle and sheep. The small peninsula has many trees with shade and near water and effectively provides a space for sinking water, a good place for adults and children to live. It embodies the living state of regional villagers who are "close to water and hydrophilic". Native trees and the canal system, such as mulberry and elm, form shady summer spaces and ventilation corridors (Yuehong Li, 2011 134). The plant can be regarded as a green corridor, bringing vitality and a visual aesthetic. Therefore, the green corridor has connectivity in traffic and plays a vital role in the aesthetics of the ecological and cultural landscape. The impact of water on the ecological environment: the canal water maintains the oasis, and the artificial canal is designed to run through the village to nourish the red willow and other sand vegetation, which is an integral part of the ecological environment of human settlements in the oasis. It is also a place for daily communication and summer entertainment for oasis residents.

(1) The Construction of the Space of "Water Lane"

The streets and alleys associated with the grape cultural landscape are spatially shaped by closed, bare soil courtyard walls and grape scaffolding along the streets and alleys—the best place for nearby residents to relieve summer heat in summer. A single courtyard is a more familiar local courtyard system. Towards a unified flat courtyard organization facing artificial canals will be gurgling canals in front of each house, as shown in Figures 3. It is convenient to get water in daily life. Those who live far away from the canal bank put beds and houses under the house as a place to rest at night. The open-channel flows, the water gurgles, the central canal system connects with the branch canal, the overflow system runs along the streets and lanes, and the clear water surface with different widths has become a place for children to play by the stream in summer (Yuan Kang & Wang, 2019 121-125). Daily activities such as water collection and raccoon washing along the canal, the water logging dam space form a gathering place for residents, which constitutes a vivid daily water landscape under the oasis pattern in arid areas, which is also the essential feature that distinguishes it from other oasis rural landscapes. Residents have established a beautiful and fertile water landscape and a beautiful oasis garden.

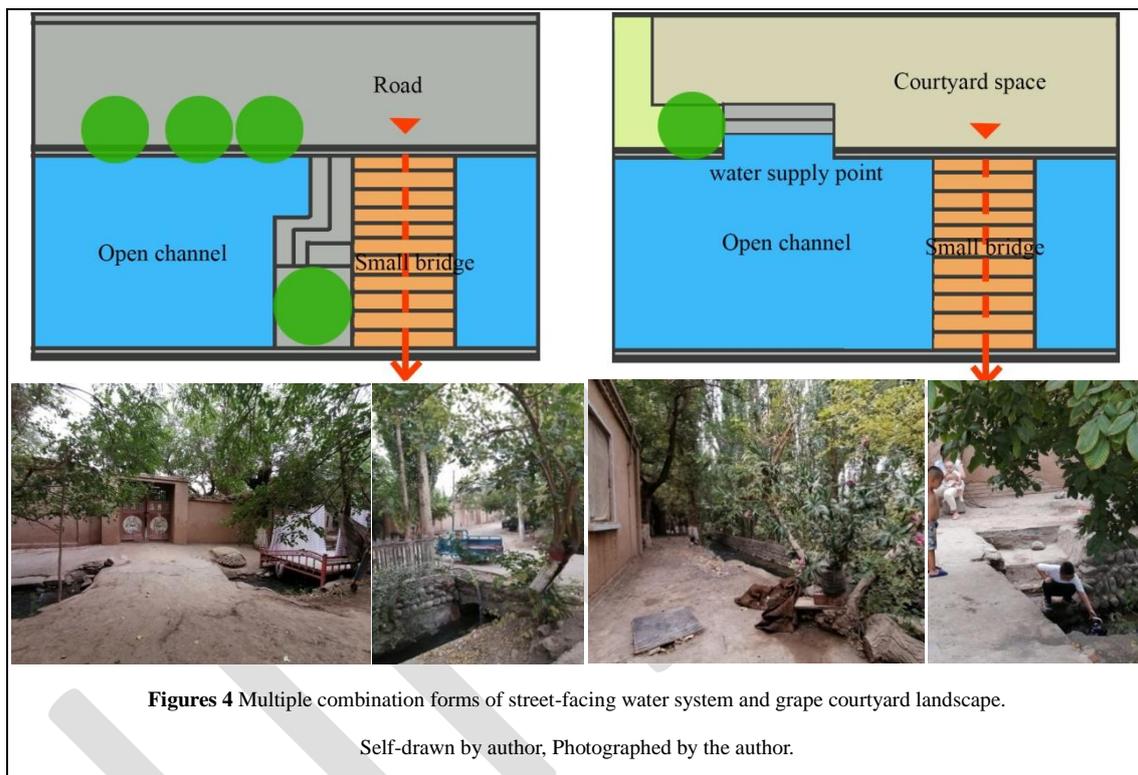


Figures 3 Construction of near-water and hydrophilic space in Grape village.

Photographed by the author.

(2) Landscape logo dominated by the canal system

In the dry and hot oasis environment, people's utilization and desire for water are reflected not only in the production space of grape cultivation but also in the daily life of the local people and become an essential form of the intention of the local landscape. Such as the blue-green compound water space, the node space of mulberry elm trees at the water mouth, and the multiple forms of the courtyard space along the street, all reflect the various forms of water utilization by the local people. In the process of spontaneity, a highly recognized landscape intention is constructed (figure 4) (Mingming Wang, 2016 113).



Figures 4 Multiple combination forms of street-facing water system and grape courtyard landscape.

Self-drawn by author, Photographed by the author.

4. Discussion

The particularity of geographical conditions and ecological fragility of the Turpan area and the characteristic ecological wisdom accumulated in the production and life experience of traditional villages in this region highlights the regional cultural characteristics of the oasis. At present, the grape cultural landscape of Turpan is a typical example of the inheritance of the historical context of the oasis and the revitalization of the countryside.

This paper studies the settlement space type, space form, and landscape construction with the grape cultural landscape as the core from the aspects of overall shape, production, and life, ecology, etc. The main results are as follows: (1) at the overall morphological level, according to the natural environment and water characteristics of grape cultivation, this paper reveals the law of rational utilization of land and water resources formed by the differential allocation of the grape cultural landscape in the

"human-land relationship". (2) at the production level, it summarizes the typical grape cultural landscape space form of "water-field-air-house": the space pattern of waterway dependence and blue-green combination; the spatial distribution characteristics of the grape field and grape drying room according to the mountain; living space: place space where water is gathered and born. Ecological level: deal with the hot and dry heat in Xinjiang, improve the ecological grape planting landscape of small living environments, and create the characteristics of public space and hydrophilic space.

Through the spatial analysis and study of the cultural landscape in Turpan, this paper sums up the construction wisdom system to deal with the human settlement environment, including (climate resources, man-land relationship, spatial relationship, architectural unit). This study hopes to provide a valuable reference for the protection theory and practice of oasis traditional settlements.

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Negative Transfer of Meaning in Translated Literary Texts by Tunisian EFL Students

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Abstract

This article deals with the negative transfer of meaning in literary translated texts from Arabic into L3 English by “second-year” Tunisian EFL students at the Higher Institute of Humanities of Medenine. The study is mainly qualitative. Therefore, it analyzes a literary text (20 copies) from L1 Arabic into L3 English for Mahmud Taymur to find out the frequency of occurrence of the negative transfer of meaning and examine its impact on the source text (ST) and target text (TT) meaning. It also uses a semi-structured interview with teachers of translation (5) to elicit some teaching strategies that might help students avoid negative transfer from their mother tongue in translation tasks. The analysis of the texts shows that L1 meaning-based negative transfer is present in 35% of students’ translations and that parts of the ST and TT meaning have been marred by such a phenomenon, especially by the extensive use of calques and semantic extensions. The interview data suggest that the negative influence of students’ mother tongue in translated tasks could be overcome through peer learning and extensive practice on translation tasks by varying text types.

Keywords: negative transfer of meaning; translation; source text meaning; target text meaning.

1. Introduction

1.1. Background to the Study

Translation is the interpretation of a source text meaning and the production of an equivalent text in another language (Hassan, 2014, p. 1). It is thus a process that is concerned with meaning across languages. Translation, in its essence, is a science, an art, and a skill. It is a science in that it requires complete knowledge of the structure of the two languages under study. It is an art as it necessitates artistic talent to reconstruct the original text. It is also a skill as it demands the ability to overcome the difficulty during the process of translation (ibid, p. 1). The most important task for translation “lies in the preservation of ‘meaning’ across two different languages” (House, 1977, p.25). However, some learners of translation, especially at the early stages of learning, wrongly think that translation is a matter of word-for-word process. Hence, translation for them is no more than a mechanical process (Qassim, 2017, p. 10). In this way, they copy the ST phrases and words and translate them out of context (i.e., without taking into consideration the linguistic and cultural differences of the target language text (TLT). That is to say, they transfer meaning literally which results in a weak and boring translation. Such a phenomenon is known as transfer of meaning which is found to be more frequent in translation tasks than in free production tasks (Ringbom, 1987, p.118). Henceforth, the present study is undertaken within transfer research. It attempts to lay bare the phenomenon of negative transfer of meaning from learners’ L1 Arabic into the TL (English) within the Tunisian context, an area that remains underexplored. The main purpose behind the current study is to illuminate the negative impact of L1 meaning-based transfer on the ST and TT meaning and offer some teaching strategies that might help learners of translation skip over the intrusion of their L1 in their translations.

1.2. Statement of the Problem

This paper seeks to investigate the presence of L1 lexical negative transfer of meaning in L3 written translation by Tunisian EFL students and its impact on the ST and meaning. It also attempts to offer some strategies that might be used to help learners of translation skip over the negative influence of their L1 when translating into English.

1.3. Research Aims

The present article is guided by the following aims:

1. Investigate the frequency of meaning-based negative transfer in written translated texts (from L1 Arabic into L3 English) by 2nd year students at the Higher Institute of Humanities of Medenine.
2. Examine the impact of L1 meaning-based negative transfer on the ST and TT meaning.

3. Suggest some teaching strategies that might help students avoid such kind of transfer while translating from their L1 Arabic into L3 English.

1.4. Research Questions

In the light of the aforementioned aims, the present article seeks to answer the following questions:

1. How much do “second-year” students at the Higher Institute of Humanities of Medenine use L1-meaning- based features when translating from their L1 Arabic into L3 English?
2. To what extent does L1 meaning-based negative transfer distort the ST and TT meaning?
3. How can the occurrence of these interference phenomena (lexical) be avoided?

2. Literature Review

2.1. Interference and Transfer

Interference, known also as negative transfer, was one of the first terms used to describe L1 influence on L2 learning (Lado, 1957, Weinreich, 1953). Lott (1983) defined interference as “errors in the learner’s use of the foreign language that can be traced back to the mother tongue” (p. 256). Similarly, Dulay, Burt and Krashen (1982) defined interference as “the automatic transfer, due to habit of the surface structure of the first language onto the surface of the target language” (p. 22). Interference is generally rarely used anymore and the phenomenon is now referred to as transfer or cross-linguistic influence.

As for the term transfer, shades of uncertainty and ambiguity revolve around it. There is disagreement among scholars in defining the concept of transfer and it is difficult to give only one definition for transfer that covers all the different associated aspects. One of the broad definitions of the term ‘transfer’ is offered by Odlin (1989). His definition is regarded as broad enough to encompass different viewpoints related to “transfer”. According to Odlin (1989, p. 27), “transfer is the influence resulting from similarities and differences between the target language and any other language that has been previously (and perhaps imperfectly) acquired”. Odlin’s definition will be used in the present study.

Language transfer may be either positive or negative. The former takes place when the patterns of the L1 and the TL are similar and it facilitates the acquisition of the L2, while the latter type occurs when the patterns are different and it hinders the learning of a new language and thus leads to errors (Ellis, 1995, p. 29). As for this study, it only focuses on negative transfer that leads to lexical errors and the terms transfer and interference will be used interchangeably as the focus is on negative transfer.

2.2. Transfer in Translation

Translation is a human activity, thus the text that is translated into the TL should have a copy of the original one (ST) and have the same effect without any deformity. However, at the early stages of learning translation, some learners wrongly think that translation is a matter of word-for-word process. Hence, translation to them is no more than a mechanical way (Qassim, 2017, p. 10). This problem is most common when the SL and TL are typologically distant such as in the case of Arabic and English as they belong to two different language families (Semitic and Germanic, respectively).

Learners of translation most often take translation as a word-for-for-word or phrase-to-phrase process. This method of translation may not be acceptable and sometimes it may lead to absolute non-sense, particularly when they translate phrasal verbs, idioms or proverbs in the SL to their equivalent in the TT. This phenomenon of word-for-word translation is known as interference in translation (Benson, 2002, p. 69). According to Munday (2008, p. 5), the ST and SL are subject to change when translated into a TL; this is referred to as interlingual translation. He argued that, for this interlingual translation to reach the same or approximate meaning in the TT, there must be an “equivalence in meaning” (ibid, p. 37). Thus, there may be “some difference in the structure and terminology of languages” (ibid, p. 38).

According to Vijver (2007, p. 1), there are options of adoption and adaptation in translation. Adoption is a close translation of an instrument in a TL, while adaptation refers to the use of terms that approximate the target culture (ibid, p. 1). By adopting and adapting, new ideas and literary standards have influenced the TTs throughout the centuries by means of positive and/or negative transfer. In other words, there could be “valorization of the foreign language”, “since the ST meaning is couched in language that is very culture-bound and to which the TL can never fully correspond” (Munday, 2008, p. 29) or even “devaluation of the translation” (as the TT may not reach the heights of the ST), making the TTs more accessible to cultures with less foreign terminology” (ibid. 29).

Negative interference may occur in literal translation. In this regard, Newmark (1988, p. 45) claimed that the word order of the ST is usually kept intact in the TT and the words are usually translated out of context into the TT in literal translation. Marina argued that the solid rules and patterns of one’s native language tend to be the main cause for the interference phenomena between L1 and L2.

Traces of linguistic interference in translation have been attested in many studies. For instance, Galvao (2009) attempted to investigate traces of linguistic interference in English translated academic abstracts (50 abstracts selected from different fields: humanities, history, social sciences, natural sciences and technology) by native Portuguese speakers. Her study specifically sought to find out the most frequent types of linguistic interference (lexical, syntactical, and pragmatic) and provide solutions to avoid its occurrence. As the focus of the present study is on lexical transfer, only findings on this type of transfer will be reviewed.

The analysis showed that lexical intrusion is manifested mainly through the use of L1-L2 false cognates (e.g., L1 word '*espécie*' and L2 word '*specie*') (Galvao, 2009, p. 14). Another manifestation of lexical interference found in Galvao's data is redundancy exemplified by the use of "the reason why" twice under the influence of a Portuguese common phrase. However, this resulted in a loss of meaning of the TT (ibid, p. 15). The occurrence of redundancy has been attributed to the lack of understanding of the ST and the level of fluency between the ST and the TT. In other words, the lack of understanding caused the translator to split the long sentence into smaller ones. Yet, not all information from the ST was translated into the TT. This is what Munday (2008, p. 115) called "laws of interference" and there was a literal translation of an ST word (Galvao, 2009, p. 15).

Regarding the frequency of occurrence of linguistic interference in the different types of abstracts, it is found that interference phenomena are more frequent in humanities, social sciences and history (44%) than in technology and natural sciences (12%). Galvao suggested that this could be because humanities, social sciences and history have wordier abstracts and tend to be much more subjective than the former ones. In other words, figures are generally more important than words and arguments in the areas of technology and natural sciences (p. 20).

In a different setting, Hanafi(2014) sought to investigate the role played by French in the frequency of errors made by Algerian university students in English- translated texts. To elicit transfer data, students were given two versions of written texts to be translated into English: a text to translate from French into English (version A) and then the same text is to be translated from Arabic into English (version B). The error analysis showed that the students produced more errors in the second version of translation than in the first one. Lexical errors made in version A were mainly manifested through the use of borrowing of French words, such as '*langue*' instead of '*languages*', '*fautes*' instead of '*mistakes*', '*tache*' instead of '*task*' (Hanafi, 2014, p. 34). As for the lexical errors made in version B, they were mainly marked by redundancy, such as in "language known as double or bilingual" which occurred three times (ibid, p. 35). The use of redundancy is attributed to the Arabic influence because redundancy is a typical feature of the Arabic language, while it is not the case in English.

Concerning the remedies to overcome the occurrence of interference phenomena in translation, Hanafi suggested that, from a teaching perspective, it is indispensable for the EFL teacher to find the most efficient ways to bring feedback and correction of the students' mistakes and errors (p. 37). Yet, the teacher should know when to interfere for such correction and this is complicated for the following reasons. First, there is the dilemma of fluency vs. accuracy. That is, if the purpose is basically communicative, it is better to postpone correction. Second, some teachers think that the correction depends on the type of errors produced by the learner. For instance, if they are pronunciation or grammatical errors, immediate correction is recommended because post-correction cannot make learners remember anything. In addition to knowing when to correct, the EFL teacher should also know how to correct the students' errors in a prudent way (ibid, p. 37). In this respect, James (1998, p. 90)recommended that it is advisable to follow the three principles in error correction. First, the techniques adopted for error correction should be

able to foster the students' accuracy in expression. Second, the students' affective factor should be taken into account; the correction should not be face-threatening to the students. Third, the class manager should be aware of the type of errors that need urgent and immediate correction. In this regard, (Burt, 1974, pp. 6-7) distinguished between 'global errors' and 'local errors'. The former hamper communication and dissuade the learner from comprehending some aspects of the message, while the latter only affect a single component of a sentence, but do not prevent a message from being heard. Therefore, the teacher should focus much on the correction of global errors (ibid, p. 7).

To sum up, translation is a powerful process that may distort or improve the understanding between nations or create new concepts and ideas, depending on how strong negative or positive the interference phenomena are. Besides, education seems to play a crucial role in the improvement of translation courses. Additionally, a good translation with almost no linguistic interference or bias depends on the kind of approach endorsed when translating.

2.3. Transfer of meaning

Transfer of meaning or semantic transfer was first introduced by Ringbom (1987, 2001) and then developed by Jarvis (2009) under the name of lemmatic transfer. Lemmatic transfer in Jarvis's conceptualization pertains to both the semantic and syntactic properties of words. It reflects the ways L2 learners build lexical representations in one language based on their knowledge of corresponding words in previously acquired languages (Jarvis, 2009, p. 113). Lemmatic transfer encompasses four different categories: semantic extensions, calques, collocational transfer and subcategorization transfer which will be described in the sections below.

2.3.1. Semantic extensions

Semantic extensions consist in the overextension of meaning or the use of a target word in the wrong context. They are produced when "the learner assumes that what is a homonym or a polysemous word in the L3 has a meaning corresponding to what is most commonly the core meaning of the equivalent L1 word" (Ringbom, 2001, p. 62). They are also referred to as generalization, as they reflect the use of TL word of a more restricted usage, with its broader SL meaning (Bouvy, 2000, p. 149). The statement below exemplifies such type of lemmatic transfer, as presented by Ringbom (2001, p. 64):

- (1) 'He bits himself in the **language**' (from Finnish *kieli*= both English tongue and English language)

This utterance is produced by a Finnish learner of English who has extended the SL word meaning '*kieli*', which is used both for tongue and language, to the TL (English) word meaning 'language'. Here the learner is aware of the existing TL word 'language' but not of its semantic restrictions (Jarvis, 2009, p. 148).

2.3.2. Calques

Calques refer to the literal translation of certain lexical items or phrases from one language to another (James, 2013, p. 150). They can include the direct translation of compounds or more complex structures, phrasal verbs and idioms. They involve a hybrid of two or more lexical units resulting in the formation of a third unit based on L1 meaning that is different from the corresponding L3 word (Ringbom, 2001, pp. 61-62). Ringbom claimed that calques predominantly originate from L1 or possibly very advanced L2 proficiency (p. 64). The example below illustrates the use of this category, as presented by Duran (2016, p. 170):

(1) Both the woman and the man *hmm@p* meet in the **van of the police**

The learner, who is a bilingual Catalan/Spanish, has directly translated the Catalan/Spanish structure '*elcotxe de policia*'/'*elcoche de policia*' into English (ibid, p. 169).

2.3.3. Collocational transfer

Collocational transfer consists in the transfer of word combinations and associations (Jarvis, 2009, p. 116). The sentence below illustrates the use of collocational transfer, as presented by Duran (2016, p. 170):

She **makes the meal**[TF: cooks/prepares the meal]

The learner here uses the verb 'to make' instead of 'to cook' or 'to prepare' in combination with the noun 'meal', which originates from an L1 Catalan/Spanish collocation ('*fer el dinar*'/'*hacer la comida*') (ibid, p. 170).

2.3.4. Subcategorization transfer

Jarvis (2009, p. 117) presumed that on the surface, this kind of lemmatic transfer could be viewed as a type of syntactic transfer since they involve a head of a phrase and their complement. This type of transfer involves two subcategories. The first subcategory consists of the choice of the wrong type of complement (e.g. noun phrase instead of prepositional phrase) or the wrong specific word within the complement (e.g. wrong preposition) (ibid, p. 117). Both cases "reflect the influence of the syntactic specifications of headwords in one language on an L2 user's understanding and application of the syntactic specifications of corresponding headwords in another language" (ibid, p. 117). The examples below illustrate the use of subcategorization transfer, as stated by Duran (2016, p. 171):

(1) Then he sees *no@s* the police *hmm@ p* calls [//] phones **to the police department**

[TF: the police department].

This sentence exemplifies the first kind of subcategorization transfer, in which the Catalan/Spanish speaker uses a prepositional phrase (PP) instead of a noun phrase (NP). This reflects the type of complement the learner's L1 Spanish/Catalan makes use of ('*llamar a la policia*'/'*trucar a la policia*') (ibid,p. 171).

(2) He <hits again with the with the > [//] hits again **in the head**[TF: on the head]

The second example illustrates the use of the second kind of subcategorization transfer, in which the learner has chosen the wrong preposition within the PP. He used the preposition 'in' instead of 'on' to convey meanings that L1 English speakers would more often associate with the

preposition ‘on’/‘at’. This is because the core meaning of the Spanish preposition ‘en’ overlaps with the core meaning of ‘in’, ‘on’, ‘at’ (ibid, p. 171).

2.4. The Theoretical Framework The Semantic Transfer Hypothesis

The Semantic Transfer Hypothesis was developed by Jiang (2002) as an attempt to account for adult L2 vocabulary acquisition. It is based on the assumption that the semantic content residing in the L2 word is transferred from the L1, or that the concept onto which a L2 word is mapped is a L1 concept (Jiang, 2002, p. 419). That is, L2 words are mapped to existing meanings or concepts when these meanings are available and that the move from mapping to existing meaning to mapping to new concepts may not happen for many of the words (ibid, p. 419).

The model proposes three stages of adult vocabulary acquisition. The first stage is called ‘lexical association’ stage in which adult learners detect an orthographic or phonological form (as a word) by linking it to its L1 translation equivalent. The most important event that takes place at this stage is that a lexical entry is stored in the learner’s mental lexicon (Jiang, 2004, p.417). Yet, whilst L1 word entry comprises all four types of lexical knowledge; meaning and syntax in lemma structure and morphology/phonology in the lexeme form, L2 lexical entry contains only form knowledge (morphology and phonology) and the other space is empty containing a ‘pointer’ that links the word to its L1 translation (Jiang, 2000, p.50). Lexical processing and production at this stage hinge upon the activation and mediation of L1 translation because there is no direct link between L2 words and concepts, or these links are so weak.

The second stage is the ‘L1 lemma mediation’ stage, in which the L2 entry contains a hybrid of L2 form specification and semantic and syntactic characteristics transferred from the L1 translation (ibid, p.52). At a processing level, this stage may be called L1 ‘lemma mediation’ stage because the lexical processing and production are still mediated by the lemma information of its L1 translation, which now resides in the L2 entry. At the representational level, this stage may be called the ‘hybrid-entry’ stage because a L2 entry at this stage comprises a combination of L2 form information and L1 meaning and syntax information. This implies that there is still considerable influence from the L1 in L2 word use (Jiang, 2004, p.417).

Normally, there is a third stage which is the integration of the lexical knowledge specific to L2 word in its entry and discard of L1 information. Consequently, L2 words can be used with more automaticity and more idiomaticity, with little influence from its L1 translation. Yet, the model posits that many words fail to achieve this stage and L1 lemma mediation may become a steady state of lexical processing in advanced L2 learners leading to ‘lexical fossilization’ (Jiang, 2000, p.54). Jiang’s (2000) model further assumes that once L1 semantic information has entered L2 lexical entries and occupied the lemma space, it is very hard for new meanings to get in (p.55). Lexical errors in L2 production are one type of evidence that confirms the continued mapping of L2 words to L1 meaning (Jiang, 2002, p.619).

Evidence of semantic transfer and L1 lemma mediation in advanced learners is easily found in L2 acquisition literature. For example, L2 learners are often found to use L2 words based on the meanings of their L1 translations, thus leading to lexical errors. Such errors are common when two L2 words share the same L1 translation (Jiang, 2004, p. 419). In this case, L2 learners, including proficient learners, often use the two words interchangeably (e.g., Martin, 1984; Ringbom, 1983).

In a nutshell, the Semantic Transfer Hypothesis postulates that L2 words are mapped to existing meanings and concepts when these meanings are available and that L1 lemma mediation often becomes the steady state of lexical performance in advanced learners. The Semantic Transfer Hypothesis will be applied to the present data to explain instances of semantic transfer and fossilization that might be manifested in the participants' translation from L1 Arabic into L3 English.

3. Methodology

This chapter outlines the methodology followed to answer the research questions that have guided this study.

3.1. The participants and Criteria Selection

20 Tunisian EFL learners of translation ("second-year" English students) from the Higher Institute of Human Sciences of Medenine took part in the present study. Their age ranged between 20 and 22. They were 17 females and 3 males. They all had Arabic as their first language (L1), French as their L2 and English as L3. They all started learning English at the age of 9 and they have an intermediate level in English.

Second-year English students are chosen as the target population of this study for the following accounts. First, learners at this level are supposed to be able to translate long texts as they have learned the basics and different strategies of translation in their first year, meanwhile they have not yet grasped the task. Thus, they may face many challenges while translating and fall into the trap of transfer from their native language to compensate for lack of knowledge of the TT term or lack of understanding of the TT meaning and many cultural issues of the TL. Second, studies among such samples, especially in the Tunisian context, are relatively scarce.

3.2. The Corpus and Selection Criteria

The corpus of the present study is based on a literary text to be translated from L1 Arabic into L3 English by the respondents. It is a literary text taken from *Mahmud Taymur*. The text was analyzed quantitatively and qualitatively in terms of the number of transferred items, the different types of semantic transfer exhibited by the participants and its impact on the ST and TT meaning. The text is used to elicit transfer data. The choice of such text is defended by the following accounts. First, it is a literary text, thus it presents some challenges for learners. Second, it contains many lexical items, including idiomatic expressions, hence learners need to find the

appropriate target term and translate the items into context (i.e., take the target culture into account). However, this might not be an easy task for the majority of learners, thus they resort to literal translation or calque from the L1. The task was performed outside the participants' classroom sessions.

3.3. Research Instruments

3.3.1. The questionnaire

The questionnaire is used in this study to collect data on the participants' learning profile and demographic information, including their age, their proficiency level in English, their exposure to English and the age of acquisition of English. More importantly, it is used to elicit data on the presence of transfer in translation. For this purpose, students were asked about how they infer meaning when they translate from their L1 Arabic into L3 English by giving them a list of options to tick (through the context, copying the L1 meaning, making one-to-one correspondence). A final draft of the questionnaire was administered face-to-face to the participants in their free time after being piloted.

3.3.2. The semi-structured interview

The semi-structured interview is conducted with teachers of translation. The aim behind the use of the semi-structured interview is to elicit data on interference phenomena in translated texts from Arabic into English and its impact on the ST and TT meaning. It particularly seeks to explore the presence of L1 lexical transfer of meaning in literary translated texts, its frequency of occurrence, and the different teaching and learning strategies that can be employed to avoid the appearance of linguistic interference in translation. 5 teachers of translation teaching in the Higher Institute of Medenine participated in the interview. The interview was recorded using an MP3 player to be then transcribed for data analysis. The transcribed interview data were analyzed quantitatively and qualitatively. The interview was conducted in the TL (English) as it is shared between the researcher and the interviewees. The average time of the interview was about 30 minutes.

3.4. Coding Criteria of Transfer

This section outlines the criteria used to code an item as a transfer. The following criteria were used in the present study:

1. The lexical item had to be identified as an error in the target language
2. the error needed to be of the form, or meaning, or both
3. the erroneous item needed to be similar in form or meaning to its intended translation equivalent in one of the background languages

Neuser (2017, p. 131)

In an attempt to increase the credibility of the transfer analysis and reduce the subjectivity and bias of the coding as much as possible, a second rater was used who was a teacher of

translation. She was trained regarding the different types of transfer and was asked to use the same criteria the first rater applied in identifying instances of transfer.

4. Findings and Discussion

4.1. Amount of Transfer

Using this way of quantifying transfer instances: total number of transferred items, Total number of words the table below presents the total number of transferred items, the total number of words produced by all learners and the overall amount of transfer, both in terms of frequency and percentage:

Total Number of Words Produced	2.797
Total Number of Transferred Items	300
Total Amount of Transfer	107.25
Percentage of Transfer	35.75%

Table 1: Amount of Transfer

As can be seen in table 1, transfer of meaning occurred in 35.75% of the participants' translations. This confirms previous findings that the transfer of meaning can take place in advanced stages of language acquisition (Ringbom, 2001; Lindqvist, 2010; Duran, 2016). It shows the considerable difficulties that EFL students face when moving from one language into the other because of selection-restrictions and contextual rules of the language, especially in translation tasks. This is because when translating from one SL into the TL, learners need to translate words into context. Yet, this seems to be an intricate issue for most learners of translation.

The appearance of transfer of meaning in the present data substantiates the assumption that "L1 meaning tend to underlie L2 words until the learner becomes highly proficient in the L2" (Jarvis & Pavlenko, 2008, p. 78). Moreover, the occurrence of meaning-based transfer in the translated text from L1 Arabic, a language that is typologically distant from the English, upholds previous findings that transfer of meaning might occur when the languages are typologically distant (Jarvis & Pavlenko, 2008; Jarvis, 2009) and that transfer of meaning is induced by L1 influence: "whenever semantic properties of a word are wrongly transferred to the target language, they are not made on the basis of an L2, not even an L2 closely related to the target language" (Ringbom, 2005, p. 74). This finding is consistent with that of Hanafi (2014) who found that Algerian students made more interference errors when translating from L1 Arabic than from L2 French. The considerable amount of meaning-based L1 transfer found in the present data also corroborates the Semantic Transfer claim that L1 lemma mediation can be a steady state in

the production of advanced learners leading to lexical fossilization (Jiang, 2000, p. 54). Additionally, the appearance of such a phenomenon in the present data shows that L3 words are also mapped to L1 meaning.

The questionnaire data validates the negative influence of the participants' L1. For instance, the questionnaire indicates that 15 out of 20 stated that they infer meaning by copying the ST meaning. Equally, the interview data uphold the results obtained in the corpus data analysis. For instance, 4 out of 5 of the interviewed teachers asserted that L1 negative transfer of meaning is very frequent among second-year EFL learners' translation from L1 Arabic into L3 English. They maintained that it accounted for 70% of the mistakes of lexical transfer of meaning.

As for the distribution of meaning-based transfer, the following table displays the obtained results:

Types	Frequency	Percentage
Calques	210	70%
Semantic Extensions	75	25%
Collocational Transfer	10	3.3%
Subcategorization Transfer	5	1.7%

Table 2: Distribution of Semantic Transfer

As shown in table 2, calque (70%) is the most frequent type displayed by the participants. This implies that in most cases students copy the ST phrases and expressions into the TT without contextualizing them. This is known also as literal translation or word-to-word translation. The frequent occurrence of literal translation or calque is upheld in many studies on translation (e.g. Qassim, 2017; Hanafi, 2014; Galvao, 2009). This is because learners of translation wrongly think that translation is a matter of word-for-word translation (Qassim, 2017, p. 10).

The extensive use of calques was confirmed by the interviewees; all the interviewed teachers concurred that calque is the most common type of negative transfer of meaning displayed by learners when translating from their L1 Arabic to L3 English.

4.2. The Impact of Transfer of Meaning on the ST and TT Meaning

This section aims to analyze the impact of meaning-based transfer from L1 Arabic on the ST and TT meaning. For this purpose, a set of examples illustrating the different types of negative transfer of meaning (calques, semantic extensions, etc.) are presented and analyzed.

Each transfer instance is marked in bold followed by its translation equivalent in L1 Arabic and the intended target expression is presented in brackets.

(a) Calques

The following examples illustrate the use of calques by the participants:

(1) ‘Correct/true choice’: اختيار صحيح [TF: judicious choice]

In the example above, learners seem to have copied the SL lexical item by keeping the ST word order intact and translating the words out of their context. They extended the meaning of ‘صحيح’ to all contexts (semantic extension) which is not appropriate in the TT/TL. Such a translation, however, results in a non-target erroneous expression and the original meaning seems to be blurred, thus the intended purpose has been defeated. The intended translation, here, is ‘judicious’ and not correct or true. That is to say, the writer of the text intends to convey that the choice made is appropriate or judicious, and not true or correct.

(2) I was amazed that the elevators haven’t rested at all, they were always up and down and their cargo was all-time full »: وراعني أن المصاعد لا تهدأ لها حركة, فهي دائبة

الصعود و الهبوط لا تكاد تفرغ حمولتها حتى تغص بحمولة أخرى

[TF: they were hardly empty when they were full again]

Similarly, in this example, the learner copied the ST words into the TT keeping the word order intact. He calqued the surface literal meaning without taking into consideration the context. It seems to be a word-for-word translation, especially caused by translating the word ‘حمولة’ into ‘cargo’, while the intended (TT) meaning is to say that the lifts were always full of people. Such a translation sounds unnatural, non-native and erroneous in the TL where the reader can be easily misled because the meaning remains blurred. Consequently, the TT meaning has been violated.

(3) « I feel panic that the lifts did not stop moving »: وراعني أن المصاعد لا تهدأ لها حركة

[TF: I was amazed to notice that the lifts were always on the move]

Again, the learner here used a word-for-word translation without contextualizing the words. For instance, the learner translated the L1 word ‘راعني’ as ‘feel panic’, which is a literal or word-for-word translation. Here, the learner seems to understand that the writer is frightened, while the intended meaning was that the writer or speaker was amazed to notice that the lifts were all the time full of people or on the move. Such a translation triggered a total shift of the TT meaning (i.e., the intended target meaning of amazement has been distorted by the use of calque).

(4) ‘exhibition/showroom book’: معرض الكتب [TF: stall]

Like the aforementioned examples, the learner here produced a word-for-word translation, where ‘معرض’ is translated into ‘showroom’ or ‘exhibition’ and ‘الكتب’ was translated into ‘book’. However, such a translation resulted in a deviation from the ST meaning and a loss of the TT meaning. That is, the learner seemed to understand that the writer is in a showroom, while the word ‘معرض’ does not mean ‘showroom’, but a small shop with an open front that people sell things from (stall). Thus, the TT meaning has been defeated. This expression seems to have estranged the reader of the original meaning.

(5) ‘It contained a bit of everything’: حوى طرفاً من كل شيء [TF: all sorts of things]

The learner copied the ST words into the TT without taking the context into consideration. Such a literal or word-for-word translation reflects a lack of understanding of the

ST meaning. That is, the learner seemed to have understood that there is little of everything, while the intended meaning is that there are all sorts of things. Consequently, the TT meaning was corrupted.

(6) 'we had to stay **still**': 'كان علينا أن نلبث' [TF: we had to wait]

In example (6), the learner transferred the L1 words into the TT, keeping the original word order intact. However, it seems that the learner took the ST on surface without delving into the deep intended meaning. That is, the learner seemed to have inferred that the writer was obliged not to move through the word 'still', while the TT meaning was that the writer had to wait. Thus, such a translation induced a violation of the ST as well as the TT meaning.

So as can be seen through the aforementioned examples, the ST and the TT meaning have been violated by the extensive use of calques. This is what is known as 'laws of interference' (Munday, 2008, p. 115). Students seemed to have translated the ST literally, not paying too much attention to the understanding of the text as a whole. This is because learners of translation wrongly think that translation is a mechanical process of word-for-word translation (Qassim, 2017, p. 10). Additionally, the extensive use of calques is clear evidence supporting the semantic transfer claims that L2/L3 learners use L2/L3 words based on the meaning of their L1 equivalents.

(b) Semantic Extension

Semantic extension is the second frequent type of negative semantic transfer displayed by the participants of this study. The instances below exemplify the use of such type of transfer:

(1) 'in the mini market, there were many things: **cigarette**': 'لفائف تبغ' [TF: tobacco]

In this example, the learner translated the L1 Arabic word 'لفائف تبغ' as 'cigarette', while the intended word is 'tobacco'. The learner extended the meaning of 'cigarette' (دخان) to 'tobacco', he assumed that the Arabic word 'سجائر' can carry both meanings ('تبغ وسجائر') in all contexts. So, the learner, in this case, is aware of the target form but not of its semantic constraints: he used both words interchangeably. Such a translation resulted in a non-target expression and the meaning remained somehow blurred.

(2) 'the corner looked as a **theatre**': 'مسرح' [TF: stage]

The learner translated the L1 word 'مسرح' as 'theatre', while the intended meaning is 'stage'. So, he extended the meaning of 'مسرح' to 'theatre' and 'stage'. In this case, the learner is aware of the existing target form but not of its semantic restrictions. Such an extension of meaning violated the ST as well as the TT meaning.

(3) 'in the mini market, there were many things: cigarette, books, newspapers and **games**': 'لعب' [TF: toys]

The learner translated the L1 Arabic word 'لعب' as 'game', while the target context requires the use of the word 'toys'. This is because the Arabic word 'لعب' could be translated as 'games' and 'toys' depending on the context. So, the learner assumes that the word 'لعب' means both 'toys' and 'games', the way it does in Arabic (MSA and TA). In other words, he extended the L1 meaning to the TT meaning without taking the context into consideration, using the two words interchangeably. Such a translation resulted in a non-target erroneous expression, and the

meaning is somehow blurred; the intended purpose seems to have been defeated (absence of lexical fidelity).

- (4) 'I was amazed that the elevators haven't rested at all, they were always up and down and their **cargo** was all-time full: 'حمولة' [TF: they were on the move]

The learner extended the L1 meaning of 'حمولة' to all contexts: she carried over the L1 meaning into the TT out of context. This indicates that she is not aware of its semantic restrictions. Such a translation is erroneous and it corrupted the ST as well as the TT meaning.

(c) Collocational Transfer

As mentioned previously, collocational transfer (word collocation) occurred in 3.3% of the participants' translations. One instance exemplifying the use of collocational transfer is the following:

- (1) '**appealing light**': 'ضوء جذاب' [TF: attractive]

Here the learner translated the L1 word 'جذاب' as 'appealing'. However, the English adjective 'appealing' does not collocate with the noun 'light', the way it does in Arabic: The Arabic word 'جذاب' can be translated as both 'appealing' and 'attractive', but not in all contexts and with all nouns. This translation resulted in a non-native expression, while the TT meaning was not corrupted.

- (2) '**Svelt corner**': 'ركنار شيفا' [TF: small]

In example (2), the learner translated the L1 word 'رشيقا' as 'svelt. Yet, the English adjective 'svelte', which is the literate equivalent of the Arabic adjective 'رشيقي', does not collocate with the noun 'corner', the way it does in Arabic. Such a literal translation resulted in an erroneous collocation in English and distorted the TT meaning.

(d) Subcategorization Transfer

Subcategorization transfer is the least frequent type (1.7%) of negative transfer of meaning displayed by the respondents. The following statements illustrate the use of such type of transfer by the participants:

- (1) 'We entered **to** the big hall': 'دلفنا الى الردهة الكبرى' [TF: the big lobby]

In the example above, the learner used the wrong type of complement. He used a PP Instead of a NP. This reflects the type of complement that the learner's L1 makes use of (transfer from the L1 Arabic prepositional phrase 'dakhalnaila'). That is, in Arabic, the verb 'enter' requires the use of the preposition 'ila' so that without this preposition the sentence will not make sense, while in English it does not. So, the learner inserted an unnecessary preposition because the Arabic context requires it. The use of the wrong complement under the influence of L1 prepositional system resulted in the production of an erroneous target expression, while the ST meaning was not lost.

- (2) 'we arrived **to** the door of the hotel': 'وصلنا الى باب الفندق' [TF: at the hotel]

In example (2), the learner used the wrong preposition; she used the preposition 'to' instead of 'at' to express a meaning that L1 English speakers would more often associate with the preposition 'at'. This reflects the transfer from the L1 Arabic preposition 'الى'. The use of such a

preposition resulted in an erroneous, non-native expression, while the ST, as well as the TT meaning, was not corrupted.

To sum up, the TT meaning and parts of the original meaning were lost or misinterpreted in the TT triggered by a negative transfer of meaning, especially by the extensive use of calques and semantic extensions. The interview data coincide with the corpus data analysis: the interviewees concurred that the use of L1 meaning-based negative transfer contributes to the corruption and violation of the ST meaning (i.e., it estranges the SL from the TL reader and, thus, defeats the intended purpose). The extensive use of calques and semantic extensions shows that students did not succeed in selecting what is appropriate to the context. So, the effect of negative transfer seems to be strong. This finding confirms the fact that if the meaning is translated literally, it will lead to a weak and boring translation, as it will not convey the exact effect of the ST language (Qassim, 2017, p. 14). According to Munday (2008, p.37), in order to reach the same or approximate meaning in the TT, there must be an 'equivalence in meaning'. Yet, the participants of this study seem to have failed to make such equivalence; they seem to be unaware of the differences in the terminology of languages. The extensive use of calques and semantic extensions is clear evidence of this.

Additionally, the violation of the ST, as well as the TT meaning under the influence of L1 negative semantic transfer, upholds the previous finding that translation, in the case of negative transfer, instead of being a learning and problem-solving strategy often results in a lack of lexical correspondence between the SL and the TL, inappropriateness to the context and even something not possible in the TL (semantically non-permissible) (Zahri, 1998).

In short, the appearance of negative transfer of meaning from L1 Arabic into L3 English resulted in an incomplete or partial translation of the ST into the TT which is one of the "laws of interference" in Munday(2008,p. 115). This finding supports Marina andSnuviškiene(2005)'s assertion that interference of the NL prevents speakers of a particular language from using a FL correctly by transferring the rules and standards of their NL to that FL (p. 2).

4.3. Pedagogical Implications

This part aims to present and discuss some teaching strategies suggested by the interviewed teachers to guard against the occurrence of L1 negative transfer of meaning in translation.4 out of the 5 interviewed teachers suggested that increased exposure to the TL by varying the text types for translation (literary, economic, environmental texts, etc.) and assigning general information texts to the students (just to read and report on orally or in writing in the TL) could help students overcome negative L1 influence in their translation.

3 out of 5 proposed to conduct remedial courses after tests/exams where the students are given back their corrected examination scripts so that they can see their mistakes and learn from the examiner. They opined that students' awareness of the issue of L1 meaning-based transfer

may be raised during the translation course, but learning from such mistakes is better enhanced during post-test remedial courses.

Some others (4 out of 5) called for teamwork and correcting mistakes (peer-learning), in addition to raising students' awareness of language lexical specific differences (highlighting and explaining the lexico-semantic differences between the L1 and the TL). Most of the interviewed teachers (4 out of 5) emphasized that teachers of translation should always remind their students of the lexico-semantic differences between their L1 and the TL and encourage them to always take the TL context and culture into consideration when translating from one language to another. Similarly, Moghtadi(2016) argued that teachers should stress any cross-linguistic similarity and difference between the L1 and the TL, especially during the early stages of learning by making explicit references whenever possible to relevant aspects of the L1 (p. 424).

More importantly, all of the interviewed teachers warned against literal translation or calque and its negative impact on the quality of translation. They stressed that learners should be aware of the negative impact of word-for-word translation maintaining that the job of the teacher here is to encourage students to read the text as a whole, understand its overall meaning and then translate the whole text taking into account the TT context and culture. That is, teachers should make clear to the students that when they are asked to translate a text from one language to another, they should not translate grammar, words or sounds, but only meaning within the target context. In this sense, Qassim (2017) maintained that learners of translation should be aware of the negative effects of literal translation and be very careful to use a well-formed structure to write sentences that are both grammatically and semantically correct (p. 14).

In short, the interviewed teachers maintained that practice and mistake correction are the best remedies to skip over semantic transfer from the L1. Yet, as recommended by Burt (1974), the teachers should know exactly what errors to be corrected, when and how to correct errors (the focus should be on global errors). Munday (2008), on the other hand, argued that translation improvement should not be done through a rigid pedagogy. He stated:

It is clear that teachers can only harm their students if they persist in limiting students' understanding of translation through a rigid pedagogy. Instead, teachers should be clear about the limitations of their premises and frameworks for translation, if only so that students will be prepared for a future that will inevitably entail changes in translation canons, translation strategies, and translation technologies as the definition of translation is increasingly elaborated (Munday,2008, p.199).

This is because translation is most often a subjective process depending on cultural factors, world knowledge and the translator's fluency in L1 and L2. For instance, some automatic translations do not demand much time from the translator to think of, such as fixed phrases in both the ST and TT. Moreover, there are no complete or full equivalent texts; the concept of equivalence is relative because of linguistic and cultural differences (Hassan, 2014, p. 11).

5. Conclusion

The present article showed that the L1 negative transfer of meaning is present in 35% of students' translations, with calques and semantic extensions as the most frequent types. Such transfer distorted the ST meaning. To solve this problem, the majority of the interviewed teachers suggested that varying text assignments, correcting mistakes and extensive practice may help learners avoid L1 negative semantic interference while translating from their L1 Arabic into L3 English.

Overall, this article contributed to a small understanding of the negative transfer of meaning in translation and its impact on the ST meaning. Yet, as with any piece of research, this study is confined by some limitations. One limitation is that this article focused on only one type of transfer (meaning-based transfer), while other types of transfer (lexical transfer of from, syntactic/grammatical transfer, pragmatic transfer, etc.) are worth examining. Another limitation is that the present article is restricted to only one version of translation (from L1 Arabic into L3 English), whilst a comparison between two versions/directions of translation (L1 Arabic into L3 English and vs. L2 French into L3 English) is worth attention.

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The Quest for Identity through the Memory of Rape in Assia Djébar's *Fantasia* and Toni Morrison's *Beloved*

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Abstract

*Rape indicates the highest level of victimization that is based on gender, race, and class. In addition to being devastating, it usually escapes representation as experience and memory. Therefore, this essay examines the quest for identity through the memory of rape in both texts, namely *Fantasia* and *Beloved*. It attempts to show how Assia Djébar and Toni Morrison unsilence rape and its memory, and how the sexual violence that is based on gender, race, and class victimizes the female sexuality, identity, and life. It also argues that rape is a racial and colonial force, a political tool used by the White colonizer as a means to destroy the collective identity of a people and to force it to succumb to the colonial and racial hegemony. It shows how women evade rape, and how they incur it. Ultimately, it argues that the memory of rape is the memory of silence.*

Keywords: Memory, rape, identity, silence, *Fantasia*, *Beloved*.

The most aggressive form of violence that has been practiced by the White colonizer against women under colonization is rape. The latter is engraved in the oppressed women's collective memories and has fatally crushed not only the female identity but also the collective identity of society. Sexual violence is indicative of various forms of othering based on gender, race, and class.

In addition to being devastating, rape escapes representation as experience and memory. Therefore, narrativizing it is a challenging task because it is shrouded in double silence: the silence of the victim and the denial of the rapist. Even the conditions in which the crime of rape is committed are walled by silence, unseen and unwitnessed. Mieke Bal examines the reasons why rape escapes representation, noting that:

Rape cannot be visualized not only because 'decent' culture would not tolerate such representations of the 'act' but because rape makes the victim invisible. It does that literally first—the perpetrator 'covers' her—and then figuratively—the rape destroys her self-image, her subjectivity, which is temporarily narcotized, definitely changed and often destroyed. Finally, rape cannot be visualized because the experience is, physically, as well as psychologically, *inner*. Rape takes place inside. In this sense, rape is by definition imagined; it can exist only as experience and as memory, as *image* translated into signs, never adequately 'objectifiable'.
(142)

Thus, narrating rape means voicing silence over its aftermaths. It can be represented in a literary language because rape is immersed in silence: pre-rape, inter-rape, and post-rape. Therefore, the memory of rape is the memory of silence.

Unsilencing the memory of rape, *Fantasia* and *Beloved* are prolific sources for the study of rape and its effects on identity. Through such works, the motifs, types, language, conditions, and results of rape can be explored because literary texts and the formation of cultural identities involve similar processes of refiguration (Sielke 7-6).

Djebar and Morrison deal differently with the memory of rape in their novels. In *Fantasia*, "[r]emembering the war for women means, inevitably, remembering [rape]" (Ben Salem 74). Similarly, in *Beloved*, remembering enslavement for women means remembering rape. While *Fantasia* discusses the theme of 'colonizer on colonized rape', *Beloved* deals with 'White on Black rape'. Both authors tropify rape – through metaphorizing and euphemizing it – to unsilence it, and use it as a metaphor to create untraditional rape avenging for the victims. They also show through the memory of rape how the victims got over rape.

Both authors use the "veil" as a metaphor for silence over rape. From a postcolonial perspective, the physical veil not only hides the woman's subjectivity, but is also a racial marker

that is linked to the discourses of rape. The veil is a cultural marker of purity, and by the same token, unveiling the body means the woman's acceptance to be raped by the colonizer.

This understanding of the meaning of veil is reflected in the question of women to Djébar's mother about the time of veiling her daughter (*Fantasia* 199). Frantz Fanon shows the link between rape rejection and being veiled in the Algerian culture. He comments that "[e]very veil that fell, every Body that became liberated from the traditional embrace of the haïk was a negative expression of the fact that Algeria was beginning to deny herself and was accepting the rape of the colonizer" ("Algeria Unveiled"42). According to Fanon, Algeria is depicted as a veiled woman, threatened with unveiling, which is equivalent to rape. The centrality of the veil in the discourse of rape for the Algerian woman becomes evident at precisely the moment when the body is raped. While the veiled woman thinks that the veil can keep her identity intact, she adheres nevertheless to gender rhetoric which colonizes her body and destroys her subjectivity.

The veil, therefore, does not only mean the cloth that is shed on the female body but is also used as a racial colonial metaphor, referring to the psychological and racial boundary that stands between the Black and the White, and the colonized and the colonizer. The slash (/) in the "White/Black" and "colonized/colonizer" could well represent the notion of veiling that sets a cautious and fragile binary that opposes the two conflictual entities. The veil also refers to the colour of the Black's skin in the White's eyes, and to the White mask that some Blacks wear by mimicking the White "Other" to convince the White of their humanity. Yet, by wearing a white mask, the Black will not be recognized. Fanon ironically argues that "the colonized . . . becomes whiter as he renounces his blackness, his jungle" (*Black Skin* 12). To Fanon, the genuine identity is based on asserting the differences, not on assimilating and hiding them by imitating the White "other". The Black man wears a veil under the effect of colonial impact, which contorts Blacks to act naturally.

In the texts, there are two different meanings of silence that the metaphor of "veil" refers to. The use of "veil" in the authors' comments on their works is different from their characters' use of it in the texts. For the authors, they use "veil" as a metaphor for the silence over the memory of rape in their speeches on their motifs of writing the novels. Both of them use the same expression: "to rip the veil" which means "to break the silence" over the memory of rape. Djébar states that "I should first and foremost be moved by the rape or suffering of the anonymous victims, which their writings resurrect. . . . How shall I find the strength to tear off my veil unless I have to use it to bandage the running sore nearby from which words exude?" (*Fantasia* 57-219). Similarly, Morrison describes her self-appointed task of figuring out the subjectivity of the silenced victims of rape in *Beloved*. She says: "my job becomes how to rip that veil drawn over 'proceedings too terrible to relate.'" ("The Site"70). So, the purpose of both authors in narrativizing the memory of rape is to break the double silence over rape as a silencing experience and silenced memory.

Tracing the use of the metaphor of "veil" in both texts by the characters, the use of "veil" in *Fantasia* is different from that in *Beloved*. While the characters in *Fantasia* use "veil" to refer to

the silence of sexual violence, the characters in *Beloved* use it to indicate the silence in their hideouts from the White's violence. In *Fantasia*, referring to silence after the violence, Djebbar, the character in the autobiographical episodes, remembers that the violence she met during her wedding silenced her like a veil. She recalls: "I discovered that I too was veiled" (126).

Elsewhere, Djebbar uses the word "veil" to describe the silence of Algiers after being stormed by the French on 13 June 1830. She says: "As the majestic fleet rends the horizon, the Impregnable City sheds her veils and emerges, a wraith-like apparition, through the blue-grey haze" (6). To Djebbar, colonization and rape are alike because both of them involve violence and produce silence, veiling the colonized- women and land. She describes Algeria as a wounded female body, raped and left bleeding in the dust by the conqueror, "penetrated and deflowered" (57).

Exploiting the French writings that describe the colonized Algeria as a raped woman, Djebbar re-configures the link between Algeria and its women. Commenting on Djebbar's choice of attributing Algeria a female feature, Katherine Gracki notes that "far from collaborating with their (French) discourse of exoticism when recuperating the image of Algeria as a woman, Djebbar subverts this discourse by ripping the veil which masks the overt violence of colonial invasion" (836). In doing so, Djebbar proves that the colonizer is a double rapist of land and women.

Unlike *Fantasia*, the word "veil" in *Beloved* is used to refer to being isolated and protected from the White's violence. The omniscient narrator tells of Denver that "in that bower, closed off from the hurt of the hurt world, Denver's imagination produced its hunger and its food, which she badly needed because loneliness wore her out. *Wore her out*. Veiled and protected by the live green walls, she felt ripe and clear, and salvation was as easy as a wish" (28-9). Elsewhere, the omniscient narrator speaks of the family's house in Ohio, that is called 124, saying that "before 124 and everybody in it had closed down, veiled over and shut away; before it had become the plaything of spirits and the home of the chafed, 124 had been a cheerful, buzzing house" (86).

Another example of the use of "veil" in *Beloved* as a metaphor referring to the situation of being secured from violence is in the discourse of the attempt at returning Sethe and her children to slavery in Kentucky by the White schoolteacher and police. Sethe "dragged them [her children] through the veil, out, away, over there where no one could hurt them. Over there. Outside this place, where they would be safe" (163). As such, the word "veil" is used differently in both texts. It indicates two meanings of silence: the negative meaning of silence after being victimized in *Fantasia*, and the positive meaning of silence that ensures being protected from the White's violence in *Beloved*. Now, it is clear that there are two different textual meanings of the metaphor "veil". Therefore, the emphasis here is on the use of "veil" as a metaphor for the silence of rape whether mentioned in the text as in *Fantasia* or illicitly felt through the discourse as in *Beloved*.

In *Beloved*, Morrison uses two metaphors for the silence over rape other than “veil”. The first is the metaphor of the “bit”. For example, Paul D. tells Sethe that he could not speak to Halle when Halle had his face covered with butter, because he “had a bit in [his] mouth” (69). “Bit” has two meanings here: a physical metal implement that forces the mouth to remain open damaging the comers of the mouth, and the metaphorical “bit” of slavery, which stops the mouth from telling the horrors of rape. The second metaphor in *Beloved* for silence over the memory of rape is the image of the tree on Sethe’s back (17).

Most of the victims of rape choose to ignore and never speak about their experiences of rape, shedding the silence on it, leaving it consciously in the unconscious memory in an attempt to forget it; “rape will not be mentioned, will be respected. Swallowed. Until the next alarm” (*Fantasia* 202). The rapists doubly victimize the woman: they violate her body and oblige her to live with the speechless memorial wound all her life. As such, the silence over rape is knitted as a veil over the identity of women. Thus, postcolonial women, colonized and enslaved, are left with painful memories of rape. These memories damaged their psychologies and pushed them to hide behind silence, losing any ability to say “I” in society.

Rape is metaphorized – as advanced earlier – and is euphemized too. Stylistically, when narrating their memory of rape, the women in both texts use euphemistic expressions, evading mentioning “rape”. In *Fantasia*, the women “never expose it directly” (155). They use the euphemistic words to refer to rape: “damage,” “destroyed,” “hurt” (202); or they refer to rape with a rhetorical question letting the reader/listener infer the answer. Telling Djebbar about her experience of rape, the widow questions: “Can you imagine what would happen when they [the French] arrived at a house and found women alone?” (187). Another widow says: “our men ran away . . . we women left to bear *the brunt!* When the French came they only found women. . . . If the enemy caught us we never said a word.” (emphasis added 206-7). The anonymous narrator of “The Naked Bride of Mazuna” also avoids mentioning “rape” when referring to Badra’s rape by the Sharif, Abu Maza. The narrator says: “Thus Badra remained alone with the Sharif, on this night which should have been her wedding night” (94); even Badra herself collapses crying in her nurse’s arms saying: “I am dead! . . . ‘I am dead!’” (95) pointing to her rape by Abu Maza. As well as the thirteen-year-old shepherdess, Cherifa uses the word “submit” to indicate her rape by the French: “I submitted to ‘France’” (202).

Similarly, in *Beloved*, when recounting her memory of rape or other characters’ stories of rape, Sethe has recourse to euphemism. She avoids “rape” and indirectly speaks of it using euphemistic phrases: “They held me down and took it . . . after they handled me like I was the cow, no, the goat, back behind the stable because it was too nasty to stay in with the horses” (200), and they “took my milk” (16, 17, 69). The narrator alludes several times in different places throughout the novel to the incident of rape in which two “mossy-toothed” boys (70) hold Sethe down and suck her breast milk (6, 16-17, 31, 68-70, 200, 228). When speaking about her mother’s and Nan’s rapes, Sethe relates that “they were taken up many times by the crew” (62).

She tells Denver that Beloved “was locked up by some white man¹ for his own purposes” (119, 235). Sethe also refers to the experience of rape by the phrase “shared by” (256) when narrating the rape of Ella by a White son and his father mutually for one year in the same room.

Addressing the reader, the omniscient narrator explains the experience of rape, referring to rape by the words “dirty”, “it”, “invaded”, and “soiled”; he never mentions the word “rape”:

Worse than that [the infanticide of Beloved by Sethe]- far worse- was [rape] what Baby Suggs died of, what Ella knew, what Stamp saw and what made Paul D tremble. [The White] Not just work, kill, or maim you, but *dirty* you. *Dirty* you so bad you couldn't like yourself anymore. *Dirty* you so bad you forgot who you were and couldn't think it up. And though she [Sethe] and others lived through and got over it [rape], she could never let it happen to her own. The best thing she was, was her children. Whites might *dirty* her [Sethe] all right, but not her best thing, her beautiful, magical best thing- the part of her that was clean. (emphasis added 251)

The narrator passionately insists that by committing infanticide, Sethe saved her daughter and also herself from rape: an “undreamable dream” in which “a gang of whites invaded her daughter’s private parts, soiled her daughter’s thighs and threw her daughter out of the wagon” (251). In this quotation, Morrison’s omniscient narrator shows how rape destroys identity: “Dirty you so bad you forgot who you were and couldn’t think it up”(251). By rape, the woman is dislocated and displaced into oblivion. The quote also tells that despite the incurable impacts of rape that the Black “lived through”, they “got over it”. Denver too uses euphemistic expressions to refer to rape. Describing the rape of her paternal grandmother, Baby Suggs, Denver says that Baby Suggs “was always afraid a white man would knock her down in front of her children” (208).

As such, the narrators in both novels do not use the word “rape” directly when narrating or speaking of the sexual abuses they or other women incurred; they use euphemistic expressions to refer to rape. The slight difference in the above euphemistic expressions indicating rape in both novels lies in the images these expressions suggest. While Djébar in *Fantasia*, alludes to rape as a battle, involving a conqueror and a conquered, and links it to colonization (colonizer/colonized- France/Algeria), Morrison in *Beloved*, refers to rape as plundering and confiscation of the right of (sexual) identity (robber/robbed-enslaver/slave-White/Black). Despite the contextual differences, the outcomes of rape are the same for women, whether colonized or enslaved. The use of euphemism can only testify to the failure of language, for both writers, to render such a traumatic experience as rape. However, both novels also show that women do not succumb to the White colonizer by rape. On the contrary, they go on resisting and struggling for

¹ Morrison did not capitalize the word “white” when referring to people throughout the novel except in the beginning of one sentence in (253).

freedom to the end. As such, both authors recover the victims from the burdens of memory and simultaneously make the White colonizer metonymize the rapist.

In light of what has been said, both writers metaphorize and euphemize rape, but they also use it as a trope, creating untraditional images of rape to avenge their female victims. While Djébar in *Fantasia* considers marriage and colonization as rape (106-7), Morrison in *Beloved* views the sucking of milk from Sethe's breasts by the White as rape where the White is the raped. Morrison not only describes an experience of sexual violation, but also she reverses penetration: Sethe's breasts are doing the penetration, and the site of this penetration is the White's orifice. Sethe's breasts become the phallic symbol; the White nephew's mouth becomes the receiver of the phallus. Sethe says: "I had milk . . . I was pregnant [six months] with Denver [daughter she gave birth to by the river the day after her escape] but I had milk for my baby girl [Beloved]. I hadn't stopped nursing her when I sent her on ahead [the escape plan from Sweet Home Plantation called for Sethe to send her three young children along first]" (16). Sethe's breasts that are filled with milk are not only swollen, they are also hard and painful.

Another evidence supporting this interpretation is the White boy's motion when he sucks the milk from Sethe's breasts. He shakes uncontrollably while nursing Sethe's breasts. The narrator explains that "the nephew, the one who had nursed her while his brother held her down, *didn't know he was shaking*. His uncle had warned him against that kind of confusion, but the warning didn't seem to be taking" (emphasis added 150). The phrase "didn't know he was shaking" refers to the White boy's "orgasm". It is similar to shaking in sexual intercourse. Unlike the traditional rape where a male rapist leaves inside his female victim his milk in the form of semen, Morrison creates an image of rape where the female victim leaves her semen-like-milk inside the mouth of the White rapists. Such empowering sexual imagery works towards reversing the paradigms of violence and control.

Elsewhere, Morrison creates a visual image of rape with the buttered, smeared face of Halle. Sethe says: "There is also my [Sethe's] husband [Halle] squatting by the chum smearing the butter as well as its clabber all over his face because the milk they took is on his mind. And as far as he is concerned, the whole world may as well know it" (70). Additionally, Morrison uses the tree on Sethe's back as untraditional imagery of pregnancy. Life is growing on Sethe's back, not inside her womb: "Schoolteacher made one open up my back, and when it closed it made a tree. *It grows there still*" (emphasis added 17). The tree on Sethe's back is the visible marker of former sexual abuses which, strangely enough, are brought to life and keep growing up along with the memory of rape. The Chokeberry tree is in full bloom on Sethe's back, cannot be removed, and grows up to be a permanent physical disability.

As far as revenging rape is concerned, both authors revenge their victims differently in both texts, using metaphors. While Morrison revenges rape with rape by reversing penetration in her novel, Djébar too revenges her rape victims by colonizing the colonizer's language, namely "French". She writes the memory of rape in French and by the same token appropriates the whole experience to serve her ends and condemn colonialism as rape. Her writing becomes a

rape-like act meant for revenge. Djébar says that “these new crusaders of the colonial era . . . wallow in the depths of concentrated sound. Penetrated and deflowered; Africa is taken, despite the protesting cries that she cannot stifle” (*Fantasia* 57). Djébar considers her use of French to write the memory of rape as colonizing the colonizer’s language: “My memory,” she says, “hides in a black mound of decomposing debris; the sound which carries it swirls upward out of reach of my pen. ‘I write,’ declares Michaux, ‘to undertake a journey through myself.’ I journey through myself at the whim of the former enemy, the enemy whose language I have stolen” (216). Like Morrison, Djébar revenges rape by a rape-like-act, and colonization by colonization. In this way, both authors return the gaze of the rapist and the rape motif on its ear. And that is what Edward Said calls “contrapuntal”.

By creating untraditional rape imageries, Djébar and Morrison destroy the “phallogocentrism” of rape. To Djébar, any violent action is tantamount to rape, whether it is marriage or a military storming. While colonization is an act of rape for Djébar, for Morrison it is the subversion of the phallus and its replacement with the nipples of Sethe’s breasts. The milk-faced nephews of the Schoolteacher and Halle’s buttered face are as indicative of this crime as the semen-stained clothes of the traditional rape victim. As such, both authors unsilence the memory of rape, debunking the history of colonization and slavery and their legacies, and taking revenge on the rapist “the White colonizer”. In so doing, they intermingle the remembering self with the remembered others.

In the face of the looming rape, women in both novels prefer to devise strategies to cope with its eventual occurring. In *Fantasia*, they prefer to die rather than be disgraced or raped by the White colonizer. Djébar shows in *Fantasia* how the Algerian women used to evade being raped by the French. They beg to be killed by their husbands or sons before they leave them to the battlefield, in case the French win, women are the first to be captured as the spoils of victory (42). Women may choose to leave their homes before the coming of the French colonizer, escaping to the valleys and mountains, leaving old women and children behind. One reminisces to Djébar saying that “[a]s soon as we young women saw the French coming we never stayed inside. The old women stayed in the houses with the children; we went to hide in the undergrowth or near the wadi. If the enemy caught us we never said a word” (206-7). By escaping from the colonizer to the suburbs, the women stay outdoors until the French leave the houses.

Similarly, in *Beloved*, the Black women avoid being raped by escape. For example, Sethe tells that she escaped from the life of enslavement in Kentucky to Ohio, crossing the river while she was pregnant; and, later in Ohio, she killed her daughter to survive being “dirtied” by the White schoolteacher and his nephews (215). Thus, memory in both texts shows that escape is the only means for women to avoid being raped by the White colonizer.

In case of capture, the Algerian women have their ways of resistance. They refuse to look at the colonizer’s face and smear their faces with mud and excrement (56). As such, they protect

themselves from rape, and block out the colonizer's gaze. This memory shows that the colonized women use silence as a tool of resistance as well.

Regarding the remembrance of rape experiences, both texts show that the process of thinking of rape experience and silencing it is arbitrary, which evinces a continuous trauma that grows with time inside the victim. Lobna Ben Salem discusses the memory of rape and the deadly effects of silence over its victims' subjectivities. She aptly argues:

If she [the raped woman] chooses to speak, she consciously sifts her buried memory to let out only what is less degrading. As evidenced in the novel, the hiding and deliberate self-effacement that female narrators opt for are not solitary activities, but are resorted to by women whenever the hurt is too deep and the trauma at its full: 'what trials shall I tell you about, and which shall I leave to be forgotten' (*Fantasia* 160). If forgetfulness or selective remembering helps to overcome traumas, it also alludes to a loss of personal identity, and the fragmentations of subjectivity. (72)

Ben Salem goes on to scrutinize the memory of rape. She postulates that almost all women victimized by rape, "avoid relating sexual violence and embrace a code of silence to save their identities as mothers, sisters and wives. . . . Memory becomes a site for struggle, not just of what to remember or forget but also of what to select and what to ignore" (72-3). Yet, silence is not a therapeutic approach to rape as the victims think. On the contrary, it splits the identity, and increases, hides, perpetuates pains. Thus, rape, its memory, and silence over it put the victims in continual, double and invisible resistance all her life. As traumatic aftermath, it causes an oscillation "between a crisis of death and the correlative crisis of life: between the story of the unbearable nature of an event and the story of the unbearable nature of its survival" (Caruth, *Unclaimed* 7). It is obsessive and situated between survival and destruction (72).

When it comes to recovery from the trauma of rape, the two texts diverge. Djebbar, in *Fantasia*, shows that the decolonization of Algeria has a cathartic effect and compensates for the victims' trauma of rape and humiliation. She also helps women heal from the destructive impacts of rape on their bodies and mind by showing cathartic ways of healing used by compatriots during the wars of colonization and independence. Through their journey of catharsis, the raped women find solace in visiting the marabouts "Welli," making religious sing-song parties, confessing being raped to their mothers and husbands – reminding us of the story of the Algerian wife raped by French police twice while interrogating her about her husband's hiding place (Fanon, *The Wretched of the Earth* 185-9). Similarly, in *Beloved*, Morrison recovers Sethe from the effects of rape by freeing herself and her children from enslavement.

Finally, both texts show that the memory of rape is progressively "collective," not given but rather "socially constructed", transgenerational, and multidirectional (Halbwachs 23-34;

Rothberg 372). Thus, both texts are deemed a cultural site of the collective memory of rape during enslavement and colonization.

In conclusion, the memory of rape *is* the memory of silence. Both authors unsilence the memory of rape by translating pain into art and transforming the unspeakable into figures of speech, metaphorizing and euphemizing rape, and using it as a metaphor. Both texts show that rape is traumatizing and devastating as experience and memory. The motif of rape is based on racism that results from the difference generated from race, gender, and class. In both novels, rape assumes a political and racial dimension, a colonial tool used by the racist colonizer to subdue, conquer, embarrass, and dehumanize the “other”. Through rape, the White colonizer attempts to destroy the cultural identity of the colonized and Black, dislocating it from its origins and locating it in a space that is marked by victimization. The memory of rape in both texts also shows that the colonized and the Black are equal in experiencing and resisting the sexual victimization by the White colonizer. They raped women in both texts never give up resistance. They use escape as a means to evade being raped, and they use silence as a means of resistance and therapy after being raped. Nevertheless, they refuse to be dislocated and displaced into oblivion. This means that rape does not extinct resistance but ignites it. Both authors use their fictional power to subvert rape and avenge the victims while narrating the victims’ “*petit recits*” of rape, returning the gaze of the rapist and the rape motif on its ear. They target “the unspeakable aspects of the experience of rape” (Bal 137), turning the individual identity into a collective and healing its legacies. In so doing, they allow marginal voices to enter into the conversation on gender, race, and sexuality. Both texts show that the memory of rape is collective, “socially constructed,” multidirectional, transgenerational, obsessive, and located within the luminal space of survival and destruction (Halbwachs 23-34; Rothberg 372; Caruth 72). It reverberates inside the minds of the victims who try to release it but get traumatized in the process. While rape splits identity, remembering it intermingles the remembering self with the remembered others. Eventually, both texts are deemed a cultural site of the collective memory of rape under enslavement and colonization.

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Problematizing Speaking Assessment

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Abstract

The present paper addresses the intricate question of oral language performance and how it can be assessed. More specifically, the paper tackles the issue of testing speaking in an academic setting and looks into the various factors that intervene in this testing, coupled with the context of the testing process, such as cultural expectations of stakeholders, stakes, consequences...etc. It has also looked into assessing speaking in an ESP context and has ended with a few recommendations on how to improve the quality of this assessment.

Keywords: Speaking, assessment, ESP, assessment components.

1. Introduction

The English language occupies a peculiar position in global communication. It is an "international language in both a global and a local sense" (McKay 2002 p.5). Thus, this language plays a key role in both language teaching and learning fields. In learning English, as a second or a foreign language, learners are required to master the four skills efficiently; speaking, listening, reading and writing. However, speaking, as an oral productive skill, seems intuitively the most important skill to be mastered by the majority of non-native English speakers because the EFL learners' chief interest is how to communicate their ideas, opinions and views and to develop their oral fluency and accuracy inside classrooms as well as outside the learning environment (McKay 2002 p.12).

In fact, speaking is the oral channel of communication through which the learners' major concern is to interact with each other, express opinions, make arguments, transmit information and understand each other correctly. In support of this view, Florez (1999) defines speaking as "an interactive process of constructing meaning that involves producing and receiving and processing information" (p. 1). That's why learners of a foreign language must be able to produce correct chunks and sentences, and to understand when, why, and in what ways they produce language (sociolinguistic competence). So, learning to speak English requires more than knowing its grammatical and semantic rules. Due to this growing necessity of achieving effective communication and interaction in society, learners' oral language performance should be assessed, developed and improved.

This paper tackles the issue of testing speaking in an academic setting. In fact, it's the teacher who plays a role in discovering the weaknesses of his students and helps them interact successfully in the target language through assessing their productive skills. In this context, according to Skehan (1998 p.153), a test is "a systematic method of eliciting performance which is intended to be the basis for some sort of decision making".

When designing a speaking test, teachers should be aware of some criteria related to tests such as reliability, validity and practicality. In fact, Messick (1989 cited in Fulcher 1999 p.224) provides a technical definition of validity. He states that "validity is an integrated evaluative judgment of the degree to which empirical evidence and theoretical rationale support the adequacy and the appropriateness of inferences and actions based on test scores or other modes of assessment".

In assessing the learners' mastery of speaking skills, testers should select and rely on a bundle of tests and tasks. Tasks designed to assess the candidates' speaking skills should be based on the participants' needs analysis, and should be as authentic as possible i.e., extracted from real-life situations. They should also be contextualized, complex and non-intrusive. Authentic assessment is a "form of assessment in which students are asked to perform real-world tasks to demonstrate meaningful application of essential knowledge and skills" (Mueller, 2016). After selecting the appropriate materials, teachers ask their EFL learners to perform activities, such as narrating events in a story, describing pictures, responding orally to interviews etc, then, they try to rate their learners' oral proficiency based on a well-

determined rating scale. The purpose of designing a language test is to affect positively the learning process and to improve the examinees' oral abilities (Norris, Brown, Hudson and Yoshioka 1998 pp.8-9-10).

So, the rating system is efficient in evaluating oral performance in a reliable, fair, and valid manner, based on a particular scale and appropriate criteria. The use of a variety of assessment procedures will assist in providing more valid measures of oral ability. So, evaluation should become a tool for planning and teaching.

2. Literature Review

Special attention has been paid to the speaking skill in first, second and foreign languages as it facilitates people's transmission of information, not only in the educational settings but also in our daily life. In this regard, speaking, as seen by Hornby (1995 p. 826), is using language and producing sounds and words to convey ideas, thoughts, feelings and needs in the form of speech. As a vital part of our daily life, speaking is taken for granted (Thornbury 2005 p. 1). In this respect, Ur (2000 p. 120) claims that

of all the four language skills, speaking seems intuitively the most important: people who know a language are referred to as "speakers" of that language, as if speaking included all kinds of knowing and many if not most foreign language learners are primarily interested in learning to speak, meanwhile the classroom activities that develop learners' ability to express themselves through speech would, therefore, seem an important component of a language course.

Accordingly, Lado (1961 cited in Fulcher 2000) argues that "the ability to speak a foreign language is, without doubt, the most prized language skill, and rightly so..." (p. 487).

With the advent of communicative language teaching, research on the development of learners' levels of oral proficiency has gained ground among various educationists, practitioners and linguists (Nakamura, 1993). The development of the speaking skill is a challenging endeavor, as it is affected by its componential and context-dependent nature. Speaking is a basic skill in language learning and teaching. It is the transmission of information by sending and receiving oral messages through the use of utterances, phrases, and expressions. In this vein, Richards (2006) argues that "natural language use" occurs "when a speaker engages in meaningful interaction and maintains comprehensible and ongoing communication despite limitations in his or her communicative competence" (p. 14). The mastery of speaking skills is considered a necessity for most EFL and ESL learners (Richards, 2008, p. 19; Florez, 1999). The learners of a foreign or a second language prioritize the speaking skill at the expense of other language skills in the learning process because they believe that if they master the oral ability, then, they will find it easy to master the other skills and thus, they will know that language and become proficient learners. This view is supported by the common question "Do you speak English?" asked foreign language learners to check their oral abilities and to what extent they master the target language.

Unlike the other language skills, the speaking skill plays a key role in the real-life context and in the educational setting. In this regard, Thornbury and Slade (2007) maintain that the spoken language “is structurally patterned and displays an orderliness that is neither chaotic nor random but, rather is tightly organized and coherent” (p.27).

In language teaching, the process of speaking assessment is viewed as very contentious and intricate (O’Sullivan, 2006). “How do teachers discover their learners’ strengths and weaknesses in using the target language orally?” This question is situated at the heart of the language teaching and testing systems because it points out the necessity of tackling the issue of oral speaking assessment, which is not a new issue in the general educational measurement field, to discover the various levels that learners belong to.

Oral performance assessment has become a vital issue in language testing, as the speaking skill becomes more appealing in language teaching than before, due to the implementation of performance assessments (Hatley and Sporing 1999 pp74-75). The latter plays a key role in the educational setting as they help “document and encourage critical, creative, and self-reflective thought” (Moss 1992 pp. 229-230). This view goes in line with Underhill’s (1987) argument in which he states that “the learner will probably produce more of the foreign language than he does in an hour-long written test, so the importance given to an oral test should not be reduced on the account of its brevity” (p.40).

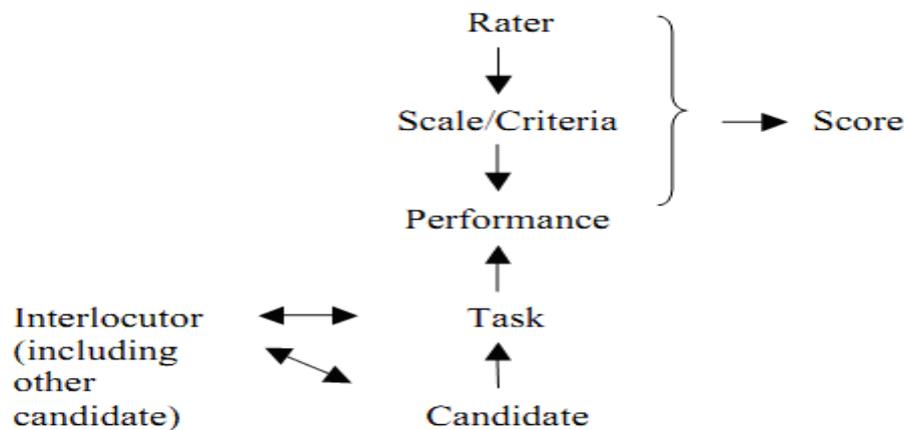
Despite its importance, testing the speaking skill is a difficult and complex process as, sometimes, test takers can pronounce separate letters and phonemes effectively but they fail to convey ideas, opinions, and information to other people. On other occasions, test takers can transmit the intended message to others and exchange ideas with people, but their speeches can be full of syntactic and phonological mistakes. According to Bachman and Palmer (1981), “one of the areas of most persistent difficulty in language testing continues to be the measurement of oral proficiency” (p. 67). In this regard, Heaton (1988) affirms that “speaking is an extremely difficult skill to test, as it is far too complex a skill to permit any reliable analysis to be made for objective testing” (p. 88).

Similarly, Kitao and Kitao (1996) assert that

speaking is probably the most difficult skill to test [...] A speaker can produce all the right sounds but not make any sense, or have great difficulties with phonology and grammar and yet be able to get the message across. Also, success in speaking depends to a great extent on the listener (p.2).

The presence of both speaker and listener is necessary for the spoken medium as they will ensure the communication process through the exchange of oral messages. Accordingly, Madsen (1983) affirms that “the testing of speaking is widely regarded as the most challenging of all language tests to prepare, administer and score” (p. 147). Deciding whether fluency or accuracy will be measured and choosing the criteria to be followed in the assessment process are two factors that can contribute to the difficulty of testing the speaking skills.

Several factors contribute to the mark assigned to an examinee's response to a test designed to measure his/her ability to produce an oral performance and communicate effectively. Figure 1 displays the interaction between the different components of speaking assessments.



Hence, different factors can influence the score assignment task while assessing candidates' speaking proficiency. Prompt types can have an impact on test takers' oral performances. Task familiarity can be an advantage for examinees. For instance, some examinees may perform better with a group or paired discussion because they are used to interact with others in such authentic situations. Interlocutors' characteristics can also affect not only oral performances (being very assertive, the members of the test takers' group can have an impact on the test taker's oral ability in a group oral test) but also the way raters assess test takers' speaking abilities (in a one-on-one interview, for example, the interviewer can affect scores by being more or less supportive with his interviewees). Rating scales play a pivotal role in evaluating learners' language skills, by linking the assigned marks to the construct being measured (Ockey and Li 2015, pp.3-4). To minimize such variances, rating rubrics should clearly reflect the construct. Moreover, raters play a crucial role in the oral communication assessment process. They are considered as a source of error measurement as they can affect marks, depending on the way they are trained to interpret the scoring rubrics and assess oral production. In this respect, Upshur and Turner (1999) elucidate that "the rater is not only an additional source of measurement error but, as a methods facet, may also exert systematic-although unwanted- effects upon scores" (p.87).

These different factors coupled with the context of the testing process, such as cultural expectations of stakeholders, stakes, consequences...etc., can be viewed as sources of construct-irrelevant variance in assessing learners' oral skills. As one of the major threats to validity, construct-irrelevant variance (CIV) is defined as "variance in test-taker scores

attributable to extraneous factors that distort the meaning of the scores, thereby decreasing the validity of the proposed interpretation” (AERA et al., 2014, p. 217). This means that EFL teachers are bound to face numerous challenges.

Hence, as Luoma (2004) stressed, being orally proficient in a non-native language is challenging and exacting. It is thus hard not only to master the speaking skill of a foreign language but also difficult to test this skill. In testing students’ oral performances, “the assessors need to make an instantaneous judgment on a range of aspects of what is being said, as it is being said” (p.x). That is to say, rating learners’ oral proficiency should be based on a given aspect during a short time. This process requires a lot of knowledge, skills, experience, training and practice which is difficult even for experienced raters. The complexity of the speaking assessment process is further supported by O’Sullivan’s (2012) claim that “[i]t is customarily believed that the most troublesome tests to expand and execute are tests of spoken language ability” (p.234). This goes in line with Chuang (2009) who affirms that since there are diverse internal and external factors that influence raters, evaluating oral productions appears to be one of the uttermost difficult tasks to administer.

Testing speaking skills is also a complicated process for EFL learners whose major objective is to prove their English proficiency in authentic contexts. Their tasks consist in applying what they have learned, like grammatical rules and vocabulary, and using it to communicate with others and convey their opinions. Students at the tertiary level for instance should be prepared to perform their speech in front of the public in different spoken forms, such as oral presentations to be able to generate fluent performances. As a subcomponent of L2 proficiency, L2 fluency is defined as the “speedy and smooth delivery of speech without (filled) pauses, repetitions, and repairs” (p.224). It is measured based on different criteria and aspects, namely silent pauses, non-lexical filled pauses, repetitions, and corrections, and length of silent pauses, and mean duration of syllables (p.226). The intricacy of speaking is associated with learners’ ability “to fill time with talk... to talk in coherent, reasoned and semantically dense sentences... to have appropriate things to say in a wide range of contexts”; and to “be creative and imaginative...in language use” (Richards, 1990, p. 75). However, Luoma (2004 pp.17-18) finds that the speakers of the target language usually utilize “vague words”, “fillers”, “hesitation makers”, and “fixed phrases” in everyday conversations. In the same context, Chomsky (1965 p.4) states that “a record of natural speech will show numerous false starts, deviations from rules, changes in mid-course, and so on”.

Some common factors are interrelated to come up with a final mark in oral assessments. Raters are not aware of what the test takers think and feel about the assessment task. (Davis, 2009 p. 367). Examinees may experience some stress, anxiety, or distrust when they become the focus of their teachers’ or their friends’ attention during an oral exam. In this regard, speaking in public, such as making oral presentations, can undermine learners’ trustfulness and is ineffective in developing students’ oral competences (King 2002 p.403). These problems may hinder students from performing their speaking competences.

3. Implications

Several implications were suggested in this research in which measuring learners' speaking skills were investigated in the English for specific purposes (ESP) field. Oral assessment is a multi-faceted tool that helps students boost their speaking skills, acquire the target language, and enhance the learning process. Teachers can apply various testing methods to encourage students' positive involvement in the learning process depending on the context in which language is used. ESP performance assessment, for instance, requires students' mastery of a higher degree of technical language in addition to their good communicative competences to perform the target language successfully in a particular academic, professional or vocational field. In this respect, Knoch and Macqueen (2019) define assessment in ESP as "any assessment process, carried out by and for invested parties, which is used to determine a person's ability to understand and/or use the language of a professionally-oriented domain to a specified or necessary level" (p. 2).

Testing learners' technical knowledge of using English for real communication in context-relevant testing situations implies the selection and creation of authentic tasks and suitable materials. According to Douglas (2013), "ESP assessment is clearly a definable subfield of language assessment, with its focus on assessing ability to use language precisely to perform relevant tasks in authentic contexts while integrating appropriate aspects of field-specific background knowledge" (pp.378- 379).

Alternative assessment activities, such as portfolios, journals, observations, exhibitions, oral presentations, experiments, interviews, and projects can be also suggested. They enable learners to make plans according to their own learning needs and interests, boost their motivation and enhance the learning process. These authentic testing strategies reflect students' performance in different aspects and offer continuous feedback that helps judge their oral skills.

A further implication can be based on the use of case studies as a formative assessment technique in an ESP course. They improve students' motivation to learn a language, develop problem-solving skills, analytical and critical thinking skills as well as language skills in real-world contexts, promote interaction and active learning, and induct students' into their professional world. In this vein, Rodgers (1993) reiterates that "realistic cases provide an opportunity for hands-on experience which allows students to apply 39 their theoretical knowledge and develop managerial skills" (p. 3).

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**Language Teaching Standards at the Center of Opposite Language Teaching Theories:
Mentalism vs. Behaviorism**

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Abstract

Broadly speaking, teaching standards outline a holistic view of language teaching because foreign language teaching is not like other school subjects. It serves multi-tasks

(i) communicating ideas, developing understanding, cementing social interaction and so on, encompasses human knowledge. In short, it is the doorway to wisdom.

The paper has an attempt to shed the light on the implications of some language learning theories in language teaching standards.

It is very plain that mentalism and behaviorism are two dominating orthodoxies in foreign language learning surveys. The direct requirement of this premise is that language teaching standards have either mentalism or behaviorism underpinnings.

My concern in this paper is to show that despite the seeming discrepancy between these orthodoxies, they have a consensus that foreign language teaching revolves around five axes, conceived as standards, and called 5 Cs: Communication, Cultures, Connections, Comparisons and Communities.

Keywords: Language teaching standards, mentalism, behaviorism, foreign language learning theories.

1. Introduction

The beginning of the interest in the relationship between language learning theories and language teaching standards can be dated back to the late 19th century. The origin of this conviction is that teaching standards are derived from divergent teaching methods principles that have mentalism and behaviorism underpinnings. David (1995) claimed, “Second language acquisition researchers have generally utilized the research techniques dominant in psychological studies that are characterized by the philosophical perspectives of mentalism, behaviorism and individualism” (p.428).

Since its birth in the 1890s, till nowadays, foreign language learning/teaching witnessed persistent attention, a vital interrogation recurrently posed: which is the ultimate purpose behind language learning? (Tonkin, 2003, p.145; Merritt, 2013). The debate regarding such issue reached its peak between, mentalism and behaviorism, the most prevalent paradigms in linguistic literature and led to (i) emergence of FLT and SLA as two major disciplines in applied linguistics, (ii) the birth to ten or so teaching methods in one century and (iii) the development of language teaching standards.

Some preliminaries

What does the term standard mean?

Even if we consider the simplest dictionary definition of the word standard which is “a level of excellence or quality”, then, it is easy to unravel the relation between the meaning of standard and foreign language learning. Clearly, it is deduced that scholars from different doctrines seek to standardize foreign language teaching with the purpose to ensure a common level of excellence in learning a foreign language.

In language teaching realm, the label standard is a technical term that refers to “(...) expressions of language expectations of language learners as they move through a series of predictable stages on the pathway toward acquiring a new language” (Gottlieb, 2009, p.19). Principally, language teaching standards outline a collective desire to promote foreign language learning. Fleurquin (2009) asserted

Teachers, students, parents, administrators, policymakers, and the entire community can benefit from the definition of parameters that identify goals, procedures, best practices, or final results. Standards provide a framework for all stakeholders to understand educational processes and results. There are different kinds of standards in ESL/EFL education, and TESOL has played a crucial role in the development of new standards for the international community (p.3).

The reference twice to “the entire community and the international community” in the quotation mentioned above, implies two things: (i) teaching standards carried on a philological school project that is interested in the relation between language, customs and institutions (DeSaussure,1995,p.1), and (ii) teaching standards were conceived as universal rules or principles regulating foreign language learning worldwide, regardless the learned

language and the theoretical discrepancies underlying foreign language teaching methods (Smith,2009,p.24). In the same vein, Kean, Grady and Sandrock (2001) wrote

These standards are standards for all languages taught in Wisconsin schools, which at the time of printing include American Sign Language, Chinese, French, German, Hebrew, Japanese, Latin, Menominee, Norwegian, Ojibwe, Oneida, Russian, and Spanish. All of these languages have unique characteristics that may require some modifications in the standards to reflect their special traits. (p.2)

The influence of Chomsky's universal grammar is sounded in the foregoing quotation in the fact that all languages have common characteristics. This conviction, that languages have something common, triggered the development of the comparisons standards, it is through comparisons between the language learned and the native language that a new language is easily learned.

The historicity of the teaching standards

The development of language teaching standards was not overnight, it was a piecemeal process, and it passed through two major phases. In 1993, a coalition of four national language organizations (the American Council on the Teaching of Foreign Languages, the American Association of Teachers of French, the American Association of Teachers of German, and the American Association of Teachers of Spanish and Portuguese), jointly sought to improve and expand the teaching and the learning of some foreign languages, French, German, Spanish and Portuguese at all levels of instruction(ACTFL: Standards for foreign language learning Preparing for the 21st Century).

Such coalition took the initiative to develop standards for teaching such languages in some American preparatory and elementary schools in Wisconsin, that is why those standards are well known as Wisconsin standards "These Wisconsin standards for foreign language learning are based on an instructional program in languages other than English for all students beginning in kindergarten and continuing through 12th grade" (Kean, Grady & Sandrock ,2001, p.1).

Later on, in a second phase, a team including eleven experts, representing a variety of languages, levels of instruction, program models, and regions, members in such national language organizations, were appointed to undertake the task of outlining the content standards (ibid). The first draft of the document was refined several times, it was sent to languages teachers, course designers and pedagogues for feedbacks. After negotiations, writing and rewriting the standards were confirmed (Blaz, 2002, p.2). At the beginning language, specific standards covered only a few language, French, German, Spanish and Portuguese after six years, in 1999, Chinese, classical languages, French, German, Italian, Japanese, Russian and Spanish were included.

Two important points are worth noting from what is mentioned above. First, national native language and other languages are included in the language teaching standards project which implies that this project is built on a general theory of language learning that " language learning policies include national language(s), minority and immigrant languages as well as foreign languages"(De Jager and Meer,2007, p.5).

Second, some languages, French, German, Spanish and Portuguese, have a special privilege. Jager and Meer (2007) noted “most of the studies and projects are focused on the teaching and learning of foreign national languages and some of them on the learning and teaching of the national mother-tongue(s). Only a few projects are focused on the learning and teaching of regional or minority languages, or immigrant languages (ibid).

2. The principles of language teaching standards and language learning theories

a. An overview of language teaching standards

One conviction triggered the project of the development of language teaching standards, the conviction that teaching language is unlike other school subjects, but it has influences on another curriculum, “ Whatever the subject, all knowledge building in the school context involves working with language” (Beacco et al, 2010, p.5). The American Council on the teaching of foreign languages (ACTFL) and the (TESOL) Teachers of English to Speakers of other languages introduce the languages teaching standards in the form of major and minor/derived maxims:

The first standard called the communication standard, which defines the aim of learning a foreign language. It is to communicate, express one’s feelings and emotions, cementing social interaction and developing human knowledge in languages other than the native language.

- **Standard 1.1:** Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- **Standard 1.2:** Students understand and interpret written and spoken language on a variety of topics.
- **Standard 1.3:** Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

The second standard has to deal with culture, language is mandatory to gain knowledge and understand other cultures.

- **Standard 2.1:** Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied
- **Standard 2.2:** Students demonstrate an understanding of the relationship between the products and perspectives of the studied culture.

The third standard coined connections. As its name denotes, this standard stands for the connection between foreign language learning and general information acquisition.

- **Standard 3.1:** Students reinforce and further their knowledge of other disciplines through the foreign language
- **Standard 3.2:** Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

Comparison is the fourth standard. As its name suggests, it is through comparisons that a learner can develop insights into the nature of different languages and cultures.

- **Standard 4.1:** Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.
- **Standard 4.2:** Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

Fifth, learning a foreign language ultimately aims at building an international community without geographical frontiers through participating in multilingual communities at home and around the world.

- **Standard 5.1:** Students use the language both within and beyond the school setting
- **Standard 5.2:** Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

b. The echo of behaviorism and mentalism in language teaching standards

So as to delve into the implications of both behaviorism and mentalism as two prevalent linguistic paradigms, in the development of language teaching standards, it is imperative to review the major tenets of such schools regarding foreign language learning.

Even if we browse through mentalism and behaviorism literature, it is easy to note that the five Cs, Communication, Cultures, Connections, Comparisons, and Communities, are axial concepts in many works (Bloomfield 1993; Byram & Morgan, 1994; Lado, 1993).

The second, evidence of the influence of behaviorism and mentalism on language teaching standards is the common axiom starting point, that language is a human property, Sapir (1949) wrote “The gift of speech and a well-ordered language are characteristic of every known group of human beings” (p.1). This axiomatic truth is sounded in the teaching philosophy statement which introduces a global idea about the teaching and learning process and describes how to teach and rationale for why to teach in a particular way. It is stated that “language and communication at the heart of the human experience”.

- A third clue of the influence is that decades before the birth of language teaching standards, many pioneering works are interested in the relation between language and culture (Sapir, 1949; Bouton, 1974; Byram & Morgan, 1994).

- In accordance, with behaviorist theory there is an inextricable bond between language and culture, Bloomfield (1993) claimed that “Every language serves as the bearer of culture. If you speak a language you take part, to some degree, in the way of living represented by that language. Each system of culture has its own way of looking at things and people and dealing with them.” (p.40). Also, many works in foreign language learning deal with such relation (Stevick, 1982; Kramsh, 2003). Such works conceive learner as a cultural being. Wajnryb (2006) wrote “when learning a language a learner is also learning about a culture, a learner is a cultural being with a cultural perspective on the world including culture-specific expectations of the classroom and learning processes, a cultural dimension of the learner has to be considered and respected, positive attitudes towards the culture of the target language is a favorable factor in language learning (p.40). Similarly, as an active agent in the learning process, a teacher’s language mastery is not enough for teaching, knowledge about the culture of the target language is essential. Byram and Morgan (1994), noted that “teachers believe that knowledge of the grammatical system of a language has to be complementary by the understanding of culture specific meaning (...) information about social institutions and geographical features of the country—family structures, education systems, political parties, regional industries, for example, necessary support or background to the knowledge of grammar and meaning (...) it is axiomatic in our view that cultural learning has to take place as an integral part of language learning and vice versa” (pp.4-5).

Accordingly, both learner and teacher are considered as cultural beings, and their positive attitude towards the culture of the target language is a favorable factor enhancing language learning and language teaching (Kramsh, 2003, p.2003 Wajnryb, 2006, p.40; Gardner, 1960). A third evidence of the interface between language learning theories and

language teaching standards is the fact that approximately, one century before the emergence of language teaching standards, comparative linguistics that is concerned with comparing languages to establish their historical relatedness, provided many techniques and methods to compare different languages. Such techniques were first borrowed by FL scholars (Troike, 2006, p.13-14; Lado, 1993, pp.79-86), to pick out the hallmark features of languages, such techniques have a very plain implication in the development of comparisons teaching standards that consists in comparing native language and culture with other languages so as to develop insight into the nature of different languages and cultures. Forth, the value of foreign language theories in the elaboration of language teaching standards resides in the fact that they answer a common inquiry that is “why learn a second or third language? There is a common axiomatic premise that human beings use language to communicate, to interact, to express one’s feelings, emotions. Accordingly, communication is an axial theme in many works in second and foreign language learning theories (Skehan, 1998; Schachter,1989). And in the same vein that the notion of communicative competence which is defined as “the ability to know intuitively what is socially appropriate or inappropriate, and the ability to adjust language use to such factors as the topic, situation and human relation involved this allows accompanied with no interest to linguistic forms and meaning(Stern,1992,p.73) is involved in the realm of FLL studies and then language teaching standards.

Fifth Sapir’s (1949) conviction that “language is becoming increasingly valuable as a guide to the scientific study of a given culture. In a sense, the network of cultural patterns of civilization is indexed in the language which expresses that civilization” (p.68), is felt in the “connections’ standards” which ties in language learning and other disciplines to acquire information.

Finally, another intersection between language learning theories and language teaching standards is the great desire among FL scholars to set up an international community regardless of the ideological, cultural, ethnic discrepancies, through language learning. In this vein, regarding the relation between learning a foreign language and communities Bloomfield(1993)wrote “to the extent that you have learned to speak and understand a foreign tongue, to that extent you have learned to respond with a different selection and emphasis to the world around you(p.40). for the same reason that The advocators of the community language learning method metaphorically depict the classroom like a community, the classmates and teachers must be cooperative to reduce the threat of the new learning situation (Freeman,2000. pp95-100).

Concluding remarks

The analysis of teaching language standards in the light of language learning theories disclose four things :

- First, the development of the language teaching standards is intricately related to language learning theories.
- Second, it unravels that the clash between behavior and mentalism, as two main dominating linguistic mainstreams, regarding many issues related to foreign language teaching, it is hardly more than an ostensible clash.
- Third, foreign language teaching is not a simple school subject (Fleming,2006,p.9), but Language teaching standards conceive foreign language teaching as a school subject that has implications in all school subjects. The most obvious clue is that some standards are full of proficiencies.

- Forth, third, language teaching standards state what students should know and be able to do as a result of ESL instruction and set goals for students' social and academic language development and sociocultural competence.
- Fifth, the teaching standards are important not only for teachers and learners of languages, but other institutions are also concerned (policymakers, businessmen...).

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Consuming *Jamu* as Local Wisdom to Fight for Covid-19 Pandemic in Indonesia

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Abstract

The Pandemic Covid-19 devastated the world economy today. Not only Indonesia has felt the impact, but in almost all countries, even the two superpowers - the United States and China - also witnessed the turmoil in such uncertain situations. Various kinds of speculation arise along with the rapid development of this pandemic around the world. This paper looks explicitly at how Covid-19 can change the world's global map in all aspects, political, economic, social, and cultural. A qualitative method, cultural studies theory, and modernity concept are used as analysis tools. The study identifies the spread of Covid-19 shows the most significant impact of Covid-19 is that there is no longer any distinction between superpowers or small states affected by this deadly virus. The role of local wisdom in combating Covid-19 is one of the best alternatives used by Indonesia and several countries, especially the usage of Jamu as the traditional drink. It is explicitly explained that the conventional concept is a counterweight to modernity. Modernity and tradition must go hand in hand in realizing the welfare of humanity.

Keywords: Corona, jamu, local wisdom, modernity, postmodernism, public communication.

Introduction

An article in an online magazine *Politica* with a comic title, "Coronavirus will change the world permanently, launched on Friday, March 19, 2020, looks very gripping and became a magnet for citizens of the world. This paper shows the conditions of the world, which is currently in pain and grieving have dramatically changed. A deadly virus, known as Corona Virus Disease-19 (Covid-19), damages the global order without anyone being able to fight or stop it. What is prioritized is the world community's struggle to decrease the number of victims either the infected or the dead.

The first outbreak allegedly appeared and was revealed in Wuhan, Hubei Province, China, on November 17, 2019 (Maulana 15). At the beginning of its appearance in Wuhan's city, there were 266 victims infected with Covid-19 last year (Josephine 13). According to the Chinese government data, the spread of this virus is undetectable and undocumented. The government suspects a 55-year-old patient from Hubei province to be the first person to be infected with Covid-19.

So far, arguably, the Covid-19 origin is believed to originate from the consumption of wild animals. Because the characteristics of the Coronavirus resemble viruses in the body of wild animals, one of which is the bat. Wuhan, which was the Coronavirus's initial location, happened to be also famous for its rough animal market (Pramadiba 13). However, this assumption was rejected outright by China. One research stated a pathogenic viral infection caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2) (Shereen 91-98).

This outbreak then rapidly develops into a pandemic that has been a threat to global citizens. There is almost certainly no country that is immune to the virus that has not yet found an antidote. Two hundred sixteen countries infected with Covid-19. This data was collected from Johns Hopkins University, national public health agencies on April 12, 2020. Definitionally, a pandemic is very deadly and has a genuinely extraordinary impact on world citizens. Moreover, Indonesia has been dramatically affected by Covid-19, with the case fatality rate (CFR) being 8.9% at the end of March 2020 (Setiati 84-89).

Hidayat states that Indonesians' habit of drinking herbal medicine is considered a preventive measure against the Covid-19 virus (Hidayat 1-6). In line with the use of herbal drinks made from these Chinese spices, scientists and doctors have recommended using Traditional Chinese Medicine (TCM) as a cure for Covid-19 (Muhammad 28). Hence, studies show that herbal drinks or traditional medicine can increase human immunity. This paper explicitly highlights the morbid world situation from the viewpoint of modernism and postmodernism and contrasted it with the local wisdom: allegedly an exclusive domain for countries of the Far East. The problem of fragmentary, ambiguous, and erratic world conditions marked by high reflexivity levels is said to be a characteristic of postmodern culture.

In this article, the researcher uses a qualitative approach. Qualitative research implies processes and meanings that are not rigorously examined, or measured (if measured at all) in terms of quantity, amount, intensity, or frequency (Denzin 41-45). In this research, the researcher stresses the role of local wisdom that *uses Jamu* as the Indonesian traditional herbal to show Nature's power in the current era of modernity. Moreover, it continues to seek the answers to questions about how cultural studies, in their national and local variants, influenced and gave meaning. The researcher also used journal articles, websites, books, and internet sources as data collections: a document-based corpus.

Covid-19 as the Global/Globalized Pandemic

Covid-19 is listed as one of the deadliest viruses and has a widespread impact on global citizens. Johns Hopkins University reports that the United States is ranked as the first country with the highest number of fatalities, almost 22,000 with an infected population of 531,247 according to national public health agencies (BBC 12). Following is Spain that ranked second with a death toll of nearly 17,000 people with an infected population of 166,019, and ranked third in Italy with a death toll of almost 20,000 and with an infected population of 156,363. China itself is ranked 7th with 3,343 fatalities and 83,134 people infected. Indonesia is ranked 37th with a death toll of 373 people and an infected population of 4,241 people. The United States ranks as the country with the highest number of population deaths due to Covid-19, as reported by *The New York Times*: more than 22,000 people with the Coronavirus have now died in the United States. The country's death toll has increased by more than 2,000 in a single day for the first time on Friday and has now surpassed the number of reported deaths in Italy (*The New York Times* 13).

The summarized and continuously updated data makes the Covid-19 pandemic the most terrible killer virus in the history of world civilizations after the Middle East Respiratory Syndrome (MERS) virus. MERS is a viral respiratory illness that is new to humans. It was first reported in Saudi Arabia in 2012 and has since spread to several other countries, including the United States. Most people infected with MERS-CoV developed severe respiratory illnesses, including fever, cough, and shortness of breath. Many of them have died (Centers for Disease Control and Prevention 2).

The world is "forced" to change and adapt quickly to precarious circumstances with no prior preparation. The increasing number of victims in each country is a strong warning that Covid-19 is not a trivial disease. The debate about the origins of Covid-19 represents the problem of/for postmodernism regarding the possible limits to the modernization process. It also refers to the ongoing uncertainty regarding the content and range of terms in the debates between countries. In particular, the uncertainty of global conditions arises from intellectuals' and authorities' competitive efforts to control the debate. Other objectives are to control the discussion, examine its nature, and regulate 'cultural capital' in the market areas related to postmodernism. The development of the following terms and their meanings can vary due to different intellectual participating regions in the struggle for influence (Featherstone 2-3).

Opposition and debate about which country is the source of the disaster are very close to postmodernism. This global pandemic, which claimed many lives, was very close to postmodern intellectuals and their thoughts, such as Nietzsche. Postmodernism puts forward the view that various fields and specializations in science are the main strategies or agreements in which 'reality' can be shared, primarily due to strenuous efforts to achieve the truth made by social groups in seeking power. This view also explicitly explains the centrality of Nietzsche's thesis: the will to power in contemporary epistemology - where the search for truth always means building strength. Nietzsche's emphasis on the arbitrary nature of the structure of argument and rhetoric language remains an essential part of the deconstructive criticism of postmodernism (Turner 212-215). The Covid-19 pandemic is also interpreted as the hegemonic instability of those in power over the weak. Conflicting states now changed the terms of their relationships to face the viral attacks, secure immunity, and care for infected patients (at least temporarily). Here, the conflict between Israel and Palestine is a good example.

According to Gramsci, hegemony means a situation in which a 'historical block' of the ruling class faction exercises social authority and leadership over junior classes through a combination of power and agreement (Gramsci 76-80). A hegemonic block never stands alone from a single socioeconomic category but is formed through a series of alliances in which a group positions as a leader. Ideology plays a crucial role in allowing group alliances. Today, we see a reversal of Gramsci's concept, and all the blocks are united to fight the stormy Covid-19. Globally, the formation and confirmation of each country's status and identity have changed into a unity to jointly and mutually help overcome the Corona pandemic.

An effective public communication strategy for community behavior change intervention in carrying out health protocols aims to hone and improve volunteers' communication skills throughout Indonesia. It provides education and the right information to the public about Covid-19 and following what Dijkzeul and Moke (673-691) stated, public communication is an activity and strategy aimed at target audiences. Public communication aims to provide information to target audiences and increase awareness and influence attitudes or behavior of such audiences. Public communication refers to a communication campaign, an activity that uses various communication theories and strategies to influence a broad audience in measurable ways. Information disclosure related to Covid-19, especially in Indonesia, is very necessary so that the public gets correct, accurate, and up-to-date information. During the Covid-19 period, public communication is crucial because it relates to data conveyed to the public with comparisons (Muhawarman 97-106). The Indonesian government strives to socialize the health protocol to minimize the increase in patients infected with the Coronavirus.

Local Wisdom versus Modernity

The values of local wisdom tend to be forgotten in the processes of reducing the impact and development of the Covid-19 in nations of the East. Arguably, progress and modernity propel people to simplify habits and problems. These ethical values seem to encourage modern people to put forward wise local ideas and values that are embedded and

followed by community members (Sartini) [17]. Furthermore, local insights are interpreted as a blend of religious values with various man-made values that dominate in a specific area.

Since the outbreak of the Coronavirus pandemic in Indonesia, various local pearls of wisdom began to emerge. Among them is the movement to consume processed herbs or raw herbs. Drinking herbal medicine as one of Indonesia's ancestral cultural heritages is considered to have a positive effect to maintain and enhance the human body's immunity. Spices are very thick with traditional elements such as turmeric, ginger, and they are processed into drinks with healthful properties called *Jamu*. This classic drink has become one of the favorites for many people during the Covid-19 Pandemic. A movement to consume spicy beverages to help increase immunity was launched. Several rhizomes are believed to boost body immunity, such as turmeric, ginger, galangal, and many other spices produced in Indonesia. The health element, which is the top priority, indicates the emergence of people's awareness about the need to return to Nature. The understanding of the ways and motives for resorting to traditional ingredients is believed to be one of the cultural studies issues that relate to the Indonesian people as an Eastern nation.

“Back to Nature” is a hashtag that was later launched to re-consume *Jamu*, a traditional drink of Indonesian society. In terms of cultural studies, the practice of drinking *Jamu* is a part of the Javanese ethnicity's sovereignty, which is indeed the ethnic majority in Indonesia. The habit of drinking herbal medicine is integral to Indonesia's Javanese ethnic culture, which often consumes *Jamu* as an herbal drink to recover quickly and avoid antibiotics.

Another local wisdom that reflects the Indonesian people's uniqueness is the charity movement, which was initiated by several musicians, such as Didi Kempot, with the headline of the Didi Kempot Charity Concert, a music concert created by several famous singers in Indonesia. This charity concert, which successfully mobilized many people to donate, produced fantastic nominal value. Didi managed to collect donations worth 4 billion rupiahs at the charity concert in just over two hours.

Indonesian's influencer Rachel Vennya has, on the morning of March 24, 2020, collected IDR 6.87 billion through a fundraiser that she set up on Kitabisa.com. The money would pay for medical supplies such as face masks, hand sanitizers, and gloves for healthcare workers at hospitals designated to treat Covid-19 patients. Besides, the money is also distributed to informal workers, such as market vendors, to stay at home during the outbreak. Adib Hidayat, the Editor-in-Chief of *Billboard Indonesia*, has also set up a fundraiser to procure supplies for healthcare workers and was able to raise IDR1.28 billion on Kitabisa. Kompas Gramedia media group is among private companies that have set up fundraisers on Kitabisa, raising IDR443 million [18]. Another local wisdom is shown by Indonesia's top fashion designer, Anne Avantie, who decided to make Personal Protective Equipment (PPE) for medical workers in several hospitals in Indonesia. The growth of awareness empathizes with each other and helps entrench stronger bondings among people.

Some actions seeking to help the population at the lowest social stratification, such as online drivers, pedicab riders, laborers, are a medium for human generosity and empathy. Their efforts were embodied in a pressing question: "What can I authentically offer?" The same thing was done by several people abroad. In the earliest days of Coronavirus social distancing, Indonesians have seen inspirational first. Cello master Yo-Yo Ma posts a daily live concert of a song that sustains his fellowmen.

Broadway diva Laura Benanti invites performers from high school musicals to produce shows and send such performances to her. Lin-Manuel Miranda joins the campaign and promises to help as well. Entrepreneurs offer time to listen to pitches. Master yoga instructors teach free classes. People seem to be connected by one common thing: a desire to share based on a sense of humanity. Baker stated that the oversight mechanism was not an invention of modernity itself. However, modernity introduced new, more complex, and broad forms of supervision, including shifting from personal to impersonal control. Thus, bureaucratization, rectification, and professionalization became the core institutional configurations of modernity (Barker) [20].

The pandemic Covid-19 incident seems to have taught humanity the ultimate truth. The human senses respond to the world around engulfed now by turmoil. The images that humans see and feel are the result of a great eye mechanism. According to O'Donnell, the real human experience will record it in memory (Donell) [21].

Communication and Health: Steps to Reduce the Spread of Virus

Dr. Hans Henri P. Kluge, the WHO Regional Director for Europe WHO/Europe, considers that social distancing and quarantine measures need to be timely and comprehensively. Some of the steps that countries might consider adopting are closures of schools and universities, implementation of remote working policies, minimizing public transport in peak hours, and deferment of non-essential travel. Some approaches, taken by many countries, consist of lockdowns, implementing physical distancing, washing hands, and using hand sanitizers regularly, using masks, and self-quarantine for those indicated as PDP (Patient in Oversight) and ODP (Insider Oversight). Several regulations are suggested by WHO to educate or encourage individuals to take care of their health and protect others. The instruction included following washing hands frequently with water and soap or using hand sanitizing gel, maintaining social distancing (keeping a distance of 1 meter (three feet) between yourself and anyone coughing or sneezing), avoiding touching eyes, nose, and mouth. Also, it encouraged respiratory hygiene (covering your mouth and nose with your bent elbow or tissue when you cough or sneeze, then disposing of the used tissue immediately). Infected people are urged to seek early medical care if they have a fever, cough, difficulty breathing; and stay informed and follow the advice given by the healthcare providers, national and local public health authority, or the employer to protect themselves and others from Covid-19 (WHO 12).

The strict lockdowns only allow citizens to leave their homes to buy essential items. In Paris, authorities have even banned most social activities and reduced the number of people out

on the streets. India's government told the country's 1.3 billion residents to stay at home. There are similar restrictions on movements and social contacts worldwide in countries such as Argentina, New Zealand, Saudi Arabia, and South Africa (BBC 12).

In Indonesia, President Joko Widodo, Minister of Education and Culture, and some regional heads have implemented several regulations. They omitted the National Examination for grade 6, 9, and 12 students, dismissing schools from kindergarten to tertiary levels, implementing work shifts for civil servants, advising the companies not to lay off employees, and replacing it with a shift system. Further, they imposed a curfew until 20:00 and banned marriages with parties or gatherings of many people, as well as exchanging family visits during Happy Eid Mubarak.

Large-scale social restrictions include schools and workplaces' closures, regulations on religious activities, and restrictions on activities in public places. Annually, some 20 million people from Greater Jakarta travel to their hometowns to celebrate Eid in a mudik tradition (exodus). Public health experts affirmed that the ceremony could lead to massive Covid-19 contagion on Java, an island of 141 million people, where many regions have far worse healthcare systems than Jakarta (Sutrisno 13).

Jokowi said the government had advised people not to go back to their hometowns for Eid, to contain the virus's spread, which has killed at least 170 people nationwide. However, he stopped short of banning people from doing so. All regulations were intended to break the chain of the spread of the Coronavirus in Indonesia. The government intentionally propagated the slogan "Stay at home", "Work from Home", "Study from Home" to raise awareness of the Indonesian people. Another slogan that also aimed to create awareness comes from medical personnel, doctors, and nurses, who are at the forefront in dealing with the Coronavirus. The slogan said, "I stay at work for you. You stay at home for us." This dictum is an important message for everyone, not only in Indonesia but also throughout the world.

In some countries where the populations do not comply with the WHO recommendations and those of the local governments are the countries with the most victims. It happened in the United States and Italy. Acts of ignorance and disobedience to the recommendation resulted in increasing numbers of victims, both dead and infected, reaching tens of thousands of people. At the beginning of the spread of news about Covid-19, many Italians did not have a high awareness to stay at home and practice physical distancing. As a result, Italy ranked second after China. As of March 10, 2020, the statistics gathered by Johns Hopkins University (JHU) show that there were currently 115,855 cases confirmed worldwide, with the majority reported in China (80,756). However, the second-largest number belonged to Italy, where the number of cases was recently skyrocketed and reached 9,172 (Vaičiulaitytė 2020).

Impact of Covid-19 in the Political, Economy, Technology, and Cultural Aspects

Global chaos occurred as a result of the Covid-19 pandemic causing tremendous complex changes. These multidimensional and interrelated changes include politics, economics, technology, politics, and culture. Above all, these changes not only hit specific countries but also impacted the meaning of globalization, and questioned the basic concepts of society and culture that have their respective boundaries and specialties. For example, economic problems with recommendations like “Work from Home” and “Study from Home”, triggered a massive recession. Many companies could not pay their employees' salaries and finally decided to terminate their employment. People in the lower socioeconomic layer are the most negatively affected by the Corona pandemic. They do not have enough savings, very little income, and also have large families. The rapid spread of the coronavirus and the sharp decrease in the prices of oil and assets have significantly weakened the global economic perspectives. They are creating a severe and extensive credit shock across many sectors, regions, and markets. The combined effects of these developments are unprecedented (Carlsson-Szlezak 3).

The Coronavirus Crisis was unprecedented in its scale and breadth as it represented the biggest challenge for the global economy since World War II. While developed countries have responded with aggressive monetary and fiscal measures, developing countries have taken more prudent policy measures. The extremely contagious Covid-19 is one of the significant challenges that policymakers face. The aggressive shutdown measures to impose social distancing and slow the growth of infected cases in many countries despite the massive imposed economic costs reflected the urgency to contain the pandemic. However, while the situation in developed countries presents tremendous challenges and shocks to their economies, developing countries' policy dilemma in balancing health risks with economic ones is even more acute. The lack of a Social Safety net combined with the millions of day laborers who rely on their day-to-day wages for their survival presented the biggest policy dilemma for developing countries in balancing the importance of controlling virus spread through lockdown versus the imposed economic costs (AT Capital Research 6).

In Indonesia, the government, through the advice of the Minister of Manpower, who provided suggestions for implementing a system shift to employees and reducing working hours, is expected to be the best solution. Hence, despite salary reductions, workers can still receive payroll to reduce the burden of life notably for the middle and lower classes. Most of these changes, especially at the technological level, forced people to adapt quickly to be able to use several online learning media applications. At the level of education, both teachers and students, ranging from elementary school to university level, could conduct online learning methods. Some online applications have become an alternative means of online learning. The Indonesian government provided online learning tools. Some types of online learning, used for students in Indonesia, include Zenius Education, Kemendikbud Learning House, G Suite Education, Microsoft Teams, Quipper School, Ruangguru, Sekolahmu. Education and Culture Minister initiated the latest collaboration with public television broadcaster TVRI to air educational shows

to help students with limited access to the internet to study from home. The material displayed during school hours expects to fill students' activities to remain productive learning at home (Loasana 11).

Politically, the pandemic created novel geopolitical realities globally. The pandemic eased traditional hostilities between countries like Israel and the Palestinians that joined efforts to tackle the Covid-19 pandemic in both countries. The more powerful and hegemonic Israel served its goals or interests against the will of the Palestinians. News about the union of the two countries was reported by Free Malaysia Today News. The onset of the coronavirus pandemic fostered rare moments of unity between Israeli and Palestinian leaders but as the severity of the outbreak has escalated, tensions began to rise (Free Malaysia Today 2).

Power here is inhibiting or controlling and is a zero-sum model (you get it or not at all); it is arranged in a binary power block. According to Bang (123-125), that power is also productive and empowering. Importantly, the Covid-19 crisis has had a tremendous impact on all aspects of human life. The world has changed its shape and systems. Human immunity strives to win the battle against a new virus and the winning weapons are speed, accuracy, and obedience to sanitary requirements.

Conclusion

The pandemic of Covid-19 urges that the principles of modernity and local wisdom must go hand in hand in all countries. Modern humans cannot abandon traditional values in their lives. The creation of sophisticated technology generated humanity's prosperity, however, humans must also continue to respect and balance it with traditional values. Coronavirus provides precious lessons to all humankind, both advanced and developing countries. Sovereign nations can assert their sovereignty claims to find solutions to achieve standard progress, via eliminating the Covid-19 pandemic and its drawbacks.

Scientists are trying to find a useful cure for Covid-19 pandemics in all countries. In the interim, every citizen of this globe can only obey sanitary advice and comply with the rules to avoid the virus. The principles of modernity need to be balanced with local wisdom. The jargon "Back to Nature" has a positive meaning implying that there is a humanist aspect of every policy whether taken by individuals or governments. As such, consuming *Jamu* becomes an action to echo the local wisdom for Indonesian society and positively impacts the immunity, and increases the local product. Humans should take to protect Nature and maintain the balance between the needs of civilization. Equally, this needs to be passed from one generation to another.

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