مجلة

آداب المستنصرية

تصدرها كلية الآداب بالجامعة المستنصرية

البحوث المطبوعة
باللغات الاوربية

العدد السادس عشر ١٤٠٨ هـ ـ ١٩٨٨ م

مجلة آداب المستنصرية
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6. *Works*, p. 570.
7. Ibid, p. 565.
8. Ibid, p. 566.
9. Ibid, p. 567.
11. *Wordsworth*, Faber and Faber, Londin, 1965,p. 130 .
12. *Works*, p. 241 .
13. Ibid, p. 532.
14. i.e., July 14, 1790 .
15. *Works*, p. 241 .
16. Ibid, p. 243 .
17. Ibid, p. 243 .
18. Ibid, p. 242 .
19. Ibid, p. 243 .
20. Ibid, p. 244.
21. Ibid, p. 244 .
22. Ibid, p. 244.
23. see D. Richard and J.W. Hunt, *An Illustrated History of Modern Britain 1783–1964*. Longmans, London, 1969 pp. 52– 57 .
24. For an imaginative treatment of that dread of invasion, read Thomas Hardy's novel, *The Trumpet- Major*, and for a critical study of this novel, see the present writer's essay, "*The Trumpet- Major* as a war Novel in *AL- Mustansiriyah Literary Review* , Vol. 15, 1987,pp. 113– 130.
25 *The Early Letters of* William *and Dorothy* Wordsworth*(1787–1805)*, ed. Ernest de Selincourt, Oxford, 1940, p.335, quoted by Herbert Read's *Wordsworth*, p. 159
26. *works*, p. 246.
27. Ibid, p. 246.
28. Ibid, p. 246.
29. Ibid, p. 246 .
30. In *War Poets 1914–1918*, Writers and their Work Series, published for the British Council, Longmans, Green and Co., London, 1958, p. 10.

NOTES

1. All quotations from Wordsworth's poems are taken from Thomas Hutchinson's edition of *The Poetical Works of Wordsworth*, a new edition revised by Ernest de Selincourt. Oxford University Press. London, 1950. Henceforth cited as *Works*.
2. For a historical account of the Anglo-French conflict from 1789 to 1815, see:-
   a) G. M. Trevelyan, *A Shortened History of England*. Penguin Books. London, 1965, pp. 411-32.
   b) D. Richards and J. W. Hunt, *An Illustrated History of Modern Britain 1783-1964*. Longmans. London, 1969, pp. 33-71.
3. For a detailed discussion of this affair which "Wordsworth saw fit to hide -- to bury in the most complete secrecy and mask with a long-sustained hypocrisy, "see: Herbert Read, *Wordsworth*. Faber and Faber. London, 1930, (a new edition in 1965).
   The secret became generally known in the 1920's through the researches of Professor G. M. Harper (in his *Wordsworth's French Daughter*. Princeton, 1921) and Professor Emile Legouis (in his *William Wordsworth and Annette Vallon*. London, 1922.
4. *Works*, p. 241.
5. For Wordsworth's "revolutionary" youth and his involvement in the political events in France in 1792, consult any of his biographies, especially G. M. Harper's *William Wordsworth : His Life, Works, and Influence* (2 vols., 1916 abridged in and revised in 1920).But, of course, no biography can be as authentic as the account of those days and events given by the poet himself in Books : Nine, Ten and Eleven of *The Prelude*.

orth with the conception of "honour". In a sonnet probaly written in 1809, he defines "honour" as "the guarding of the way of life from all offence." He knew that war was "perilous", and that it entailed "death", but living in bondage and infamy doth kill. " In another sonnet, written in 1819, he glorified those who died for the cause of liberty as martyrs: "Unbounded is the might/Of matyrdom, and fortitude, and right."

A careful reading of Wordsworth's "Poems Dedicated to National Independence and Liberty", as this reading has tried to be, will reveal a "romantic" delight in glorifying heroism and self-sacrifice for the cause of national independence and liberty. But Wordsworth's delight was not conceived on the spur of the moment . It derived from the experience of his early life among the freedom - loving farmers and shepherds of the Lake District , who would sacrifice anything to defend their freedom and their way of life . It also derived from his lifelong belief that the inborn nobility of man could never emerge and flourish under any circumstance other than freedom

Wordsworth's confidence in the valour of his compatriots and their determination to defeat the invaders found expression in a sonnet entiltled "Anticipation. October, 1803" The invasion, as we know, did not take place but, as the title indicates, Wordswoerth imagined that the invaders did come and that they were destroyed. The sonnet was written as a song of celebration!

> Shout, for a mighty Victory is won
> On British ground the Invaders are laid low;
> The breath of Heaven has drifted them like snow,
> And left them lying in the silent sun,
> Never to rise again! -- the work is done.
> forth, Year old men, now in peaceful show
> And greet your sons: drums beat and trumpets blow!
> Make merry, wives : ye little children stun
> Your grandame's ears with pleasure of your noise:
> Clap, infants, clap your hands: Divine must be
> That triumph, when the very worst, the pain,
> And even prospect of our brethren slain,
> Hath something in it which the heart enjoys:-
> In glory will they sleep and endless sanctity. (29)

With Wordsworth's sonnet, "To the Men of Kent" in mind, Edmund Blunden accuses the poet of advising "his fellow men to go into battle without apparent awareness of the realities attending on that choice." (30) Wordsworth, in fact, was aware of the realities attending on the choice of war. He was not that simpleton who believed that victory could be won without blood sacrifice, hence the reference in the last three lines of the stanza given above to the "slain" brothers, but as martyrs : "In glory will they sleep and endless sanctity." Sacrifice for the homeland was always coupled by Wordsw-

But now that the Britain is measuring up to the threat and standing like one man, "Victory" is certain otherwise, honourable death will be the only alternative:

No parlying now. In Britain is one breath;
We all are with you now from shore to shore,-
Ye men of Kent, 'tis victory or death!

Another war call was addressed to all the British people in "Lines on the Expected Invasion, 1803" :

Come ye, whate'er your creed--O waken all,
Whate'er your temper, at your Country's call;
Resolving (this a free-born Nation can)
To have this honoured Land from every Lord
But British reason and the British sword. (27)

Wordsworth here is reminding the British of a basic patriotic rule : that "Nationality" should be placed above sects, factions, creeds, and political or religious differences when the homeland is threatened by foreign invasion.

News came that Napoleon was maassing ahuge army to invade Britain. But for those who defend "their own beloved Land", the "number" of the invaders becomes, what Wordsworth calls, "the arithmetic of babes":

What if our number barely could defy
The arithmetic of babes, must foreign hordes....
..... bear us to the ground,and tie
Our hands behind our backs, with felon cords?
Nor discipline nor valour can withstand
The shock, nor quell the inevitable rout,
When in some great exterimity breaks out
A people, on their own beloved Land
Risen, like one man, to combat in the sight
Of a just God for liberty and right . (28)

Surely there never was a more determined hater of the French, nor one more willing to do his utmost to destroy them if they really do come. (25)

It was during this period of hourly dread of the Frnch invasion that Wordsworth stopped chiding his coubntry and gave himself up to the militant patriotism of the hour. The result of this patriotic enthusiasim was a group of "War Sonnets", all written in October, 1803. The most famous of which is his call "To the Men of Kent, October, 1803.". Facing the danger of invasion directly, the men of Kent are praised for their "hardiment" and reminded that the liberty and independence of Britain depend on their readiness to thwart the invasion:

Vanguard of Liberty, ye men of Kent,
Ye children of a soil that doth advance
Her haughty brow against the coast of France,
Now is the timet o prove your hardiment:

The enemy is watching them from across the Channel , so, a show of power, armament, and readiness to fight is not out of place:

To France be words of invitation sent:
They from their fields can see the countenance
Of your fierce war, may ken the glittering lance,
And hear you shouting forth your brave intent.

As in war poems of all nations, past herioc deeds are invoked to strengthen self-confidence in the present. Wordswrth reminds the men of Kent how their ancestors, though standing alone then, were able to defy the Norman conquest :

Left single, in bold parley, Ye, of Yore,
Did from the Norman win a gallant wreathe,
Confirmed the chartears that were yours before;–

I had, my Country— am I to be blamed ?
Now, when I think of thee, and what thou art,
Verily, in the bottom of my heart,
Of those unfilial fears I am ashamed.
For dearly must we prize thee; we who find
In thee a bulwark for the cause of men;
And I by my affection was beguiled:
What wonder if a poet now and then,
Among the many movements of his mind,
Felt for thee as a lover or a child ! (22)

Another group of patriotic sonnets, which can also be called "War sonnets", was written during October 1803. A brief historical background may put these sonnets in their right perspective.

The Treaty of Amines (March, 1802) was ' only "an experimental truce". Each country kept watching the political and military movements of the other. When Britain discovered that Napoleon was taking advantage of the peace to confirm his grip over Europe and threaten her interests in the East, especially in Egypt, she broke the Treaty and declared war on France in May, 1803,. That act infuriated Napoleon and gave him a good reason to announce his intention to invade Britain and crush her. He started to mass a great army at Boulonge, facing Kent. (23)

For two Years, from October 1803 to the British Victory of Trafalgar in October 1805, Britain lived in hourly dread of invasion. (24) Local militias were formed in many parts of of invasion. (24) Local militias were formed in many parts of England and civilian volunteers came forth to be military trained. Wordsworth joined the volunteers in October 1803, and he was drilling two or three times a week. In a letter written by Dorothy Wordsworth on October 9, 1803, she wrote:

may cause their defeat before the French it has in fact the characteristics of the chiding of Lover when disappointed with his love. The second is that the sonnet was followed within a few days by two or three more sonnets emphasizing past English glories. In one of these he wrote:

> Great men have been among us; hands that penned
> And tngues that uttered wisdom...
> They knew how genuine glory was put on
> Taught us how rightfully a nation shone
> In splendour,what strength wasthat would not bend(20)

In the other sonnet, he invokes the spirits and glories of both Shakespeare and Milton, and affirms that:

> It is not to be though of that the Flood
> Of British freedom...
> Should perish; and to evil and to good
> Be lost for ever...
> We must be free or die, who speak the tongue
> That Shakespeare spake; the faith and morals hold
> Which Milton held ...(21)

But Wordsworth'sloftiest and most moving apology for chiding his country comes in one of his sincerest patriotic sonnets of September, 1802. The sonnet is worth quoting in full, and it should be left without comment, as any comment may limit its universal appeal. Suffice it to say that it is a warning against the downfall of any nation that accepts exchanging virtue, courage and learning for gold and other materialistic gains:

> When have borne in memory what has tamed
> Great Nations, how ennobling thoughts depart
> When men change swords for ledgers and desert
> The student's bower for gold, some fears unnamed

en h power under Napoleon, he Lemman England's sad fate for having France as a neighbour . Two days after returning home and while still in Dover where he was able to see the French threat against his country, he wrote a sonnet entitled "September, 1802, Near Dover":

Inland, within a hollow vale, I stood,
And saw, while sea was calm and air was clear,
The coast of France... the coast of France how near!
Drawn almost into frightful neighbourhood.

He shuddered to see the Channel that separated his country from France no more than "a span of waters".

yet what power is there
What mightiness for evil or for good!

In the sestet of this sonnet Wordsworth reiterates a belief which he has always held: that the might, greatness and freedom of any nation do not derive from or depend on military power alone but on the virtue of the soul and the wisdom of the mind, wd hich Gowill never let down:

Even so doth God protect us if we be
Virtuous and wise. Winds blow and waters roll,
Strength to the brave, and Power and Deity;
Yet in themselves are nothing! One decree
Spake law to them, and said that by the soul
Only, the Nations shall be great and free (19).

It was during this period of time, i.e., September, 1802 and in this insistence on "national virtue as real strength that Wordsworth wrote his most famous sonnet, "Milton, thou shouldst be living at this hour". The sonnet is too famous to be discussed here, but two points are worth making : the first is that although the sonnet sounds bitter and severe-against the"spiritual corruption"of the English,which, he fears,

One never knows the true value of his homeland or how much he loves it until one expriences absence from it:

Oft have I looked around
With joy in Kent's green vales, but never found
Myself so satisfied in heart before.

What makes England even dearer to the poet, and what gives him more pride in it is the fact that it is still "free" while the whole of Europe is in Napoleonic "bonds":

Europe is yet in bonds; but let that pass
Thought for another moment. Thou art free
My country! and 'tis joy enough and pride
For one hour's perfect bliss, to tread the grass
Of England once again (17).

In this sonnet Wordsworth celebrated his return to a free England while the whole of Europe was in bonds, but as a champion of liberty he could not "let pass" what was committed against liberty in other European countries. The promise, in this sonnet, to leave exposing the bonds of Europe as "though for another moment" was fulfiled in several sonnets written during this period. In one of them he protested against "the extinction of the Venetian Republic" by the French:

Venice, the eldest child of Liberty
She was a maiden city, bright and free,

but now "those glories fade / Those titles vanish, and that strength decay". If no one was able to do anything to stop the extinction of that symbol of liberty, Wordsworth felt that it was his duty to pay, at least, some tribute of regret and sorrow :

Men are we, and must grieve when even the Shade
Of that which once was great is passed away (18).

The August visit to France seems to have filled Wordsworth's mind with fears and misgivings. Having seen the growing

rre Dominique Toussaint, surname L'Ouverture, commander–in– chief of the Island of San Domingo in theWest Indies. But that humane act was withrawn by Napoleon in 1801, when he re–established slavery. Toussaint L'Ouverture resisted Napoleon's edict, but he was arrested, brought to France and imprisoned. While in Calais, Wordsworth addressed one of his sonnets to Toussaint L'Overture. The sonnet starts as a sentimental poem, but it gains a mythical power when the poet grants the freedom–fighter immortality with Nature and in the "unconquerable mind" of Man:

> Though fallen thyself, never to rise again,
> Live, and take comfort. Thou hast left behind
> Powers that will work for thee: air, earth, and skies;
> There's not a breathing of the common wind
> That will forget thee; thou hast great allies;
> Thy friends are exultations, agonies,
> And love, and man's unconquerable Mind (16).

Wordsworth's love for his "native soil" receives its most intense expression in a sonnet composed in the valley of Dover on August 30, 1802, the day of landing in England, after his one–month visit to Calais.While away from England, " Among men who do not love her," Wordsworth was suffocating, but now that he is on his "native soil", he is capable of breathing again:

> Here, on our native soil, we breathe once more,
> The cock that crows, the smoke that curls, that sound
> Of bells; those boys who in yon meadow–ground
> In white–sleeved shirts are playing; and the roar
> Of the waves breaking on the chalky shore; –
> All, all are English!

We held our way direct through hamlets towns,
Gaudy with reliques of that festival
Flowers left to wither on triumphal arcs,
And window garlands ...
Among sequestered villages we walked
And found benevolence and blessedness
Spread like a fragrance everywhere, when spring
Hath left no corner of the land untouched...
(11. 246–353,356–359) (13)

Twelve years have passed, and now Wordsworth is once again in Calais. He invokes his friend Robert Jones and recalls that glorious and "gaudy" visit in the octave of the following 1802 Calais sonnet:

Jones! as from Calais southward you and I
Went pacing side by side, this public way
Streamed with the pomp of a too-credulous day (14)
When faith was pledged to new-born Liberty:
A homeless sound of joy was in the sky:
From hour to hour the antiquated Earth
Beat like the heart of Man: songs, garlands, mirth,
Banners, and happy faces, far and nigh.

In the sestet of this sonnet, Wordsworth contrasts the past with the present. If "alive" or "beating like the heart of Man" are the key-expressions in the past experience, "dead" is the key-word in the present experience:

And now, sole register that these things were,
Two solitary greetings have I heard,
'*Good morrow, Citizens:*' a hollow word
As if a dead man spake it! (15)

England had to wait till 1832 to abolish slavery, but to the joy of Wordsworth and other English liberals, the French Revolution abolished slavery in 1793, and appointed a negro, Pie-

Once again in France ten or twelve years after his first two visits (the first had been in the summer of 1790, when the French Revolution was celebrating its first anniversary, and the second in 1792, when he got involved with Annette Vallon and French politics),Wordsworth could not help noticing what he regarded as the deterioration of the French true revolutionary spirit: what was the sharp spear of liberty for the whole of Europe, has now become nothing but "a reed shaken by the wind". Thus, in the second of the August 1802 sonnets, he wonders:

Is it a reed shaken by the wind
Or what is it that ye go forth to see?

After overthrowing the chains of slavery and the rule of despotism, the French are now restoring them in the person of Napoleon, "the new-born Majesty". Wordsworth scoffs at the French of all ranks and walks of life: "Lords, lawyers, statesmen, squires... men known, sick, lame and blind", for becoming "men of prostrate mind". He concludes the sonnet with the following contemptuous lines:

When truth, when sense, when liberty were flown,
What hardship had it been to wait an hour?
Shame on you, feeble Heads, to slavery prone(12)!

In Book VI of *The Prelude*,Wordsworth records his memories of his first visit to France, together with Robert Jones, a fellow student in Cambridge. Tney landed at Calais on July 14th., and found the French celebrating the first annivwrsary of their Revolution:

and there we saw,
In a mean city, and among a few,
How bright a face is worn when joy of one
Is joy for tens of millions. Southwards thence

And innocent victims sinking under fear,
And momentary hope, and worn-out prayer,
Each in his separate cell, or penned in crowds
For sacrifice, and struggling with forced mirth
And levity in dungeons, where the dust
Was laid with tears.

(11. 398–409) (9)

Wordsworth realized finally that the french were no longer the champions and defenders of the liberty he had always worshipped. Their wars were no longer wars of self-qefence but rather wars of aggression and expansion and conquest:

But now, become oppressors in their turn,
Frenchmen had changed a war of self-defence
For one of conquest, losing sight of all
Which they had struggled for: up mounted now,
Openly in the eye of earth and heaven,
The scale of liberty.

(Book XI, 11. 206–211) (10)

It was in this frame of mind, this profound disappiontment, and this sense of bitterness and even hatred towards France and the French that Wordsworth visited Calais in August 1802 to settle with Annette Vallon and his illegitimate daughter. Now he could never marry Annette, supposing that he still loved her, because, as Herbert Read puts it, "the dignity of his wordly existence... would be hopelessly compromised if he returned to England with a French wife and a daughter already ten years old"! (11).

It was little wonder, then, that Wordsworth in the first of his Calais sonnets should feel "many a fear" for his country and indirectly blame himself for lingering "Among men who do not love her".

Of a village steeple, as I do, can judge,
When, in the congregation bending all
To their great Father, prayers were offered up,
Or praises for our country's victories;
And, 'mid the simple worshippers, perchance,
I only like an uninvited guest
Whom no one owned, sate silent...
(11. 284–298)(7)

But when the Reign of Terror gripped France, and when "t..e crimes of few/Spread into madness of the many", and when:

Domestic carnage now filled the whole year
With feast-days; old men from the chimney-nook,
The maiden from the bosom of her love,
The mother from the cradle of her babe,
The warrior from the field—all perished, all—
Friends, enemies, of all parties, ages, ranks,
Head after head, and never heads enough
For those that bade them fall,
(11. 356–363)(7)

Wordsworth experienced the most shocking disillusion - ment which was to develop later on into a sense of bitterness and to culminate in his final reaction against the revolution. In a moving passage in Book Ten of *The Prelude* he recorded the psychological disturbance he had experienced then:

my nights were miserable;

Through months, through years, long after the last
beat of those atrocities, the hour of sleep
To me came realy charged with natural gifts
Such ghastly visions had I of despair
And tyranny, and implements of death,

The french Revolution began as a protest against social injust and despotism. It swept away the feudal system, pro-- claimed the rule of the people, and announced the Rights of Man.Thus,in its early phase,it stirred hope in the hearts of all those who, likeWordsworth, believed in the equal value and worth of every human being. But hardly three years passed when other phases of the Revolution started to appear: Violence and anarchy broke out of hand, culminating in the September 1792 Massacres of the Royalists, the excution of Louis XVI in January 1793, and the Reign of Terror, which lasted from April 1793 to the excution of Robespierre in July 1794.

Wordsworth, however, was still a supporter of the Revolution.When the King was excuted and the newly–proclaimed Republic declared war against Britain in 1793, as part of its declaration of war "against all kings in behalf of all peoples' Wordsworth felt indignant that his country joined force with other European countries to crush the young republic. He even found himself drifting towards national treason when he refused to join a church congregation in prayer for the victory of England whose sons were being slain in thousands by the French. In Book Ten of *The Prelude,* he records, with an obvious confessional tone, that conflict allegiance:

truth most painful to record!
Exulted, in the triumph of my soul,
When Englishmen by thousands were O'erthrown,-
Left without glory on the field, or driven,
Brave hearts! to shameful flight. It was a grief,-
Grief calll it not, 'twas anything but that,-
A conflict of sensations without name, ..
Of which he only, who may love the sight

I, with many a fear
For my dear Country, many heartfelt sighs,
Among men who do not love her, linger here(4).

The sonnet was the first of a series of eight sonnets which Wordsworth wrote during his one-month sojourn in Calais in August, 1802. In these eight sonnets, while asserting his live for his country and his pride in it, Wordsworth made it clear to himself as well as to his readers that he was a quite changed Wordsworth from the younger Wordsworth,(5/ who had so vehemently championed the French Revolution and supported the French people.

To put Words worth's change of attitude towards France and the French Revolution in its right perspective (and hence explain Wordsworth's fall from the revolutionary zeal of his early youth to the reactionary apathy of his later years) we should cast a quick look at the events of the ten or twelve years which brought about that change.

When the French Revolution broke out in 1789, Wordsworth, who was in his second year at Cambridge, found in its announced principles of Liberty, Equality and Fraternity the fulfilment of his inborn love for freedom and his hopes for a brighter and better future for mankind. The following memorable lines from Book Eleven of *The Prelude* (the 1805 version make his responese to the dawn of July 14, 1789 quite clear:

Bliss was it in that dawn to be alive,
But to be young was very heaven! O times
In which the meagre, stale, forbidding ways
Of custom, law, and statute, took at once
The attraction of a country in romance!
(11. 108-112)(6)

WORDSWORTH'S PATRIOTIC AND WAR SONNETS

Maysa Abbas Shukri

Standing on the shore of Calais early in August 1802,Wordsworth looked west across the Channel and saw the evening star hanging over his native land. In a remarkable outburst of deep sentiment and pure lyricism,he gave a spontaneous expression to powerful patriotic feelings:

> Fair Star of evening, Splendour of the west,
> Star of my Country!–on the horizon's brink
> Thou hangest, stooping as might seem. to sink
> On England's posom,...(1)

He wished the star to be his country's "glorious crest" and its "emblem", and desired it to "wink" favourable on her banners whcih had, since 1793, been waving on battlefields against the French.

Taking advantage of the short–lived peace brought about by the Treaty of Amiens which had been signed by Britain and France in March , 1802,(2) Wordsworth, accompanied by his sister, Dorothy, crossed the Channel on July 31, 1802 to settle a ten–year old affair with Annette Vallon who had given birth to his illegitimate daughter,Caroline,on December 15, 1792(2).

Finding himself in the country which was the main threat to his own country, he blesses both the evening star the"dusk spot/Beneath thee, that is England" . A sense of discomfort and, perhaps, shame for lingering among hostile Frenchmen breathes out through the final lines of the sonnet:–

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The reason for this, I think, is that our memorization was based on a similar process as that of the structural approach- merely habit formation process, a passive recitation which has no actual contribution on the qart of the learner; thus they tend to be forgotten.

In the communicative approach, the grammatical strusture is not neglected but "it is treated as one element in its make-up" (ELT Journal vol.I 1985 p.176 39/3). Thus the emphasis here is on fluency, the studens have the freedom and the choice, so they can depend on them2selves in selecting the forms which they have been exposed to previously without the need to be parrots as in pattern practice drills where the learners do not seem to be aware of their performance as has been mentioned before. So in this respect they are similar to aphasic speakers who are obviously not aware of their speech.

ionsi This makes the language whole and multi-dimensional, so as to develop the communicative competence in the learners

The structuralists have set up a rigid system of grading by structure (such as pattern practice exercises) which presents a purely artificial and unnecessary sets of limited structures whereas the communicative approach helps develop the communicative skills of the learners because the syllabus has geared its objectives towards the actual need of the learners; therefore they are designed in such a way which gives the lerrners the opportunity to learn by themselves rather than to have everything given to them.

The problem with the structural syllabus is that its main concern is the target language regardless of the need of the learners. This is why most structural based syllabuses have demonstrated their failure in achieving effective language learning. Unlike the communicative syllabus, the structural syllabus treat the learners as passive necipients whereas the communicative syllabus demands a higher degree of initiative from the learners. So they are active agents throughout the process and this is the real effectiveness of the communicative approach wherein the whole task becomes an active development process rather than just a habit formation process.

The structuralists ask for accuracy in learning language but not fluency-memorization of whole sets of patterns does not actually teach a language. We have all memorized hundreds of mathematical and chemical equations when we were at school-but the question is''how many of us can really remember them now ?" I am sure very few do-and probably only those whose main concern is mathematics or chemistry because it is related to their major.

On this assumption,and as Whitaker noted the aphaisc patients suffered from severe impairment in level III, whereas level I and II were intact. Similarly in pattern-practice drills: the learners involve an area where automatic nonvolitional activity takes place, so both produce non propositional and less meaningful speech than normal ordinary speech.

THE LEARNERS' NEED IN A CLASSROOM SITUATION:

In a classroom situation there is a need for communication because the real purpose behind talking is communication. In normal life when people ask questions, they do it to get information-but in drilling exercises there is no information because all the students do is repeat the drills automatically without thinking; they are often required to give one form of response-according to the prescribed pattern which makes it uncreative and passive response. So here there is no freedom no choice, no unpredictanbility in this.

(ELT Jornal vol.1, 1984) p.4

It is, therefore, not communication; since communication involves freedom and unpredictability. Fattern practice drills involve one form only which may not be appropriate but for one function in a paticular situation and contect.

LEARNING THROUGH USE

Learning the language should be achieved through use i .e communication. This is why authentic language is considered to be the target language, in the recent years, which is used in real communicative situations. It involves another essential feature of authentic language "globaleness" which helps the learners use all types of forms according to the various situat-

patient was echolalic; she reprated utterances with excellent articulation and was able to complete utterances; but she showed no comprehension of what she was uttering. This gives evidence that language comprehension cannot take place, even with Werincke's area-intact, because the functional speech areas are not capable of arousing association in other cortical regions.

IMPLICATIONS TO LANGUAGE TEACHING:

The study of such aphasic patients has led to the study of pattern-practice drills in second language acquisition and foreign language learning which shows a similarity between the conditions of response of the "conduction" aphasic speech and transcortical aphasic speech, and the production of pattern practice drills in that both involve automatic speech because speech occurs outside the cortical regions in the two cases.

Whitaker concluded that there should be a differentiation among three levels of the neurolinguistic structure:

Level I	speech
Level II	language (Autiomatic, nonvolitional)
Level III	language (creative, volitional)

(H.Whitaker 1976: 51)

Level I represents accurate auditory perception and verbal production-this is parallel to speech.

Level II represents phonological organization, overlearned aspects of grammar, certain semantic features, lexical items and other overlearned phrases -this is parallel to "automatic, novolitional" aspect of language; level III repesents cognition, intellectual functions and creative aspects of language, this is parallel to creative volitional language.

in speech activities results in impairing this faculty and so speech is lost.

Aphasic speech involves impairment on the phonological, syntactic and semantic levels. The patient suffering from aphasia finds difficulty in the production and distribution of sounds or words, as well as in intonation and stress; in meaning related to words in sentences; and disability to use symbols. On the phonological level, the patient finds difficulty in pronunciation and sometimes tends to lengthen certain phonemes, uses the wrong stress and intonation. Associating words with referents is difficult to aphasic patient eg.one patient called aring "eraser" a watch "balloon" "balloon" (lesser 1978). On the semantic level, some patients associate things of the same category, others do not as the above example shows. On the syntactic level, the patients tend to omit articles, prepositions, person pronouns; they substitute the verb structure or infinitive for inflected forms; mixing words with grammtical incompatilbe sequence and using a great deal of pause fillers . Disorder may be erepresented in terms of motor programming. An aphasic patient responded to the question "can you tie it? " in this way: 'Yea-I can tie it all right-I can tie it -I-I can wear the-the uh-short one-the-like hard for me to tell it-se' (Lesser 1978).

Another type of aphasia is called "conduction" aphasia. This is caused by the dissociation of Werincke's sensory speech area from Broca's motor speech area which interferes with the patient's ability to produce the form of speech modles in repetition task. (Lamendella 1979) p. 9.

In 'transcortical' aphasia; a patient who suffered from carbon monoxide poisoning which caused damage in the cortical tissue led to the isolation from the other cortical regions which are intact to Broca's area and Wernicke's area. This

This depends on which region of the speech area the damage takes place. In Broca's aphasia, the patient speaks slowly, with very little grammtical words, and inflections are omitted. The speech is rather telegraphic and it lacks clear articulation.This case of aphasic speech happens when the first part of the motor cortex which is concerned with the speech production is damaged.It is now called Broca's area after Paul Broca (1861). Who was the first one to point out that the damage in that area in the brain causes disturbance of language.

However, in 1874, Carl Werincke found out that the damage outside Broca's area could also result in language disorder, and this differs from Broca's aphasia in that the patient speaks quickly, with clear articulation and grammar but he fails to use the correct word and substitutes for it another phrase or word.

The most important contribution made by Werincke was that language areas in the brain are connected. (Geschwind 226 1972). It has been found, later on that Broca's area is responsible for speech production. Whereas Wernicke area is responsible for speech comprehension.

A hypothetical account of what happens in the aphasic speech is like this: the information is passed from the auditory cotrex in the brain in an auditory image to the moter cortex;to be reinterpreted as an articulatory image.This is a kind of feedback the brain gets during speech.Failing to receive the feedback deprives the brain from the ability to monitor speech and this results in speech disorder.

This shows that there is a relation between hearing and speaking by relating the auditory image of speech to the articulatory image, the brain is capable of monitoring the operation of speech production. Damage to any part of the brain involved

haplologies	post toasties ——→Posties
misderivations	an intervening node ——an interverient node
word substitution	before the place opened ——→before the place closes

(Fromkin p. 83 1973)

Slips of the tongue involve syllables:

(aminal for aminal); segments : (heft lemisphere for left hemisphere); whole words : (a gas of tank for a tank of gas) and suprasegmental features such as intonation and stress. Probably the most prominent type of speech errors is what is called " dysphasic" speech which occurs when the speaker is in a hurry, when he is angry or when he lacks concentration; so he produces wrong phonetic forms which results in a wide range of inappropriate words.

Speech errors are not mispronunciation due to fluency movement of the articulators or word knowledge. This phenomenon is a linguistic disorganization caused by some sort of weakness in the speech area in the brain. (The basic method for the study of speech –brain relation is therefore the clinical method which is the description of speech disorders in individuals afflicted with cerebral lesions resulting from pathalogical processes).

(Maruszewski p. 49 1975)

A clearer evidence for this explanation comes from the study of people suffering from brain damage (aphasia).

APHASIC SPEECH

Aphasia is defined as a phenomenon of language disturbance caused by a stroke, tumor, or other brain injury. Loss of the ability to use spoken language could be partial or complete.

pauses occur at the clause boundary whereas the rest occur at various places within the clauses. If a pause occurs within a clause, it occurs before the first content word within the constituent.

Clark and Clark classify the speech errors in normal performance as:–

silent pause	Turn on the //heater switch.
Filled pause	Turn on, uh, the heater switch.
repeats	Turn on the heater/ the heater switch.
false starts (unretraced)	Turn on the stove/heater switch.
false start (retraced)	Turn on the stove/ the heater switch.
corrections	Turn on the stove switch–I mean, the heater switch.
interjections	Turn on, oh, the heater switch.
stutters	Turn on the h–h–h heater switch.
slips of the tongue	Turn on the sweeter hitch.

(Clark & Clark p. 263 1977)

These are the most frequent pauses and repeats which every normal speaker makes; the frequency and rate depends on what sort of speech; i. e. slow or fluent the person excutes. In the slip of the tongue phenomenon; nouns, verbs or single sounds are confused with each other. They are categorized according to their phonological, syntactic or semantic features as well as their scientific types.

V. Fromkins classifies slips of the tongue as follows:

anticipations	take my bike →bake my bike
perseverations	pulled a tantrum —→pulled a puntrum
reversals	Kats and Fodor —→Fats and Kodor
blends	grizzy and ghastly —→grastly

A signal from the ear goes to the brain, processed and comprehended in the auditory cortex nearWernicke's area so an auditory image is formed. Then this image passes to Broca's area with another cortex through the arcuate fasciculus; then it is interpreted and transformed into an articulatory image matching the set of muscular movemen associated with that sound. If we say something or make an error, the brain is informed and correction takes place immediately.

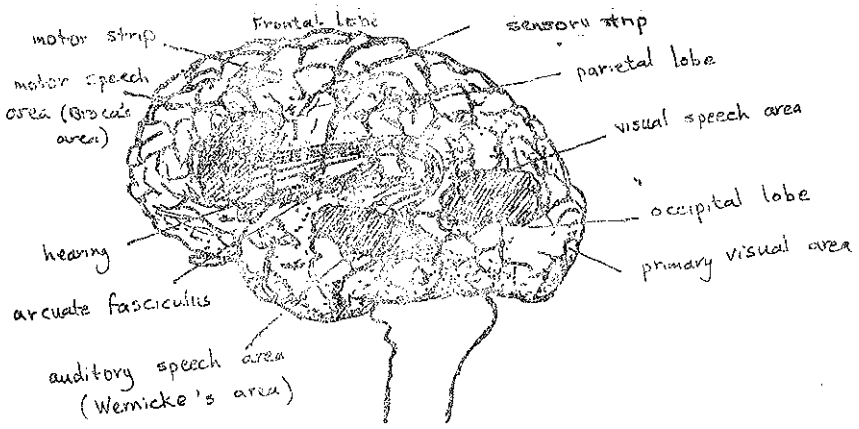
Speech is carefully planned through a sequence of mental processes in the brain and muscular movement of the speech organs. The utterance is planned in terms of units or tone groups. These are short stretches of speech uttered with a single intonation contur. Each unit makes up the major constituent of the utterance. Every utterance is a message which consists of sentences and words.When the theme of the message is decided a key word is selected in order to represent the main idea of that message.;

There seems to be two kinds of planning in the brain one is connected with the overall content of the utterance and the other with the selection of the individual lexical items. Any violation in the process of planning results in speech errors or language disorder according to the cause behind that disorganization of the speech operation.

SPEECH ERRORS

Normal speech is full of pauses and hesitation errors. " When people speak, they spend a large proportion of their speaking time not speaking". (Clark and Clark p. 262–1977). The writer here refers to normal people and especially to those slow speakers who spend quite a good time in pauses.

Research shows that these pauses occur mainly at the beginning of the phonemic clause or tone unit. 60 percent of the



Speech Areas of the Brain
Adopted from (Gurney p 35 1973) &
(Lamendella p 8 1979)

system work and these are centrally controlled. The brain issues an order to all muscles of the articulation; either to relax, contract or maintain its tonus in order to produce the speech sounds. The area of the brain which sends signals to the speech mechanism is involved in timing and sequencing commands to make successive speech sound possible. This involves other parts of the brain in order to decode the information.

The signal that the brain sends is an electric impulse carried by (gamma) nerves, with the information about the amount and rate of stretch required to produce the effect according to the knowledge which is strored in the brain about each kind of movement suitable for each sound. Then, another circuit of (alpha) never sends back an impulse about the operation of how things are going on. If something wrong occurs, the brain is informed immediately in order to remedy the situation. But if everything goes well, the signal is cut down near the spinal cord and after that it goes back to the muscle so speech goes on.

the mobility of the lips and the shape of the mouth are adapted for producing certain sounds; the teeth are upright and even which helps in producing dental and labiodental sounds the lenght and position of the tongue, to-gether with the shape of the face and the rest of the speech organs are all specially designed and perfectly coordinated to produce the different speech sounds.

The SIGNIFICANCE OF THE HUMAN BRAIN

significance of the human brain and its capacity to speech memory, planning and tool use lies in its large size . It weighs about 1.350 grammes, and it has a higher cell count than the' brains of other animals. It is the organization of the brain which determines its capacity to acquire language.

There are three major speech areas in the fore-brain. These occur in the association area on the left and each one in the cortex is associated with the primary area for motor activities, hearing and vision. The auditory impulses from the ear related to part of temporal lobe during perception. This is closely connected to the auditory speech area "Wernicke's area". Visual impulses are in the occipital region of the cortex and it is associated with reading and writing. "Broca's area' is in the front lobe and it is associated with motor strip which controls the movement of the body The illustration' on page 229 shows the three speech areas in the brain

SPEECH PRODUCTION

Controlling speech is a very complex operation because it involves a number of nerves which run from different parts of the brain in order to control the use of separate organs. There are more than a thousand muscles that make the speech

RECENT RESEARCH IN THE FUNCTION OF THE HUMAN BRAIN AND ITS IMPLICATIONS TO LANGUAGE TEACHING

NIDHAL M.AL-NAKKASH

The most important source of data on language is abnormal development, due to naturally occuring diseases or to man inflicted deprivations, both environmental and nutritional'

(Lenneberg 1975. vol. Ip. 11)

Much of what goes on in the human brain is still a mystery which attracts the scientists, psychlogists and linguists who are interested in finding out the way this faculty functions in relation to language.

The human brain is unique, this is due to its capacity to acquire language which has distinguished man, as the only articulated mammal among other species.

It is very difficult to perceive what actually occurs inside. the brain, but evidence from speech errors–and particularly language disorder of patients suffering from brain damage–throws a light on the function of this apparatus and shows which part is predominating the task of language process.,

A DESCRIPTION OF THE HUMAN BRAIN-

Before describing the brain, I would like to mention the important role the human speech apparatus plays in producing speech sounds. This, obviously, contributes a lot to the production of language. The human mouth is relatively small

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Both sounds are in complementary distribution and are distinguished by a rule. In Russian there are differences between these two sounds. In Swedish only the clear /l/ occurs. In English velarization is anon-distininctive feature .

6. Deleting /g/ when occurs before a final nasal consonant /m/ /n/ (obligatory rule):

A		B	
sign	[sain]	signature	[signətfə]
design	[dizain]	designate	[dezigneit]

The pronunciation of 'sign' without /g/ makes no problem for speakers of English, because as a part of their knowledge they are awar that /g/ is not always pronounced. Another kind of deletion is the deletion of final /b/ when occurs after /m/ as in bomb /bom/. Also the deletion of unstressed vowels as in mystery, personal, Barbara .

Speaking the language does not mean that we are applying rules one after another, because apeaking is part of linguistic performance, phonological rules are parts of Grammar which is related to our knowledge of the language. Rules reveal the abstract relationship between phonemic and phonetic representation, as the phonemes are abstract construction realized as sounds by the operation of rules. Speakers know the phonology of their language. The job of the linguist is to clear what we know about the sound pattern of our language -

Phonemic Representation	*Phonological Rules*	*Phonetic Represesentation*
pot /pot/	/p/, /ph/ at the beginning of a word	phot

Distinctive Features

	pit	/pit/	/phit/	spit	/spit	biz	/bit/
consonantal		+	+	+	+	+	+
vocalic		–	–	–	–	–	–
laniyl		+	+	+	+	+	+
voiced		–	–	–	–	+	+
non–distinctive							
aspirated			+		–		–
continuant		–	–	–	–	–	–

In the Thai language [p]. [ph] are not distinguished by a general rule; they are not in complementary distbibution because they occur in the same position as in initial consonant. Non–aspirated

paa 'forest'	*phaa* 'to split'	baa 'shoulder'
Thai phonmes	*Phonetic segments*	*English phonemes*
p	p	p
ph	ph	
b	b	b

5. The rule which velarizs the /l/ when occurs before the back vowel or at the end of a syllable /dark t/:

$$\times \text{ lateral} \longrightarrow \text{–velarized} \;/\; \begin{matrix} \text{–consonant} \\ \text{– vocalic} \\ \text{– back} \end{matrix}$$

as in: lock, load, feel.
while clear/l/ occurs before front vowels as in leak, lake, lot

ble' the rule does not apply because the nasal must be followed by a consonat. In the word 'indiscrete' /n/ and /d/ are already homorganic (they have the same place of articulation as both of them are alveolar). In the word 'implausible' the /in/ is changed to /im/ because /in/ and /p/ do not have the same place of articulation as /n/ is alveolar and /p/ is labial, while /p/ and /m/ have the same place of articulation (both are labial). In the word 'incomplete' /n/ becomes (ŋ/ before /k/ sound (both ŋ and K have the same place of articulation, velar).

4. The Aspiration Rule:

A voiceless stop, a segment that is–continuent and–voiced becomes aspirated before a stressed vowel:

– continuant	——aspirated/——	– consonant
		+ vocalic
– voiced		+ stressed

In English the voiceless stop /p/, /t/, and /k/ are aspirated when they occur at the beginning of a word or a syllable as in /p^hill/, /t^hill/, /k^hill/ . Their unaspirated voiceless forms occur after as in /spin/, /still/, /skill/. *Aspiration* is a *non-distinctive.* feature so speakers of English consider both /p/ and /p^h/ as allophones of the phoneme /p/. The specification of aspiration dependes on the position of /p/ in the context. The rule of aspiration is applicable to: pin, tin, but not to spit, steal, skin.

Voicing is a *distinctive feature* in English as /p/ and /b/ differ in voicing feature, so the phonemic difference between them is a voicing distinction:

Phonetic Features	/p/	/b/	*voiceless*	*voiced*
consonant	+	+	/f/ fine	/v/vine
vocalic	–	–	/s/sink	/z/Zink
continuant	–	–	/ch/chin	/g/gin
labial	–	–	——the disinctive differ-	
voiced	+	+	ence	

so nasalized vowels occur before nasal consonants as in /bean/–/bang/ while oral vowels occur in final position and before non–nasal consonants, as in: /bead/ /bed/. So one phoneme may be pronounced in more than one way. The allophones are the different phones or pronunciations which represent one phoneme. So each vowel phoneme has both an oral and nazalized allopone. Both allophones never occur in the same phonemic context 'complementary distribution' or the two allophones complete each other .In vowels, nasality is not distinctive– as it depends on the position of the vowel; nasality is non–distinctive because whether the consonant is nasal ornot cannot be predicated by general rule but specified for each Word an in:/meat, the /m/ is specified as nasal to distinguish it from non–nasal in a word like /beat/ .

b. **Assimilation Rules in Vowel Nasalization:**

Vowels are nasalized before nasal consonants. The vowel nasalization rule is an assimilation rule. It assimilates one segment to another, so making the two allophones more similar· Another assimilation rule is the devoiced nasal after voiceless segments as many speakers in fast speech devoice the nasals in words:

snow noo smart
o o

The form *in* which means *not* is pronounced *in* or *im* or *iŋ* depending on the place of articulation of the following consonant; *In* before a vowel or alveolar consonant as in : *in*operable–*in*discrete, *im* before a labial consonat as in: *implausible* *iŋ* before a velar as: *in*conceivable, and in *ir*regular .

e. **The Homorganic Nasal Rule:**

In a word a nasal consonant has the same place of articulation as the following consonant. So with the word 'inopera-

School reaction is "Psychological view must be avoided since the phoneme is a linguistic concept and not a psychological one", Trubetzkoy (1939:38). Sapir believes in the psychological values of the inner system of the language and believes in psychological differences between a sound and a phoneme, (Sapir's classic article 1933).

Recently there has been much discussion of the goals of phonology, Chomsky distinguishes two phonological analyses:
(a) observationally adequate analysis if it transcribes the data.
(b) descriptively adequate analysis besides describing the data it accounts for the native speakers knowledge, for example,

In English we have words, like play /plei/ and clay /klei/, but not 'tlay', it is impossible to have /tl/ at the beginning of a word in English. /ŋ/ sound does not occur initially although /m/ and /n/do. The reason is either it is difficult to pronounce or there is a historical reason as historically we have words such as / meat/, /neat/, but not /Geat/. Chomsky and Halle (1968:85) propose that / / should be described phonologically as /ng/ Two rules are necessary:

Rule 1. assimilates /n/ to /ŋ/ before a velar consonant:

n—— ŋ/ —— k,g as in sink

Rule 2. g deletion after [ŋ] and before a word boundary:

/sing/ — sinŋg —— siŋ (by rules 1 and 2)

Rules of Phonology

1. Vowels are nazalized when occurring before a nasal:

Rule of nazalized vowel:
A vowel that is a segment which is specified as vocalic becomes nazalized before a nazal segment:

+vocalic·
+ nasal/——— nasal
–consonant–

One issue which reveals a fundamental differenec between defining the phoneme as a class of sounds and defining it by its function within a phonological system of opposition is the question of whether one allophone can be assigned sometimes to one phoneme and at other time to another phoneme. Such a possibility termed "phonemic overlapping is raised by Block (1941) and is discussed byanumber of European phonologists (for example, Martinet, 1947; Fischer Jorgensen, 1956:591). An example discussed by Jakobson, (1952: 5)co ncerns Danish/t/ and /d/. In Danish /t/ and /d/ are pronounced as /t/ and /d/ in initial position as in /tag/ roof, and /dag/ day. But in final position, however, /t/ is pronounced /d/ as / hat/—had, and /d/ is pronounced /G/ as /had/— haJ. So /d/ is once assigned to /d/ in 'day' and once to /t/ in 'hat'.

The overlapping of phonemes is partial if one sound under one set of phonetic conditions is assigned to a certain phoneme, and under a different set of conditions is assigned to another phoneme (as the example discussed above). The overlapping is complete if a certain sound is considered to be the allophone of two phonemes in intervocalic position as /t/ and /d/ intervocalically are pronounced as alveolar tap /f/. So speakers of American English pronounced them identically as /b ΣfIɔ/. But "betting" contains the word /bet/ and "bedding" contains the word /bed/ and if the /ɔ/ velar nasal should be pronounced /ng/ we will have the two pronunciations /beting/ /beding/. So /t/ and /d/ do not contrast intervocalically (neutralizable opposition), although they do contrast initially as in /tin/, /din/ and finally as in /bet/, /bed/.

The Third View: The Phoneme as a Psycological Reality:

The phoneme is a 'mental reality': a speaker must have an image or a picture of the sound in his mind. The Prague

account for the relative frequency of "free variants," for the same speaker may use one variant in one sociological situation, while he may use the other in another situation. In French, speakers use the alveolar trill /r/ in village but the uvular fricative /&/ when they visit Paris so the two forms co-exist in the same dialect as aresult of a social contact. Normally the dif. erence between /i:/ and /e/ makes the meabing different as in /eat/, bet/ . But the word/ eonocmics / can be pronounced with either initial /i:/ or /e/ without changing the meaning.*Non Contra sting phonemes in the same context in isolated words*

The Second View: The phoneme as a phonological reality:

The phoneme in phonological term is characteristic of the Prague School Phonology. Trubetzkey (1939: 41) defines the phoneme in terms of its 'function' in the system of a language, that the "phoneme is a minimal unit that can function to distinguish meanings". It is not a sound but an abstraction. It is defined in terms of its contrast within a system, for example the /b/ phoneme in English is different from the/b/ phoneme in Berber, Since in the latter there is no /p/ to contrast with:

English		Berber
voiceless stop	p	
voiced stop	b	b
voiceless fricative	f	f
voiced fricative	v	

Thus the two Berber labials /f/ and /b/ differ from each other in two features, whereas in English /p/ and /b/, /p/ and /f/, /f/ and /v/, and /b/ and /v/ each dfiffer from each other in only one feature. As a result there is less redundant information in English than in Berber for the labial series of sounds.

ible groupings of allophones, choose that which maximizes the phonetic similarity between allophones belonging to the same group". (6)

Many possible analyses are excluded by the criterion of phonetic similarity, as it happens with the three allophones /ph/, /b/, and /p/; two of them are in contrast while the third is in complementary distribution with each and phonetically similar to each in about the same degree, "cases of neutralization": /ph/ and /b/ are n contrast but neither occurs after /s/; instead we find the voiceless unaspirated /p/ can occur in this environment:

/ph/ fortis, voiceless, aspirated
/p/ fortis, voiceless, unaspirated
/b/ lenis, voiced, unaspirated

It seems preferable to classify [ph] with [p] phoneme 'pattern congruity", then English will have /sp/ clusters but not /sb/ clusters. Now there is a clear sense in which the opposition between /s/ and /z/ in the English phonemic system is the same as the opposition between /p/ and /b/, so we have clusters /ps bz/ as in: caps and cabs respectively but no */pz bs/. If we classify /p/ with /b/ phoneme this generlization will no longer hold; we will have clusters of/sb sd sq/ but not /sp s sk/. As a result the principles governing the arrangement of phonemes relebvant to one another , the phonetic rules, will be unnecessarily complicated.

Two sounds may appear in the same context without changing the meanig, for this reason they are analyzed as free variants or optional variants (Trubetzkoy. 1939, 46). In English final voiceless stops occur both aspirated and unaspirated for example /m&ph/ or /m&p/. But rules should be provided to

6. A. H. Sommerstein (1967, 21).

by [ei] as in 'beige', 'paish', —, in the environment followed by [ ] preceded by [3] as in 'measure', 'thresher' and perhaps in certain other similarly defined environments.

The key notion here is that of generalization. The only way in which the distribution of [s] and [z]

can be stated is by listing the morphemes, words, unterances which have the allophone [s] and those which have [z]; there is nothing phonological about the principles that determine their distribution.(3)This contrasts with the distribution of the allophones of /t/ given above which is determined by pruely phonological factors.(4) Two or more allphones are capable of being phonemically identical if it is possible to formula to a set of general phonological statements, fully and correctly predict which of them can occur in every environment and which cannot. In all phonemic analysis allophones are to be persumed distinct until the contrary is proved; in other words, any real doubt about the generality of a phonological statement must be resolved in such a way.(5)as to make the affected allophones Contrastive

The second problem is that there is no single grouping of allophones that meets the criteria we have state d as tha allophone [t] which we considered in complementary distribution with [th] is also in complementary distribution with [ph], [kh] and many other all ophones with which it is in complementary distribution, since some of these contrast among themselves. Under such circumstances appeal is often made to the criterion of "phonetic similarity" "of the various podss

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3. As a whole there are in favt certain pghonological restrictions on the distribution of both phonemes, but these do not amount to complementary distribution.
4. A. H. Sommerstein (1967, 19-20).
5. Pilch (1968, 69-70) .

The [t] dental occurs only before dental fricative /O/ and none of the other allophones mentioned above occur in this environment. So [t] is in complementary distribution with the other allophones of the phoneme/t/. [t] occurs before a stop and [th] occurs before a nasal sound so they are not in complementary distribution .But if in any of these environments we replace [t] by [t^h] we never change one utterance into another, so in this environement they are in free variation, (and as it happens, in complementary distribution in other environments).

But if looking at all the material we have in the language we find that the difference in pronunciation never converts one utterance into another that is consistently said to differ in meaning, we conclude that there is no real contrast.

Having established for each pair of allophohes whether it is a pair in free variation, complementary distribution or mixture of the two, the next step in phonemic analysis is to group the allophones into sets all of whose numbers are in free variation and / or complementary disrtribution with one another. This step gives rise to two problems. The first is that two allophones which are in phonological contrast may nevertheless, be in complementary distribution even in the infinite corpus consisting of all the well-formed utterances in the language. All phonemic analyses of English agree that it has a phoneme / z/ found medially in such words as 'measure' and finally in certain pronunciations of 'rouge', 'beige ' and contrasting with its voiceless counterpart /s/ (initial in 'shoe' medial in 'washer' final in 'rush'). But at least in many idiolects of English there is no utterance in which both [z] and [s] can be found. Rather the two allophones are said to contrast because they both occur in the environment followed by pause, preceded

mal unit of a sound that makes the meaning different: both /p/ and /b/ are phonemes in English as in pin -bin, rapid-rabid.

Views of the Phoneme :

1. The American linguists' view relates sound to phoneme on the basis of their distriputional properties
2. Linguists of the Prague School assigned sounds to phonemes on the basis of their function within the system of opposition.
3. Some linguists view the phoneme as a psychological sound.

The first view: The phoneme as a phonetic reality:

Phonemes are sounds which may occur in the same phonetic environments, but the subsitution of one sound for the other results in a difference in meaning, for instance: If /p/ is substituted for /b/ in 'bin' the result will be 'pin', so 'p' and 'b belong to different phonemes as they change the meaning of words, while the 'p^{h}' in 'pin' and the 'p' in 'map' belong to the same phoneme as they do not make the meaning different. But two different forms may be identical in meaning as in: economics /i:/ and economics /e/ which are not minimal pairs since the substitution of /i:/ for /e/ does not change the meaning termed as *free variations*: "one meaning is represented by two different forms".

It will always be possible to group the allophones into sets such that no two members of any set occur in the same environment or if they do native speakers regard utternances differing only by the substitution of one of them for the other as repetition of one another:

[t] stop voiceless as in stop
[t^{h}] aspirated as in t^{h}op
[t] unreleased as in hatpin
[t] dental as in eighth
[t] retroflex as in trap

dere the phoneme as a speech sound pictured in human minds which represents phonemes or 'linguistically broad transcription'.

The physical view considered the phonemes as a group of concrete uttered sounds, now called the 'allophonic' or 'linguistically narrow transcription', and the use of each member of those sounds is decided by phonetic environments.

Daniel Jones (1931-74) defined the phonemes as "a family or group of acoustically and articulatorily related speech sounds that never occured in the same environment.He believed that phonemes and speech sounds co- existed side by side on the same level. He justified the psychological view of tne phoneme but did not reject the physical view in teaching the spoken language. Two speech sounds which belong to the same phoneme cannot distinguish one word from another. This causes foreign learners to speak with a foreign accent.
Phonemes in words pronounced differently depend on their position within the word. He summed up the abstractness of sounds in two levels :

1. The first level: all sounds are different; it is impossible to produce exactly the same sound twice although some of them share common features which can be put in one rule as velum 'g' and palatal 'g'.

2. The second level: all the abstract sounds that have certain similarities-and never occur in the same environment represent 'phonemes'. But abstractness depends on the basis of acoustic and articulatory process and on the position of the sound within a word. So phonemes must be defined according to their functions in the system of the language, that every language has a distinctive phonological opposition and the phoneme is a member of such an opposition. The phoneme is the mini-

'sameness' arises from the fact that the two sounds are in complementary distribution: clear 'l' is used before vowels while dark 'l' is used before-consonants and finally, the two sounds belong to a single phoneme and the distinction is not important for the child learning to read.

The first linguist who worked in formulating the theory of phoneme is de Courtenay, in his work he made a distinct - ion between the 'allophone' and the 'phoneme'. He related the phonetic side of speech with the social function of the language as it is a means of communication and a form of thinkking. He studied the formalizing of phonemes from a historical point of view. (2)

The third linguist was Paul Passy; he wrote his first statement *'The International Phonetic Association'*, (1888), in which he said "There must be a certain letter for each distinctive sound that each sound when used instead of another can change the meaning of a word." "In 1915 ' The Theory of Phoneme' began to find a regular place in the teaching given for the first time in the Department of Phonetics at University College, and the term 'Phoneme came to be known to English phoneticians in about 1961. At that time the study of the phoneme depended on two concepts: (1) The Psychological Concept : (2) The Physical Concept. The psychological view consi-

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1. Sapir pointed out after long experience of reducing American Indian languages to writing, that untrained native speakers generall, have no difficulty in deciding what portions of connected speech constitute words (Sapir, 1921, p. 35).
2. See D. Jones, "The History and the Meaning of the Term phoneme" supplement to Le Maitre Phonetique, (1957) in segmental phonolog .

The Place of the Phoneme and its Status in Phonological Theory Underlying Representation

by
Manahil M. Ibrahim

The History and the Meaning of the Term Phoneme. The idea of the phoneme as distict from the formulation of the theory, is very ancient. In fact by its nature it must date back to the times when people first bethought themselves of writing down languages by an alphabet instead of using pictorial system .For people possess what the American linguistician Edward, Sapir (1884-1939) called 'Phonemic intuitions' which come into action as soon as they begin attempting to write their own languages alphabetically . They know by a sort of instinct which differences between speech-sounds are capable of distinguishing words in their own languages.(1)In other terms they could naturally distinguish differences of sound which were phonemic but ignored those which were not . Hence' Sapir's frequent use of such expressions as 'psychological values' of sounds the 'inner' or 'ideal' system of a language (as contrasted with its objective system of sounds), (1921, pp. 56-8) and the psychological difference between a sound and a phoneme (Mandelbaum, 1949, pp. 46-60).

People's natural sense for phonemes is observable when teaching children to spell ; for example a child learning the English language does not need to write the 'l' sound in 'leaf' in a different shape from the 'l' sound in 'field'. His feeling of

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49. palmer, *Comic Characters in Shakespeare*, p. 136.
50. Hartnoll, *The Concise Oxford Companion to the Theatre*, p. 21.
51. Fitzhugh, *Concise Biographical Dictionary*, p. 286.
52. Brown, *The Merchant*, pp. xxxiv–xxxv.
53. Landa, *The Jew in Drama*, p. 21.
54. Israel Cohen, 'Superman and Jew', p. 103.
55. Langner, *GBS and the Lunatic*, p. 166.

35. Cohen, 'The Jew and Shylock', p. 56.

36. Nethrcot, *Men and Supermen*, p. 172.

37. For such negative views, see his friend and biographer, St. John Ervine, *Bernard Shaw*, pp. 364–5; D.C. Coleman, Shaw, Hitler and Satiric Fiction', pp. 46–51; Arthur Nethercot, *Men and Supermen*, p 260; Geduld, 'Shaw and Adolf Hitler', pp. 15–19. For positive views explicating Shaw's attitude, see Henderson, *Man of the Century*, p. 310; Hugo, *Bernard Shaw*, pp. 40–41; Eric Bentley, *The Cult of the Superman*, p. 176; Weintraub, *The Portable Bernard Shaw*, p. 22; Nickson, 'G.B.S. : Mosleyite?', p . 11–14; and Stone, '*Geneva*: Paean to the Dictators?', pp. 21–27, to mention only afew.

38. For the Langner–Shaw correspondence and commentary, see Langner, *G.B.S. and the Lunatic*, pp. 161–173

39. Pilecki, *Shaw's Geneva*, pp. 7–41.

40. Ervine, *Bernard Shaw*, p. 564.

41. Langner, *G. B. S. and the Lunatic*, p. 170 .

42. Sharp ' The Theme of Masks in *Geneva*', p. 83 .

43. Henaerson, *George Bernard Shaw : Man of*a tne Century, p. 656.

44. Brooke and Paradise, ed . *English Drama*, p. 194.

45. Anonymous, '*The Jew of Malta*', p. 205 .

46. Bevington, '*The Jew of Malta*', pp . 148–50; Levin, *Marlowe*, pp. 79, 83.

47. Sea, for instana ce, Fiedler, *The Stranger in Shakespeare*, pp. 72–73, 81–82; Lerner, ed ., *Shakespeare's Comedies*, p. 121; W.H. Auden, 'Brothers and Others', p . 148; and D.M. Cohen, 'The Jew and Shylock', pp. 53–63.

48. Fiedler, *The Stranger in Shakespeare*, p. 81.

11. Hartnoll, ed., *The Concise Oxford Companion to the Theatre*, p. 13.

12. See Levin, *Christopher Marlowe*, p. 85; Steane, *Marlowe*, p. 181. Bevington, '*The Jew of Malta*', p. 154, and Charles Lamb, *Specimens of English Dramatic Poets*, p. 28.

13. Godshalk, *The Marlovian World Picture*, p. 221.

14. Levin, *Christopher Marlowe*, p. 84.

15. *English Drama*, p. 204.

16. Geduld, 'An Edition of Bernard Shaw's *Back to Methuselah*', . 162. ——

17. G.M. Trevelyan, *English Social History*, pp. 32, 398.

18. Levin, *Christopher Marlowe*, p. 91.

19. Merchant, ed., *The Merchant of Venice*, . 8; Lott, ed., *The Merchant of Venice*, p. xiv.

20. Brown, ed., *The Merchant of Venice*, p. xxxi.

21. Campbell, *Shakespear's Histories*, pp. 141, 150.

22. Fieoler, *The Stranger in Shakespeare*, . 89.

23. Lott, ed., *The Merchant of Venice*, p. xiv.

24. Brooke and Paradise, ed., *English Drama*, p . 194.

25. Unight, 'The Ideal Production', p . 106.

26. Merchant, ed., *The Merchant of Venice*, p . 9.

27. Berry, *Shakespeare's Comedies*, pp.113–118.

28. Aristotle, *Politics*, trans. by Benjamin Jowett, p.

29. Loomis, ed., *Aristole*, pp. xxxii–xxxiii.

30. Brown, ed., *The Merchant of Venice*, p. xliii.

31. A.B. Stonex, *P.M.L.A.*, XXXI (1916), pp. 190–210, in Browni ed., *The Merchant of Venice*, p. xliii.

32. Brown, ed., *The Merchant of Venice*, p. 3.

33. Schonfeld, 'A Hebrew Source', . 123.

34. Cohen, 'The Jew and Shylock', . 54.

Notes

(As a detailed bibliographical list is given at the end of this essay, the notes will include only the minimum essential information)

1. Unless otherwise indicated, references to the plays of Marlowe, Shakespeare, and Shaw are to the following editions: *The Plays of Christopher Marlow* e, ed. Leo Kirschbaum; *The Merchant of Venice*, The Arden Shakespeare, ed. John Russell Brown; *The Bodley Head Bernard Shaw* (7 vols), ed. Dan H. Laurence. Subsequent references to these plays will be to these editions, and act, scene, and line citation (or volume and page where applicable) will be given parenthetically in my text.

2. Semite, Semitic and other derivatives, are applied here not in the general etymological sense which includes the Arabs, Hebrews, Assyrians, and Aramaens, but in the specific sense which became common since 1826 and means 'Jewish' and hence anti–Semitism in the sense of hatred of Jews or their influence .

3. Cohen, 'The Jew and Shylock', p. 54.

4. Cohen, Ibid. p. 54.

5. Trevelyan, *English Social History*, p. 398.

6. Brooke and Paradise, *English Drama: 1585-1642*, p. 194.

7. Kirschbaum, *The Plays of Christopher Marlowe*, pp. 24–20.

8. Kirschbaum, p. 26.

9u. Kirschbaum, p. 131.

10. Greenblatt, 'Marlowe and Renaissance self–Fashioning', pp. 217–8.

10. All three Jews are foilled and punished at the end of the palys :-Barabas by actual death; Shylock by symbolic death, and the Jew of *Geneva* by being ridiculed and despised through a hoax joke .

11 . For over two centuries, *The Jew of Malta* and *The Merchant of Venice* were considered totally anti-Jewish plays. It was only since the early nineteenth century as a result of the growing Jewish influence, that attempt were made to give sympathetic interpretations to the Jew figure. *Geneva* was considered anti-Jewish from the very beginning and no significant change has occurred in the status of its Jew.

Summary

In conclusion, the common links and characteristics which can be marked out among the three principal Jews, studied in this essay, may be summed up as follows:

1. The Jew in these three plays is identified either by a distinct Jewish name and /or by the generic 'Jew' or 'the Jew'.

2. All the three plays introduce the Jew not merely as an individual but as the archetypal representative of his race.

3. In all three plays, the Jew is reminded of the curse inflicted upon his race as a result of the crucifixion of Christ by his ancestors :

4. The sterility of the Jew is emphasised in all three plays. Barabas and Shylock are widowers with only one daughter each.The two daughters are snatched away from the two fathhers : by death in one case and conversion to christianity, in the other. The Jew in *Geneva* is middle–aged but has no family what–ever.

0. Marlowe, Shakespeare, and Shaw depict their Jews as aliens in the countries of their residence.

6. The Jews of the three plays complain of-racial discrimination but they themselves baost of racial superiorty.

7. The three Jews are seen as Machiavellian figures in a negative sense .

8. All three are depicted as avaricious parasites who would sponge upon the misery of humanity.

9. They all demand justice when they expect the law to be on their side. Shylock echoes Barabas in demanding the justice of the law. Trials in courts of justice constitute the highlights of the action in *The Merchant of Venice* and *Geneva* .

Brainin's remark is meant to be a compliment to Shaw but Shaw's reply turns almost into an accusation against Jewish influence of which he seems to have been quite aware.When we hear from Shaw and a prominant Zionist that the Jewish minority in England and Germany may constitute ninety per cent of the theatre audiences , we realize that the argument about the Jewish influence cannot have been merely a myth created by anti–Semites but an actual reality which surpasses ordinary -arithmatic calculations.

The Jews, on their part, fully perceived Shaw's importance in influencing public opinion, and therefore, they did not want to antagonise him or lose his friendship. In his letter of 26 August 1938 referred to above, appealing to Shaw to revise *Geneva* and the character of the Jew Langner acknowledges Shaw's international significance: 'St John Ervine once remarked to me that you have more profoundly influenced your generation than anb other man living .... You have preached tolerance, justice, love of the common man, freedom, economic fairness, elevation of women; and, in England and America , at any rate your disciples are numbered by the millions' (55) . Shaw is known to have been a broad–minded cosmopolitan. He has no cause to be anti–Jewish and many reasons to be pro–Jewish 'Nonetheless, he does not compromise on matters which seem to encroach upon his intellectual integrity.He is honest enough and brave enough to stick to his guns and say what he believes regardless of who will be offended . Inspite of all the pleadings and protestations of friends and enemies, and althougn he revised *Geneva* six times, it remained in many respects anti–Jewish, like *The Jew of Malta* and *The Merchant of Venice*, thouughh less so overtly.

Long – lasting friendships have developed between Shaw and well–known Jews such as Albert Einstein, Lawrence Langner, and Siegfried Trebitsch . Shaw is reported to have said in a speech in London in 1915 that 'when a drama of his was taken up a Jew for translation or production, he was sure of a success (53)' . Shaw, who has a high opinio of Jewish ingenuity to survive, adapt, and create, has no faith in Zionist solutions for what is called 'the Jewish question'. *In Caesar and Cleiopatra* (1898), Shaw has made the settling of the Jewish question' one of Caesar's concerns half a century before Christ was born.

In the twentieth century, Shaw was actually approached by prominant Zionist activists to win his sympathy toward the Zionist cause but he frankly disappointed them. He disagreed with Zionism on the basic notion of trying to gather all the Jews in any particular country. Israel Cohen, (1879–.. 196!), a British Zionist, the interpreter in a notable conversation between Shaw and Reuben Ben–Mordecai Brainin (1862 1939), author and German Zionist of Russian origin, has disclosed that Shaw rejected the Zionist point of view. In that conversation, which took place in 1909 at Shaw's residence, the question of the Jewish influence on the theatre was also raised. The interpreter reports :

Herr Brainin: when a play of yours is produced in a Berlin theatre, ninety per cent of the audience are Jews..

Mr Shaw: It is much the same here. Jews are generous supporters of the drama and of art in all its forms. They even determine the success of a woman on the stage. They prefer the Latin to the Teutonic type (54) .

Jewish play and players are almost inevitably liable to end up in financiai troubles.

There is evidence, from various sources, that the Jews were exerting their influence by any means as audiences, financiers, and what have you. Priority in applying such influence was especially given to the works of the great playwrights. Works by Shakespeare and Marlowe, for instance,were either to be reinterpreted or else , be left to oblivion . The apprehension that the Jews were exercising a bad influence on English theatre seems to have become an object of public discussions during the closing decade of the nineteenth century. Shaw, in his Preface (1900) to *Three Plays for Puritans*, contributes to that discussion:

> I can see no validity whatever in the view that the influence of the rich Jews on the theatre is any worse than the influence of the rich of any other race....All that can fairly be said of the Jewish influence on the theatre is that it is exotic, and is not only a customer's influence but a financier's influence: so much so, that the way is smoothest for those plays and those performers that appeal specially to the Jewish taste. (*Bodley*, 2, pp. 13–14).

Shaw himself was, in fact , subjected to a variety of pressures(many of them were friendly, of course)even before he became the most celebrated man of letters in English literature. Since Shakespeare After fifteen years of studying Shaw as a field of specialty, I come to the conclustion that Jewish pressures continued to be put on him for more than half a century : by befriending him, offering to sponsor,. finance, produce, or transnlate his plays in England, America, Germany, and other countries.

positions' (Introduction, p. xxxvii). We are not told explicitly who is meant by these 'partisan predisposition'. We remember that Kean's version of Barabas was prepared by a Jew Samson Penley only a few years after his success in playing Shylock. Whether kean's Shylock was prepared by the Same Samson or someone else, I am unable to determine. Critics have often reported that it was Kean's presentation of Shylock that prompted the sentimental response of the great German lyric poet Heinrich Heine (1797–1856) when, 'sitting in the audience, he could feel free to weep at his discomfiture'(48) It was Heine who described Shylock as 'the most respectable person in the Play(49).

Heine's view is as tonishing especially when we bear in mind that Kean's Shylock was not a pitiable character but 'a swarthy fiend with a butcher' s knife in his grasp and bloodlust in his eyes', as Hartnoll describes him (50). The critics do not enlighten us about this contradiction and the paradox remains unexplained until we recall that the poet is himself a Jew 'of Jewish parentage' (51). Thus, it becomes clear that to quote Heine's sentimental and fanatical opinion on Shylock as if it were an objec tive critical view is totally misleading and absurd-

It was in the tradition of Kean that Sir Henry Irving (1838, 1905) had played Shylock since 1879. Irving is reported to have stated that 'Shylock is a bloody–minded monster,–but you mustn't play him so, if you wish to succeed; you-must get some sympathy with him' (52). The question which still begs for an answer is, of course, if Irving is convinced that Shylock is such a monster, why should success depend on playing him as a sympathetic character? There is no doubt that this paradox is closely related to the box–office. By that time, anti–

throughout the last two centuries. Shylock here, as everywhere, in the play defends the justice of vindictiveness and vows to return the injury with a vengeance .His speech is replete with terms of retribution, blood and death. He personifies the ancient code of the Old Testament in contrast with the central theme of the play: mercy before justice. A basic principle of Christian belief is that all men are sinners and no man can be saved without the mercy of God. If God gives justice only to man, we are all damned . In the light of Christian faith and Elizabethan attitudes, Shakespeare is, in fact, urging his audience to despise the Jew and to see him as the relentless enemy of the Grace of God.

What gave rise to such interpretations which would not refrain from distorting a play by taking it out of its context, ignoring dramatic conventions and even mutilating its text, in order to introduce a sympathetic or a heroic Jew? Humanism, religious and social tolerance have not really changed the world of the English theatre that much. It seems to me that the motivating power behind this cendency has been the growing Jewish influence in England. The scope of this essay does not allow a full examination of this subject. One day, someone ctose to the sources might be induced to explore the topic, one would hope . Until such a study is available, many quesions will remain unanswered. The bits and pieces of evidence presented here are likely to raise more questions than the answer they seek to find.

One cannot agree with the editor of the Arden Shakespeare of *The Merchant of Venice* that the characters in this play 'are capable of many different interpretations', but he is quite right in pointing out that there is a 'tendency to view them out of their dramatic context, in the light of partisan predis-

The same thing may be said of Shylock who has become the subject of an even greater controversy. Basically, three different views on Shylock have emerged since the beginning of the nineteenth century:

1. The view that Shylock is a simple villain and the play is unmistakably anti-Semitic.

2. The view that Shylock is a tragic hero.

3. The view that Shakespeare could not make up his mind and that in spite of his intention to make Shylock a villain, he has made him a sympathetic figure.

The first view represents the historically-minded from Shakespeare's time to the present day. In the twentieth century, this view has also been adopted by the extreme anti-Jewish such as the Nazis, and, for rather different reasons, by the ultra-Jewish, such as the Zionists.(47)The second view has been prompted by the romantics-Jewish and otherwise. The first attempt to win sympathy for Shylock and make him a tragic hero was made in 1811 byEdmund Kean, who also tried to reinterpret Marolwe's Barabas in the same direction, as we have seen earlier in this essay. The second and the third views seem to aim at watering down and white-washing the anti-Semitism involved in the play. Actually, the main purpose of these views is to absolve Shakespeare from the charge of anti-Jewishness. This appears to be expedient to the interests of both Shakespeare's admirers and the pro-Jewish custodians.

Interpretations which do not see *TheMerchant of Venice* as an anti-Jewish play often refer to Shylock's much-quoted speech: 'Hath not a Jew eyes' (III. i.), as the highlight of his heroic defence of his race and of Shakespeare's fair-mindedness in soliciting sympathy for the Jew. This speech, however, has been taken out of its context distorted, and misinterpreted

silent insertions.(44)Kean's interpretation, however, remained the exception, not the norm, in the play's stage history.

Most critics and those in the theatrical profession continued to see *The Jew of Malta* as an anti-Jewish play . This, I beiieve, is the main reason why it is not so often revived in the twentieth century. The drama critic of *The Times*, commenting on a production of the play on 2 October 1964, reveals that *The Jew of Malta* 'has not been seen here [on the London stage] professionally for over forty years'.(45) There is hardly anything in the play to support the idea that Barabas is a sympathetic character. The assumption that he is 'a man with a grievance', the injured party, because of the unjust taxes and unfair treatment, is only temporarily upheld early in the play and then is contradicted by Barabas himself . When Barabasn left lone, as Bevington has pointed out, 'he reveals that his nodle passion was in fact contrived as a means of deceiving others and winning sympathy from them. He laughs exultingly at his cleverness in duping them, and at the pity he has evoked'. 46

To say that we sympathize with Barabas because he is a clever, clear-sighted opportunisti and that in today' s morality survival is for the fittest, again does not apply because the villain here is foiled and the engineer is hoist with his own petardi. The final laugh is at Barabas. The conclusion is in the tradition of the melodrama and the morality play: crime does not pay. Marlowe goes out of his way to stress the point that he means this diabolic monster to be a prototype of the Jew and not a particular individual. Critical and theatrical attempts to change this reality and present a sympathetic Jew may very well serve a political purpose but they go astray because they run contrary to the text of the play, its historical context, the dramatic conventions and the popular traditions of the Elizabethan stage.

he maintains that 'all peoples are disliked in the lump', he reveals an anti-Jewish sentiment for he beiieves there are good reasons to dislike Jew and that he himself dislikes most of them:

What Langner has called 'the final insult' can hardly be accepted by the Jews as a mere joke-not even from Shaw. We are to go through a new ice age: 'Astronomers report that the orbi of the earth is jumping to its next quantum.... humanity is doomed'. As has been shown above, the Jew responds by hurrying to make lucrative business. Archibald Henderson, who wrote three biographies of Shaw between 1910 and 1956, has stated categorically that 'all characters reast to the news of the end of the world in a highly characteristic way'. (43) If this is Shaw's view, too, and the internal evidence in *Geneva* suggests it is, then Shaw is purposely depicting a Jew who preys on human despair and profits from the annihilation of mankind. This image of the greedy Jew is in the tradition of Barabas and Shylock and the stage Jew of literature.

The Controversy of Interpretation:

For over two centuries since they first appeared on the stage, Barabas and Shylock were never interpreted as sympathetic figures. Barabas was always acted as the traditional stage villain: Machiavellian, hypocritical, avaricious, and murderous. A revival of the play on 24 Aprii 1818 by Edmund Kean showed a new tendency in interpreting Barabas. Kean, who became famous a few years earlier by his performances of a humanized version of Shylock, made the first attemept to humanize Marlowe's Jew too That production 'led to violent controversies in the press', we learn, and the acting text was prepared by another Jew-one by the neme of Samson Penley-who made a lot of changes in the plot and introduced numerous

in the play. In his letter of 28th September 1938, Shaw's reply was half-hearted and quite unconvincing but 'to please You', he told Langner, 'I have written up the part a bit '. 38

Shaw revised the play six, times between 1938-47, according to Pilecki, (39) making numerous modifications and omissions but the final version, which we have now, still did not please his critics and Jewish friends. Langner and his Theatre Guild of New York insisted on rejecting the play after it had been revised. 'An important factor in their decision', writes St. John Ervine, 'is entitled to sympathy. Almost the whole of the directors of the Guild were Jews, and there were sentiments and speeches in *Geneva* which filled them with profound resentment.' (40)

When other Producers brought *Genera* to New York on January 30, 1940, it 'met with complete failure'. (41)

Neither the time nor the place were favourable to the play.

In spite of all the revisions, the play retains its characteristic archetypal quality as far as the Jew is concerned and the archetypal Jew has always been a negative figure. Shaw avoids the cliche of identifying the Jew with a curved nose but his Jew has a red beard which is characteristic of the stage Jew since the Middle Ages. He has no name but bears the generic nominative The Jew'. He charges 'the responsible ruler of Germany with assault, robbey, torture, murder and 'an attempt to exterminate the flower of the human race' (IV. 133). It is interesting to note that while the Jew advocates racial superiority, yet resents being victimized by racial prejudice'.(42) Paradoxically Shaw's Jew seems to have cpught the German fever of racial discrimination: 'I am not a Primitive Hittite.... I have all the marks of a German blond', he claims. And though

On the face of it, the first activity sems highly commendable and even heroic on the part of the Jew, and the second activity seems likea typical Shavian joke. Nonteheless, both have raised a storm of critical controvresy' No matter how one looks at these activities, they prove to be the Shavian dramatization of the eternal political (or racial) and economic conflicts, or of 'Jewry and Usury', to use the conventional terms referred to above in discussing Marlowe and Shakesp eare. On these two accounts, Shaw has been seen by some critics as being callous, lenient to the dictators, a hero-worsh ipper, an anti-Semite, and even a Fascist. 37 .. .. ..

A prompt and comprehensive response to *Geneva* as an anti-Jewish play came from the director of the Theatre Guild of New York, Lawrence Langner, Shaw's Jew friend since 1921, who had successfully staged several of Shaw's earlier plays. In August 1938, Shaw sent him a privately printed copy of the play to see if he could produce it in America. Langner was infuriated by what he saw as Shaw's apparent callousness to Jewish grievances and his 'airy and light dismissal' of the dictators. In a long and dignified letter, he remonstrated with Shaw about Jewish 'hypersensitivite' to derogatory remarks, the unfairness of confining Jewish accomplishments to 'trade and commerce' and the injustice of constantly recalling the ancient crime of killing Christ. He charged Shaw with giving the dictators the more convincing arguments, making the Jew the inferior mouthpiece in expressing his case, and he called Shaw's atten-.. tion to the perils to freedom in putting too much faith in the 'efficiency' of the dictators. In Langner's view, the joke about the end of the world and the Jew's ludicrous response repres - ents 'the final insult to the Jewish race'. He appealed to Shaw to revise the role of the Jew and to rewrite certain passage

emma (1906) the visiting Dr Schutzmacher is a Jew who has made himself a fortune while practising among the poor people. He has written on his brass plate 'Advice and medicine sixpence, cure Guaranteed' (*Bodley*, Vol. III. 324–327). Mendoza, the brigand chief, in the interpolated scene in *Man and Superman* is a Jew and a Zionist: In *Annajanska, The Bolshevik Empress* (1919), a one–act skit, Gerneral Strammfest states that he has been made a Commander–in–Chief by his own solicitor— 'a Jew, a Hebrew Jew'. And in scene 4 of *St. Joan* (1924) the Chaplain denounces Jews, adding: 'I would not leave a Jew alive in Christendom if I had my way'.

Geneva (1938) is evidently the most complete study Shaw has ever made to depict the Jew in his drama. The play's plot does not focus principally on the Jew or on Jewish villainy as the plays of Marlowe and Shakespeare do. The Jew here is not the protagonist of the play but a major character among others. He is no criminally intriguing monster waiting for an opportunity to murder a Christian. Rather, he is an ordinary-looking 'gentleman'. His role is condensed and mellified, compared with those of Barabas and Shylock. He appears three times in three acts to perform two major activities:

1. The unnamed Jew comes, on behalf of his race, to the Inetrnational Institution of Intellectual Co-operation to sue the German dictator to the World Gourt of Justice. He becomes the motivating power behind the events of the play. He helps the office girl to formulate the summons and he presents his case in the court.

2. At the end ef the play, on hearing that the earth is changing its course and an ice age is expected, he runs to the telephone to instruct his stockbroker to sell his most expensive securities in ordre to buy them back later and become a millionaire, until the icecap overtakes him. —

match'd, unless the devil himself turn Jew'. And Jessica declares: 'our house is hell' (II. iii. 2), implying that those in it are devils. As one critic has pointed out: 'The Jew as the Devil Incarnate conforms to a common medieval notion. It is expressed in Chaucer and much early English drama, and it is given powerful theological support by Luther, who warns the Christian world that "next to the devil thou hast no enemy more cruel, more venemous and violent than a true Jew" (35).

The subtle conjunction Shakespeare makes between the Jewish place of worship and bloodletting constitutes one of the harshest anti-Jewish allusions in *The Merchant of Venice*. Shylock is happy to hear of Antonio's forthcoming bankruptcy and he excitedly urges his friend: 'go Tubal, and meet me at our synagogue' (III. i . 118–20). He is now certain that he is legally entitled to kill his enemy and he goes to the synagogue for thanksgiving. Shakespeare's audience is expected to make the link between this scene and the ritual (reported in anti-Jewish folklore stories) of drinking Christian blood in the synagogue . Shakespeare's allusion here is a parallel to–and was probably influenced by—the one in Marlowes *Jew of Malta*, referred to above.

Shaw and the Jew

In his plays Shaw introduces many Jews and Jewish references usually with characteristic wit sense of humour, and often with poignant realism which may be interpreted by hypersensitive Jews as anti-Semitism. Most of these references are brief and sometimes veiled and unspecified. Arthur Nethercot identifies Sartorius in *Widowers' Houses* as a Jew, although Shaw does not label him as such, on the ground of his 'strong aquiline nose and general air of importance ,as well as his reticence and sensitivity about his past' (36). In the *Doctor's Dil-*

cfor suff'rance is the badge of all our tribe)but his grudge is too deep: 'you call me misbeliver, cut- turoat dog, and spat upon my Jewish gaberdine' (I. iii. 104-6).

In his spite, he would marry his only daughter to the descendants of a Jewish thief and murderer: 'I have a daughter — would any of the stock of Barabas had been her husband, rather than a Christan'. Shylock's 'my deeds upon my head;' reminds the audience of the killers of Jesus: 'His blood be on us, and our children' (*New Testament Matthew*, xxviii 25) . He is proud of his descendance from Father Abraham, and swears by Jacob's staff 'And by our holy Sabbath have I sworn to have the due and forfeit of my bond' (IV. i. 36). When asked what Anotnio's flesh is good for (III, i. 46), Shylock appears to be obsessed with-an idea of retribution which goes beyond the Judaic code of 'an eye for an eye':

> to bait fish withal,—if it will feed nothing else, it will feed my revenge; he hath disgraced me....laughed at my losses....scorned my nation....and what's his reason? I am a Jew.

——Antonio's first anti-Jewish remark comes in (I. iii. 173-4) when he murmers at the departing Jew: 'Hie thee gentle Jew, the Hebrew will turn Christian, he grows kind'. He makes another thrust in the trial scene when he refers to Shylock's 'Jewish heart' as if it were an adamant, pitiless, natural force of evil. Shakespeare puts anti-Jewish utterances in the mouths of several other characters including Shylock's own daughter, Jessica, and his Jewish servant, Launcelot. The discontented servant, while contemplating to leave his master, describes him as: 'My master is very Jew', and refers to him repeatedly as a 'fiend' and a 'devil'. On Tubal's entrance, Solanio annou-nces: 'Here comes another of the tribe, — a third cannot be

plot of the play and it is also the means by which in all the legends the Devil lures men into his snare'. (33) St is to be remembered that Shylock is called'the devil' repeatedly by several characters (e.g. II. ii, 23, 25, 26; III, i, 19–20, 30, 71. He is also referred to as a 'fiend'. Two things are discernible from all these sources and assumptions: first, that practically all of them are derived from Jewish origins, and second, that all of them associate the name with negative or wicked qualities.

Throughout the play, Shylock behaves as a Jew and he is treated as such. Many critics have noted the rhetorical and dramatic effects Shakespeare achieves by the device of repetition, It has been reckoned that in this play the word 'Jew' is used 58 times, mostly in the vocative 'Jew' or else in the distancing nominative 'the Jew', and that other forms such as ' Jewess', 'Jews', and 'Jew's' are used 14 times, and 'Hebrew' twice. The total is 74 times whereas 'Shylock' is used 17 times only. As Cohen has pointed out 'the word *Jew* has no neutral connotations in drama... *Jew* has strongly negative implications in *The Merchant of Venice*' (39).

From his first appearance in (I. iii) Shylock is readily identified as an ultra-orthodox Jew and Shakespeare repeatedly reminds us that what Shylock says or does is dirctely related to his Jewishness. He refuses to dine with Bassanio and in his first (aside) he reveals that his reasons are not personal: 'to smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into' and, on seeing Antonio, he declares: 'I hate him for he is a Christian'.When later 'cII.v. (14–15) he accepts the invitation for dinner and decides to go, contrary to his previous resolve, the change is not a token of his generosity but an early manifestation of his monstrous. intentions:'I' II go in hate, to feed upon the prodigal Christian' Shylock says he has borne the insults 'with a patient shrug

on hearing that his daughter had spent in Genoa forty ducats in one night, in response to which he moans: 'thou stickest a dagger in me, I shall never see my gold again' (III. i. 98-100), are instances which furnish evidence in that direction. Shylock, however, rejects all offers of repayment : twice, thrice, or even twenty times over. After all, the greedy usurer has used money as a means to an end: he is not interested in multiplying his profits as much as in satisfying a lust for revenge.

Shakespeare's choice of names for his major characters is usually meaningful. The origin of Shylock's name is rather obscure though several explanations have been attempted by a number of scholars at various times. One recent editor of *The Merchant of Venice* has collected five possible suggestions from various sources: 32

(1) It might be a form of Shiloh of *Genesis* xlix. 10, which has been glossed as "dissolving, *or* mocked *or* deceiving"

(2) It could hav been picked out of "Schiloch", the name of a Babylonian.

(3) There might be an association with "Shallach", Hebrew for 'cormorant' or 'greedy' which was often used of usurers

(4) Shylock might be a form of Shelah (*Genesis*, X. 24) the father of Eber 'i.e., Hebrew)

(5) (from OED). "Shullock", Shallock, Shollock (of obscure origin)

(v.) to idle about, to slouch used as a term of contempt.

A more recent study (1979) has suggested further possibilities. 'To the Hebrew ear', writes Schonfeld, 'the name Shelock recalls SEOL, the underworld, and also the name of King Saul himself. To this we now add that the Hebrew verb root SAL means 'to lend/ borrow'. Lending is the basic motif of the whole

iarch, Jacob, in out smarting his uncle Laban. When Antonio asks Shylock reprovingly: 'Is your gold and silver ewes and rams?", the moneylender replies defiantly : 'I cannot tell; I make it breed as fast." In Shakespeare's England, as in Venice, borrowing at a rate of interest was becoming widely common, often a necessity even though it was still considered morally wrong. Some great Elizabethans, including Queen Elizabeth 'were forced to borrow very large sums from European bankers. Shakespeare's company... built the Theatre and the Globe on money taken up at a rate of interest'.(30) As a result of the restricting laws of England, lending money and taking interest was initially practised by Jews who found few other means of living open to them. The profession, however, was not confined to Jews; many Chrisians, finding an easy way of making money, became money-lenders.

The Jew usurer, nevertheless, remained the scapegoat and the arch villain in orthodox Christian thinking and usury in general continued to be condemned in drama and other writings for a long time to come. One drama study, for instance, has located seventy - one plays which contain attacks on usurers written between 1553 and 1640. (31) The change from an agrarian to a commercial society was very slow and gradual; and so were the effects of the new tenets of Protestant Reformation which tended to accept the reality of interest by controlling it and mitigating its evils rather than be unrealistically abolishing or ignoring it.

In due course, Shylock proves to be betting not for gold but for blood. Up to the trial scene, we are led to believe that Shylock might be the traditional miserly Jew; a gold-worshipper who places money before family ties. His defence, of usury his reported wailing: 'my ducats'. my daughter! 'and his grief

makes with Shylock to guarantee the deliverance of the money in time or else lose a pound of his own flesh. The first words we hear from Shylock, on his first appearance, state the amount of the loan Bassanio has come to borrow: 'Three thousand ducats!' And the strongest motive Syhlock gives for hating Antonio is that 'he lends out money gratis' (free of Charge) and by doing so he brings down the rate of interest among money-lenders in the city.

A group of associated words such as usury, usuance, interest, excess, advantage, thrift, venture, fortune, lottery, hazard, gain, etc, recur so steadily in the play that led one Shakespearean author to contend they give the play its 'linguistic identity, and that their study can be 'the most inviting approach to *The Merchant of Venice*' . (27) Legitimate and illegitimate ideas of gain or money-making are interwined in the play in a variety or contrasting characters and situations. Usury is one of the phenomena of civilization which was deemed evil since time immemorial. The Scriptures and the Christian writers of the first five centuries denounced it outright. Two thousan yearsd before Shakespeare, Aristotle C'384-322 B. C.), condemned usury as wrong and saw it 'the most unnatural mode of making money'. To Aristotle, the natural use of money was as a standard of value and medium of exchange. 'Money was not a live thing', he wrote. 'It did not naturally multiply like flocks and herds'. (28)'Many later moralists', writes Louise Loomis in her introduction to *Aristotle*, 'both pagan and Christian, troubled by similar phenomena, were to repeat Aristotle's condemnation of usury as a sin against nature'. 29

Shakespeare's argument in *The Merchant of Venice* seems to be based on the same Aristotelian principles. In his defence of usury, Shylock takes his best example from the Biblical patr-

in many ways by Marlowe's Jew and it is possible that Abigail may have hepled in suggesting Shylock's daughter, Jessica. Shylock, like Barabas, is a middl-aged widower with infinite riches and no one to inherit him but a single young daughter of legendary beauty. Like him, too, he is conscious of his Jewishness and of the 'ancient grudge' he bears Antonio, the Christian. The daughters of both men forsake them and turn Christian: Jessica to marry a Christian lover and Abigail to be a nun temporarily and then to be poisoned by her own father. The vinbictive conspiracies of the two villainous Jews are finally punished with actual death for Barabas and symbolic death for Shylock.

Shakespeare's Jew, however, differs from Marlowe's, as it is to me, in two major respects:(1) areas of emphasis (2) crebibility: Shylock is made less incredible than Barabas. Whereas murder to Barabas seems to have become the unsatiable hobby of a maniac, and his lust for new victims continues to intensify up to the last minutes of his life, Shylock, on the other hand remains haunted with a single plot to avenge himself upon a particular Christian. From these differences ensued the question of Shylock's humanity or inhumanity and of how to interpret the character of Shylock.

In Shylock, Shakespeare depicts a revengeful Jew whose motives stem from his Jewish identity and his profession-aspe cts which, at that time, resembele the two faces of the same coin. G. Wilson Knight callsp Shylock the 'usurious Jew', (25) and the editor of the Penguin Shakespeare of *The Merchant* has seen the play mainly 'preoccupied with two matters of Elizabethan concern: Jewry and usury' which may be paralleled in modern time by racial and economic conflicts. (26) The main plot of the play depends entirely on the bond Antonio

piracy amounted to a popular scandal which stirred up a wave of hostility against the Jews

In *The Merchant of Venice*, Shakespeare employs a series of derogatory epithets and images which set the keynote to a chorus of anti-Jewish abuse in which Shylock is often described as a 'dog' or 'wolf' or some other variation. Gratiano refers to 'the currish Jew', and Antonio, we learn, has used the epithet 'dog' many times before the action of the play begins. 'You call me.... cut-throat dog .... And foot me as you spurn a stranger cur', Shylock protests. 'Hath a dog money'?, he remonstrates, 'is it possible a cur can lend three thousand ducats?' And later: 'thou call'dst me dog before thou hadst a cause / But I am a dog, beware my fangs'. Lesli Fiedler calls our attention to the fact that 'Shakespeare.... seems to have been no dog lover at all, reserving his canine metaphors for destructive women, cringing courtiers, and the most treacherous of his villains'. 22

More dangerous than a dog, Shylock is called a 'wolf' by Antonio: 'you may as well use question with the wolf, / Why he hath made the ewe bleat for the lamb ....' (IV. i. 73- 9). Gratiano's words'a wolf .. hanged for human slaughter (IV. i. 134), would remind many among Shakespeare's audience, as Bernard Lott explains, of 'Pythagoras' theory that the souls of animals when they die can move into the bodies of human beings. . .' and that '*Wolf* which is in latin *Lupus* would remind people of Lopez, particularly since Lopez was popularly known ih English as *Lopus*'. 23

The Jew of Malta was first performed publicly in 1592 at the Rose Theatre 'with great success', (29) and was entered in the Stationers' Register in May 1594 . After the execution of Lopez, the play gained spontaneous topicality. There is no doubt that in depicting his Jew, Shakespeare was influenced

success of Marlowe's *The Jew of Malta* on the London stage. Both factors manifested and contributed to the prevailing anti Jewish mood .

The chief culprit in the plot to poison Queen Elizabeth (and Don Antonio, pretender to the throne of Portugal) was Dr Roderigo Lopez, a Portugese Jewish doctor who rose to a position of high influence first with the Earl of Essex and then in the service of the queen. He was tried, found guilty, and hanged in June 1594.(19) The question that naturally comes to mind here is: if Jews were banished from England by law, as we have seen earlier, from the reign of Edward I to the Commonwealth of Cromwell, how was it possible that a Jew becomes the private doctor of Queen Elizabeth and an influencial doctor, too? The answer lies in the fact that he was 'professing' Christianity- i.e. declaring himself a christian to circumvent the law against the residence of Jews. This seems to have become a common practice in Shakespeare's time, according to John Russell Brown who maintains: 'It can now be defintely stated that Jews did live in London at this time, and that while they may have professed Christianity in accordance with long-standing laws against the residence of Jews in England, they did retain certain elements of their ancient worship and way of life' . (20)

As Lily B. Campbell points out, after the defeat of the Spanish Armada in 1588, the English found themselves a nation aroused to the heights of its nationalism, and King Philip of Spain continued to plot against Queen Elizanbeth by money "to seduce some of the chief nobility to rebellion " and to murder Elizabeth 'violentiy or by secret poison'. (21) It became evident that Lopez was in the pay of Spain-in other words, an alien and a collaborator with the enemy as well- and his cons-

He boasts of his latest profession which is 'usury' and we learn that the interest he charges is 'a hundred for a hundred'. But in his greed he loses everything and ends up in the hell of his own making symbolised by the cauldron which he prepared to stew his enemies in. In the final scene, Barabas boasts of his own double dealing:

Why, is not this .
—A kingly kind of trade to purchase towns,
By treachery and sell them by deceit?
(5.5. 11–12)

In the final scene, too, he makes a typical pronouncement: 'For, so I live ,perish may all the world!, Thus, treason, collaboration with the enemy, secert double dealings, callous selfishness and parasitism are the charges: levelled against Marlowe's Jew. These and similar accusations continued to be voiced against Jews in drama and in real life throughtout three centuries and a half and they culminated in dreadful persecutions and genocide before and during the second world war.

Shakespeare and the Jew

Editors of *The Merchant of Venice* unanimously agree that Shakespeare must have written it not before 30 July 1596 (because of the allusion to a grounded Spanish ship called *St. Andrew*) and not later than 22 July 1598 (the entry of the play in the Stationer's Register. The play then was written during that closing decade of the sixteenth century which witnessed growing anti-Jewish sentiments on the popular and governmental levels. Shakespeare seems to have found himself compelled to write his own version of the Jew when the time was ripe to do so. Two factors must have convinced Shakespeare of the necessity of such a play: (1) the conspiracy to poison Queen Elizabeth I by her private Jewish doctor and (2) The

I perceive there is no love on earth,
Pity in Jews; nor piety in Turks.
(III. iii. 52– 58) .

By presenting a pitiless Jew who instigates the slaying of innocent Christian youths whose only fault is falling in love with his own daughter, Marlowe is calling to mind a well- known popular tradition which points Barabas as a type not an individual. The allusion, as Levin puts it is 'one of the strangest obsessions of the European consciousness ,the legend of the Jew's daughter, who serves as a decoy in luring a Christian youth to his doom by her father's knife in their dark habitation. The story is deeply roted in those accusations of ritual murder, which seems toe sult from misunderstandings of the Jewish Passover rite, and have leftay trail of bloody revenges across whole countries and over many centuries'. 18

The menace the Jew personifies to Christian 'sons' can be easily related to the crucifixion of Christ. There is, in fact a thinly veiled reference to that in Abigail's reproach to her father:

But thou wert set upon extreme revenge
Because the sire dispossess'd thee once-
And could'st not venge it but upon his son!

And though the explicit reference is to Mathias and his father, the implicit allusion is to the Father and the son.

At the end of the play Barabas does not change except to be a hardened, unrepentant and consistent Machiavellian. He has played the hypocrite superbly not only to his enemies but to everyone who gets in touch with him,including his own flesh and blood. He murders his own daughter in order to gain his ends.

Here, it seems to me, we have one of the most interesting complexities of the play. First ,Marlowe has made Barabas an abominable villain in the eyes of the pious and all those who believ in divine wisdom and the validity of patience. Secondly according to the Mosaic code which stress es the principle of 'an eye for an eye and a tooth for a tooth', an avenging jehovah is closer to a typical Jew than a patient Job. The Book of Job is in fact the exception not the norm in judaism. Thus, Barabas, remains the prototype not the exception- only he overdose his vindictiveness and overreaches himself. Thirdly, more recently, Barabas's morality (dynamic, pragmatic, assertive, and opportunistic) seems to have much more appeal to large sections of twentieth century audiences in general and zealous Jews and Zionists in particular than the morality of a meek and patiently suffering Jew. In this respect, Barabas would have been an ideal hero for many Jews in today's world, why then-, is *The Jew of Malta* so rarely revived? Because in every other respect Barabas is a negative, unsympathetic character and the overall response of the audience is that the play is anti- Jewish

Barabas proves to be an unscrupulous, self- centred super-egoist. Among the series of crimes, he commits- the two young lovers of his daughter, the two friars, his slave Ithamore, the pimp, and the courtesan- in addition to those he recalls from his past- comes the climax in the contrived murder of his own daughter, Abigail. In order to getrid of her he has to poison a whole nunnery. To destroy innocent victims that get in his way without a thought or a scruple seems to have become the pattern of this unfeeling agent of vengeanse, when his daughter learns of his role in extinguishing the lives of the two young men, she describes her father as 'hard- hearted father, unkind Barabas! (III. iii. 41). In her bitter disappointment Abigail generlizes her temark to include all Jews.

Are strangers with your tribute to be tax'd?

2 Knight: Have strangers leave with us to get their wealth?
Then let them with us contribute .

It should be remembered, however, that historically 'in 1290 Edward I had expeled the jews from England' and that banishment officially lasted more than three centuries and a half when they were readmitted by Oliver Cromwell in the days of the protectorate,(17) Thus the Jews at the time of Marlowe and Shakespeare were legally aliens in England .

Barabas, at any rate, is depicted as an adventurous alien, the forerunner of the modern capitalist, the Mechiavellian political realist and the atheistic immoralist. To him , every thing has a price, conscience is fooloish, religion is child's toy and loyalty, love and compassion (the qualities strongly advocated in *The Merchant of Venice*) are to be shunned. Marlowe invites us to find a parallel between the position of Barabas and that of the Jewish Biblical patriarch, Job, the paradigm of faith and patience . But although there are undeniable similarities between the two stories: both men are reduced from riches to poverty and restored to riches again, the comparison can only be seen as a parody of the Book of Job. Barabas himself rejects the comparison on the ground that his loss is greater than Job's. His calcu lations are in commercial terms whereas Job's crisis is essentially spiritual. He forgets to mention, for instance, that Job lost all ten of his children (seven sons and three daughters) while he (Barabas) contrived to murder his own sole daughter. Furthermore contrary to the patient job who suffers and refuses to sin (by cursing in adversity) Barabas is quick to anger; and, when frustrated, he curses freely: 'Die life, fly soul, tongue curse they fill and die'.

Somewhere else he claims that 'some Jews are wicked, as all Christians are!' and he exalts in triumphing over 'these swine- eating Christians -unchosen nation' (II. iii. 7–8) .

Later in the play when Barabas plays Muslims Christians against each other, he restates his 'policy' of Machiavellism which, he asserts, all Jews are used to practice:

Thus loving neither, will I live with both,
Making a profit of my policy;
And he from whom my most advantage comes
Shall be my friend .
This is the life we Jews are used to lead;
—And reason too, for christians do the like .
(V.ii. 113– 18)

Barabas, the namesake of the anti- Christ, is a self - confessed anti- Christian. on his first encounter with Ithamore, the Turkish slave, Barabas invites him to work together for their co mmon cause: 'We are villains both!.... we hate Christians both!

Marlowe has attributed another archetypal characteristic for his protagonist: the brand of the Wandering Jew. The Elizabethan audience would readily identify the wandering Jew with the accursed. As one scholar puts it 'Ahasuerus, who according to an old legend drove Christ brutally away, as, weary with the cross he carried. He set it down to rest before his door. Ahasuerus was condemned by Christ to wander all over the earth until he should return again to judgement.The story is probably a symbolic explanation of the dispersion of the Jews over the whole earth'.(16) Being 'alien' or 'stranger' is a typical characteristic of theWandering Jew. Barabas is a self- confessed 'stranger' in Malta. He must have been living on that island for many years for it was there that he had accumulated a great fortune and became the richest merchant but still considers himself 'a stranger', especially when it suits him to do so. Tn an attempt to escape paying the tribute, he asks:

mundane existence profited most immediately from Christ's sacrifice . 14

Marlowe constantly stresses the Jewishness of Barabas and he ,meanwhile, points the malignity, the misanthropy, and the opportunism of this Jew. He is always addressed either as ' Jew' , 'Barabas', or 'Hebrew',and he boasts that he is very well known among the Customs House officials as' The Jew fo Malta'. He addresses the three Jews who seek his advice on the question of the tribute; to be paid to the Turks, as 'countrymen' but as soon as they are gone he calls them 'these silly men. In an aside, Barabas reveals his vindictiveness and scorns to be of the tribe of Levi:.

I am not of the tribe of Levi, I,
That can so soon forget an injury
(II. iii. 18–19)

Brooke and Paradise have explained that the tribe of Levi was the priestly,consecrated tribe of Israel.(15) Barabas belongs to the vindictive, not the forgiving. He claims that Jews are capable of dissembling and hypocritical sadism :

We Jews can fawn like spaniels when we please:
And when we grin we bite: yet are our looks . .
As innocent and harmless as a lamb's'
(II. iii. 20–22)

Barabas justifies deception and duplicity on the grounds that the Christians are doing the same and, what is worse, he ends up with the dangerous notion of superiority and the infallability of the chosen people. In an aside to his daughter, Barabas intimates:

It's no sin to deceive a Christian,
For they themselvse hold it a principle,
Faith is not to be held with heretics;
But all are heretics that are not Jews.
(II .iii. 315)

The nose is usually pointed red and often referred to as 'bottlenosed' and thus identifying him as a recognizable stage type.

Godshalk has argued that Ithamore's comic references to Barabas's bottle- nose- "I worship your nose for this(II.938) and "you bottle- nosed knave" (III.iii. 10), are not antisemitic, they rather point to Barabas's dramatic ancestors. He quotes a pre- Marlovian play entitled *Like will to Like* by Fulwell in which Newtangle, the Vice ,expresses his surprise to see the Devil's 'big nose' and says that his wife calls him a 'bottle-nosed knave'. Godshalk, however, admits that Wilbur Sanders, in his book, *The Dramatist and the Received Idea: studies in the Plays of Marlowe and shakespeare* (Cambridge, 1968 J p. 38)has seen the bottle -nose epithet as part of 'the ethnic stereotype of the Jew, used by Marlowe. (13) It seems to me that Godshalks example does not refute the argument of the bottle- nosed archetypal Jew, but points to the connection between the Devil, the morality, Vice and the Jew of folklore- a connection which has been made by many critics .

Barabas, the name Marlowe chooses for his Jew protagonist was, of course, not the name of a historical Maltese inhabitant . But the playwright must have known it would be functional in more than one sense. No Elizabethan playgoer who knows the alphabet of his religion and the Biblical story of Christ's crucifixion would fail to make the connection. This is obviously the same name as that of the thief who was released so that Christ might be crucified. The irony,as one critic has seen it, is that 'in his selection of a name there is a deeper significance, for Barabas was the criminal whom the Jews preferred to jesus, when Pilate offered to release a prisoner... It could also be said that, if Christ died for all men, he died most immediately for Barabas; and that Barabas was the man whose

The power of mony and the crooked means throught which the jew has obtained it, is a keynote in *The Jew of Malta,* as it is indeed, in *The Merchant of Venice* and *Geneva* .

The title of *The Jew of Malta* clearly distinguishes the protagonist from the rest of Marlowe's major plays: *Tamburlaine Faustus, Edward II.* Stephen Greenblatt is right in observing that 'where the titles of Marlowe's other major plays are proper names, *The Jew of Malta* deflects the focus from the hero as fully conceived individual to the hero as embodiment of a category ... even his account of his past killing sick people or poisoning wells- tends to de- individualise him, accommodating him to an abstract, anti- simitic fantasy of a Jew's past,.

Marlowe could have given the play any other title, a proper name or simply *The Merchant of Malta.* As the play reveals (Act I.i) this Jew is the wealthiest merchant in Malta- a billionaire in modern terms. He has amassed vast amounts of silver, gold, and precious jewels. His ships roam the seas all over the corners of the ancient world : spain, Greece, Asia Minor, Morocco, Arabia, persia, and India. The title of the play's first edition (1633) reads : *The Famos Tragedy of the Rich Jew of Malta.* Shakespeare, for instance, chose a non– committal title for his play, *The Merchant of Venice,* and although shylock is more effective than Antonio, the title is intended to refer to the Christian, not the Jew. Marlowe, however, opted tc give the first place to the Jew .

Even before his name is known, his appearance prepares the audience for the traditional stage figure of the Jew. The Elizabethan actor Edward Alleyn (1566– 1626) was the first who 'created' the role of Barabas in 1591,11 It has been customary, since it was first performed by Alleyn, to play Barabas with the accustomed gabardine, the red beard, and the big nose.

> One was legitimately based on *The prince* (composed 1513) and *The Discourses* (composed 1512–22). This was the Machiavelli praised by Gabriel Harvey and Sir Philip Sidney and imitated by Sir Walter Raleigh. This was the Machiavelli lying behind 1 and *2 Tamburlaine*.
>
> The other Machiavelli was a heady brew, concocted by emotional rather than cool-headed moral Protestants for public consumption. In it Machiavel was atheistic, murderous, papistic, usurious, revengeful, sadistic, hypocritical, egocentric—no matter how illogical this monster is; This is the Machiavelli who speaks the prologue to *The Jew of Malta* 7.

This version of what may be called the pseudo-Machiavellian-concept was introduced by one Gentillet, a French Huguenot' who published his expose of Machiavel in 1576. It was translated into English by Simon Patericke, whose *Epistle Dedicatory* is dated 1577, and hence the work may have circulated in manuscript. 8

As 'Prologue' to *The Jew of Malta*, Marlowe introduces Machiavelli to speak to the audience. The third line of the prologue reminds the audience of the Gentillet version: 'his soul.. is come from France'. From the beginning 'we are prepared.... for an egocentric, criminal, sadistic, avaricious, and revengeful enemy of conventional moral Christian society' 9.

Unashamedly, Machiavelli preaches his gospel of craftiness and duplicity, the reality of hypocrisy, and the power of money. He concludes his brief speech by announcing that he had come:

> To present the tragedy of a Jew
> Who smiles to see how full his bavs are cramm'd —
> Which money was not got without my means....

imaginatively invented his fantastic incidents which evolved around the monstrous character of an incredible Jew. As some-critics have pointed out, Marlowe was influenced by three topics of immense contemporary interest: '1) a version of the Machiavellian 'super-man'; (2) the trabitional Jewish-Christian animosity; (3) the intrigues of the Turks and the Spaniards over areas of influence in the Mediterranean in general-and Malta in particular. One of those plots to capture the island was being hatched in the Turkish capital, Constantinople in 1590-1591 (probably at the very time Marlowe was finalizing his play) and with connivance of the English government in order to weaken the Spanish influence. Two well-known Jews were amidst that intrigue: (1) a portuguese Jew, Juan Miques, also,known/as Joseph Nassi who had had gea tinfluence at the Turkish court and was associated with anti-Christian intrigue, and (2) the other Jew was David Passi (or Pascha), the Sultan's confidential adviser who was closely associated with the plot, referred to above, to seize Malta, and who seems to have been the mediator in the negotiations between the Turks and the representives of queen Elizabeth government. He fell from grace in 1591 (6).

Marlowe's three topics of contemporary interest are all closely related to his Jew.

The great Italian, Niccolo Machiavelli (1469-1527), sometimes referred to as the Florentine for he was born in Florence, was a statesman, historian, and since the publication of his works has gained the reputation of the founder of modern political science. For a better understanding of *The Jew of Malta*, Kirschbaum has called our attention to distinguish between two conceptions of Machiavelli which were prevalent in the sixteenth and seventeenth centuries. This is how he expleins the distinction:

The eminent historian, G.M. Trevelyan makes direct connection between economic rivalry, Jewish financial domination and 'the answering reaction of anti-Semitism'. He approvingly quotes a passage from C. R. Fay, *Great Britain From Adam Smith to the present Day*, p.128, in which several characteristics of the prototype Jew are indicated, especially in the economic field:

> The Jew.... was ubiquitous and enterprising, persistent but not pugnacious; he ran after customers without regard to his dignity, and made profit out of articles and transactions which other people rejected or despised. Fo international finance the Jews had a Special bent, overcoming by their tribal bonds the boundaries of nations, and yet as individuals retaining that mental detachment which is so necessary to financial analysis' (5).

Evidently, these qualities are not confined to a particular Jew, or a group of Jews in any country, they rather describe 'the Jew' at any time anywhere and very few people can deny the truth ef this testimony. Besides, this is meant to be a factual statement or even a compliment to the Jew's qualifications The point, however, is that these very qualities can easily become--nay, have very frequently become--the sources of 'rationalized' hatred against the Jews.When, to the economic factors, other grudges against the Jews are added-- religious, political, mythological, and psychological---the burden of anti-Jewishness becomes even heavier. From Marlowe and Shakespeare to Shaw, the antipathy found various ways of expression from works of art in the theatre to barbarous bloodshedbing. on the wider stage of the actual world

Marlowe and the Jew

Marlowe did not pick up a ready-made plot for his play. Having practically very little from folklore and earlier narrative, he

mirers and detractors of the great playwrights. Furthermore, because *Geneva* is a topical political extravaganza, its chances of revival are slim and therefore it is often looked upon as an inferior work. For the purpose of exploring Shaw's attitude towards the Jew, however, I find it sufficiently adequate and in spite of the gap of time between it and other two plays, links of archetypal nature are abundant. Before proceeding any further it would be necessary to define or determine how a work of art may be considered anti- Semitic from a Jewish point of view and to which the perspective in the plays examined-her may be related. The most typical definition I can locate, and probably the closest to the main stream of Jewish thinking, is one given by D.M. Cohen, a Jewish scholar :

> I would define an anti-Semitic work of art as one that-portrays Jews in a way that makes them objects of antipathy to readers and spectators-objects of scorn,-hatred, laughter, or contempt .... Obviously, Jews must be allowed to have their faults in arts as they do in life . In my view, a work of art becomes anti-Semitic not by virtue of its portrayal of an individual Jew in uncomplementary terms but solely by its association of negative racial characteristics with the term Jewish or with Jewish characters gernerally (3).

Cohen justifiably rejects Leo Kirschbaum's definition of anti-Semitism as a wholly irrational prejudice against Jews in general' for as he rightly puts it, 'prejudice is almost always rationalized, and it is rationalized by reference to history and mythology. Jews have been hated for a number of reasons; the most potent among them that they were the killers of Jesus-Christ' (4).

THE ARCHETYPAL JEW IN THE PLAYS OF MARLOWE, SHAKESPEARE, AND SHAW -

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What is this study about ?

This essay examines the status of the Jew as represented in three plays by three of the greatest playwrights in English drama . They are, in chronological order : *The Jew of Malta* Christopher Marlowe, *The Merchant of Venice* by Shakespeare, and *Geneva* by Bernard Shaw(1). My argument is that these playwrights do not introduce the Jew as an individual but as a representative of a race. In other words, the characteristics attributed to the Jew in these plays are archetypal (in the sense that they represent conscious or unconscious projections of qualities, prejudices, hatreds and fears which have existed in earlier types long before the creation of the stage figures who embody them) . I also maintain that these three plays are anti-Jewish, or 'anti-Semitic', to use a term which has become widely current in English since the nineteenth century (2).Admittedly, the anti-Semitism in the case of the first two plays is forcible and conclusive whereas in Shaw's *Geneva* it is barely perceptible and seems to be projected with a good deal of Shavian wit and sense of humour.

As far as I know, no study has been made of the three plays together neither about this aspect nor, indeed, about any other aspect. The reason lies, as it seems to me, in the fact that this area of criticism (especially when famous names are involved) is considered touchy and can be damaging to both ad-

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Conclusion

As it can be seen, literature can be fully appreciated and explored through the integration of Pepqer's world hypotheses with centering as a method of teaching literature at any level of education . The attached sample centering script shows that students could be helped to understand literature and interpret its elements in terms of categories of casses and sub-classes that can always be compared as similar or different and this is what formism is all about. Through the root metaphor of similarity, students can trace elementsof literature such as genre.. character,style, etc., within any assigned piece of literature and compare them to similar or different elements found in other works of literature as well. Centering, on the other hand, intends to enhance students' learning of literature through subliminal channels taking advantage of the subconscious avenues of learning to devleop the right hemisphere of the brain. In other words, centering bridges the gap between literature and self to help students explore their own identities, values and tastes which makes learning more meaning ful.It is worth mentioning here that centering could be similarly integrated with Peper's world hypotheses of mechanism.. contextualism, and organicism to teach any work of literature provided that only one hypothesis is applied at a time

Post-Centering:

A. Students share with the class the experiences they have had during the centering process.

B. Teacher asks the following questions:

1. What kind of feelings did you exerience during the centering process?
2. Could you see any colours during your trip to heaven? What if any ?
3. Compare your trip to heaven to your trip back to earth?
4. What types or groups of people did you see when you looked back at earth?
5. In what way do these groups of people resemble each other?
6. In what way do they differ from each other?
7. What kind of faces did you see in your hometown ?
8. How did your hometown people differ from or resemble other groups of people you saw in ane part the world?
9. What are the qualities that make qeople good? bad? worthy?
10. What features do the faces of your friends, relatives, and family members share?
11. What qualities make some of your friends, relatives, or family members very special to you?
12. What features did your image of Christ have?
13. Compare your image of Christ with an ideal imag of someone you know.
14. What qualities do you yhink made Christ so great in the eye of the whole world?

the earth ..... a blurred dot far behind..... Look back at the earth..... and think of howmany groups of people live there ..... See faces of people from different parts of the world ..... Examine some of these faces..... Notice their features..... colours .... shapes of eyes..... colours of eyes..... kinds of hair ..... colours of hair..... Notice the differences and similarities..... Think of what makes people good or bad..... Soar high into the sky ..... Feel the fresh air filling your lungs and reviving you..... As you fly up, think of the people at your hometown..... people you do not know but see everywhere ..... See their faces and think of the common features they share..... See happy faces..... sad faces..... angry faces..... calm faces.... evil faces ..... kind faces..... Think of what makes people wear different faces..... Now think of some of your friends ..... relatives..... family members ..... See some of them..... Look at their faces..... Think of what physical features they share or do not share..... See peole who did good things you know of ..... or people who did bad things you know of ..... Think of what makes people good or bad ..... Fill Your lungs with the fresh air all around .... Keep soaring into the sky ..... The blue door of the sky is right there ..... You are flying right through the open door where you see Holy Christ, The ideal model of all ..... But Your journey into space is over now ..... You have to come back to earth..... Fly right through that blue door ..... Fly down all the wae back to earth ..... In Your mind 's eye see the room where you are sitting now ..... Come back into the room ..... Slowly open your eyes ..... feeling comp letely alert and relaxed.

A sample Centering Script

The following centering process introduces the short story attached to this paper through formistic suggestions. The centering process will be preceded by a pre-centering activity and followed by a post-centering one. The process presents formistic suggestions that help students notice aspects of differences and similarities through a fantasy journey that makes them live experience related to the topic of the story. Through the centering process, students will explore their own values of judgement and gain a better insight into their own identities as well as the different identities of people in general .

Literary Work: *The Boy Who Painted Christ Black* by John Henrik Clarke.

Pre-Centering:

On a bulletin board, the teacher displays several posters representing Christ in various facial features and colours. Teacher asks students to examine the posters and then asks each one of them to choose the poster; s/he thinks represents the ideal image of Christ.

The Centering Process:

Let your body settle down and find a place where it feels comfortable..... Relax and let all the tension flow out of your body ..... Take a couple of deep breaths ..... letting each breath fill you with peaceful relaxation ..... Slowly close Your eyes..... You are going to have a journey into the far space..... Your body is very light now..... Your arms are widespread wings..... moving swiftly to take you off the earth ..... up into the high sky ..... You are soaring ..... soaring ..... far above the clouds..... leaving

Contextualistic questions are based on the root metaphor of experience. Contextualism generates questions that involve change and conflict through a continual series of ecxperience. (Quina, 1982, P.347) When teaching a novel, for instance, contextualistic questions can revolve around features such as introduction, design, characters, themes, and conclusion of the novel. Some suggested contextualistic questions for novel teaching are: "What intial situation of unrest or conflict is established in the opening chapters?" "What central characters are introduced with this situation?", "What characters support or oppose the action of the central character?" "What conflicts can you find throughout the story?", "In what way did any leading character change?" , "What changes have taken place in the main characters between the opening situation and the conclusion of the novel? ", "Is this change and the means by which it is brought about related to the message of the novel?", "To what extent does the conclusion of the novel agree with your idea of 'right' or 'just' ending?", etc.

Organicism generates questions based on integration. Organistic questions revolve around relationship of part to whole and degree of appropriateness of literary features such as images, words, sounds, settings, ideas, scenes, etc. The following sample questions are most appropriate for novel teaching through organistic suggestions: "Is there more than one story being told? ", "What purpose, if any, do these subplots serve?,, "What associations do (certain) images, words, settings, details, ideas, scenes, etc., evoke?", "Were the characters true-to- life or stereotypes ?", "Were they merely points of view or did they come to life as personalities?,,, "Were you able to identify with one particular character?", "Has the author left any loose ends", "Does the author depend on coincidence or were events developed logically and inevitably?", etc .

have the students invent characters wherein these emotions are combined in varying proportions. This exercise prepares students for reading short stories where these questions will be most appropriate : Who are the main characters? To whom or to what are they similar? What are their differences in comparison to other characters in the same story? In comparison to other characters in other stories? What are the similarities of novels, poems, plays 'biographies . At this point concepts of genre, style, and form can be specified.

Quina (1982, P. 354) thinks that the classic question "What do the two things have in common? " can be applied to two or more sonnets, haiku, or short stories. "Again students draw up lists and, through noting similarity, discover definitions of types of poetry and genre. Definition of character and social norms can be developed in the same way . Students can in effect, be taught formistic criticism through a questioning process that leads to the extended application of the root metaphor of similarity." (Quina, 1982, P.345)

The same technique will work for mechanism, contextuelism, and organicism . Mechanism generates the question "Where is it located in time and space?", "How much of it is available?" and what are its function in respect to cause and effects?" (Quina, 1982, P.354) Mechanitic questions can be based on emotive reactions to events and images in literary works such as : "How did you feel when .....?" , "Why did you feel that way?", "Was your feeling of long or short duration? ", etc . (Quina , 1982, P.354) When teaching a poem for instance, the teacher can list on the board the emotions and sensations students experience after reading the poem . Students would then be asked to identify colours, shapes, and events in the poem which they think cause their feelings, sensations and emotions . (Quina,1982'P. 356) .

ider conflict, change and serialized perceptions through contextualistic suggestions, or to note relationships of part to whole the body in relations to its parts and to consider the appropriatenss of image and language through organistic suggestions. (Quina, 1982, P. 353).

—As has been mentioned earlier root metaphors can be tr anslated into basic questions that help students better interpret and appreciate ang form of literature. Questions based on root metaphors are very essential in class discussions or assignments that procede, or succeed the centering process. For instance, the basic question that the root metaphor of similarity generates is "What is it?" or "What is it not"?

> An in-class assignment may read : Recall a grocery store in which you shop. Describe what it is, using a classification system. Some questions you may find helpful are : What types of merchandise , types of customers, types of employees ? Each description can be refined by seeking more specific categories. How do the employees differ from one another ? As a group? Individually? How can the merchandise be distinguished by groups and individually. (Quina and Alessio, 1980, P.199)

Quina (1980, P.200) believes that " a good transition to literature is to have students reflect on the following questions: How many angry people can you recall? What did they have in common? Think of their mood, voice.. and manner How were they similar? How different? Now create a new character out of your imagination as you reflect on these questions. 'The teacher can follow this assignment substituting various emortions-love, fear, hate , etc. S/he can, then,

Organicism

The root metaphor of organicism is integration . To see the world organically is to see all things integrated and every piece must fit in the puzzle or find a larger whole. (Quina, 1982 P. 347) For instancy, the organicist is interested in the degree of integration of all the imagery within itself and of each with each other . (Pepper, 1965, P. 128) According to the organicist internal connections among the features of any piece of literature that bind its multitude of details together into a single organic structure is what makes it the unique and perfect work of art that it is. "Emotions and theme and words and images and sounds all drew towards one another for mutual satisfaction in an individual organic structure".(Pepper, 1965, P. 125)

An Integrated Approach of Centering and World Hypotheses

.....As far as psychology is concerned, there are at least two essential processes which when used together elicit root metaphors, lead to cognitive refinement, and finally to the application of world hypotheses. These processes are : (1) the use of centering techniques including guided imagery, fantasy journeys, body awareness, dream exploration and (2) the translation of categories generated by the root metaphors into questions which are comprehensible to the student. (Quina, 1982, P. 348).

Centering can be used to focus on formism, mechanism, contextualism and organicism. The students can be asked to group the recurrent pattern of language or images into similar categories through formistic suggestions, to notice the location of parts of the body, to note stimulus – response and cause effect patterns through mechanistic suggestions, to cons-

howoften , etc. For example when a mechanist judges a Piece of verse , s/he will be mainly interested in the pleasures of the senses such as those found in sounds and in the pulse of the rhythm as wellas pleasures of associations from words as symbols . Some of these associations produce visual, anditory, tactile, etc., images whereas others produce imageless thoughts that probably carry hidden tentative anticipations and apprehensions . The mechanist is also interested in the pleasures of design and pattern as wel as the pleasures of recognitions or the fulfillment of tape . "The combination of design and pattern is often called form or the principle of variety in unity. Design gives the variety and pattern the unity, and the two must cooperate to avoid on the one hand monotony, and on the other confusion". (Pepper, 1965, P. 116).

Contextualism

The root metaphor of contextualism is exderience . The contextualist sees the world as a series of experiential moments that come to completion only to begin again, forming new trends of experience. (Quina, 1982, P. 347) "It is to see the world as a continual unfolding of experience an encountering of new streams of experiencing and experiencing , of interpreting and reinterpreting". (Pepper, 1965, P. 118).

When evaluating a piece of literature, the contextualist is mainly interested in the vividness of quality, the freshness of details and their freedom from banality which arises from conflicts in their contexts. "The conflicts have to be so adjusted that, while they break through the dullness of habit and custom, they do not break out into practicl action". (Pepper, 1965, P. 121).

hors are like clues to understanding the world.. clues which come to one in a common sense search for comprehending seemingly random facts.

Formism

The root metaphor of formism is similarity. The formist tends to see the world in terms of identity and difference.. as type subtype.. class and subclass. According to the formist the world is full of elements thatcould be compared as similar or different. Pepper (1965, P.115) believes that through the world hypothesis of formism the facts of life could be interpreted in terms of categories of cla-sses, particles.. and characters. "The idea is that every object in the world is a member of a number of classes of things and this is what gives the object its characteristics". (Quina and Alessio 1980 P. 193)

As has been mentioned before, the root metaphor of formism is similarity and literature like life itself is full of elements that could be compared as similar or different . Pepper (1965, P. 126) states that when a formist appreciates a piece of literature, s/he will be mainly interested in how accurately that piece of literature expresses its culture , represents and satisfies the ideal and healty man. .and fulfills its genre as a well-made object . In addition, Peper (1965, P . 127) belives that conformity to the genre of any piece of art is an important formistic definition of value. Another aesthetic value is conformity to the culture expressed in any piece of art including literature.

Mechanism

The root metaphor of mechanism is the machine . The mechanist sees the world in terms of space, time, action and reaction, stimulus and response . S/he sees the world as a machine , always asking the questions where, when, howmuch,

enhanced as an effective method of teaching literature through centering exercises.

> Ultimately, the use of world hypotheses as methods is not for the teacher, but for the students. The possession of a method that increases one's personal power to organize data will probabley also build one's confidence in approaching new areas of knowledge and in reinterpreting familiar areas of knowledge . The student's integration of this method in his personal approach to knowledge can be useful to him far beyond his formal secondary education. (Quina and Alessio, 1980, PP. 95-96).

Quina (1982, P. 96) states that the four world hypotheses could be applied to subjects such as astronomy, art, poetry, music, literature, sculpture and drama. Each world hypothesis hasits own precise categories that can be used in interpreting the facts any particular discipline . Quina (1982 P. 347) adopts Pepper's analysis of epistemic growth as a model for the learning process, presenting root metaphors to the student and helping him with some guidance to translate the root metaphors into world hypotheses .

> Students will internalize the basic categories of world hypotheses and gain a greater mastery over whatever disciplines they have not noticed before, and they will be able to interpret their chosen fields in terms of a variety of cognitive styles. (Quina, 1982, P. 347)

According to Quina (1982, P. 347) common sense is a st - arting point in knowledge and this is where root metaphors are born . Pedagogically, Quina recommends that root metaphors should be presented to the students as possible visions of the world. Pepper '1965, P. 347) believes that root metap-

> In the centering process, the teacher typically asks students to sit up straight or to lie on the floor, whatever appropriate. In most processes students are then asked to close their eyes and to begin noticing aspects of their bodies, their experiencing. The teacher may work with a script or create a spontaneous process, . (Quina, 1982, P. 352)

Quina (1982, P.351) also believes that the space should be comfortable including seating or reclining arrangements and proper acoustices. Sometims, changing the lighting in the room-using a softer light or total darkness-can enhance a centering process. Muusic and sound effects are sometimes effectively used as a background.

—Centering can be used to focus students' awareness on plot, theme, character, image, motivation, etc. It can be used with any form of literature, short story poetry'drama or novel. It is particulary adaptable to the teaching of drama for role playing can becreated in fantasy journeys and later enacted. It can be used for pre and post activiteis combined with music and paintings.And it can be used to explore the root metaphors of world hypotheses to help students better interpret and appreciate literature. (Quina, 1982, P.358)

—Pepper's World Hypotheses

Pepper (1965, P.114) presents four basic world hypotheses that could help us better understand and interpret the facts of our world. The four world hypotheses are formism, mechanism.. contextualism, and organicism. All world hypotheses have certain analogies, usually called root metaphors, that can help interpret the facts of life in meaningful situations. It is believed that the four world hypotheses could be further

Dreams are another domain where centering exercises can be utilized effectively.We are all fascinated with dreams, which portrae oub emotions and thoughts in picture and symbolic form. Therefore, dreams are an excellent tool for introducing students to various literary works, including poetry. Roberts (1980, P.3) reports that an English teacher in an industrial suburb of Chicago used dreams to introduce the symbolic and exprsesive use of words to her students. After having her students feel relaxed, loose and comfortable, the teacher asked them to remember a dream. It could be y dream that they had the previous night or from an earlier night. The teacher pulled down the shades, turned of the lights, and asked students to reimagine as much as they could merember of their dreams concentrating on details such as feelings, emotions, colours sounds, and other experiences. Next day, when the teacher handed the papers back, she asked students to write poems based on their dreans. She told them to use the most vivid words and strongest phrases from the previous day's writing, reminding them to work on the expressive symbolic aspect of poetry rather than on rhymes .

When first introducing centering , it is important for teacher to describe the process to the students as one which aids the imagination, guides the formation of images or assists one to focus attention on various aspects of a litrarey work or experience'. Quina (1982., P.35) recommends preparing students for the centering process through a preactivity where a breif discussion of a topic related to the centering process can be presented through songs, music, films, pictures, role play, etc. It is a good idea to use a post- centering activity where the students can discuss and share the experiences they have had during the centering process through qroup work and class discussuion.

minds, we feel balanced and more responsive to our environment . Schools should help people become more responsive to their environment. (Hendricks and Wills, 1975, P.5).

Lozanov (1978, P.30) applied centering tecnhiques through his method of suggestology in different fields of studies including the teaching of literature. The communicative sit – uation of suggestology is a learning situation that favours fundamental suggestive relationship between the teacher and the student. The teacher will employ many artistic forms such as music , songs, role playing mimes, etc, to help the students relax emotionally and absorb the presented subject more easily. (Gabriel, 1977, P.22).

Roberts (1980.. P.2) provides an example where guided cognitive imagery can be successfully employed in the teaching of literature through centering exercises. After students have read the first part of a story or a poem, the teacher asks them to put their books aside, sit back, relax and feel loose all over. Students then reflect on the information they have so far coveredcin the text. . pretending they are the author of the work. Teacher then asks students to put themselves in the given setting and temporarily become each character in the story. Students experience the problems, the joys, the feelings, the pains, etc., presented in the assigned work. going beyond that to create their own turning points and characters, During the reflection period, the teacher acts as a guide, making sure that the students recognize the important and moving sections of the assigned readings. After the students have their imaginations flow freely, they have to write the rest of the story or poem from their own points of view. Then, the teacher have the students read thier papers aloud with an open qiscussion following each paper.

spirtual exercises, yoga, etc. These new and renewed ways of investigating the mind can put us in touch with mental processes from which myth and symbol art and literature emerge .

It is the purpose of this paper to investigate the role of psychology in the teaching of literature through an integrated approach that utilizes the method of centering and Pepper's world hypotheses of formism, mechanism contextualism and organicism. Included in this paper will be a sample centering script where the world hypothesis of formism is utilized in teaching a short story.

Centering Techniques

Centering is an eyes closed process focusing on guided imagery , fantasy journeys , body awareness dream exploration, etc. Through centering students would not only learn cognitive facts but intuitive processes that integrate both the mind and the body. (Quina, 1982.. P. 351).

According to Hendricks and wills (1975, P.9) speech and linear thoughts are processes that occur in the left hemisphere of the brain whereas visual-spatial thinking, intuition and creativity are processes that belong to the right hemisphere of the human brain. Therefore, the emphasis that most schools put on cognitive skills means only the left half of the brain is utilized while the other half remains unused .

> One of the most meaningful skills is the process of psychological integration that we call centering . Centering helps people develop a pool of inner stillness that facilitates appropriate action. To be centered is to have the intellect and intuition working in harmony. As we begin to integrate our bodies and

Consciousness Education

It is believed that most people use only 10 to 15 per cent of their brain potentials because they filter all information through one single channel, the channel of consciousness. Roberts (1980, P.5) thinks that consciousness education helps students develop and use the other 90 per cent. According to Roberts (1982, P.4) the word "consciousness in the psychoogy of consciousness means an overall pattern of psychological function at a given time". The psychology of education recognizes hundreds of states other than waking, sleeping and dreaming where the learning process can take place successfully. These states include certain aspects of meditation, relaxation and imagery, visualization, transpersonal states, dreaming etc. (Quina, 1982, P. 348).

Roberts (1982, P. 6) believes that intelligent people have somehow developed the ability to select the appropriate state for a given task. Since optional memory creativity, pattern recognition, problem solving and other special capacities reside in different states of consciousness, then optimum human performance includes the ability to select an appropriate state and/or sequence of states. According to Roberts (1982, P.5), setting the overall pattern of mental functions i.e how thinking, feeling, sensing, memory, time sense will relate to each other (selecting an appropriate state), is a more basic process than learning to develop functions within the state. "The ability to focus awareness wil no doubt play a major role.. and focusing is highly characteristic of several states of consciou -- sness. "(Roberts, 1982, P.6). We could gain access to these different states of consciousness through a variety of psychotechnologies including meditation, rebirthing, visualization,

THE ROLE OF PSYCHOLOGY IN THE TEACHING OF LITERATURE

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Introduction

Innovation in teaching systems has always been an urgent need. Most schools seem to lack the kind of education that meets student's needs and teaches them skills relevant to their own lives. According to Dewey (1963, P.9) traditional education does not filter the experience young people are living now,nor matches their abilities and needs since it imposes its rules and facts in the learning process where the students are in a complete state of receptivity and obedience. On the other hand, Dewey (1963, P. 19) recommends the kind of education that views the learning process as an experience a free activity and a development of the individuality in a way that utilizes the opportunities of present life to acquaint the young generation with what is going on in the word and prepare it for the future as well. Students no longer need to memorize facts that have nothing to do with what they are going through in every – day life or face in future. Teachers on the other hand, need the appropriate knowledge and guidance that help make their work more rewarding.

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> After being tested and ultimately strengthened by a series of adventures and temptations, the barber Shibli Bagarag understands the terrible consequences of his own folly and pride. But enhanced by sprightly laughter and the Love of a sensible woman, this understanding enables Shibli to shave Shagpat and to sever the enchanted hair which is the symbol of backwardness, slavery and bondage. Read as an allegory, the history of Shibli Bagarag then represents the emerging spirit of reform which is bound to destroy any artificial social structure. (42)

The world is saved by change and by the destruction of Shagpatism, symbol of superstition and illusion. To achieve this, Shibli must possess insight, idealism and enthusiasm which are acquired by wisdom, symbolized by Noorna bin Noorka, and the laugh of self-criticism.

The *Shaving of Shagpat* may be looked upon as a serious imitation of Scheherazade's tales, or as an original work inspired by the same spirit as the *Arabian Nights*. It can be read as a literary parody or burlesque, as an allegory expressing Meredith's ideas of how the world can be saved,or as a combination of all these. At the same time, it is useful to remember that, for many years, the reading, acting-out and imitating of the Arabian tales was the entertainment and delight of the frustrated boy and of the characters, as children, in his novels. The *Shaving of Shagpat,* another imitation of the *Arabian Nights,* initiated the adult Meredith into the world of fiction. Being so close, in spirit and tachneques, to his Arabian childhood fantasies, it is small wonder that the *Shaving of Shagpat* should have preserved some of the immaturity and, at the same time, much of his early delight in romantic story-telling.

(42) *Ibid.*, p. 114.

sented in a mock– heroic manner. The laborately fantastic incidents, the artificially oracular allusiveness, the mannerism of the style and the verbal flourishes make the *Shavina of Shagpat* more "oriental" and"exotic" than its English model,producing the imprsession of burlesque.This impression is reinforced when the reader approaches the last scene of the struggle between Shibli and the evil forces,a truly epic-or mock-aepic battle in mid air in a black atmosphere filled with genii and Afrites.The final sc ne between karaz and Shibli is over–charged with wildly imaginative descriptions of fantastic happenings – aghrotesque nightmare.

On yet another level the Shaving of *Shagpat* can be interpreted as an allegory. In the preface to the early edition of his work, Meredith insisted that no allegory was intended, but this preface was most likely written in a jesting spirit expressing the author's disgust with interpretors of allegories. "There is, to be sure, a deep meaning for those who are interested in allegorical interpretations"(41). The most conspicuous device used to add an allegorical meaning to the novel is that of numerous epithets . There are the "Master of the Event", "the Reader of the Planet" and "the Eclipser of Reason". The "Sword of Aklis" is the "Sword of Science", Shibli has the "Inquiring Spirit", the "Lily of the Enchanted Sea' represents the Ideal and Noorna bin Noorka symbolizes wisdom.

> In the *Shaving of Shagpat,* Meredith uses he Oriental setting and imagery of the *Nights* to create an aesthetic distance from which to explore the evils of his own time–materialism, exploitation, worldliness dishonesty and egotism.

(41) Ali, p. 115.

> Rather than providing a number of allusions to the *Nights* to evoke the atmosphere of a few tales or to intensify and enhance the dramatic effect of some situations in fiction, Meredith shows the probability of recreating Scheherazade's tales by focusing on dimensions of internal characterization and ideas(39).

Meredith himself suggested this interpretation by the choice of the subtitle, *An Arabian Entertainment*, and by claiming, in his Prefatory Note to the first edition, that he was imitating the manner and style of the Oriental story-tellers.

Inspite of all this, it is unlikely that Meredith was quite serious when writing his imitation. The exaggerations in his novel are too broad, even for a young man writing his first work. The tone of mockery is present throughout the book and the reader often feels that Meredith laughed at the events and devices of the *Arabian Nights* while he imitated them. His veary first sentence may serve as an example:"It was ordained that Shibli Bagarag, nephew to the renowned Baba Mustapha... should Shave shagpat, the son of Shimpoor, the son of Shoolpi, the son of Shullum "(40). The exaggerated use of alliteration and assonance, the invented "exotic" names and the inappropriats elevated diction for the activity of shaving belong to the realm of literary parody. It is not unprecedented in the *Arabian Nights* that someone like a barber or fisherman rises from a lowly station to a high positions with the help of the Caliph and a genis he might become a vizier, but such an incident is handled differently in Arabian tales and in the acientific age of the nineteenth century it can only be pre-

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(39) Ali, p. 116.

(40) *The Shavina of Shagpat, P.* 1.

color and imagery of Arabian loquence"(35). There is also the constant exaltation of Allah: "Wullahy", a form of swearing, the thwackings, and the use of different Arabic idioms, such as "the light of my eye", "to hear is to obey", "Allah protect me", "O king of the Age", "By the life of my head", and many others.

Concerning these stylistic devices it must be remembered that Meredith, Who did not know the Arabic language, depended upon English translations. Some features of these translations, like the flowery diction, the coinage of new words, the archaic expressions, the affected and unnatural idiom reappear in Meredith language and help to explain the extreme mannerism of his style.

In the light of all these borrowings and imitations it is understandable why so many critics and acholars have considered the *Shaving of Shagpat* an Arabian entertainment in its devices, background and situations, an Arabian "imitation pure and simple" (36). The diversions from his model have been pronounced to be in tune with the time "which anticipated the possibility of a new true *Arabian Night* created by a Victorian in the spirit of the age(37)". Meredith alone is said to have managed' "to include all that the *Arabian Nights* had to offer and was large enough to assimilate rather than copy the great matters that lay open in hem for thim"(38). His contribution is seen as a landmark:

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(35) G. H. Lawes, *Saturday Review*, in *Meredith: The Critical Heritage*, p. 43.

(36) In the Appendix in Burton, *Thousand Nights and a Night*, 10:517.

(37) Annan, p. 357.

(38) Hawari, p. 404.

brother of Paribanou. (31) There are numerous other parallels, like the anslavement of the genis Karaz to the possessor of a ring, the enchantment of Gooralka's lovers into birds, and the bondage between a genis and a mortal,which gives the atmosphere and background of the *Arabian Nights* to Meredith's tale.

"Then there is the interspersed lyrics, quotations from some famous, ofthen fictitious, poet which are used to corroborate the speaker's words or to illustrats them, some sudden burst of poetry from a lover, answered in the same way by his beloved" (32).

> Mr. Meredith is very happy in his imitation of the lyrical fragments which the Eastern tale-tellers weave into their narrative, either for the sake of giving emphasis to their sententiousness, or for the sake of giving a more intense utterance to passion, a loftier tone to description. (33)

Stylistic devices, to mention another similarity, enabled Meredith to imitate and capture the manner of the *Arabian Nights* as it appeared in the English translations. "The author is alive to every alement in his models; he reproduces their humour and practical sense as well as their wild imaginativeness"(34). The prose style is "fresh and vivid tinged with the

(31) Reference: "Adventures of Prince Ahmed and the fairy Peri-Banu", Burton, *Nights* iii: 419.

(32) Meester, p. 62.

(33) George Eliot, The *Leader*, in *Meredith: The Critical Heritage*, p. 42.

(34) George Eliot, *Westminster Review*, in *Meredith: The Critical Heritage*, p. 47.

many instances he only alludes to them and at other times he presents them in condensed form. Roc, magical hairs, transformation of people into apes, and Jinn show his extensive reading of his model.

The existencs of 'genii' is among the devices that lend an oriental air to the *Shaving of Shagpat*: Karez was enslaved to the possessor of the ring of magic. "O lovely damsel," said Karaz,"am I truely one of the most powerful of the Genii; yet am I in bondage to that sorceress Goorelka by reason of a ring she holdeth; and could I get that ring from her and be slave to nothing mortal an hour, I could light creation as a torch, and broil the inhabitants of earth at one fire" (29). Another device is that of the characterization of the barber,

> one of the most interesting examples among the borrowed characters of Meredith's novel. His Shibli is a Barber with almost all the *Arabian Nights'* traditional tools of barbercraft in his tackle. All throughout the *Shaving*, Meredith's Barbers are either readers of the planets or are associated with the reading of the planets. Shibli Bagarag was proclaimed by these readers that he was one day destined for great things. —Rumdrum, another Barber in Meredith's story was a reader of planets. And so is the Barber of the *Arabian Nights*, who, in my view, is the counterpart of all Meredith's Barbers with all their comic features and espects that we have in Shagpat (30).

Another character who bears some resemblance to a character from the *Arabian Nights* is the dwarf Abarak with his iron bar, great strength and ugliness who was probably modelled on the

(29) *The Shavina of Shagpat*, p. 178.
(30) Hawari, pp. 391–2.

glee upon model of the *Arabian Nights*" (27). It remains to be discussed what these imitations and borrowings are, on the one hand, and what Meredith's aims were in reproducing them, on the other. Of the first, the use of the frame-story, a characteristic feature of Scheherazade's tales, was adpoted be Mebedith to form the basic structure of his work. The main story forms the background for a number of several minor tales. Meredith started his framework story-telling in an Arabian manner, developing the main thems of the story until he came to a point where Shibli remarked that Noorne "seemeth indeed as Bhanavar the Beautiful—no other".

> Then the Vizier and the Eclipser of Reason exclaimed together, "How of Bhanavar and her story, O youth? We listen"!
>
> So Shibli Bagarag leaned slightly a cushion of a couch and narrated as followeth (28).

At the end of his tale the main thread of the story of Shagpat was resumed until the point where the Vizier Feshnavat, discovering that Shibli and his daughter had been gossiping instead of planning, tells the "Story of Khipil the Builder" in order to illustrate their case.

No less than three separate stories, "The Story of Bhanavar the Beautiful," The Punishment of Shahpesh,the Persian, on khipil, the Buildet, and"The Case of Rumdrum, A Reader of Planets, that was a Barber," are woven together, in oriental manner, into the plot. Meredith introduces, almost on every page of his book, an *Arabian Nights* anescdote or episode; in

(27) Judith Wilt, *The Readable people of George Meredith* (New Jersey: Princeton University Press, 1975), p. 18.

(28) George Meredith, *The Shaving of Shagpat* (Westminster Archibald Constable, 1898), p. 23.

'Vathek'—the object of Byron's enthusiastic praise" (24). She continues:

> "The Shaving of Shagpat" is distinguished from the common run of fictions, not in being an imitation, but in the fact that its model has been chosen from no incidental prompting from no wish to suit the popular mood, but from genuine love and mental affinity. Perhaps we ought to say that it is less an imitation of the "Arabian Nights" than a similar creation inspired by a thorough and admiring study (25).

Geogre Eliot,in the same artictle, wat the first to call Meredith's tale the thousand and second night, and hailed the author as being alive to every element in his models who reproduced their humour and practical sense as well as their wild imaginativeness.

Among other reviewers, the eminent G.H. Lewes, who, as editor of the *Leader*, must have known Meredith, wrote an article calling the *Shavina of Shagpat* "an original and charming book, the work of a post and a storyteller worthy to rank with the rare storytellers of the East, who have produced in the *Arabian Nights*, the *Iliad* of romance" (26).

Enough has been said to show that Meredith's the *Shaving of Shagpat* way "written with a precocioue and genuine

(24) George Eliot, "The Shaving of Shagpat", *Westminster Review*, IX (April, 1856), in *Meregit : The Critical Heritage*, p. 47.

(25) *Ibid.*

(26) G.H. Lewes, "The Shaving of Shagpat," *Saturday Review* I (January, 1856), in *Meregit : The Critical Heritage*, p. 43.

George Eliot then adds that she had not carried the reader's thoughts to the East that she might discuss the reason why so many things were owed to it, "but that we may introduce him to a new pleasure, due, at least indirectly, to that elder region of the earth. We mean 'The Shaving of Shagpat', which is indeed an original fiction just produced in this western island, but which is so intensely Oriental in its conception and execution" (21). She goes on to acclaim that *The Shaving of Shagpat* is a work of poetical genius

> It has none of the tameness which belongs to mere imitations manufactured with servile effort, or thrown off with simious facility. It is no patchwork of borrowed incidents. Mr. Meredith has not simply imitated Arabian fictions, he has been inspired by them; he has used Oriental forms, but only as an Oriental genius would have used them who had been "to the manner born" (22).

She concludes her article announcing that the book, "compared with the other fictions which the season has provided, to use its own oriental style, is 'as the apple-tree among the trees of the wood" (23).

In her second article, in the *Westminster Review*, where she was assistant editor and contributor, George Eliot, again, praised the *Shaving of Shagpat* as "an admirable imitation of Oriental tale-telling, which has given us far more pleasure than we remember to have had even in younger days from reading

(21) *Ibid.*, p. 42.

(22) *Ibid.*

(23) *Ibid.*

Shagpat, the clothier who holds the whole of a city in enchantment by means of one hair of his head.

Meestar considers this exoti romance as one of the best, "perhaps even the very best imitation of an Arabian Night–story that has been written" (17). She also expresses the opinion that *The Shaving of Shaqpat* is "undeniably a work of genius, the author has entirely transferred himself into the feelings of an oriental story–teller, and has written like one of them. One might read the book, and think it was one of the *Thousand and One Nights*' tales "(18) .

Among Meredith's contemporaries, the Victorian critics "with one accord hailed the *Shaving of Shaqpat* as the new *Arabian Night*, agreeing for the most part that this was a tale created truly in the manner of an *Arabian Tale*, which, at the same time, was novel and worthy in its own right" (19). George Eliot, for instance, wrote two enthusiatic reviews. In her first article she welcomed the tale as a work of genius. In the introductory paragraph she said:

> No art of religious symbolism has a deeper root in nature than that of turning with reverence towards the East. Forl almost all our good things— our most precious vegetables, our noblest animals, our loveliest flowers, our religious and philosophicel ideas, our vere nur - sery tales and romances, have travelled to us from the East. In an historical as well as in a physical sense, the East is the Land of the Morning (20).

(17) Moester, p. 62.
(18) *Ibid.*, p. 64.
(19) Annan, p. 358.
(20) The *Leader*, 5 January 1856, in *Meredith : The Critical Heritags*, edited be Ioan Williams (London: Routledgs & Kegan Paul,(1976), p. 41.

expenses; I consume Welsh mutton with relish, but it so chanced that I trod on a kibe, and I had to pay the penalty. There's an Arabian Tale, Miss Adister, of a peaceful traveller who ate a date in the desert and flung away the etone, which hit an invisible son of a genis in the eye, and the poor traveller suffered for it. Well,you commit these mortal injuries to the invisible among the Welsh.

But Meredith's name is, with all propristy, associated with the *Arabian Nights* through his first novel, *The Shaving of Shaqpat: An Arabian Entertainment.* This appeared in 1856 and contained a Prefatory Note by the author, contributed to the first edition, to guard it from being taken for a translation of anewly discovered *Arabian Nights* manuscript: (15)

It has seemed to me that the only way to tell an Arabian story was by imitating the style and manners of the Oriental storytellers. But auch an attempt, whether succeseful or not, may read lilce a tranalation : I threfore think it better to prexclude this Entertainment by an avowal that it springs from no Eastern source, and is in every respect an original work. (16)

The Shaving of Shagpat is a collection of stories, held together by a frame tale which gives the book its title. Shibli Bagarag, the barber, had had great things predicted for him and the readers of planets.

These predictions unsettle him, and send him wandering in quest of greatness. He is to becoms Master of the Ebent, and to live in the memories of man. The Event is the shaving of

(15)Meredith, *Celt and Saxon*(New York: Charles Scribner's Sons, 1918), p. 48.

(16) Quoted in R. Hawari, p. 336.

of penetrating to the core of her artistry, blending his own interest in human psychology with her exquisite shades of fancy in his creative adaptations and imitations." This statement must, of course, be qualified in the light of what has been Said about the characteristics of the available translations. Even an "ingenious understanding" would find it difficult to "penetrate to the core" of another book's artistry, especially its stylistic peculiarities, when it has nothing but translations to guide it.

Meredith used particular events from the *Arabian Nights* to illustrate his criticim of society. In attacking the outworn ideas of his contemporaries and their dread of original ones, he resorted to the tales for clarification: (13)

> Ideas, new-born and naked original ideas, are acceptable at no time to the humanity they visit to help uplift it from the state of beast. In England of that period original or unknown ideas were a smoking brimstone to the nose, dread Arabin afrites, invisibel in the air, jumping out of vases, armed for the slaughter of the venerable and the cherished, the ivy clad and celestially haloed. (14)

Another example of such adaptation is in the criticism of the sensitivity of the Welsh to any censure of their cherished intsitutions.Their Peculiarity is explained through an analogy to the story of the genis with the invisible son:

> I respect the remains of their literature, I study their language, I attend their gatherings and subsceribe the

(13) Ali, "Nineteenth-Century Criticism of the Arabian Nights" (Ph. D. dissertation, Dalhousie University, 1978), p. 113.

(14)Meredith,*Lord Ormont and his Aminta* (London:Constable & Company, 1909), p. 122.

relationship with his father as the "Arabian life" period. (7) In a moment of tenderness, he pictured his father happily married recalling to mind "Prince Ahmed and the kind and beautiful Peribanou."(8) At another time they "had a Ball party and Aladain supper."(9) But, unlike Dickens, Meredith favored moderation in the world of fancy. Harry Richmond, for instance, must outgrow the fascination of a completely irrational and romantic father. Once when he and Temple were Lost in a great fog at night, Harry mentioned that "Sindbad escaped from the pit by tracking a lynx."(10) Temple would not hear of Sindbad. " 'Oh, come, we're not Mussulmen,' said he; 'I declare, Richie, if I saw a church open I'd go in and sleep there.'" (11)Fancy is seen as a danger which might upset a healthy mind. The same idea is seen in *Vittoria*. When she fought her way through the forest without a path, Vittoria "had to check fancies drawn from Arabian tales, concerning the help sometimes given by genii of the air and enchanted birds, that were so incessant and vivid that she found herself sulking at the loneliness and helplessness of the visible sky, and feared that her brain was losing its hold of things. " (12) .

The impact of the *Arabian Nights* must have been strong indeed, if it represents such a danger to adult characters. Their effect was, however, not always negative. Meredith himself found refuge and pleasant escape in them and they stimulated his imagination and incited his invention. It has even been claimed that his "ingenious understanding of Scheherazads's thematic fabric and stylistic peculiarities makes him highly capable

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(7) *Ibid.*, p. 33. (8)*Ibid.* (9) *Ibid.*, p. 35. (10) *Ibid.* p. 115. (11) *Ibid.*
12 Meredith, *Vittioria* (New York: Charles Scribner's Sons, 1916), p. 230.

That the Arabian tales exerted a definite effect on Meradith's imagination is clearly seen in his other works as well. He, for instance, showed their influence on the characters of his novels, especially those most closely connected with his own life: Evan Harrington and Harry Richmond. From a general reading of *Evan Harrington* the reader may detect ressmblance to the *Arabian Nights* in the picaresqus atructure of the novel, the use of fate, and in the theme: the rise of a tailor 's son to fortune. Evan had read the *Arabian Nights* and believed that a magical thing could astound without hurting him.

In *Harry Richmond* there is another exampl of the effect of the Arabian tales on the mind of a character. As a child Harry had read them, and he and his father had acted out incidents that appealed to their own imagination. Harry narrates:

Then we read the Arabian Nights together, or, rather, he read them to me, often acting out the incidents as we rode

> or drove abroad. An omission to Perform a duty was the fatal forgetfulness to sprinkle Pepper on the cream tarts; if my father subjected me to an interrogation concerning my lessons, he was the dread African magician to whom must be surrendered my acquisition of the ring and the musty old lamp . We were quits in the habit of meeting fair Persians.(5)

When Harry had the measles, his father, to divert him during his recovery, hired an actor from the theatre and played the part of the Barber over him until the tears ran down their faces from laughter.(6) Harry referred to this stage of his close

(5) Meredith, The *Adveture of Harry Richmond* (New York Charles Scribner's Sons, 1916), p. 32. (6) *Ibid.*

to have been deprived of a normally happy and healthy childhood, which would not have driven them, as they were driven, to compensate themselves for the lack of companionship and outward incident by an early life of dreams and fantasies. (1)

And "the *Arabian Nights*, according to Meredith's own analesis, was of supreme importance in strengthening and developing his imagination"(2).In letter to Dr.H.R.D. Anders, lecturer at the University of Jena, Meredith stated:"As for me, you ask of my readings of the formative kind . They were first the Arabian Nights, then Gibbon , Niebuhr , Walter Scott ; then Moliers, then the noble Goethe, the most enduring . All the poets English, Weimar, and Sua bia and Austrian (3) ."As early ae 1842,'When the young Meredith was fourteen years of age, the chief recollec-tion of his schoolday in Portsmouth seems to have been, his son tells us , ' The three dreary church services he attended on Sunday, when, during the sermon , he would invent talesin the manner of St. George and the Dragon , or of the kind found in the *Arabian Nighs*, of which he was very fond, andwhich came to such fruition later in the *Shaving of Shagpat*,"(4)

(1) J.B. priestley, *Georgs Meredith* (London: Macmillan, 1926), pp. 7–8.

(2) Annan, "The Arabian Nights in Victorian Literature," (Ph.D. dissertation, University of Illinois, 1945), p. 75.

(3)*The Letters of George Meredith*,ed. C. L. Cline (London: Oxford at the Clarendon Press, 1970), P. 1556.

(4) Georgs Maredith, *Letters* (collected and edited by his son, 1912), 1 : 3. Quoted in Rida Hawari, "A Study of the 'Exotic' East in the Works of Thackaray with Reference to the Cult of the Oriental in Eighteenth and Nineteenth Century England" (Ph. D. dissertation, University of London, 1967), P. 333.

THE ARABIAN NIGHTS IN THE NOVELS OF GEORGE MEREDITH

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The *Arabian Nights* was a part of Georges Meredith's formative reading. The circumstances of his childhood which were characterized by poverty, boredom and disappointment intensified his interset in the tales. His father was the propristor of a tailoring shop and his mother died when George was five years old. From his earliest years he was sensitive to the attitude of the upper classes towards tradespeople. His father's bankruptcy contributed to his bitterness. There was not enough money for him to attend one of the better English private schools, but his education included two years at a Morevien school in Germany.Even here he was distressed because of the rigidity of its religious practices.

> A child so situated is under the necessity of developing his own resources and so contrives to live richly in his imagination, which is precisely what Meredith did, according to his own account of his childhood. Nearly all extremely creative men of genius, men who, later in life, have had the capacity of living intensely with the creatures of their imagination, seem

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3. "The objective correlative, Eliot observes, "is a set of objective, a situation, a chain of events which shall be the formula of that particular emotion, such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediatele evoked", "Hamlet", *Selected Sssays*, p. 145.

4. "In the seventeenth century a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as, is natural, was aggravated by the influence of the two most powerful poets of the century, Milton and Dryden. Eliot, "The Metaphysical Poets", *Selected Esssays*, p. 288.

5. Raj Nath, *Essays in Criticism*, p. 114.

6. PAI–FEI Lu, *T.S. Eliot: The Dialectical structure of His Theory of Poetry*, (Chicago: The Chicago University Press, 1966), pp. 10–11.

7. Eliot, "Milton II" in *On Poetry and Poets*, (1957; London: Faber and Faber, 1979), p. 149.

8. *Ibid.*, p. 147.

9. For a reliable definition of the 'intentional ist fallacy in criticism, see W.K. Wimsatt and Monroe C. Beardsley "The Affective Fallace" in David Lodge (ed). *20th Century Criticism* (London: Longmans, 1977), p. 345.

10. Eliot, "The Three Voices of Poetry" in *On Poetry and Poets*, p. 99.

11. Eliot, "The Frontiers of Criticism", *On Poetry and Poets* p. 111.

12. *Ibid*,. p. 115.

13. Eliot, "Philip Massinger", *Selected Essays*, p. 206.

8. Rene Wellek and Austin Warren, *Theory of Literature*, (London, Penguin Books, 1949), p. 35.

9' Raj Nath, *Essays in Criticism*, (Delhi: Douby House, 1979) p. 105.

10. M. Arnold, "The Study of Potery", in *Mathew Arnold: Poetry and Prose*, edited by John Bryson, (London: Pupert Hart, Davis, 1967), p. 664.

11. *Ibid*, "Wordsworth", pp. 705–7.

12. *Ibid*, p. 706.

13. "Joubert", *Essays*, p. 180.

14. "The Study of Poetry", pp. 522–23.

15. *Ibid*, p. 528.

16. T.S. Eliot, *The Use of Poetry and the Use of Criticism*, (London: Faber and Faber, 1933), p. 111.

17. Wellek, *A History of Modern Criticism*, p. 164.

18. Eliot, *Op. Cit.*, p. 112.

19. Wellek, *A History of Modern Criticism*, p. 166.

20. "Jounert", *Essays*, p. 180.

II

1. " I find" writes Eliot, " myself constantly irritated by having my words, perhaps written thirty or forty years ago, quoted as if I had uttered them yesterday rare is the writer who, quoting me, says 'this is what Mr. Eliot thought (or felt) in 1933 or whatever that date was. T.S. Eliot, *To Criticize T e Critic*, (London: Faber and Faber, 1965), p. 14.

2. T.S. Eliot, "Tradition and the Individual Talent" in *Selected Essays*, (London: Faber and Faber, 1976), p. 13. Subsequent references to page numbers of tlis edition will appear in text.

1. Rene Wellek, *A History of Literary Criticism*, 4 Vols: *The Later Nineteenth Century* (1966; Cambridge University Press, 1983), p. 156.

2. Sister Thomas Marion Hector, "Introduction" to *M. Arnold's Essays in Criticism*, First Series, A Critical ed. (Chicago: Chicago University Press, 1964), p. x. Cited here as *Essays* and subsequent references to page numbers of this edition will appear in text .

3. M. Arnold, *Culture and Anarchy* in *The Victorian Age: Prose, poetry and Drama* edited by John Wilson Bowyer and John Lee Brooks,(New Jersey : Prentice–Hall, Inc., 1954), p. 508.

4. "The 'new' critics" primarily regard poetry as a valid source of knowledge that cannot be communicated in terms other than its own. This leads them to shun all material terms such as the personal and the social conditions behind the compositions, the moral implications and so on, as long as these are 'extrinsic that is, tangertial to an understanding of the poem, and to concentrate on the structure of each poem, or on elements of that structure as they relate to the total poetic experience".Wilbur Scott (ed),*Five Aroaches of Literary Criticism*,(New York: Collier books, 1977), p. 181.

5. "Heinrich Heine", *Essays*, p. 101 .

6. Arnold, *Op. Cit.*, p. 518.

7. George watson, *The Literary Critics: A Critics: A Studg of English Descriptive Critics*, 2nd ed., London: Penguin books, 1975), p. 151.

al yardstick: the former's is content - centred, whereas the latter's is veering towards technique; yet gradually opting itself towards content (morals) .

On the other hand, there are basic diffierences between Eliot and Arnold. First, no such emphasis is there in Arnold upon the individual writer or the Individual work as we find in Eliot. secondly, the idea of "organic wholes" which is very basic to Eliot's concept of tradition is missing from Arnold . If Eliot shares Arnold's attitude towards extrinsic disciplines in his "Tradition and the Individual Talent" by giving priority to poetry over poets, he parts company with him complete "The Frontiers of Criticism"; that is, those disciplines can be an aid to literary criticism.

To sum up, Eliot has imbied Arnolds thoughts regarding the function of criticism, has welded them together; yet transforming them into something utterly his own.

What is irritating to Eliot's readers of his critical essays is that he keeps on shifting his point of focus. A quick glance at the essays investigated may serve as evidence on the issue in question. No sooner has Eliot raised a point in one essay than he takes it up again in the next either to look at it freshly or "contradict" what has been stated earlire. And this may (and only may) show that Eliot is virtually unable to maintain a subtle balance between art and morality in terms of his concept of the function of criticism ; a feat that has been achieved by Arnold.

III

As regards the function of criticism, similarities between Arnold and Eliot outweigh their differences, though those differences are infrequently basic. Eliot shares Arnold's attitude towards journalistic criticism: both of them tend to evict journalistic critics and review writers from the true domain of criticism. This also holds true to their stance towards romantic literature; they prefer classisism to romanticism; the former beig more complete and orderly, while the latter being fragmentary and immature. Moreover, both of them commend the avoidance of biases and prejudices in one's approach to literature; that is, they shun pre- conceived attitudes.

More importantly, there is a striking similarity between Arnold and Eliot as to the idea of tradition, and the adequ - ate comprehension on the part of the critic to embark upon his tasks. And if Arnold is unquestionable moral, Eliot manifests a gradual orientation towards morals , and morality finds its way operatively in his concept, particularly in his essay " Religion and Literature". Apart from these, Arnold does distinguish poets like Eliot, though each adopts a different criti-

biography of an author has underone a certaintransformat ion which reflects Eliot's stance towards other disciplines, and shows his outright difference from Arnold who suggests that criticism should not lend itself to ulterior considerations. Eliot has moved to an acceptance of these as an aid to criticism In his "The Frontiers of Criticism", Eliot observes:

> any critic seriously concerned with a man's work should be expected to know something about the man's life. (11)

Fortunately enough, the issue of taste referred to in "The Function of Criticism" is taken up again in "The Frontiers of Criticism "where Eliot prefers to use the word' enjoyment, in place of the'Correction of taste', and 'understanding' in place of 'elucidation'.Commenting upon the relationship between enjoyment and understanding, Eliot points out that "it is certain that we do not fully enjoy a poem unless we understand it.. it is in the relation of our enjoyment of a poem to our enjoyment of other peems that *taste is shown*". (12) The "taste is comparatively the literary taste which governs the relation in which we place the various poems we read. Indeed, with a slight adjustment, Eliot has made understanding one of the limits of the critical activity .

Finally, how much a poet borrows from his predecessors and in what way have been used by Eliot as a method of categorization. It is ,in fact,the attitude a poet adopts to wards tradition that matters,and proves whether or not he is mature.(13) Arnold's distinction, however ,is based on how far attentive poets are to the aim of literature which is the criticism of life Again, if Arnold is highly moral, Eliot is apparently preoccupied with the literare standards. In other words, what mostly counts to Eliot is the artistic technique that a writer manipulates.

Eliot mellows further: from his rigid exclusion of extrinsic details to making use of other disciplines which can be of use to literary criticism. In "Milton II" (1947), he expresses the idea that" the scholar and the practtitioner in the field of literary criticism should supplement each other's work". "The criticism" , he proceeds, "of the practitioner will beall the other, certainly, if he is not wholly destitute of scholarship: and the criticism of the scholar will be all the better if he has some experience of the difficulties of writing verse". (7)

If Eliot is with the ideal fusion of criticism and ethics in " —Religion and Literature", he is here with the marriage of his- ..torical scholarship and criticism .But the question is: how far can a "critic go in historical understanding and yet maintains his position as a literary critic? or how can scholarship be an aid to literary criticism? Eliot has brought the analogy of the house: if one remains working at the gate,hei is certainly a historical scholar; if he gets into the house and tries to find his way through, he is a literary critic who is concerned less with the author than with the poem. (8)

The historical details of which the biographical ones form. a large part can be of little help in evaluating a literary work; how a poem is originated can also be of little help to arrive at sound appreciation of that poem. In short ,Eliot is largely anti - intentionalist , to use a key term in New Criticism. (9) This idea has been rendered very clearly in his "The Three Voices of Poetry" (1953) (10) which is recapitulated in "The Front iers of Criticism" (1956) .

Consequently, the critic ought to be anti- intentionalist and should treat poetry as poetry, or drama as drama. Delving into a writer's biography is basically not a criticism accord ing to Eliot. such a strict attitude, however, in rejecting the

nfusing'. This feature in Eliot has been attributed to the equivocality of his terms, his regular (or irregular practice of denying and affirming the same proposition, and the apparent contradiction between his arguments .(6) Anyhow, one is more inclined to treat Eliot's 'change', or whatever the term may be, as a shifting in the point of focus in his critical scheme rather than a sudden or 'unexpected' mutation in the content of his avowals.

The greatness of literature according to Eliot is not to be judged by literary standards alone, but by ethical standards as well. He also points out that he is not concerned with religious literature inasmuch as "with the application of our religion to the criticism of any literature"(p. 389)..with this sweeping generalization, it is not presumptuous to suggest that Eliot, who demands of his critic to discipline his prejudice in his quest for truth, comes again and falls prey to his prejudice: ethical standards elicited from christianity in Eliot's case may not be applicable to Buddhism, for example.

Similarly, Eliot is equivocal in his critical attitude: one one hand ,he asks for complementing literary standards by ethical ones; nonetheless, he calls for looking at "fiction as fiction and at drama as drama" (p.393) on the other . Eliot has confused the lines between the artistry of art and ethics here.

Working on the same line as Arnold, Eliot objects to journalistic criticism; he opts for a criticism fully liable to correct the taste of readers. As such, he urges that criticism is not to be left to reviewers. Not surprising is it therefore to point out that "Religion and Literature" shows Eliot at cross- roads between literature proper ethics as regards the function of criticism .

Coming in direct controversy with Arnold, Eliot finds that Arnold has gone amiss as to the critical labour involved in the creative process itself:Arnold, for him, ignores the Value of criticism in creation itself, and he is unaware that in writing 'the labour of sifting, combining ,constructing, expunging, correcting, testing: this frightful tool is much critical as creative" (p. 30).

To; what extent does Eliot's charge of Arnold seem to be warrantable? Hasn't Arnold touched upon the intimacy between the creative and the critical labours, and doesn't he adopt it as a basis for his categorization of poets? (To answer these questions, one is required to trace Eliot's own attitude towards Anrold; a point which naturally goes beyond the scope of this study) .

By the year 1935 when Eliot wrote "Religion and Literature", his concept of criticism became morally oriented. The implicit moral note in his earleir essays becomes more voiced. Raj Nath is of the opinion that this 'change' "comes as something unexpected", (5) which, I believe ,is too rash a judgement, simply because he is unaware of Eliot's exhortation to his critics.

Eliot writes :

> literary criticism should be completed by criticism from a definite ethical and theological standpoint .... The greatness of literature cannot be judged solely by literary standards, though we must remember that whether it is literature or not can be determined only by literary standards (p. 388) .

Setting the above extract against Eliot's early pronoucements without taking their chronological sequence is so sufficient a clue to impeach him of being inconsistent and 'co-

re is in them and subsequently sublimate "taste" of readers who are quite susceptible to be influenced thereby.

Eliot, moreover, suggests that if the critic is to justify his existence, he "should endeavour to discipline his personal prejudice and cranks" (p. 25). In other words, Eliot demands that the critic has to be "disinterested", to employ Arnold's term. Subjectivism blurs the critic's vision and blunts the methods of categorization which will undoubtedly influence the "taste" he must work harder to correct. The lack of objectivity on the part of the critic will incur only his eviction from the group of true critics in terms of Eliot's normative standards.

Not only this , Eliot shares Arnold's critique of the roma - ntics, preferring to them the classical writers as well. Adopting the strategy of categorization and order, Eliot contends that the difference is between the orderly and the chaotic;the complete and fragmentary .

However, Arnold equates culture with the study of perfection since its origin for him lies there, let alone the praise he lavishes upon the critic as a custodian of culture.As regards Eliot, this issue apparently appears under a different guise: "The search for perfection is a sign of pettiness, for it shows that the writer has admitted the existence of an unquestioned spiritual authority outside *himself* to which he has attempted to conform" (p. 29) (my italics) .

May it be deemed possible to argue here that Eliot, on the other hand, wants writers to have the 'spiritual' (mind the ethical connotation of the term) authority within themselves And this sounds true since working along Eliot's prerequisites the critic should work to' correct' taste.He may not therefore be up to this task if is not having a spiritual authority *Within* himself .

The critic's method is therefore outlined by his stratification of literary works, which is preconditioned by his awareness of the historical sense latent in the idea of tradition.

Eliot rejects any extra–literary end for a work of art and thus he partly approves of Arnold's dictum that literature is significantly moral. Literature, for him, performs its function "much better by indifference to serve ends beyond itself"(p 24). The introduction of "much better" brings to mind the idea of order and categorization. That literature would be totally indifferent to morality does not vindicate the idea that Eliot is sustaining the repulsive attitude he exposed in his "Tradition and the Individual Talent". (This hint is going to assert itself formatively in his essay "Religion and Literature' Does this reflect a "change" in Eliot's attitude?

Furthrmoere, Eliot has firmly defined the ends of criticism as being "the elucidation of works of art and the correction of taste" (p. 24) which the critic ought to be cognizant of. How could a work of art be 'elucidated'? Is it by 'analysis' and by 'comparison'? Well, Eliot seems to be convinced with the validity of the tools he suggests and the terms he coins. But the problem arises with the "correction of taste": Should it be taken to mean as Arnold's establishment of the current of fresh and true ideas?

Eliot has recognizably left "taste" undefined and this may invite his readers to contend that it could be both:the literary and the moral. Besides, one may presume that he means by it mostly the 'literary taste' though with a tinge of morality since art will do its proper function if it would be indifferent to other ends. The very statement "correction of taste" helps shed light on the critic–reader relationship: the critic, by elucidating major works, helps reacders understand what the-

applied by Eliot to *Hamlet* the play is proved "most certainly an artistic failure" (p. 148). As a result, the identification of the objective correlative entails a structural analysis which, in the mean time, involves the elimination of all extrinsic details. In order to succeed artistically, the poet, according to Eliot, has to develop an objective equivalence to his personal emotions that he has to embody. Now if this is the ideal set for the poet by Eliot, the critic, in turn, has to be aware of this at least.

Significantly, Eliot has coined the term "dissociation of sensibility"(4) in his essay on "The Metaphysical Poets" (1926) He recognizes that it has animated the English poetry during the romantic and the Victorian ages. Critics, however, have developed what is termed as the 'unified sensibility' thet runs in opposition to Eliot's term.With these terms, the critical garner, as it were, gets richer; it helps a critic find his way through the literary works.

Setting a poet in the context of the literature of his own country or identifying his position on the line towards the approximation of world literature (the organic wholes) has been strongly confirmed in Eliot's essay "The Function of Criticism" (1923).The very idea of order also involves a hierarchy or specifically the problem of categorization which subsumes 'analysis' and "comparison". Referring to what he has written in his "Tradition and the Individual Talent", Eliot takes up the idea of order again and thus notes:

> I was dealing then with the artist and the sense of tradition, which, it seemed to me the artist should have, but it is generally a problem of order; and the function of criticism seems to be essentially aproblem of odrer too (p. 23).

a poet of the past to the present. In short, time, in its natural latitude, does not count a great deal in Eliot's idea of tradition.

To show the proper course for the critic to follow in doing his job, Eliot points out that the appreciation or the significance of a poet lies in his relation to the dead poets. The tools to be used in this respect are "contrast" and comparison among the dead (p. 15) . The critic is necessarily required to manipulate these tools and they presupposes, in addition, a wide knowledge of that tradition. "The poet", Eliot adds, "must be very conscious of the main current"(p. 16). Is this the same current that the critic ought to estabilish in terms of Arnold's ' norms? Probably yes.

In his "Tradition and the Individual Talent", Eliot is indeed moving towards a critical goal : priority is to be given to poetry per se rather than the poet He is with the exclusion of the ulterior details and in this case he appears to be Arnoldian in tenor. He is calling for an evolution of criteria to be sanctioned by the text itself:

> Honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry ... to divert interest from the poet to the poetry is a laudable aim: for it would conduce to a juster estimation of actual poetry, good or bad (pp. 17–22) .

Accordingly, for Eliot, if a critic is to accomplish his appointed tasks satisfactorily, he must seek to reconstruct for himself an order of world literature. The inevitable problem he has to face is how to perfect the organization of his aesthetic experience.

Eliot's essaey "Hamlet" (1919) furnishes the critic with another tool which is "the objective correlative"(8). when

and the necessity of the historical sense that both of the critic and the poet are in need of to petform their function. "The historical sense" writes Eliot "involves a perception not only of the pastness of the past, but of its presence, the historical sense compels a man to write not merely with his own gene - ration in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous ordet" (2).

Eliot's idea of order is quite revealing here and apparently this order (pattern) is the product of a writer's development. And if a writer has such a pattern, the critic, in order to do justice, must relate to each other his various works constituting that pattern: each individual work sheds light upon the collected works of the writer and this, in turn, illuminates the individual work.

Eliot is suggesting that tradition is a large frame of reference that the poet is to refer to . Operative in tradition is the element of unity where the 'new' has to adjust itself to the 'old'. Consequently, only when equipped with the historical sense (as the poet does in writing his poetry) can the critic , according to Eliot, embark upon his task. Again, erudition coupled with a keen and subtle sensibility is the essential prerequisite of the historical sense. The lack of the historical sense will, on the other hand, conduce' to cri- tical perversion...

This signifies that Eliot here is not primarily concerned with the background of the individual writer. And in conformity with his idea of tradition, Eliot, in appreciating a poet, has to extract that poet from the historical setting: instead of going back to the period a writer belongs' Eliot brings forth

genius) are the great abounding fountains of truth, whose criticism of life is a source of illumination and joy to the whole human race for ever (20).

What can be recognized here is that some kind of ideational content is postulated for poetry,while Arnold's use of the expression"pass upon" in the connection with the criti cism of life implies that the poet is exercising (almost)the pra–ctice of a poetic jury. Yet,the power in poetry operates indirectly; its efficacy stems from that profound and beautiful application of idas to life. Characteristically, much of Arnold's concept of the function of criticism highlights Eliot's concept.

II

In discussing Eliot's concept of the function of criticism, one should be fully aware of his warning to his critics that they should not look at his essays as if they were written at the same time; he thus indirectly undermines all his critics' endeavour who have done so (1). That is, each essay is to be set in its proper chronological sequence; therefore, a choice has been made of some of his essays here with a view to expose how he has approached the function of criticism. These essays include "Tradition and the Individual Talent" (1919), "Hamlet" (1919), "The Metaphysical Poets" (1921), "The Function of Criticim" (1923), "Religion and Literature" (1935), "Milton II" (1947), "The Three Voices of Poetry" (1953) and "The Frontiers of Criticism" (1956).

To start with, in his "Tradition and the Individual Talent" (1919), Eliot touches upon the inevitability of criticism as long as the human organism practises breathing to survive literature likewise needs criticism. Organically correlated as they are,literature and criticism mutually foster their interdependence.

Having established the intimacy between the creative and critical labour, Eliot proceeds to deal with the idea of tradition

of how much he writes inasmuch as what he writes. Arnold. by inference, is excluding journalistic criticism for it cannot establish "currents".

It is noticeable that Arnold demands much of the critic: he has to pass his judgement upon the fresh and true ideas and thereby communicate them to his readers, "as a sort of companion, not as an abstract law-giver", and in this way "the critic will generally do most good to his readers" (p. 28) This evidently shows that the critic is not supposed to give a "code of morality" or a definite system of thought. Arnold's view of the critic looks back at Shelley's poet-being an unacknowledged legislator".

This considerably long survey helps show that the task of the critic according to Arnold is threefold : (1) "learn and propagate the best that is known and thought in the world (2) to maintain "a clear and fresh mind" open for fresh knowledge while exercisig his function as a critic, and to commu--nicate his fresh knowledge in all the judgements which he forms and the estimates of the literary master currents which he makes. He then allows his judgements to seep into this knowledge and to pass it along to his readers. In other words, he must exercise in some degree a certain activity akin to that of the literary artist with whom he deals .

This intimacy between the creative and the critical powers forms the psychological basis against which he asserts that poetry is a criticism of life. In his essay on "Joubert" Arnold distinguishes the orders of poets:

> The criticism of life which the men of genius pass upon human life is permanently acceptable to mankind; the criticism which the men of ability pass upon human life is transtorily acceptable ... (the men of

Morality, Arnold recognizes, has often been treated in the narrow sense and usually as a code of conduct, for "the discovery of ideas is not the business of the great genius–creative literary genius does not principally show itself in discovering new ideas; that is the business of the philosopher" (p. 10).

Well, if the business of poetry is to make a criticism of life',the business of the critic then is to evaluate that criticism the poet makes. Here arises the intimate connection between the creative and the critical labour:a point which is not accidental in Arnolds criticail scheme.

Consequently, the crittic's job is to propagate that is known and thought in the world. Assimilation of ideas on the part of the critic ought to be completed by their communication to readers. Knowing what is there in the world presupposes that the critic should open himself to foreign literature and this, in the final analysis, nominates him to contribute to the process of acculturation which demands of the poet a well as the critic, not to confine himself to the English tradition,but to acquaint himself with the literary tradition in the world or at least in Europe. Meanwhile, Arnold here is anticipating Eliots' idea of tradition which is animated by the historical sense,whose implication is going to be discussed in the next section of this paper . In Arnold's sense the critic cannot therefore perform his function adequately un- less he is well equipped with the literary tradition of Europe as a whole.

The ultimate end of the critic, so argues Arnold, is to " establish a current of fresh and true ideas". This shows that the critic plays a leading role in the formulation of the literary/moral taste of his age. Accordingly, it is not the quantity

recognize that his own poetry is decidely critical poetry. (16)

In this extract, Eliot is obviously critical of Arnold. Approaching Arnold ,disinterestedly', one cannot fail to understand Arnold's phrase at bottom', and it is again surprising that he tales Arnold's words literally or out of context, At bottom' means quintessentially' and that poetry is quintessentially a criticism of life. Arnold' satatement has an ontolo gical dimension; it is pertinent to the question of existence.- In a word. it is concerned with the issue of how to live cons-» idered above.

Seemingly aware of Eliot's Penchant or literal reading of Arnold's statement, Wellek concedes that if Arnold's statement is taken literally, it cannot be defenned, while if it is read differently, it can be defended. Literature gives an interpretation of life.Hence,it is useful in asserting that literature furnishes knowledge(17).

In the same odd vein, Eliot takes Arnold's term "application to life" literally . His insistence to do this may reflect his attitude to Arnold as a critic in general. Eliot Claims that Arnold's use is"Not a happy way of putting it,as if ideas were a lotion for the inflamed skin of suffering humanity. But it seems to be what Arnold thought he was doing"(18).Similarly, Rene Wellek chides Arnold for thinking that 'ideas' can be applied like plasters (19) . In fact, no question can be raised as to Eliot's predilection to read Arnold's phrases literally: he shows it here for the third time . PerhapsWellek may have been influenced by Eliot to adopt his terms in reading Arnold's phrase.

and our language when we are dealing with ancient poets; the personal estimate when we are dealing with poets our contemporaries (14) .

Arnold sounds more reasonable in his distinction between the real estimate and the historical and personal estimates . But the 'contemporary literature", however, may be of use for us primarily because it is addressed to us and copes with our problems and in it we can identify the delicate issues in our life. People of a different age may not do that for us and if we ignore contemporary literature, we will be alienated from the spirit of our age . Besides, the true critic has to do something towards the young promising writers and those contemporary writers who are not accorded the credit they deserve and he should thus be responsible to single out those who are groundlessly set in the limelight for reasons that are not artistic..

Equally important Arnold contends that "to trace the labor, the attempts.. the weaknesses, the failures of a genuine classic, to acquaint oneself with his time and his life and histsorical relationships is a mere literary dilettantism." (15) Now it becomes clear what a course the critic has to follow lest he fally prey to the critical fallacies in judging the 'best'. May it be deemed possible to observe that Arnold levels very resolute charges at both historical and impressionistic criticism.

That poetry is at bottom a criticism of life according to Arnold has been variously interpreted by critics. Commenting on Arnold's foregoing definition, T.S. Eliot writes :

> 'Poetry is at bottom a criticism of life'. At bottom: that is a great way down; the bottom is the bottom . Arnold might just as well have said that Christian worship at bottom is a criticism of the Trinity. We see better what Arnold's word amount to when we

Arnold sets forth here is the application of ideas to life and these ideas are typically moral. Again, that poetry is a criticism of life implies that criticism works on equal footing With the application of moral ideas . Hence, morality in Arnold gains a wide perspective; it embraces the question of survival in the sense that it is not injur ious to poetry

By applying ideas to life, poets, Arnold observes, have produced great poetry.He cites examples from Homer,Dante, Shakespeare and Milton. Consider the following example from Milton:

> And courage never to submit or yield
> And what is else not to be overcome...

This example is closely related to the question of "how to live;" it sets the highest goal of perfection which is as equally significant as culture itself. As such, Arnold is manipulating the tool of comparison between a group of lines that are poetically great with others that are less. And this tool will be sharper if it is enhanced with infallible taste, though one may remark here that Arnold disqualifes the personal estimate .

In determining the"best,"Arnold has warned critics against two possible fallacies ; namely.. the historical fallacy and the personal fallacy He states that there are three possible estimates: the historical the personal and the real estimate, and that a crimtic should concern himself only with the third since the other two are mere fallacies. The historical estimate is the estimate of a poet in terms of his contribution to the development of "a nation's language, thought and poetry," and the personal estimate is the estimate in terms of our personal affinities, likings and circumstances" . "The historic estmate, says Arnold", is likely in special to affect our judgement

Similarly, overswept by Eliot's weight as a critical authority, Raj Nath goes amiss in his value judgement when he says that Arnold " lacks a close systematic argument... and his formulation cannot stand a close examination"(9). In point of fact, reading is a progressive process of contexualization: Arnold's ideas, therefore, should be set in the context of his other critical essays; they should not be uprooted haphazardly.

Proceeding further with Arnold's explication of the function of criticism, one's attention is drawn to the adjective "best". If the "best" are ideas the critic is required to "propagate", the question then arises: how is one to identify and afterwards distinguish the best from the worst and how can we determine poetic greatness accordingly? In his essay "The Study of Poetry", Arnold proposes the following:

> constantly in reading poetry, a sense for the best, the really excellent, and of the strength and joy to be drawn from it.. should be present in our minds and should govern our estimate of what we read (10).

Still, how is it possible to evolve a "sense for the best", and "the really excellent"? Arnold again proposes the use of the 'touchstone' as infallible norm for judging poetry; it helps in detecting the presence or absence of the high poetic quality.

Arnold also shows that the ingredients of poetic greatness lie basically in"the noble and profound application of ideas to life-to the question: how to live.' (11) Ideas, according to Arnold, enjoy a key status in poetry and they are moral ideas because he subscribes to the contention that "human life is in so preponderating a degree moral. (12) .

He has actually levelled the gap between the creative and the critical labour particularly in his essay on 'Joubert'when he declares that poetry is a criticism of life." (13) The criterion that

a writer to another is a matter of literary judgement which is determined by the legitimacy of his calibre as a true critic. In doing so.. Arnold, I think, demands the elimination of *ulterior* considerations, and opts for honest evaluation of literary works one may set a foreign literary work higher than works of one's literature due to its literary merits.

For the critic to "learn", he has to steep himself deeply into his own literature and that of the world. A s regards criticism, this process of learning subsumses three hierarchicaly ordered stages: reading, assimilation and projection . A solid education nourished by a wide-scale learning consequently nominates the critic to get access to the Arnoldian domain of critics.

By describing Arnold as a propagandist, Eliot seems to take Arnold's "propagate" in the definition quoted above at its face value or literally. Propagation of ideas, however, has something to do with Arnold's idea of culture and the job of the critic as a man eligible to be the custodian of that culture. It is true that propagation of ideas involves a prior commitment to certain values which Arnold himself does not approve; nonetheless, the critic is neither a law-giver nor is required to present a unified system of thoughts. (This point will be clearer later on).

In addition, propagation of ideas should not be confused with the term propaganda' which is usually viewed as pernicious and spread by men whom we distrust. Wellek and Warren convincingly suggest that no good art can be a propaganda. They also contend that if we stretch the term to include effort' on the part of the writer, conscious or otherwise, all writers can then be categorized as propagandist(s). (8) Thus Eliot himself may safely be included in this category.

> who regards the possession of these practical conveniences as something sufficient in itself something which compensates for the absence or surrender of the idea of reason, is a philistine. (5)

Arnold postulates that the critic should stand against biases and strongly advocates the idea of perfection which is again integrally related to culture since philistinism is the anti-culture manifested in the distortion of ideas. The true critic, therefore, can lay claim to the term: "a custodian of culture ." And men of cultire, according to Arnold , are "the true apostles of equality;"they are" those who have had a passion for diffusing, for making it (culture) prevail," (6) provided that they are disinterested.

In consequence of this, in his emphasis on disinterestedness along with the conceptual implications it bears, Arnold has excluded all extrinsic critics from his consideration. Nonetheless, the idea of disinterestedness, and how far Arnold himself has been disinterested in his criticism has been a source of controversy among critics. George Watson, for example, is sceptic about Arnold's disinterestendess :

> If Arnold had, seriously tried to be disinterested, his career as a critic would not have happened at all.. There are Arnoldian values clearly implicit in his preference for French civilization over Englis, Joubert over Coleridge, Renan over St. Paul, Wordsworth over Shelley and Goethe over both (7).

Clearly, Watson is critical of Arnold. However, what he notices in Arnold's preferences is true: he does prefer French culture to the English but this does not necessarily imply that he (Arnold) is contradicting himself simply because to prefer

Arnold, in his essay.. argues for an extended definition of criticism and this formulates the business of the critic To him it is "the disinterested endeavour to learn and propagate the best that is known and thought in the world and thus to establish a current of fresh and true ideas"(p. 28).

The critics procedural strategy then is to be" disinteres - ted", and it operates effectively when a mind is disinterestedly functioning upon any subject under consideration . Arnold has placed so much emphasis and sets a high value upon this quality in the critic. To arrive at an honest evaluation of literary works, the critic is required to see 'the object as in itself it really is" (p. 11).. and this involves a balance and the regulation of the mind to counterbalance the blind and diseased impulses of the intellect . (3) That Arnold is calling for seeing things according to their true nature shows him in opposition to all extrinsic approaches to literature.. and here he anticipates the school of New Ciriticism. (4)

Moreover, Arnold is against the utilitarian and pragmatic benefits in criticism; he is required to "leave alone queestions of practical consequences and applications"and, above all,"not to lend himself to ulterior, political and practical considerations about ideas (p.18). In other words, he ought to, combat" philistinism" which usually strikes, whenever rife at the very heart of true culture in the Arnoldian sense.

What Arnold means exactly by philistinism and disinterestendness features remarkably in the folowing extract from his essay on "Heine :

> The enthusiast for the idea, for reason, values reason, the idea, in and for themselves, he values them, *irrespectively* [myitalics] of the practical conveniences which their triumph may obtain for him, and the man

Arnold and Eliot
on
The Function of Criticism

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Arnold and Eliot are undeniably two landmarks in the history of English literary criticism.Both of them share a point in common; That is ,they have approached the function of criticism. However twentieth century estimates of Arnold have ranged widely : from Eliot's view that Arnold is notacritic but merely a propagandist of crticisim to Wellek's which dictates that Arnold is a very important apologist for crticism." (1) Instead of accounting for this ambivalence in attitude this paper purports to investigate Arnold's and Eliot's concepts of the function of criticism.. and attempts to point out simi larities and differences between them.

Arnold's celebrated essay "The Function of Criticism at the Present Time" (1864) can be aptly described as his closely knit iritical manifesto where he legislates openly upon the business of the critic.. and thoroughly illustrates his own concept of the function of critism . It is reall y"a cry for freedom from any kind of national and provincial partiality, factionalism of thick-headed dogmatism." (2)

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Finally as far as trainee teachers selection and education in Iraq is concerned I feel that the procedure adapted in tra - inees selection and education is satisfactory, but I think that a more systematized training is required similar to the one suggested in this study – Iraqi trainees would , possibly spent at least one year in an English speaking country as part o ftheiir basic training as prospective teachers of English before comm- encing their profession.

CONCLUSION

This study calls for a more systematized trainee teachers courses of English in Iraq whereby communicative as well as linguistic attainments are to be established in the trainees. Techniques for developing trainees' commun icative attainm ents have been suggested. A new training for EST teachers in vocational schools has also been suggested.

ience and to train to teach and administrate EST programmes. I believe it would be a waste of time and money to train literary based teachers of English to teach EST . If we want to have effective EST teachers, we have to select secondary school leavers of the scientific section and train them as EST teachers . Such a kind of teachers would have the following benefits over the ones suggested by Ewer. They would :

i. have already grasped the concept of science which makes them confident of themselves when they discuss scientific materials in the classroom,

ii. be interested in teaching EST as they have chosen (their own way right from the beginning to do so,

iii. have ample time (4 years) to train themselves in both ESP (English for Specific purpose) departments and science departments in order to master both methods of teaching EST as well as scientific language.

Obviously, teachers of EST are not only required to teach EST materials relative to their students' needs but they may even have to construct their own teaching materials. This implies that a teacher of EST would have knowledge of high standard in the EST materail he is teaching in order to produce adequate and fruitful EST materials and EST tests .

However,trainee–teachers should not take it for granted that their training during the course, is going to make of them effe ctive teachers throughout all their teaching career.They would understand well that "recurrent in – service periods of study and practice would also be needed ; for training, including of course self – training, is never complete" lee 1974: 42) .

Moreover, group work techniques would make students live, learn.. and work together and absorb democratic values as they learn. This would help them and their teachers to discover the difference between imitation and creative self expr ession (Paton, 19818).

3.3.6. Training in EST.

The training of EST (English for Science and Technology) teachers has become now–a–days a matter of urgent necessity all over the world because of the increase of learners who are in need of EST (Ewer.. 1976: 248).

I feel that serious attention is to be oriented to the training of the EST teacher in Iraq in vocational schools as such teachers have received no special training or academic knowledge in EST teaching. They have, in effect, a traditional literary background . When they come to teach EST material in vocational schools they find themselves in a situation where they are left short of an adequate method of teaching the EST material relative to their students.

Since the teacher variabe in EST teaching is crucial for the success of an EST course (Swales,1978:–44), it is of significance that EST course right from the start is directly concerned with the purposes for which EST trainee teachers need English . Such purposes would be specially displayed in fun ctional terms. This leads us to say that the EST course would definitely account for the features of the interaction process which the trainee teachers of EST in Iraq woud be going to face when they find themselves as teachers of EST courses in vocnational schools .

Ewer (1976: 254), however.. suggests a procedure for training EST teachers . He calls for incorporating practising teachers into intensive programmes to study the language of sc-

ii. to learn to explore recent important theoretical and pedagogical developments discovered by computer in linguistics and language learning; and

iii. to learn how to exchange information and ideas between computer specialists and language teachers.

3 . 3.5. Peer-Teaching Techniques :

In addition to teaching practic sessions which are carried out in the second term of the final year of trainee–teachers university study (of. Strevens. .,1977:77)trainee–teachers would be trained to master their profession through peer–teaching techniques either in classroom situation or in cloed circuit television (Atlas.. 1979:13) In peer–teaching students woud be divided into groups and the leader of the group would take the role of the teacher in each group and each student would take his role as a leader in turn.

It is to be emphasized that peer–teaching creates an atmosphere which would facilitat and optimize authentic use of the target language in classroom (Weiss,1981:5).

The peer – teaching or group-centred activities attempt, in effect,to gear the teaching/ learning processes to be based on students' co–operation and responsibility which, apparently, would lead to building up the student's self–esteem in his learning rather than being totally dependent in his teacher's knowledge .Hence, most of the classroom interaction will be transferred from a teacher–directed to a peer–centred activity.Wilkins (1974) points out that foreign language learners need to practice such functions as hypothesizing, evaluating, arguing, challenging, disagreeing, expressing approval or disapproval. Of course.. students would have an opportunity for using those language functions in group work.

No doubt motivation is increased when students can see the educational purpose of a language activity . This ismost obviously true when experimenting with something quite new as in the case of using computer for language learning.

Presumably , learning languages with the help of computers, in the long term, may prove really worth-while and genuinely beneficial in several areas of language research and language learning, and trainee teachers courses in Iraq are no . . exception(cf. kerr. . 1985: 162). Trainees would be trained to use their own monitors, keying in answers to some previously selected slot – filler language exercises such as multiple choice reading comprehension, grammatical structures and so forth .

The use of computer in language learning may help generate some communicative language activities in group work techniques (Higgins and Johns. . 1984 : 37) , particularly in follow–up discussions which could be employed after language exercises with computer.

It is to be noted that it would be unlikely to make natural conversation with a computer , but it is possible to deal with language games. . simulation and analysize logic problems in computerized forms (Higgins, 1985: 170). Such activities . . however, can initiate some use of language which would develop communicative attainment in the trainee – teachers of English. . .

Finally, trainee–teachers courses would deal with the following major goals as far as the use of computer in language learning is concerned:

i. to promote an understanding of the use, implications and limitations of computers in language learning and language research,

teachers of foreign languages would be prepared to manipu - late audio visual aids so as to get at effective results in their laborious task. Stern (1967:63) argues that teaching with the help of audio – visual aids can lead to a good standard of stu ents achievement in foreign language learning even in conditions where a specialist teacher is not available as it is the case in Iraqi primary schools . Surely the use of vedio would make classroom atmosphere an interesting one (of, Candlin.. et. *at*, 1982: 138).

However, in using audio – visual aids, we have to bear in mind that those aids have to reflect the ideas behind the principles of the method or methods of teaching adapted in a .. certain country and they would cope with the age level of the learners. Therefore trainees would also be aware of the reasons behind the pedagogical strategy involved in the audio–visual method adapted. As Girard (1974:30) put it "if trainees are aware of 'what' how and why" to teach an item or a technique they will be more successful and confident in applying it."

Thus, the afroementioned argument suggests how the availability of resources may affect the actual programme and methodology of a course. It is difficult to see how specific train - ing techniques such as teacher observation.. practice in the classroom and microteaching can best be put into practice when materials such as language laboratories, tapes, closed-circuit television, vedio programmes and other modern teaching resources are not available adequately .

3—3.4. Using Computer in Language Learning:

No –a–days Iraqi University students are learning how to handle computer all over the country.

ities between the systems of the source language and that of the target language would help trainees to draw their students' attention to these points which would facilitate assimil ation of the systems of the target language.

It is to be noted that in dealing with foreign culture great care would be taken to be sure that the notions displayed would not, by any means, be in conflict with the principles behind the political policy of the country of the learners and they would alsol a void cultural conflicts, particularly those that are related to national and religious beliefs as that would lead to negative attitudes towards the nation that speaks the target language as pupils at school age usually do not have a thorough understand mng of the world and their knowledge of life is limited. But at advanced levels a true picture of the for-,l eign culture.. I think, is necessary and would not be harmful to the feelings of the mature students; on the contrary that would help them cope with the life of the country of the target language when they would have a chance to visit that foreign country or study there or have to work together with the people of the target language at home for various reasons.

3.3—3. Manipulating Audio-Visual Equipment.

In recent years technology has provided education with useful teaching aids that have been of great help to modern language teaching . In fact, recent development in modern language teaching has posed a number of complications to the language teacher's task (Harding.. 1967:v). Language teaching aids which include equipment such as tape recorders, language laboratories, radio , and television programmes, filmstrips, slides and overhead projectors have become part of the foreign language materials in every modern school. Therfore

icularly at the advanced level, demands that a teacher of EFL is expected to speak English fluently and correctly for if the teacher' s mastery of the target language is inadequate, the learner's achievements will be impaired (Strevens, 1977: 74).

However, when we talk about an ideal teacher of English this would not imply that a non-native teacher of English is expected to command the target language to the same proficiency as one who is born and bred in the country whose language he is teaching.

Since oral proifciency is one of the goals of a trainee teachers course, trainees would also have graded materials in phonology running parallel with the other courses needed in trainee teachers syllabuses. The course in phonology would pay adequate emphasis to both segmentals and suprasegmentals of the targaet languge. Much emphasis is to be laid on pronou nciation of connected speech. Concentration on the contrasts of phonological elements in the source language and the target language is a necessity.

3—3.2. Understanding Foreign Culture.

Trainees are to be aware of the existing differences between the cultures of the source language and that of the target language.Cultural aspects, obviously, involve problems of cross-cultural communication (Brumfit, 1980 a:170). Teacher trainers would carefully explain the meaning of those cultural elements of the target language and contrast them with the nearest cultural elements of the source language.I feel that translation games in which extracts from up-to-da te-Englsih magazines and newspapers would be translated into Arabic or vice versa could' build a lot of competence in English vocabulary and culture by the Iraqi trainee teachers of English' Understanding well the similarities and dissimilar

3.3. Trainee-Teachers Needs And Aspirations:

Presumably , fulfilling trainee teachers needs and aspirations would be of vital importance for the course designers as this factor would affect trainees performance as students on the training course and latter on as teachers.

Morrison (1979:13) summarizes the needs of an EFL teacher as follows :

i. be thoroughly conversant with modern English usage.

ii. be aware , through his own experience of the English language, of areas of potential diffuculty , (phonological, lexical , grammatical) for local learners of English,

iii. understand the principles behind the preparation of a language teaching syllabus,

iv. be familiar with the various methods and techniques of classroom presentation, and their rational, with the ability to modify and supplement material according to the needs of the class,

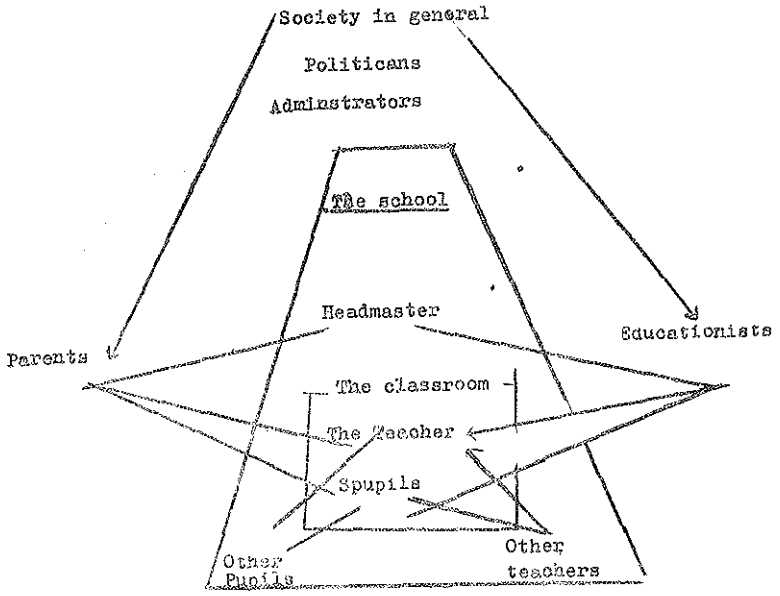
v. be familiar with current developments in languag teaching and language learning theories, and properly critical of claims made by their advocates; and

vi. be trained in the use of case studies, particularly, studies of students' learning problems; such case studies would give teachers of EFL valuable insights for developing their work .

However, as far as trainee-teachers courses in Iraq are concerned feel that the following parameters need serious attention.

3.3.1 Communicative Attainment.

The principle aim of English teaching / learning process in the world today has fundamentally changed. The tendency towards teaching English as a means of communication, part-



ary.. secondary, University level; and they differ also according to the types of students they are going to teach, i.e. general course students or ESP students. ..

Broadly speaking, the effectiveness of teachers does not depend only on the training course but it also depends on teachers aptitute for dealing with his class room work In Hungary (see Kontra, 1981: 189) it was found that teacher's fluency in English, professional knowledge personality and aptitude had their crucial impact on their students achieve ments regardless of curricula.

Obviously.. a fruitful training course would not busy trainees with crude notions such as good' or 'bad' materials- Trainees would be made aware that materials have their own merits and drawbacks but some materials are less effective in helping students to achieve particular goals in specific learning settings.

in classroom sittuation (Brumfit 1979: 2). Trainees would be trained not only to understand the theory relative to the adopted methods of teaching in a certain country , but they would also be trained to evaluate and develop criteria against which they could make professional judgement, when confronted with new material.

To sum up.. a trainee-teacher of EFL would be trained to understand and master the 'Why', the 'What and the 'how' of the language he is teaching (Strevens, 1980: 58). Such a theoretical premise, simply, demands a high level of intellectual training an adequate period of training and high standard of teaching situation in trainee-teachers courses.

3.2. Course Limitations:

Presumably, a course for training teachers would avoid the limitation of being over-specific and could train trainees to the range of attainmenets needed by a teacher in a national educational system such as the one carried out in Iraq. A trainee would be prepared, through the course, to be competent to deal appropriately in arguments,say,for or against practical political,economic,social and moral views of the world. The relationship between the teacher and the other parameters in society could be seen as shown in diagram (1) (after Morrison and Melintyre, 1969: 76) (see Brumfit, 1980: 53).

A useful trainee-teachers course would make trainees understand that their profession demands of them to be successful human beings as they will be responsible for building new generations. It would make them understand that their Job demands of them a high level of tolerance and skill.

it is to be mentioned that trainees differ in their needs due to the level of the students they are going to teach; prim-

Since the qualities mentioned above are of paramount importance for any teacher, a general professional training as an educator and teacher would be an important in the teacher training programme.

3— PROVIDING THE TRAINEE-TEACHER WITH SPECIAL TRAINING AS A TEACHER OF A FOREIGN LANGUAGE.

3.1. Having Theoretical Background:

A fruitful trainee-teachers programme provides the EFL prospective teacher with the required knowledge and experience to understand the nature of language in general as well as the system of the language he will teach. The trainee would also be acquainted with the process of language learning and the inter-relationship between language and culture. He would as well be provided with theoretical, methodological and practical experience in the teaching process (Alatis, 1974 : 9) presumably, a prudent teacher of EFL keeps abreast of new ideas and methods not just of EFL but also to all the disciplines relevant to work such as the findings of applied linguistics and new learning -/teaching -techniques.

I feel in dealing with trainee teachers' -specific needs we should not forget that those needs would be pointed out within the range of the practical and the possible. Those needs would cover the initial training needs which are comon to all language teachers such as the mastery and practical use of general classroom techniques which cope with the material available in the school.

Obviously, the use of theory would be related to the needs to solve pragmatic problems, so to speak, or at least to lead directly to practical activities performed by the trainees

It is to be mentioned at this point that trainee teacher's selection would be a main premise of a asuccessful trainee-teachers course as it is believed that training courses would have a minor influence on the trainees psychological components (see, for example Wilkins, 1974: 55).

In fact, it is not only trainee-teachers who need to concentrate on the practical needs of their future students, but teacher – trainers would also centre their attention on the tasks that the classroom teacher as a learner and educator needs to perform (lee..1974:39). This in effect, implies that serious attention should also be oriented towards the education and training of teachers.

2. TRAINEE-TEACHERS' SELECTION.

The art of teaching depends upon so diverse and varied abilities that make trainee teachers selection before enrolling in the course a very difficult task. Obviously, we believe that there is no one ideal teacher in the sense the word "ideal means, but it is demanded that a trainee-teacher should have certain qualitis which can help him to be successful in his task. The following would be prerequisite qualities for a language teacher (see Strevens.. 1977: 71.. see also Lee, 1974: 36) :-

i. Motivation for being a teacher,
ii. of a permissible age to be a leader and educaton,
iii. having no physical handicaps and deformities,
iv. having intelligence, non-discouraging personality showing emotional maturity,
v. having a good level of personal education; and
vi. having an acceptable mastery of the language he is going to teach.

SOME SUGGESTIONS FOR DEVELOPING TRAINEE-TEACHERS COURSES OF ENGLISH IN IRAQ

Dr. Abdullah al - Azawi

ABSTRACT

The present teachers of English in Iraqi Schools were trained by various methods ; some of which are contradictory in principles. No survey, to my knowlegde, has yet been made of the methods actually used in Iraq for trainee–teachers of English as a foreign language. But on the whole those teachers were trained by methods in which the mastery of Language structures, were considered the cornerstone of the process of English language–teaching and learning.

This study will touch upon points of weakness of the FFL (English Foreign Language Learning) teacher–training profession in Iraq and suggests some basic principles for teacher training of English in Iraq as a remedy.

I. INTRODUCTION.

The teacher is an important variable in the teaching/learning situation. His/her skill is, in effect, mainly dependent on his proficiency in the language he is teaching and his understanding of the methods and techniques of foreign language teaching and learning. Naturally, the teachers' task would be difficult if he himself was ill trained and was hardly able to use the target language for real communication as it is, undoubtedly, the teacher ' s command of language which sets a principal model for his students.

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cture of the construction presented, its meaning and function. Next, he should proceed to reinforcing this understanding by additional practiceproviding exercises that would serve the learner 's communicative purposes and promote his facility with language use. A learner must also be furnished with ample opportunities to practise what he has learned in meaningful social contexts. A teacher has to enhance learning, sustain motivation and promote interest through adopting different techniques of presentation and exqerimenting with others. The primary objectives of foreign language instruction along with a proposed approach for constructing language teaching courses are presented and discussed in another paper for the same writer entitled "Towards an Eclectic Approach in-Co structing Language Teaching Courses" and published in *Al - mustansyriah Literary Review, Vol. 12, 1985*.

tally oriented and the behaviourists' techniques with those who experience pleasure in rote learning. Children in general learn better by the behaviourists' techniques since their cognitive structures are not fully developed. Adults enjoy learning through the rationalists' techniques since they have fully developed cognitive structures that could integrate the unknown with the known, observe the relationship of the parts to the whole and analyze the whole into its component units. This general statement must not be construed that children are parrots whose minds are "tabula rasey" in which responses are conditioned. Drawing upon my experience of teaching my sixth primary grade child, I have come to the conclusion that explanation, paraphrasing, diagramming and briefing on grammatical generalizations are instrumental aids in teaching him the plural and singular personal pronouns and their inflected forms, the nominative, accusative and genitive, the use of the auxiliaries "to be", "to do", and "to have" with the depersonal pronouns and the formation of negative and interrogative sentences. Concise and coherent explanations help rather than impede the learning–teaching process; they guide the learners to make sense out of what they are practising. Repetition and drilling never ensure proper usage since the amount of exposure to the foreign language in the classroom is strictly limited and the motviation of learners is very low. Learners in the primary stage never perceive the immediate benefit or reward from learning the foreign language the teacher has to search for avenues that are conducive to fruitful learning, and to present different language activities that require various teaching devices.

To sum up, language teaching could proceed on three levels: understanding, practice and use. A language teacher must first secure that the learners have understood the stru-

In learning English pupils can never rely on memos orization alone . They have to be guided to observe the relationships that hold between sounds and letters in order to deduce the general izations that govern the regular productive spelling patterns. They have to be trained to analyze words into their component units , diagramming them to manifest their underlying structure,syllabifying them to disclose their spelling and stressing them to reveal their proper pronunciation.Word stress plays an important part in spelling . The proper placement of stress determines the spelling of a word Breaking words down into their constituent units,and identifying their roots and affixes would definitely help learners acquire good spelling habits since they are exposed to the roots whcih tend to remain constant. knowing how to divide a word into syllables will help learners promote their spelling ability.A strong nexus exists between the spelling of words their pronunciation, morphology, etymology, stress. . meaning and syllabification . learners should be guided to discover such relationships. The basic principles underlying a spelling learning program are outlined in a paper for the same writer entitled "A Spelling Improvement Program is Necessary for both Sec ndary and College Students ' which will be published in **Al-Mustansyriah Literary Review, 1987.**

Students differ in their cognitive capacities and learning tendencies . Some view learning as a mental exercise which could better be achieved by the rational ists' techniques.Others regard learning as an accumulation of language forms expressions and structures which could better be realized by the behaviourists ' techniques.A successful language teacher is he who can satisfy the needs of both types of learners.He utilizes the rationalists' techniques with those who are men-

tract" and in their meaning i.e. they all retain the meaning of the root "pull". Students should be trained to analyze words into their component units, observe the relationshipthat holds them together and penetrate their meaning. ther words such as 'care", "cares", "careful", "careless", "carefully", "carelesness",.. etc. are all derived from the same 'root" with the add mtion of some derivational and inflectional endings. Students must study the rules that govern the derivation of of nouns, verbs and adjectives and those that govern the formation of plural, negative.. etc. Vocabulary acquisition could therefore be based on thorough understanding of the underlying structure, and associating the unknown words with the known ones. The basic principles underlying a vocabulary study program are outlined in a paper for the same writer entitled "A Vocabulary Building Course is Indisqensable for both Secondary and College Students" published in **Al-Mustansiriah Literary Review, Vol. 5, 1980.**

In learning syntax, students cannot master the basic sentence patterns of a language by the mimicry memorization techniques.Sentences fall into patterns and there are some generalizations that govern their production and manipulation . Pupils, for instance, can produce sentences such as "I like amusing stories" , "I like raising flowers" and "I like entertaining guests" which are all identical in their surface structure but distinct in their deep structure. But the pupils could not comprehend their meaning or understand their strucutre unless such differences in the underlying structures are explained and pointed out . The behaviourist learning techniques drilling, repetition and memorization never develop the learners knowledge of the underlying structure of sentences. Consequently, they never guarantee creative language use.

volved as in memorizing laws, facts, definitions... etc. Memorization should be based as much as possible on prior understanding.. association, observation and experimentation. In language learning.. a learner has to memorize a certain number of vocabulary items.. a certain number of phrases and expressions but at the same time he has to understand the underlying syntactic structure, the operation of grammatical rules and the function of certain structural signals. For instance, in teaching English phonology to Arab learners, a teacher utilizes some indispensable techniques such as mimicry, memorization, and constant practice but if the learners still experience difficulty in articulating certain sounds such as "t" and "d".. a teacher has to point out that in English these sounds are produced by the tip of the tongue against the alveolar ridge whereas in Arabic, they are produced by the tip of the tongue against the upper teeth. If learners experience difficulty in stressing the right syllable in English,it would be pertinent to explain that the vowels not the consonants are stressed in a stressed syllable, whereas initial consonants are stressed in Arabic. Description of speech organ movements and clarification of the function of stress and its rolelin initiating changes in pronuncmation prove finstrumental with some learners who experience difficulty in such areas.

In teaching the English vocabulary system, the emphasis should not be placed on memorizing words as independent entities or mndividual units which are not related in their structure and meaning but on the fact that they are constructed of smaller units and that they constitute paradigms. For instance, words such as "protract", "retract", "detract" , "extract", 'distract", contract", .. etc are all nelated in their underlying structure i.e. they are derived from the same root "

inductively. Learners are supposed to infer their own generalizations from the language. Proceeding to reading, learners first read what they have already practised in the oral section. They are requested to infer the meaning of now words from their context without consulting a bilingual dictionary.

The Audio lingual Method aims at developing the learners' four language skills in the following order: listening, speaking, reading and writing. Great emphasis has been placed on speech rather than on writing. learners frist fisten to the dialogues; they then repeat after the model. Afterwards they practise structural drills based on the dialogues. Students are gradually introduced to reading. They read first what they have already practised in the oral section. They then proceed to new reading selections which aim at developing their comprehension and promoting self-expression. They are also encouraged to apply the phrases they have memorized and the structures they have practised to new communicative situations.

It is important to note that an overdue emphasis on drilling and memorization would inevitably generate boredom and frustration on the part of the learner and exhaustion on the part of the teacher. Besides, an overuse of mechanical drills does not ensure proper learning. Learners often perform mechanical exercises and manipulate structural forms without understanding their meaning or function.

A Proposed language Teaching Strategy

Language learning like learning any other discipline involves both understanding and memorization. In science courses the emphasis is placed on developing the learners' potential capabilities, their abilities to infer,deduce, imagine, synthesize.. analyze... etc. but there is also a lot of memorization in-

recorded material and repeat as much as he wishes till he feels that he has mastered it. The teacher guides his students, gives them instruction, pays close attention to the performance of each and helps them overcome their difficulties. This movement takes into consideration the individual differences among learners and the diversity in their innate properties.

Objectives of Foreign Language Teaching

The well-known four language teaching methods differ in their ultimate objectives and in the priority they accord to the four language skills. The Grammar Translation Method as River maintains aims at developing the learner's cognitive abilities and promoting his personal culture through studying the great literature and philosphy of the target language.

"This method aims at inculcating an understanding of the grammar of the language, expressed in traditional terms, and at training the student to write the language accurately by regular practice in translating from his native language. It aims at providing the student with a wide literary vocabulary, often of an unnecessarily detailed nature; it aims at training the student to extract meaning from foreign texts by translation into the native language" .... (Rivers, 1972, 16).

The emphasis has therefore been placed on grammatical explanations, translation, literary vocabulary, literary appreciation and on developiny reading and writing. Speaking, communicative skills and active language use have almost been ne-glected. Grammar is taught deductively.

The Direct Method aims at developing in the learners the ability to think in the target language while conversing reading or writing the oral approach accords / priority to to correct pronunciation. Translation is neglected . Grammar is taught

an attempt to identify the similar and different aspects. Identical elements are introduced first in a language teaching course, next the less similar and lastly the totally different. Problematic forms would receive greater emphasis in language teaching.

The Contribution of Education to Language Teaching

A young widespread movement in education called indivdualized instruction has left its impact on foreign language teaching methodology. Such a movement has shifted the burden of learning from the teacher to the learner. Furthermore, it has placed the emphasis on individual learners particularly the low achieving ones. Instruction has been geared towards meeting the individuals' needs, interests and goals. The teacher diagnoses the capabilities of each individual pupil, responds to his needs, supervises his performance, and tailors the program that best fits his tendencies, motives and interests. The teacher is viewed as a "facilitator of learning" as an advisor or director rather than a "resource person" (Schmidhauer, 1975).

The basic premise of individualized instruction is selfpacing. Each learner proceeds through the material at his own rate, but all students work towards the same objectives. Learners are not ranked in comparison with their classmates but on the basis of achieving what is assigned to them. Individualized instruction may take different forms such as tutoring, self–paced unit plans, programmed instruction, independent – study program etc. Many self–instruction language teaching proragms have been constructed on the basis of the princliples of individualized instruction. The language laboratory is an ideal place for such instruction. A learner can listen to the

The use of the minimal pair or ciontrastive pair technique in teaching phonology is imported from structural linguistics. Pairs of words such as "beet-bit", "bait-bet" that are identical in all aspects except one are introduced and drilled. The objective is to train foreign learners to discriminate the speech sounds and produce them accurately. Another basic premise of structural linguistics is that language is a system of structural signals holding content words together . Foreign language learners must practise these arrangements of signals-the structural patterns-until they control them autiomatically. The principle of over-learning has been greatly emphasized. Structurally -oriented language teaching courses begin with a situation such as "greetings", "booking an airline ticket" or " reserving a room at a hotel" . The learner first imitates the model, real or recorded; he is then asked to memorize a large number of useful phrases and expressions that he has covered in the oral practice sectioh. Syntactic structures and grammatical points are drawn from real situations and drilled intensively. It is claimed that language forms could better be controlled through imitation, repetition and drilling. The more repetition, the better control learners will have over the target language.

Structural linguists have come to the conclusion that each language has its unique system and that it has to be properly analyzed and studied in its own terms. Blocmfield (1933) asserts that the only useful generalizations are the inductive ones and that the features one thinks universal are absent from the very next language. Fries (1945) deduced that a foreign language program should be based on a detailed contrastive analysis of both the target and native languages. The two languages have to be systematically analyzed and contrasted in

by the American structural linguists in analyzing the American Indian languages have been adopted and applied in foreign language instruction. Their discovery procedure which starts with the most observable aspect of language, phonology, and proceeds to morphology and syntax has been adopted by language course designers in organizing language teaching courses. Structural linguists commenced their analysis with the description of speech sounds since most of the American Indian languages have no written forms. Language teaching constructers also emphasized speech at the expense of writing . Their language courses which are full of phonetic symbols and notations look like phonetic courses. Even the minimal pair technique which is used for identifying the phonemes of the unknown languages is applied in language teaching to provide further practice in the production of speech sounds.

Structurally-oriented foreign language teaching courses start with the analysis of speech sounds. They place heavy emphasis on teaching phonology in an attempt to produce a native-like pronunciation accuracy in the foreign learner. Language laboratories have been extensively utilized to help learners fix new articulatory habits and vocalize speech sounds. Learners first listen to a model, then they react actively by imitating-what they hear. They are also asked to perform oral transformations and to engage in an interaction with the tape recorder. Learners who are equipped with audioactive microphoneheadphones use the laboratory to intensify, and internalize language structures but the questions remain: Do the control and manipulation of language structures result in normal communicative language use? Is speech really more important than writing is such an extra ordinary emphasis on speech warranted in language teaching courses?

Chomsky (1965, 1972) who considers linguistics a branch of cognitive psychology argues that we as human beings are endowed with a highly specific and innate language capacity and that language cannot be acquired without the postulation of innate principles which determine the structure of the particular languages a child is exposed to. The contribution of generative transformational grammar to language instruction is meager; nevertheess., it has inspired language teachers with new perspectives and insights. Basic to these insights is the notion that language is a rule - governed behaviour rather than a habit-formation process and that learning a language involves internalizing a system of rules i.e. learning is a process of developing an underlying system of rules that make the language operate. Competence - the underlying mental knowledge of the language system-should be established before performance, the actual production of language forms. The pending question is: how could we enable foreign learners to develop this underlying system of rules? Should we teach them the rules themselves? If so, how? implicity or explicitly? Does the development of linguistic competence guarantee the emergence of communicative competence? Does the concentration on teaching rules and explanations promote facility with language use? A learner may be able to recite and verbalize rules but he may not be able to respond spontaneously and communicate effectively. What do we teach our students in a foreign language course? Do we teach them through drills or rules? How could we enable them to convert their linguistic competence into communicative competence?

The Contribution of Linguistics to Language Teaching:

American structuralism has greatly influenecd foreign language teaching methodology. Many of the techniques practised

from their linguistic and social contexts which make them meaningful and useful to the learner, and drilled mechanically with the aim of enabling the learner to use the language communicatively, to extend this usage to an endless variety of situations and to create new sentences that are appropriate to his needs . (See Percil, Patrts One and Two, 1972.)

B) Cognitive Psychology:

Cognitive psychologists view learning as the mental acquisition and storage of knowledge. They view the learner as an active participant in the language learning process. He is mentally engaged associating, assimilating, synthesizing, analyzing, seeing the relationship of the parts to the whole and integrating the recently acquired forms with the already known ones. He cannot produce Language forms unconsciously unless he comprehends them consciously. The emphasis is placed on meaningful learning i .e., learning based on comprehension and understanding. Language teaching material is presented in such a systematic way that it could lead the learner to comprehend the structures before practising them . Material constructors start with an explanation of certain phonological, morphological or syntactic aspects, practice then follows in the form of discrimination drills and application exercises which require learners to expand upon what they have been practising i.e. to participate in activities in which they recall what they have learnt and use it. The purpose of such activities is "to ensure that the information is functional and can be utilized for additional learning or problem solving" (Chastain, 1976, 1949). As learners proceed to the intermediate and advanced stages greater emphasis will be placed on understanding prior to practice.

ulus and response occur together but on the effect that follows the responses. "If the stimulus was followed by a response and then by a satisfier, the stimulus - response connection was strengthened. If, however a stimulus was followed by a response and then by an annoyer, the stimulus-response connection was weakened" (1963, p. 58). Programmed Instruction which is behaviourally oriented is based on Thorndike's principle. It claims that learning results from the shaping of the desired behavioural patterns through reinforcement and that unreinforced practice may lead to the establishment of undesired habits. A pupil, for instance, listens to a recorded pronunciation drill, repeats as he is asked, then he listens to a confirmation of the correct response. The shorter the time between the response and confirmation, the more efficient the learning would be. Programmed instruction is a step-by-step instruction learners are led to acquire one item at a time proceeding from the simplest to the most complex. Newmark argues that "if each frame of a self -instruction program could teach only one item (or even two or three) at a time, such instruction would never enable students to use the language significantly..... language acquisition can't be simply additive" (1972, 38).

As early as 1921, Palmer contended that language is a habit-formation process and that such habits could be established by imitation, repetition and drilling i.e. language must be taught through intensive repetitive drills. "Explanations only appease curiosity; they do not help us form new habits, they dont develop automation" (1964, 57). The puzzling question is: does the totality of structural drills constitute language competency? Do parrotting dialogues, performing oral transformations and memorizing language forms guarantee active language use? In structural drills, items of language are isolated

make a one-to-one correlation between questions and answers whereas in actual language use several stimuli (questions) could evoke the same response and several unpredictable responses could be evoked by the same stimulus. For instance, questions such as "Can I give you a lift? ", "Shan't I drive you home?", "Can I take you in the car?" and "Can I run you (run you back) in the car?" may all evoke the same response: "Are you sure it is not too much trouble? ". On the other hand a question such as "Do you feel like going to the cinema?" could evoke several responses such as " I'd like that very much", "I'd love to, thank you very much", "That would be very nice, thank you", "That sounds like a good idea, thanks" , etc.

A language user may sometimes respond without any overt stimulus. A visitor, for instance, may produce any of the following forms when he stays long with a family: "It's time I was off", "I really must be going now", "I think it's about time I made a move", "If You'll excuse me, I really should be off now,, made a move", "If You'll excuse me, I really should be off now,, All these forms may evoke one response: "So soon, wouldn't you stay a little longer".Sometimes a statement not a question may elicit several responses as in "I am dreadfully sorry, but I have broken a plate"to which one may respond by producing any of the following forms: " Oh, never mind about that","Oh, don't worry about that", "Oh, that's all right", "Oh, that doesn't matter" (Ockenden, 1972). Human behaviour is, therefore, not mechanistic and it is varied, creative and sometimes unpredictable.

Thorndike, a reinforcement theorist, introduced his primary law - "the law of effect"-which emphasizes reinforcement. It states that the stamping in or stamping out of stimulus response connections, depends not simply on the fact that the stim-

The Contribution of Psychology to Language Teaching

A) Behavioural Psychology

Teaching techniques rest upon certain learning laws or principles. Before designing our teaching strategies, we have to investigate the psychological learning principles. Watson, the founder of behaviourism, studied human behaviour without making recourse to the human mind. In fact, he denied that we are born with any particular mental abilities, traits or predispositions. His principle of frequency has been utilized in language teaching. This principle states "that the more frequently we have made a given response to a given stimulus, the more likely we are to make that response to that stimulus again" (1963, 37). It follows then that in the classroom, teachers teach pupils to respond to certain prompts. Pupils are expected to produce the same responses subconsciously when confronted with the same situation. The prompt–response technique has been utilized extensively in language teaching courses. It is a kind of stimulus–response bond originally used by psychologists in labs to teach animals how to respond to a certain stimulus. In the classroom, language teachers elicit the student's responses by providing them with prompts. The ultimate objective is to establish the language patterns in the learners' minds.

Skinner recognizes two kinds of learning . The first, "respondent behaviour" is a kind of stimulus-response connection. "Given the stimulus, the response occurs automatically" (1963, 60). The question-answer technique which has been used intensively in language teaching is another form of stimulus-response bond. A question elicits an answer; a pupil learns to parrot answers to questions. Such a technique conditions learners to

tor selects certain linguistic items, grades and presents them for instruction purposes. A language teacher utilizes all the teaching aids at his disposal and all the techniques he has mastered to develop in the learner the ability to understand and produce meaningful and grammatical sentences for communicative purposes.

The acquisition of knowledge in general and of language in particular has been accounted for on the bases of two approaches: the behaviouristic and the cognitive. Foreign language teaching methods are either behaviourally or cognitively oriented. Those that are behaviourally oriented include the structural approach and the audio–lingual or aural–oral approach. Those that are congnitively oriented include the grammar translation method and the cognitive code learning. The behaviourists emphasize memorization, imitation, repetition and drilling. The rationalists emphasize cognition, understanding, explanation and reasoning. The rationalist tradition dates back to the 17thC, the so–called "Age of Genius" when philosophers appealed to the mind and considered it the source of knowledge. The behaviourist tradition dates back to the early forties when psychologists such as Watson (1940), Skinner (1957) and others conducted experiments on animals and overgeneralized their findings to human beings.

It is pertinent here to clarify what is meant by the terms "approach", "method" and "technique". An approach is the theoretical framework or the philosphical background underlying a language teaching method. A method is the practical application or the actual implementation of the theoretical assumption of an approach. A technique is the tool of implementation by means of which a strategy is executed. (See Anthony (1972) for such distinction). . .

sively used in teaching pronunciation and discriminating speech sounds; and the principles of the cognitive approach which lay heavy emphasis on explanation as a means of clarifying differences and enhancing learning, on understanding and cognition that are conducive to meaningful learning and permanent retention.

This paper also aims at exploring the techniques for designing foreign language teaching courses, constructing and presenting language teaching material. These techniques include: the order of organizing language components in language teaching courses–starting with phonology, then proceeding to morphology and syntax; the gradation and sequencing of structures in structurally–based language teaching courses; utilizing dialogues as a vechicle for introducing structures which will later be extracted and drilled for instruction purposes; introducing similar structures first then proceeding to the less similar and the totally different ones–a technique which is based on a detailed contrastive analysis of both the native and target languages; according priority to speech rather than to writing and placing a heavy emphasis on teaching phonetic symbols, analyzing and transcribing speech sounds ; and constructing ESP courses, individualized instruction programes and remedial courses that could meet the needs, interests and objectives of a certain individual or group of learners.

Language teaching as a discipline has not attained its autonomy yet. It draws upon insights from psychology, linguistics and education. The selection and presentation of language teaching materials are primarily based on linguistic principles and secondarily on pedagogical considerations. A linguist analyzes the language as an end in itself within a certain theoretical framework. A textbook designer or a material construc-

The Behaviourally and Cognitively Oriented Foreign Language Teaching Methods

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The purpose of this paper is to examine critically the psychological, linguistic and pedagogical principles underlying foreign language instruction, to question their validity and to infer their utility to language material developer and foreign language instructor. Foreign language teaching methods are based either on behaviouristic principles or rationalist principles. An understanding of these principles would definitely result in a more efficient language instrucrion. A teacher would better appreciate a certain technique and apply it appropriately if he understands its underlying theoretical bases and philosophical assumptions.

Foreign Language Instruction

The language teaching principles and techniques that would be investigated in this paper are: the so-called "principle of frequency" which is the basis of the promp tresponse technique and the question-answer technique; the principle of overlearning which underlies the reinforcement technique- the confirmation of correct responses, the performance of oral transformations, the memorization of language forms, the intensive repetitive drills and the parrotting of dialogues: the minimal or contrastive pair technique which has been exten-

(10) See: S. Ayyad:

(11) See: M.S. Farid'spreface to "Quartets" p. 13.

(12) See his article on the "Nouveau Roman" in "al-Adab fi 'Alam Mutaghaiyyir" al-Hay'a al-Misriyya al- 'Amma li al-Ta' lif wa al-Nashr, Cairo 1971, pp. 89-115.

(13) See: "Hikaya 'An Shita' Tawil"- (A Tale About a Long Winter) p. 97 H.

(14) See: "Hikayat al 'Ashiq al-Hazin wa Mahbubatahi al-Mutakabbira" (The Tale of the Sad lover and His Arrogant Beloved) "and" Hikayat 'Ashiqain Saghirain Maghrurain (a Tale about Two Young and Vain Lovers).

(15) See The prelude of "The Tale of the Sad Lover and His Arrogant Beloved "and" The Tale of Two young and Vain lovers".

Footnotes

(1) Shukri M. Ayyad was born in Munufiyya province in Egypt in the year 1921. He graduated in Arabic literature from —Cairo University in 1940, obtained M.A. in 1948 and his ph.D in 1953 and joined the faculty at Cairo University in 1954. He has lately retired to devote himself to writing.

Besides short stories, his works include translation, criticism, and literary studies.

(2) See: S. Ayyad: "Fann al–Khabar" (The Art of al–Khabar) Fusul Journal for Litrary Criticism,ssued by the General Egyptian Book Organization V.II, Cairo 1982.

(3) Milad Jadid (New Birth) Maktabat al–Qahira al –Jadida, —Cairo n.d.

(4) Tariq il–Jami'a (The University Road) Al–Kitab al–Masi, al–Dar al–Qawmiyya li al–Tiba'a wa al –Nashr, Cairo, 1961.

(5) Zawjati al–Raqiqa al–Jamila (My Delicate Beautiful Wife) The General Egyptian Book Organization, Cairo 1976.

(6) Rubaiyyat (Quartets) Mukhtarat Fusul, The General Egyptian Book Organization, Cairo 1984.

(7) Kahf al–Akhyar (The Cave of the Virtuous) Mukhtarat Fusul, The General Egyptian Book Organization, Cairo 1985.

(8) Hikayat al–Aqdamin (Antique Tales) Kitab al–Hilal, Dar al–Hilal, Cairo 1985.

(9) See: Louis 'Awad "Dirasat fi–Adabina al–Hadith" Studies in Our Modern Literature p.246, Dar al–Maarifa, Cairo 1961.

This allegorical tale depicts the destiny of man who is tempted with the dream of complete life, complete knowledge and complete self-realization, but lives to see the waning of his powers, until he vanishes in the vastness of the universe.

Shukri 'Ayyad in "Antique Tales" employed a poetic language with echoes of sufi symbolism (13), folk narrative (14) and popular rythmic prose (15).

However, although 'Ayyad draws his inspiration from the atmosphere of the Ancient Arab Tales, Legends, Folk tales, and Arabian Nights, he has his own technique in creating a type of modern folk tales, in content dealing with the most problematic issues of man's existence, while in form his craftsmanship, sensitivity and psychological insight are enough to enliven men's hearts.

The last tale echoes the theme of the first; but before we come up to it, we should have a look at one of the tales in between: "The Tale of the Closed Box".

The protagonist is a youngman presented by his Sheikh with a closed box to keep through his extensive travels, with a strict order not to open it under any circumstances. As a sign of a protest because he refuses to open the box, his girls leave him one by one. At last the young traveller is obliged to open the box before his remaining girl. Seeing nothing in the box the girl considers him a cheat and leaves in anger.Without friends or money, he returns back home to find his Sheikh dead. Standing before his tomb he shouts:

"A Locked Box ! A Locked Box ! A Locked Box ! "p. 25

"The last tale" ends up the collection. The destructive motion of time bringing down man 's stubborn effort to reach the unknown appears as the deep meaning of human life. The setting of the whole collection is, at last, revealed as a homely assembely where an elderly grandfather has been telling the previous stories. In this last one, he is alone with his grand daughter, who insists that he should tell her one more story. In this case it is a story of an ambitious young man who dreams of discovering the place where the sun sets. Starting on his journey he finds that the sun is always receding .When he reaches the sea-shore he is detained by a delightful woman, who becomes his wife.As years pass by, he grows older, while his wife is as youthful and as charming as ever. His old dream becomes alive once more. He decides to sail toward the setting sun. When the grandfather reachs this point in the story he dropps silent and the grand daughter notices that his face becomes suffused with the yellowish rays of the setting sun.

an existence. The language bears the action to its climax through subtle irony deep pathos and sparkling humor It is no longer y vehicle for meaning or a mirror of reality, it is rather an independent and expressive medium in its own right . It moves gracefully through the most problematic issues, such as: knowledge, Time, Beauty, Love, Existence, Immortality, Domination, Depression, Suppression, Sex and Money...

Besides, Ayyad breathes life in the old Lexicon, and revives the language of the ancient literary periods.

It is not incidently that the writer opened this collection with "Hikayat al-Insan" (The Tale of Man). Since all the tales are concerned with man. Thus, The Tale of Man is a prelude to the work as a whole. The tales in this collection put Man, ali the time, face to face with the problem of Knowledge, and the untiring effort to gain it. knowledge becomes his ordeal and his passion. In the meanwhile , Ayyad declares that his aim is still that of the old story teller: to enlighten and entertain.

"The Tale of Man" is the story of Man in his struggle to protect himself and his property against different enemies dangers

He discovers ,later on, that the matter was much harder than he thought, for the worst enemy whom he had to deal with was too tiny to be grasped by the hand or even spotted by the eye. He realizes that he should cast away all his possessions and all his connections, all his desires, discords and inclinations, in order to annihilate the corrupted reality. This tale summarises man's life-long stuggle with destiny, ending in his ambiguous exit, which crowns all his failures, or all his victories.

—As for the other short stories "al-Musafir" (The Passenger) and "al-Hall al-Akhir" (The Last Solution) seem more like parodies of science fiction. The string that links them with former group is again the contemplation of caltural possibilities, penetrated her as the collapse of values and morals, the corruption of taste and the torment of the soul, where man becomes a mere sample or number in a file.

The language is the most striking feature in this collection as a whole. It is highly adequate to the structure of the short stories. It moves lightly from the outside to the inside of characters and events. As in the "Sin " where the writer makes a striking contrast between purity and hypocrisy.

In "African Entertainment" the portrayal of the herd reacting to the flute of the sheperd is suggestive of basic human impulses. The tragic of 'Abdal- warith" It Happend in a certain Village " is raised to symbolic significance through the careful manipulation of the linguistic connotations. In the economy of the story the word becomes its device , heroine and lady, as in the following poetic and dramatic description:

"The camel has stopped .His braying suddenly became faint. The people of the village saw him turning his back to the scene. He makes one short step, then falls to his fore-knees, then stretches his long neck, lays his head to the ground, he is heard braying with tenderness. His brayiiy , lowering down to a tender whining, became long and suppressed as if it came from the depths of a well.When the villagers approached him , the stark smell of his sweat filled their nostrils "p.85.

"Hikayat al -Aqdamin" (Antique Tables) Ayyad's last collection goes much furthar in adopting the technique of the folktale. It proves that this form is able , through the sophistic cated use of language , to convey the'dif erent shades of 'hum-

did not find her beside him in front of the cave. All his and the narrator's doubts about her reality vanish when he remembers that he has left his torch with her.

Some day she will come out, he believes, before battery is spent out. She is sure to come out, because she has become eager to know what is going on outside the cave. She can not resign herself forever to the sort of life she led inside the cave "her old man was very ugly, it was clear to me that he possesses the girl in the manner of a high handed owner. He has complete control over her like the lord over his slave-girl. To retaliate, she decieves him whenever she can. She does her best to tease him. Praise be to God that I did not disconnect the rope in a moment of rashness" p. 40

The theme of freedom is one of the chief motifs in the story. It surfaces in the warm discussion between the narrator and the protagonist. But it is also a powerful undercurrent in the double relation old man-girl-adventurer. "Man is born with a burning eagerness to remain free..." p.13 Even the forefathers of those cave dwellers were brave people, intent on defending their freedom against oppression.

The most striking feature in "The Cave of the Virtuous" is the unique composition of different elements: cultural, historical, philosophical, linguistic, closely interwoven in the fabric of the story.

The atmosphere of the folktale prevails in the majority of the short stories in this collection in respect of narration, language, Action, and characterization.

'a'l-Rimala l-Jai'a (The Starved Sands), "al-khati'a" (The Sin) "Samar if riqi- (African Entertainment), "Hadatha fi lhada al Qura (It Happened in a Certain Village) and "Man Anta? (Who Are You?)

Tariq comes out of the cave utterly exhausted and falls asleep. When he awakes he relates his adventure to the narrator insisting that it was no t a dream.The"Cave of the Virtuous" is a story of a people who, as it were, built a shell around themselves to protect them from the menace of the outside world. This story, which blends fancy with reality can be interpreted as a parable about the condition of the Arab people in the modern world. Should they cling to their glorious heritage and shut themselves away from all foreign influences, they would perish in the darkness of their seclurion.To resume their active role they must break the shell and face the present world. Tariq represents the restless, searching element in the new Arab awakening.

The theme of connection–disconnection appears in the girl–Tariq and the girl–the old man relations. The girl who seemed like a waxen statue becomes active and full of vitality. But what was the outcome? she has definitely chosen a youthful, active future with Tariq. At least this is what she believes. But she has not yet come out of the cave.

"Paradoxically, Tariq was attracted to the cave dwellers because he imagined they still kept their forefathers' love of freedom: "I am all impatience to see those brave people who could say" No "some thousand years ago or even some tens of thousand years ago, remaining here, generation after generation, rejecting but surviving, only a half kilometre seperating them from the pageants of life passing to and fro. They don't care! They have asserted their freedom, not only against tyrants, but also against inquisitive historians, unwelcome geographers, and greedy investors. They are seen by none on earth or in the sky; their lands have never been trodden by alien feet "p. 34. Tariq was surprised when he woke up and

In sharp contrast to the modernist technique of the " Quartets" Ayyad in his fifth collection "The Cave of the Virtuous " turns to the primitive form of the folktale for inspiration "The cave of the virtuous" depicts Man's movement through time. The structure of the title story is based upon the form of the adventure tale, having its classical precedents in the Arabian Nights, where another wise insignificant young man is predestined to the opening up of an ancient treasure. Two friends decide to set on a seareh in the depths of a certain cave which was mentioned in some legends as a sort of castle built by some ancient people as a shelter from misrule of tyrant kings. The notion appears delightful as well as strange.

Tariq ,the protagonist, rolls a long rope around his waist and launches inside the cave holding his electric torch. When he has penetrated for some length into the cave he notices crystalline formations which remind him of similar objects in Lebanon and Algeria. (The writer may be suggesting by this minor detail the to- pographical unity of the Arab World). All of a sudden he beholds a charming girl whose physical appearance recalls the enchanting young women of old Arabic literature. At first he doubts whether she is really alive or just a statue .It is not too long before an old, ugly and blind man with long hair covering his shoulders comes up to look for her. She calms him down, assures him she is his own, leads him to their abode, and returns. Although she has given Tariq the impression that she has fallen in love with him, that, in fact ,she has always been waiting for his appearance, she goes on fondling the old man . His surprise is even greater when thegirl tells him that the old man is her husband.

cal, socio- economic and artistic problems. Among the Arab intellectuals he is one of those who are most interested in pursuing the movement of world though without fanaticism or rashness (10). He spots the critical moments in human experience, limit situations, you might say and concentrates on them, omitting all marginal detalis.

The compact form of the "Quartets" forsakes the traditional elements in short stoty writing, viz., the development of plot and the presentation of characters, in order to express more poignantly the dryness of human existence. To achieve this end he makes use of an array of modern fictional devices. Flash backs, interior monolougue, mixing angles of vision and sharp rythmic style there are four quartets:love and Boredom, Violence and Blindness,Dead Time,and A Quartet for the coming Days. Each consists of four sketches. This Quatrelineal form suggests a certain pre- occupation with cemetry, but careful reading leaves one with a strong impression that nothing has been forced into this elaborate construction. Neither is there any feeling of compartmentalization, the four quartets form one unity expressing predicament of man. This coherent and interrelated work suggests the unity of contradictions and dualities. This observation applys simultaneously to each one of the sixteen sketches or movements (11).

Thus the "Quartets" attempt a unified image of man in all the conflicting aspects of his existence, unifying present, past, and future. The Fleeting moments merge together in a synchronus structure ,suggesting the movement of molecules in a seemingly, static body .We might conculude that 'Ayyad in his experimentation with form responds to his inner creative impetus although, as a critic, he is not unfamiliar with modernist trends in fiction. (12) .

"where is Freud with all his analysis to tell me what revolves in my head. This crazy doctor himself needs an analyst. I have studied Freud also, but I haven't been convinced. Loving my mother !. hm" P. 80-81 He seems disgusted with the whole human situation and finds his only escape in suicide .Two short stories of this collection deal again with the life of the lower class" Arbaat Riyalat" (Four Riyals) and "Intisar" (victory). In "Four Riyals" the protagonist fails to purchase a head kerchief for hiswife, so he kills a man to get his four Rials to purchase one, however, he disvovers later on that the Riyals are mere bronze piasters.

In "Victory "the begger who feigns blindness resorts to damaging his own eyes in order to have "legitmate" claim on people's charity. The irony in both stories is more bitter compared to the mild tone of the first two collections.

As for "Suwar Barazi liyya" (Brazilian sketchs) they suggest a traveller's note book, impressions about psych, life, and man, picked out from different angles.

Thus, shukri Ayyad is directly concerned with human issues in his first three collections. Accordingly, he adopts appropriate forms to high light the bifferent aspect s of the human situation. He remains faithful to the same concern in his last three collections, although technique differs a great deal . " Quartets" raises a big question about the form; is it an experiment imposed by a pec uliar vision or just a game to examine the potentialities of a new form?

The form is triggered by the inner spark that unifies emotion and thought, feeling and experience, and the deeper meaning of human existence in different situations. However, the subjective experience is not the dominant here, Ayyad is deeply involved in the different philosophical, psychologi-

ll me to sleep, and her fingers will go through my hair" p. 111 The variety of language used in this story, ranging from realistic description to nightmarish imagery goes far deeper than the preceding stories, written more or less in the same vein "The Big Prison", "People and Eyes", ("in the University Road) and, in the same collections "Who is the murderer?, It might be considered as an overture for the more audacious experimentation of the last three collections, although each one of them frays a different path .

Among the short stories that portray the contrasting attitudes of various types of intellectuals and revolutionaries Allathi layataghayyar " (The unchangable) and" Mutarad"- (The Wanted). "The Unchangable"depicts the contradiction between political action and intellectualist hesitancy .

"Beirbel" relates about the offensive propaganda against Arabs in the after- math of the 1967 war. It portrays the human dimension in racial discrimination in both East and west."Who is the Murderer?" might have philosophical and political dimensions at the same time. Its more subtle meaning may reside in expressing the ellusive nature of "truth".While man thinks that he has reached the truth about something or other, he suddenlly discovers that he is unable to know the truth even about himself.

As for "Machine" appears, at a first reading, as an exercise in psychoanalysis. There is some use of the Electra complex, and even an explicit reference to Freud and the Oedipus. However, all is embodied in that complex. Ironical twist which is almost ubiquitous with the writer. The protagonist, who is unable to consummate his marriage with a charming and healthy girl, thinks.

The third collection "zawjati al- Raqiqa al- Jamila " (My Delicate Beautiful wife)continued on the whole to adopt the traditional form of the short story as we have seen in the preceding two collections. It differs only by deriving much of its material from the iife of intellectuals and frustrated revolutionaries. Accordingly, some of these stories incline towards surrealism although the style continues to be precise, with a wealth of realistic details.

The title story, Which is, doubtless, the most important one in this collection "My Delicate Beautiful Wife" presents a bizarre situation: The protagonist finds himself in the lobby of a hotel, addressing himself to the manager, who subsequently changes into a professor, then into a monk. The nameless-protagonist is visited by unrelated scenes a charming girl, a bleeding woman before a wash- bowl, his own appartment, which he cannot reach, in vain. Seeking the help of the manager-professor- monk. while the monk is leading the protagonist through a steep stairway, two twins suddenly appear, playing around . They reach the door of an old hag whose husband has been absent for a long time. Strangely enough she is unable to recognize her husband. The monk suggests that the woman's dog should sniff at him to discover his identity,the protagonist doudts that there might besome treachery

'she will deliver me to her dog, who is familiar with her husband's smell. When he realizez that I am another man he would jump upon me and throw me down and plunge his claws into my neck, so that I could not occupy t he husband's place in her bed.Damn her dog! damn her bed! damn her!! shall stay here one this corroded stone. I am no longer afraid. Hell! my wife will come, so beuatiful and delicate. Her delicate voice will lu-

The second collection "Tariq al- Jamia" (The University Road) shows some difference compared to the first one. More concern with the life-circuamstances of the lower middle class predominates.

The title story "The University Road", for instance, is a story of a small employee who lives in tolerable circumstances with his wife, his adolescent son Tariq, and his thirteen years old daughter" He accompanies his son to attend a public discussion of a Ph.D. thesis at the university. By the end of the discussion, we discover that the new doctor was a class mate of his.

Kamil, the father, secretly cherishes the hope that his son Tariq would continue through what he himself failed to achieve .

This second collection spreads, socially speaking, over a large area.We see the characters in different places and situations: in Cairo and Washington, in cities and villages, between dream and reality, most of the characters are intent on improving their status either by honest means or crooked ones (which are the more common). They are presented in more critical situations with more stress on their inner development through a variety of devices including veiled confessionce and interial monolougue as in "Ahlam" (Dreams) and "al- Tha'r" (The Vengeance). "Al- Sijn al- Kabir" (The Big Prison) transforms a nightmarish feeling of oppression into a work of art through the infusion of a vague belife in the last triumph of freedom. "Al- Nas wa al- Uyun" (People and Eyes) is the writer's first attempt at experimenting with the folktale form. this allegorical work represents the artist in an atmosphere full of ignorance 'falseness, and hypocrisy .

has risen. The certificate shou'd be stamped and the authorized clerk was absent. So he was obliged to come next day: "I was worried about the job, so I went, first thing on Thursday morning, to inquire about it. The arrogant employee with big nose recieved me and said: "What Effendi? the employee has been hired the day before yesterday. Do you think that we have to wait for you untill your highness gets a birth certific ate ? it was enough for a person to be born, grow up, and get a job." p. 23

Although he spent a week of suffering and torment, his dream collapsed.What was the use of blaming anyone! The story depicts a critical moment in the trivial life of a poor young man. The Ironic mode only enhances the tragic lot of the small fry in a city like Cairo.

The rest of short stories in the collection work up their effects through similar environment and characters. However there is a marked variety in content and form. They continue to depict the degrading influence of dire circumstances on human dignity, as we see in "Al- Mukafaa"- The Award), "al- Iyada- The Clinic), "Bait Min al- Qash" (A House of Straw), "al- Comidi- (The Comedian), "Hafnat Balah" (Handful of Dates), "AL-ziyara" (the Visit), "Dostoyevsky wa al- sikkir"- Dostoyevesky and the Drunkard), and "Nuqtat al- Bad"I (he Starting Point). . .

However, a certain belief in the essential goodness of man sheds a brighter light on some of the stories as in "al- kawalini" (The Locksmith) where the quaint but good- hearted protagonist risks his life to do a good turn to a fellow human being. However, the ironical twist is not far away: The house wife, whom the elderly locksmith took upon himself to serve in a difficult situation, construes his act as a threat to her meager property (9).

Shukri 'Ayyad wrote six collections of short stories published between 1958 and 1985. They are: "Milad Jadid"-(New Birth) (3) 1958, "Tariq al- Jami'a"- (The University Road) (4) 1961, "Zawjati al-Raqiqa al -Jamila" (My Delicate Beautiful wife) (5) 1976' "Rubaiyyat" (Quartets) (6), 1984, 1984, "Kahf al -Akhyar"- (The Cave of the Virtuous) (7) 1985 and "Hikayat al -Aqdamin"- Antique Tales) (8) 1985.

The material of his first three collections which was derived from the life of the middle and lower middle class Egyptians, goes hand in hand with a technique which remained generally faithful to the traditional short story in structure, language, characterization and dialougue.

The title story "New birth" relates about an unemployed young man searching for a job. After untiring efforts he found "a fat job with eight pounds per month and free housing in the country side remote upper of Egypt.
Yes! but I have heared that the employees live there like kings"

p. 11.

The documents needed for a job included a birth certificate, but he had a limited time. He thought he could have it in the same day. Routine, beaurucracy, the employees' carelessness and their zeal in serving their seniorsled to the postbonement of his demand for a whole week. He was told to come on Satarday, but , unfortunately, the clerk did not show up on Saturday. On Sunday the clerk tried to do his best to make up for his carelessness, but alas! the file of 1925 births has miraculously disappeared. Searching for this file continued for two days more. It was found on tuesday. The clerck, who almost became through long aquaintance and even some intimate disclosures, a freind of the unfortunate youngman, suddenly became interested in the matter. But another problem

Shukri 'Ayyad And The Adventure Of Form

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Shukri 'Ayyads' (1) reputation as an outstanding critic and academic outshone his reputation as a short story writer, inspite of his many and splendid collections.

The scholars and critics should pay more attention to his creative work, because it represents a developed stage of short story writing in Arabic literature.

The aspects which demand special treatment are: the language of short story especially the dialectic relation between Language and Thought, the variety of modes of narration, ironic treatment of familiar subjects, subtle sarcastic style, and the use of allegory as a powerful device for blending a primitive and ultra modern atmosphere.

The charm of the style infiltrates through the seriousness of the philosophical and social issues , It carries forward the dramatic action and infuses life in the characters.

The linguistic aspect of these works is raised to the status of an artistic element, homogenous in itself, but closely knit with the other fictional elements.

The structure, especially, in his most recent work, might seem as a development of the traditional forms of the folktale and maqama. This is the last adventure in his career as a short story writer which began with depicting the reality and ended in creating a new form, deeply rooted in tradition (2) in his last two collections.

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Notes

1. Pit Corder, *Error Analysis* (Oxford: Oxford University Press, 1981), p. 64.
2. Ibid., 54.
3. Wilga M. Rivers and Mary S. Temperle, *A Practical Guide To The Teaching of English As A second or Foreign Language* (Oxford: Oxford University Press, 1978), p. 152.
4. Ibid., 58.
5. William Littlewood, *Communicative Language Teaching* (London: Cambridge University Press, 1981), p. 212.
6. Paul Tench, *Pronuncation Skills* (London: The Macmillan Press Limited , 1981), p. 6.
7. Ibid., 47.
8. Peter A. D. MacCarty, *English Pronunciation* (England: W. Heffer & Sons LTD, 1965), p. 106.
9. Brita Haycraft, *The Teaching of Pronunciation* (Hong Kong: Wah cheong Press Ltd., 1975), p. 93.
10. MacCarthy, p. 135.
11. MacCarthy, p. 136.
12. Tench, p. 55.
13. Ibid.
14. MacCarthy, p. 27.
15. Ibid., 64.

English pronuncation. The proposed suggestions can be used by all teachers (not only teachers of phonetics) when they hear a student mispronounce an English word because it will not go through details about phonology and phonetics, which is not the specialization of all teachers. I have used examples from Iraqi dialects with students from different classes and the students enjoyed the exercises. And because the idea was successful I thought of sharing it with others who might be interested in such a method' .

ulty lies in mixing between the diphthongs (iə) and (3) which sounds very akward in the pronuncation of words like *here* and *hair* or *beer* and *bare*. A lot of practice must be done on this sound and I have to admit that the equivalent sound in Arabic is rather rare but, as I mentioned above, examples of [iə] are Plentiful and this might help them in mastering one sound and as a result of that the chances of confusion will be lessened.

Conclusion:

Learning a foreign language is not an easy task . It needs a lot of hard work and practice especially in the areas which are different from the native language of the student, and acquiring good pronuncation depends largely on the teacher of that language since he is the one who will train the students to listen and produce the new language sounds . The bad speech habits that the students acquired in elementary and high school need special attention from the teacher. Students in English Department study the principles of phonetics in their first year of college but they continue to pronounce English words incorrectly and spell them in the same way they pronounce them. I talked with my colleaques who teach pronuncation and found that none of them tried to use examples from our own language to clarify certain sounds but they concern themselves with phonetics jargon which the student learns by heart; but his pronuncation does not show that he understands what he is talking about. Pronunciation errors are caused by many factors and this paper is not an attempt to decrease the importance of the present course of phonetics. It offers remedial kinds of exercises which are based on the dialect of Iraqi students to help them improve their

4– [au]

This soun should not cause a real problem for the student when he comes to realize the smilarity betweem the English diphthong (au) in town and cow for example and the sound of elif waw when he calls his little sister مهاوى or when he compliments the piece of sweets his mother prepared by saying for example خوش حلاوة

5– [ɔi]

This sound exists in Iraqi dialects and the student could pick it up easily when he listens to the word women use when they lament a dead person in their cries احوى ... احوى . and the interjection (اوي) /:/. It is the sound of waw ya in words pronounced by villagers of our country like اخوي ابوي . And we find it in English words such as boy, toy, noise, and oil.

6– [iə]

We hear this sound in such English words as *here*, *fear*, *ear*, *real*, *queer*, and *fierce*. Some students pronounce this sound as the vowel sound (i:) in *eat* and in this case the teacher needs to help them to overcome the confusion or the difficulty they face in the pronunciation of words that contain such a sound. And again the dialect will help in clearing up the problem. We hear this sound in the sound of ya fatha in words like ماعنيتك ماإجيت إجيتك حاجيتك غنيتك and the teacher will be surprised to find how many examples his students could think of to help each other to improve their pronunciation.

7– [ɛə]

We find this sound in words like *hair*, *wear*, *chair*, *swear* and air and some other English words . The diffic-

Since a diphthong is a combination of vowel sounds, difficulties are to be expected. But if the student has mastered the pronunciation of the vowels, problems with diphthongs can soon be overcome.

1- Diphthong [ei]

Standard Arabic as well as Iraqi dialects have this diphthong in the sound of ya in words like beit بيت , عميت , شكيت , which is the same sound in *day*, *play*, *plane* and *fail* and in standard Arabic in words like , بيت, واهتديت , سقيت

2- [ou]

Although we have such a sound in standard Arabic which represents the sound of fatha on ya with the sound of the letter waw that follows in words like يوم , قوم , we find the student pronounces (ou) as if it is an (ɔ) sound or (ɔ:)sound. So he pronounces go as gɔ: or دو and not gou.The same thing happens with over and rose.This diphthong becomes more difficult to produce when it is followed by dark L in words like old, whole and rolls. Listening to them, one deduces that they do not like to put a sound pause in the words which contain this diphthong as in ould ; houl , which leads to the wrong production of this sound and of course wrong pronunciation.

3- (ai)

We find it in English words as *write*, *try* and *by* and if one listens to the sound of elif ya in words we often use in Iraqi dialect such as غايب, جايب, دواي, جاي he will notice the similarity between the Engish sound [ai] and the Arabic elif ya.

3– (ʌ)

Son, flood, but, and *does* are the key words for the (ʌ) sound: This sound might not cause a problem for the student when we make him aware of the similarity between the English vowel sound (ʌ) and fatha in /bʌt/ بط , /tʌts/ طتش but the difficulty lies in the student's confusing the sound (ɔ) and (ʌ) in words like *hot, but* and *doll, dull* and *lock, luck* and this is why practice with examples from the student dialect is important.

4– (ə:)

It is the sound that we find in words like heard, learn, girl, her. Teachers are acquainted with the way some of their students mispronounce these words but it is easy to draw the attention of the student to the sound he finds in the question?.. وين from his dialect which is a shorter path to his understanding than using technical words in explaination.

5– (ə)

It causes a slight difficulty in certain positions of the word because of the different letters it represents. It is a in along, e in gentlemen and *ou* in honour ... etc. But it is close, in pronunciation, to the Arabic hemze in most positions as in the words أخو , /Ahm6d / أحمد, / Abo/ أبو... etc.

Problems with Diphthongs

A diphthong is "a vowel sound consisting of a deliberate, i. e., intentional glide, the organs of speech starting in the position of one vowel and immediately moving in the direction of another vowel". (15)

As can readily be imagined, this explanation serves only to add to the confusion a student experinces when taken to task for his failure to produce a diphthong sound accurately.

of damma in / bulbul/ بلبل are good representatives for the English vowel sound (u).We find the vowel sound (u:) in the sound of the letter waw in /bazoon/ بزون and /maun/ ماعون .

It will be useful to give the student examples from his dialect to help him pronounce the vowels that create a problem. The vowel sounds a, e, ʌ, ə, ə,: ,ɔ, ɔ: need great attention from the teacher and the student who will find in the following examples the help they both need to make the learning process a rather interesting task and it will hopefully, eliminate the frustration of a repeated error of pronunciation committed by the student.

1– /a/

We find this sound in English in words like *bad, hat, sad* and Iraqi dialect has a similar sound in words like *bab* باب , *khab* خاب, *mat* مات . It is noticeable that Iraqis try to use a sound more open than (a) sound which is similar to the sound find in the french word *patte* and sometimes they produce a sound which is somewhat between (a) and [a:], when they say *bak* instead of *bak* and this is why they don't distinguish-between *aunt* and *ant* and their confusion over the pronounc iation of the words interferes with the spelling of some of them when they write as in the example mentioned above.

2– (ɔ), (ɔ:)

The vowel sound (ɔ) is the same sound of waw which we find in Iraqi dialect in words like /oɔn/ عون and /firocn/ فرعون , مأمون but we must not lengthen their pronounciation and try not to use fatha on / aan / عين . As for the vowel sound (ɔ:) we are used to hearing it in our dialect when we say /Oɔ : be/ ثوبه , /rɔ:be/ روبه the sound of waw in these words represents the (ɔ:) sound like *roar, door,* and *pour* .

act and a learner will not readily understand instructions to raise the tongue slightly or to retract it slightly without some degree of phonetic training. But, again, we are not training phoneticians". (12) .

How to teach vowels and diphthongs

Because of the difficulty in making the student feel the articulation of vowels, we must make use of the auditory control on them rather than articulatory control (13). This control will not only make use of the Arabic three vowel sounds but we must make use of the richness of our dialects. Spoken Arabic of Baghdad for example has about ten vowels and ten diphthongs, most of which are similar or close in quality to those of English vowels.

Peter MacCarthy advocates a similar method in teaching vowels; he thinks that "vowels should be learnt and taught, by comparing the acoustic quality of the vowels you wish to learn with those of your native language" .(14) And through practice, the learner will soon be able to make the attempted sound with less effort from the teacher and the learner.The following passages of this paper contain examples which are not the only ones in our language.

The English vowel sounds (a, i, u) do not present a problem for our students since they are similar to those of Arabic and Iraqi dialect.We find the English vowel sound [i] in the sound of kesra as in simsim سمسم , *filfil* فلفل , *bi·bil* بلبل, and we find the vowel sound [a] in the sound of Alef in *rah* راح *Fah* فاح and we find the sound of [a:] in/sa:r/ صار ,/sa:lih/ صالح /sa:poon/ صابون. Aldamma on the letter in the spoken Arbic of Baghdad as -gotlo/ كتله , / morga / مركه and the sound

The difficulty lies in the last two cases where students employ the Arabic rule for pronouncing /r/ in speaking English and introduce this sound wherever there is an *r* in the spelling. Maccarthy thinks the best way to overcome such a tendency is "to read aloud from phonetically transcribed texts. It is also useful to take a passage of English written in ordinary spelling and cross out every letter (r) which, according to the rule above, is not pronounced (11). If this exercise is done correctly in front of the students by writing the passage on the board or by projecting a transparency and writing the letter r with a different colour of pen, students will soon find out that the number of crossed out r's is almost equal to the number of those that remaim. The passage should then be read aloud with attention to the elimination of r .

English Vowels And Diphthongs

English language has more than twenty vowel sounds and diphthongs where as we find three vowel sounds in standard Arabic. We can recognize them in the pronunciation of the sound of alftha , الفتحة al damma الضمة and alkesra. Also when they are lengthened as elif ألف, waw and ya and they sound like (a :, u:, i) in the case of lengthening. It is not only the number of the vowel sounds which causes the difficulty but the place of articulation also has a great effect on the learning process because most English vowel sounds are pronounced at the front of the mouth while Arabic vowel sounds are pronounced in the upper part of the throat. Most instructors try to treat vowels as consonants when they explain them to the student i.e. they mention place and manner of articulation but learning to pronounce vowels is more difficult than consonants. As Paul Tench stated "vowels have practically no tongue cont-

ȝ aiy جاي they will say ȝaiye and the same with ȝeser زسر (جسر) *ȝwad* (جواد) زواد and so on.

5– [tS] as in church

We use this sound many times every day and it is heard in almost all Iraqi dialects.Words like the following are not the only ones because we have quite a few of them:

cha جاوين *chinit* جنت *chay* جاي *shlonich* شلونج *hich* هيج *inintoch* إنطوج

It is almost the same as the English sound and the pronunciation practice will be even more accurate when the student, with the help of the teacher, finds out that the sound in his dialect is similar to that of the foreign language in different positions of the word. examples:

each iitS as *hich* هيج

porch poits as *intoch* انطوج

chose tSouz as *chawwok* جووك

chip tSip as *chukk* جك

As for other English consonants, they don't represent a real problem for Iraqi or Arab students except for the [r] sound. As we know, [r] is not pronounced in English words unless the next sound is a vowel as in *red* /red/, *bread* /bred/, very 'veri. There is no real problem in such case for the learner but it is necessary to make the student aware that:

> No kind of r– sound is ever used finally or before another consonant as in *card* /kaad/, *beard* /biwd/, *form* /fo :m/ *theirs* /Jeaz/. The following words each end in an orthographic (r) which has not the value of [r] except when the next word begins with a vowel and the two words are in close grammatical connection with one another: *car* /kae/, *beer* /bie/, *four* /fc:/, *fire* /faie/, *their* /Jea/ (18).

Payche پيچة *Pawdar* باودر *pip* پيب *Podar* بودر *Pehriz* بهريز *Sup* سوب ,and you will find more examoples when your students try to find out the similarities between the English /P/ and that of their dialect in different positions of the words.

2– /g/ as in beg

We often hear some of our students pronounce both bang and bank as bank and both wing and wink as wink and so on. So it is not strange to hear an English speaker remark that he could recognise Arabs from their pronunciation of words with this sound. Such an error is due to the fact that standard Arabic doesn't possess such a sound but it is used in different positions of the word in our dialect which is rich in examples that will make the production of the English sound not a difficult job at all. Now think of the following examples and try to find more of them: *gabul* كبل *reggi* ركي *geymar* كيمر *khuwashig* خواشيك *glub* كلوب *gelli* كلي *gilit* كلت

3– /v/ as in very

This is one of the consonants that creates areal pronunciation problem for the Iraqi learners of English since it doesn't exsist in their mother tongue, so they tend to mix it with [f] sound and that is why we hear some of them say *fery* instead of *very* or *fife* instead of *five*. As I mentioned above, the standard Arabic lacks such a sound but we find it in our dialect especially in loan words from other languages and what is really amazing is that most of these words are borrowed from the English language in particular. Examples: *viks* فكس *vitamin* فيتامين *volvo* فولفو *televizyon* تلفزيون *viza* فيزة *vidijo* فيديو

4– [3] as in pleasure, decision

We are used to hearing this sound in our dialect especially from villagers who live in the south of Iraq when they substitude this sound [3] for the /d3/ sound so instead of saying

4– The sound may be defined shortly as a Voiceless Bilabial Plosive.

5– This kind of P is regularly aspirated before a strongly stressed vowel.

A different kind of P is heard when m or n follows as in topmost... etc (8).

Terms such as "Voiceless" "Bilabial" might be useful to the student but it is possible to explain them in ordinary language through such examples from the students' dialect *chay* چاي *chakuch* چاكوچ *shlonich,* شلونچ when the teacher feels that improvment is not achieved by the explanation above. The usage of examples from the dialect will make learning an interesting and worthwhile task.

How to learn English consonants which do not exsit in the Arabic language

Standard Arabic does not have the following consonants [v]: as in very; [3]: as in measure; [ts] as in church; [y]: as in ring; [p]: as in people, and because of this, we expect our students to face some difficulties in recognising and pronouncing these sounds, but we hear most of them in our dialects. So the remedial exercises must begin as part of the teaching syllabus to eliminate the errors and with a few words of explanation and guidance, the students can help themselves to improve their pronunciation (9).

1– /P/

We use this sound in Iraqi colloquial dialects and we find it in loan words of foreign origin. Iraqi students try to use /b/ which exists in L1 because they find it closer to the /P/ sound. But giving them words such as : *Panke* پنكة *Pashe* پاشا

example Park and bark, it Will be easier fo rthem to remember pacha پاچه and bab باب and the student Will soon find out that his fellow students try to remind him that this or that sound exists in a wo rd from his dialect. Such activity breaks the monotony of the lesson and encourages group participation.

How to deal with pronunciation errors

Pronunciation in itself is a complex of sounds, syllables, and intonation and each of them needs special attention but this paper is concerned mainly with sounds (consonants, vowels and diphthongs). Because pronuciation is as important to the learner as grammar, vocabulary and the other aspects of the language, our aim here is to enable the learner to talk intelligibly to the native speaker of English through correct pronunciation of the language (6).We must keep in mind that we are not training the first year student English Ddepartment to be a phonetician by giving him information he will forget when he leave] the classroom but trying as Paul Tench said " to highlight the error by contrasting the misarticulation with the accepted standard forms, or by contrasting the standard from with the nearest equivalent in the learner's mother tongue (the Iraqi dialect in this paper) ... Do not attempt to use phonetics jargon in a serious way" (7). Notice the terms a teacher uses in describing the English (P) sound for instance to his student who finds difficulty in pronouncing it:

1- The air passage is completely blocked by closing the lips and raising the soft palate.
2- When the lips are opened, the air suddenly escapes from the mouth with an explosive sound.
3- The vocal cords are not made to vibrate.

colloquial Iraqi dialects are rich in these sounds and using examples from the dialects will help the learners master such sounds. So remedial exercises designed by the teacher himself will have a great effect on his students, especially when the experienced teacher designs genuine exercises which will help the student improve his pronunciation (2). Also such exercises will provide the student with an awareness of the differences between his native language and the learned language which can lead them as Wilga Rivers thinks to " realize which of their native language speech habits can be transferred to the new language without unduly affecting comprehnsiblity and which cannot" (3). So the task of the teacher, at this point, is to make them conscious of such errors and familiarize them with acceptable sounds and words from their own dialect and he will soon see that they became able to monitor their own production and try to improve their pronunciation in a spontaneous interaction (4). For example, when a student pronounces park as bark and you etplain to him the difference between /b/ and /p/ and ask him to repeat practising both sounds in English words, he will pronounce them correctly. In a later lecture, however, the same student may revert to his original error, making it obvious that he has not really become fully aware of the distinction between the two consonant sounds. The teacher is then faced with the necessity of taking further remedial action, providing the student with a clearer and more familiar example taken from his own dialect. Mr. Gerry Abbott feels that the teachers' attitude must be "sympathetic and helpful but nonpermissive" (5).

In the case of using the dialect, you will soon find out that your students will not forget the examples easily because the words are closer to them and they use them every day . For

Pronunciation Errors: Facts And Remedy

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Most English teachers are aware of the fact that many pronunciation errors are due to the differences between the students' mother tongue and English. Although our students will have had eight years of English by the time they come to university, they still seem to be incapable of distinguishing between certain sounds. The problem is a serious one as it frequently affects written work as well as oral work. The teacher must therefore think of what can best be done to improve the performance of his student. For example, when you correct a composition paper for a second year college student, English department, and find (poy) instead of (boy), you must not lay all the blame on the student for negligence because you, as a teacher, have a share in the problem since you are the model for him. As Corder stated: "errors arise because there has not been enough effort on the part of the learner or enough explanation or practice on the part of the teacher" (1). The teacher must be aware of the difficulties his students face and he must consider the possible causes of errors , the difference between the phonology of L1 and L2 in this case, in order he may be able to help the student acquire a pronunciation acceptable by a native speaker of English. Iraqi students mispronounce certain English consonants, vowels and diphthongs because they do not have them in the Arabic language. But the

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ons at home and frequenting fashionable highly decorated restaurants which attempted to provide atmospheres of exotic release and luxury through both lavish interior decoration and sumptuous cookery of a continental mature'. The influx of famous continental chefs and hotel managers raised the attractions of dining outside the home. Men's clubs formed the main aspect of bachelor social life outside private homes, and it was said that the reason many well-to-do Victorian bachelors remained unmarried was because they did not wish to be deprived of the comforts and camaraderie of their clubs, from which women were excluded.

As to the middle-to-lower-middle classes-artists, writers, journalists, white-collar workers generally-they patronized the smaller establishments with a distinctive and more modest atmosphers, where the cookery had a more individual flavour. They also frequented traditional public houses and coaching inns on the city outskirts commanding a picturesque view of the surrounding countryside.

Public parks provided daytime exercise and public displays for all classes of society. The aristocratic could be seen on horseback in Rotten Row, with the upper middle and perhaps middle classes close behind. Driving carriages and watching military parades, as well as simply strolling, were quite common sights. After dark, however, the parks were off-limits for the upper classes as the lowest orders-urchins, vagabonds, beggars etc take over

Lower class men had their own "working men's club". The least privileged sector socially were lower-class working women, who due to lack of soial cohesion compounded with poor earning often turned to street-walking.

as herself ; she gave him a side long glance as she passed. She walked a few steps more till she came to Swan and Edgar's, then stopped and waited, facing the road. When the man came up she smiled. The man stared at her for a moment, turned away his head, and sauntered on. Then philip understood. He was overwhelmed with horror. ("55)

Street-walking was a fixture of Victorian evening life.

A Victorian writer describes an evening scene in the West-End: "From Class house Street you pass into Regent Street, walking down its eastside towards the Colonnade well - filled Cafe's and Restaurants. In the Colonnade You encounter a peripatetic foreign colony of ladies who make the spot their rendezvous.

"At 'Jimmy's' , ... midnight in Piccadilly. Men and women tramping up and down... Incessant soloicitatious .. 'darling'.. . 'sweet heart'... Jimmy's Grill and dining room full of people, mostly women, all in evening dress, presenting generous displays of their charms ... Here is the chiefest temple of the demi-monde. As long as a lady of pleasure can put in an appearance at Jimmy' s she's not a complete failure .... On this lonely summer night they flaunt themselves in all their bravery, most of them not badiy alressed, nor are all paintrd.Some aere foreigners, most are English. They seem sober, everyone. But what numbers of them, all sorts and sizes... "(56)

In the last analysis, Victorian social and evening life was very much an outcrop of the class system. The aristocratic social milieu was a closed circuit in which only the titled and highly born could move; and outsiders-foreigners -could only be welcomed if they were wealthy and titled . The upper middle and middle classes' social life was distributed between functi-

a very thin one.When Philip first sees Mildred in a Cafeteria in *Of Human Bondage*, one notices that she is shrewdly sizing up the customers: Here, Philip, with a friend, is making his first advances towards Mildred:

> "Philip... made one or two remarks, but she answered with monosyllables. She had taken their measure. They were boys, and she surmised they were students. She had no use for them. Dunsford noticed that a man with sandy hair and a bristly moustache, who looked like a German, was favoured with her attention whenever he came into the shop" (54).

Philip eventually gets to know Mildred and invites her out. He soon finds out that she is incapable of uttering one pleasant phrase or saying one gracious word. He felt degraded being with her, yet her dreadful behaviour haunts him always, and he finds himself seeing her time and again. After a long absence, Philip returns and, by accident, finds that Mildred has become a street–walker.

> Suddenly his heart stood still. He saw Mildred. He had not thought of her for weeks. She was crossing over from the Corner of Shaftesbury avenue and stopped at the shelter... she was watching her opportunity and had no eyes for anything else... Philip, his heart beating excitedly, followed her. He did not wish to speak to her, but he wondered where she was going at that hour ... She walked slowly along and turned down Air Street... She walked up again towards the circus. Philip was puzzled.He could not make out what she was doing. Perhaps she was waiting for some body. .... She overtook a short man in a bowler hat, who was strolling very slowly in the same direction

$3000 with a note saying that he wanted to leave the sum for him in his will, but thought he needed it more now (50). No women were allowed into men's clubs.

In the social and evening life of Victorian London, lower class women were a distinctly underprivileged minority. While upper and middle-class women were protected by the wealth, education and household security that their menfolk provided them with, lower class women were left almost completely unprotected. It was not until 1914 that the women in Britain got the right to vote (51). In 1903 "The Women's Social and Political Union was founded in Manchester by Mrs Pankhurst and in 1908 the "Women's Freedom League" was formed. So violent were women's protests at their underprivileged status in society, that by 1912 women extremists led by Mrs Pankhurst resorted to "Terrorism". Which included arson, false fire alarms, cutting telephone wires, slashing pictures in Art galleries and throwing bombs. "There is a universal noteof desperation, of hysteria, of pent-up passion, in all these events of the decade before 1914", writes David Thomson (52).

The reason for these pent-up passions was that the only possible employment outlet for lower class victorian women were: domestic service, factory work, catering or prostitution. Female factory workers, waitresses or domestic servants often turned to prostitution without much soul-searching. The classical example of this is Mildred in Somerset Maugham's *Of Human Bondage*,described by Walter Allen's *The English Novel* as "the dreadful, anaemic vulgar Cockney waitress Mildred, one of the most unpleasant women in fiction" (53). In Victorian London the line between waitressing and prostitution was

most upper of upper class servants. The most handsome club in Victorian London was the Conservative Club in St. James Street, built in 1845. Its upper floors were built in Corinthian style and the lower ones Doric. Its main hall was covered by a domed vestibule, and its morning and evening rooms were spacious (48). Another well -known Victorian club was The Union Club at the Southwest angle of Trafalgar Square. Built in 1824, it commanded a view of the square. One of its members describes his daily routine at this Club:

> "At 3 o'clock I walk to the club, read the journals, hear someone or other deified or villified... I join a knot of conversationalists by the fire till 6 o'clock. There, the stock exchange is discussed. When politics are discussed, whigs, radicals and conservatives are not very seriously dealt with. ... I adjourn to the dining room, and gravely looking over the bill of fare call to the waiter "Haunch of mutton and apple tart". Having consumed them, I mount upward to the library, take a book and read till nine, then call for a cup of coffee and a biscuit, resuming my book till eleven—then go home to bed" (49).

There were more lurid forms of entertainment at clubs than the innocent ones mentioned above. Gambling was rife. At the "Union", Lord Rivers produced $100,000 to gamble with. Yet there were strong feelings of brotherhood and camaraderie amongst members and staff of these clubs. An Irish member of the Union was expelled for tampering with the ballot boxes during a club election, yet he sent $100 to the waiter who exposed him. This was often mixed with even greater touches of eccentricity. A rich Army Colonel, a member, used to carry away slices of meat from the dinner table for his breakfast next day, yet he sent a distressed colleague and fellow club member

nners and Rules of Good Society written by "A Member of the Aristocracy" and published in the 1940's, the notion of acquiring etiquette is dealt with:

> "Some people read everything that is written on the subject of etiquette ... wishing to rise in the social scale, (they) devour books of etiquette in the effort to pick up knowledge which would be useful to them . They soon find that they have improved and do not commit as many gaucheries as heretofore". (46).

However, rules of etiquette in Victorian London society were not as rigid as one might think. The foreign diplomat referred to above notes that the "Great point in London Society is to be fashionable and to do things, objectionable or odd (as) they may be in themselves,... so long as Lord so–and –so does it. Anything for novelty's sake is the motto of fashionable London" (47). As to evening society among men in Victorian London, the diplomat observes that it is characterized by a strange combination of etiquette in dress, freedom of manners and speech and graded as first, second and third class, the first class, that of the aristocracy, being unapproachable. High –life society exists only for local people in high life. It is as "credulous, haughty, hospitable as wealth and vanity combined can make it".

Our diplomat has the greatest praise for the club –room armchair. Victorian men's clubs were the main form of social life for the upper class man outside the home. This unique institutnion was fully developed during the Victorian era. Men,s clubs were closed affairs, and a man's club was almost as private as his own home. Access to clubs was available only to members whose election was conducted on the most exacting principles. Club waiters displayed a courtly form of deportment and behaviour, and hall porters have the hauteur of the

sense ; not the English one" (44) . He evidently considered London society to be less endowed with courtly etiquette than the society of Versailles or St. Petersburg.This diplomat classifies society women in Victorian London as 'First and second class women . First class women are those who are fortune 's favoirites. They are highly born, well-educated and "brough up in the knowledge that they have everything in their favour to enable them to make a good marriage,but not necessarily to lead a happy, married life". In society, they behave haughtily and their coldness is clearly felt. This coldness takes the form of apparent indifference to everything surrounding their daily lives. They are often seen on horse back in Rotten Row and in the fashionable salons at night. No foreigner can hope to know them , as they are unapproachable unless the foreigner " is backed up by a title and plenty of money". They have "intelligence, forwardness, and fashionable flirtatiousness", and all of them are characterized by "hauteur, coldnes dignity , oddities, caprices, and idiosyncracies".

" Second-class women" are described by this diplomat as those born outside the upper class pale but also " make it their lives" duty to have all the high pretensious of the first-class without having a single thing in their favour to make them so being devoid of all the advantages and good qualities that distinguish first-class women". The diplomat describes them as having"a puzzling amalgma of simplicity and hauteur, candour and shrewdness, knowledge of strange things and ignorance of commonplaces",(45) This is probably due to the fact that such women tend to acquire whatever notions of "good" behaviour in society from whatever sources they could. They are a type common to European society women of all ages. In *Ma-*

lady of the house answered the door. "Madame" he addressed her. "Will you have pity on a lonely bachelor and have me to dine with your family this evening?" he asked. Certainly,

Dr. Parr" the lady replied promptly. As he returned in the evening he smelled the delicious aroma of roasted venison. At dinner, however, he was given mutton chops instead of the expected venison which he was looking forward to with great –expecations. He declined the chops. "I'll wait for the main course" he told his hosts. Husband and wife glanced incomprehensingly at one another. " Is there anything else you prefer?" they asked him. "why yes, there is something I should certainly prefer " he replied "A slice of that fine Haunch of venison I saw cooking in your kitchen this afternoon ..

'I'm so sorry.We cannot offer you that, Doctor," the hostess replied. "It belongs to our next door neighbours. It was cooked in our kitchen as their cooker was out of order, and as they had an important guest at dinner party tonight who loved venison, they requested the use of our kitchen" (43)

As to the Victorian upper classes including the aristocracy, their social life was far more self–enclosed than that of the middle or lower middle classes. Victorian society women fall into roughly two types :Those who were aristocratic by birth, and those who tried to be so through education. These latter women relied on education as the main source of charm through which they hoped to establish themselves in society. It was held that education covered up many feminine deficiencies, such as lack of beauty. A nameless continental diplomat in Victorian London who closely observed the upper class social scene noted that " beauty is more frequently seen in London society than manners ; manners in the continental..

Miss Manning waited, and waited, and waited for a reply. None came. Her suitor sailed for India. Years later she heard of his marriage and of his settling down in India prosperously. Twenty–five years had passed. The Manning family were moving to a new house. She was busy packing and moving their old possessions to their new home, and came across an old coat that once belonged to her brother. As she turned out the coat's pockets she found the letter she had written to her suitor all those years ago.Her brother had forgotten to post it Tears rolled down her face at the thought of her life being so unnecessarily wasted, while she murmured to herself " Thy will be done, O Lord" (42).

Another one typical of Victorian after–dinner stories is entitled "Dr. Parr's Venison Haunch":

"Dr. Parr was a scholar. He was a bachelor who lived alone and who loved eating and drinking. He loved having a good meal with genial company, but expected to be hospitably treated by his hosts. One particular host had irked him, and Dr. Parr set his mind against accepting any further invitations from this particular host. Yet, an invitation did come from this quarter, and Parr found himself having to accept it with reluctance.

On the day in question, Parr was walking gloomily down the pavement in the direction of the house to which he was invited but didn't want to go to. He looked down from the railings into the kitchen of the house in question. No preparations were made at all for any dinner. Disgusted, he walked on. But something caught his eye through the railings of the very next house. He saw a lovely Haunch of venison being roasted before the fire. He loved venison. He didn't hesitate for a moment. He climbed the stairs and rang the door bell. The

fashion is densely thronged with carriages moving rounh and round little more than walking pace and every now and then coming to a dead–lock". During particularly cold winters, like that of 1890/91 when the Serpentine froze over and its covering of ice was exceptionally thick, carriages were driven over it. Skating on this little stretch of frozen water took place as far back as 1785. (41)

One of the notable features of Victorian dinner–parties was the after dinner story. After the guests retire from the dining to the drawing room after their meal, where the men drink brandy and smoke cigars and women drink either coffe or liqueurs, one or more tells a story to entertain their fellow guests and their hots . Following are two examples of such afer–dinner stories:

"Miss Manning was a fragile old lady living a very simple life in the Surrey village of Reigate. She earned her living writing quaint old–fashioned books like "Mary Powell' and 'Cherry and Violet' which were out of vogue with the taste of the times. She lived on very small amounts of money sent to her by her publishers. Miss Manning, a spinster, had had a particul arly sad romance. As a younger woman she had known a young officer, who wanted to propose marriage to her, but was very nervous about being rejected. So, before he left for military service in India, he sent her a letter proposing marriage and very considerately, he wrote that if he did not receive a reply from her he would infer that his proposal was rejected. Miss Manning received the letter with great enthusiasm. She ecstatically wrote her reply giving immediate and unqualified consent to his proposal of marriage. Her brother was going to the post office and she asked him to post the letter for her.

On Sundays, during the day and before dusk, a great deal of social life was centered around attending church services and taking walks or going on carriage drives in public parks. A typical Victorian Middle or upper Middle class family living in, say, Prince's Gate or Prince's Gardens (off Queen's Gate) would attend their local church on Sundays before lunch. Such a family would have attended quite probably, St. Paul's church, Wilton Place, Knightsbridge; the most suitable one and the one nearest to their residence. This church was described as "a great galleried hall, lighted by perpendicular windows with, at the west end a pinnacled tower, and at the East a shallow chancel". At its east end it had a large stained glass window, and a quite good organ, and "The beauty and elaborateness of the musical services at St. Paul have long been noted" (39). Returning home for lunch, the family would probably go for a walk in nearly Hyde Park in the early afternoon.

Hyde Park was originally a 16th century manor. It was turned into a park as early as 1536 when Henry VIII wanted a game park near his palace, and the park was thus enclosed with a fence. It was kept by Queen Elizabeth as a game reserve. During the reigns of Henry VIII, Edward VI, Mary, Elizabeth and James I, Hyde Park was used as a game reserve and hunting ground. Charles I opened up the park as pleasure grounds for the inhabitants of London. Our hypothetical Victorian family would have been spectators at Military parades, which were held in the park in 1860, 1864 and 1866 (40). The family could also have driven in their carriage during weekdays across Rotten Row which ran between Hyde Park Corner to Queens Gate. "For two or three hours every afternoon" writes a Victorian author" in the season, except Sunday the particular portion of the drive which happens that year to be the

However, not all public evening life took place in Continental–style gourmet restaurants, or in plush, lavishly decorated pleasure–domes. The traditional public House or converted coaching inn still played a major role in the catering trade, and which still enjoyed an estabilished and appreciative clientelle. Perhaps one of the most famous of such establishments was the "Bull and Bush" at North End, Hampstead, highly favoured by Victorian painters because of its uniquely picturesque location at the Western end of the Heath from which London could be seen to the South. On clear days hills as far South as Surrey to the South, and stretches of landscape stretching from Harrow to Hainault northwards could also be seen (37). The "Bull and Bush" a white –faced building with a slate roof was an old house with bow windows and adorned with sketches of various Victorian artists. Especially attractive was its garden at the back. In spring and summer tea was served in the terrace behind the house, where a huge stone vase stood brimming with flowers. The inn's bowling lawn with its thick green turf, cane chairs and quaint, marble–topped tables was enclosed by lush arbours. Waiters hurried about carrying cakes, bread, tea, jams and jellies to family parties. Near the bowling green was a raised platform, where outdoor summer dances, called "cinderellas", were held. The "Bull and Bush" became part of English folklors and the theme for a music hall song. A contemporary British TV serial entitled "Olde Tyme Music Hall" has "The Old Bull and Bush" as its theme song. Another famous place of this category was "The Mitre" at Hampton Court, with its famous but basic fare of pea soup and roast duckling. It was a late Georgian in which had a distinct period atmosphere, "its old cookery, old furniture, old pictures, and old china, ...old plate and old manners "were all carefully preserved" (38).

weeks in advance, and each host payed for his own party, but Romano supplied all the festive trinkets and tinsel: masks, streamers, silly hats, tambourines, and various other toys and trifles. "The shops of Paris and Vienna" it was said "were ran sacked to provide novelties " for that evening at Romano's(35)

But not all high–quality gourmet restaurants in Victorian London were colorful, exhuberant or exotic.Many were very modest establishments which earned a high reputation through sheer excellence combined with good value for money. One such place was "Kettner's" in Church street, Soho, established by one Auguste Kettner in 1867. It was "discovered" by a " Times" correspondent years later, in which he described it as a very clean restaurant with very good food at cheap prices. The "Times" article made Kettner's fortune. Overnight, his place became famous. Journalists, artists, writers and actors became regular clients of Kettner's which they considered to be a real chef's restaurant. Kettner consequently expanded his restaurant; which eventually occupied the ground floors of several houses. Private rooms on the first floor catered for couples requiring privacy.(36)

Kettner's establishment is a good example of how gourmet cookery was able to provide fame and fortune for total nonentities. Any cook what soever, provided he has talent and luck, could be an overnight success. Nothing succeeds like success. Thus, the main impetus for motivation to success in the restaurant business, in itself provided further motivations for excellence in culinary artistry and for luxuriousness in interior decoration. This, in turn, ensured further fame and success which motivated yet further urges to excel, and so on. This particular multiplier effect was one of the main factors affecting the quality and standards of the entertainment and restaurant business.

It is this sapless stiffness which perhaps helped to provide the raison d'etre for the lavishness of the Victorian " pleasure–dome" restaurants: It was a means of prizing the stiff, self –embracing rich away from their stuffy, over – furnished drawing rooms in an atmospheres of exotic release , the prime object being, of course, to help them part with their cash.

Haute cuisine and interior decoration competed with one another for lavishness of display. In the East Room of the Criterion (described above) , the most exotic fare was served, such as,'Caille a 'la Sainte Alliance" , whish was an imitation of one of Brilla Savarin's famous dishes : it consisted of a truffle inserted in an ortolan (a garden bird esteemed as a delicacy) ; and the ortolan, in turn , was inserted in a quail . Immediately under the East Room were the ',Marble Restaurant and Grill Room" described as ',the most beautiful saloons in Lonbon , decorted with marbles and inlay of Venetian glass" (33).

Some restaurants had a distinctly comic opera atmosphere about them and during the festive season, their forms of gaeity reminded one of Prince Orlofsky's lavish champane parties in "Die Fledermaus". One such restaurant was Romano's. Alfonso Nicolino Romano, a head waiter at the Cafe Royal, bought with his savings a small fried fish shop in the Strand during the early years of this century and converted it to a bar and restaurant, adding a "Cafe Vaudeville" next to the famous Vaudeville Theatre. Romano himself was part of the "comic–opera" atmosphere of his establishment. He was a curly–haired humorous quick witted Italian, talking Anglo–Italian jargon, and was on easy familiarity with most of his clients "without ever overstepping the line" (34). The operatic atmosphere of this restaurant was represented by the ',Twelfth–Night-" dance given by the habitues of the Restaurant. All tables were secured

Though they may well have preferred to give dinner-parties at home, space, airiness and light were problems . In *The Man of Property*, Roger Forsyte gave a dinner –dance at his house in Prince's Gardens S.W.7. The host did his best to have as much light and space as possible:

> Roger's house in Prince's Gardens was brilliantly alight. Large members of wax candles had been collected and placed in cut–glass chandeliers, and the parquet floor of the long, double drawing–room reflected these constellations. An appearance of real spaciousness had been secured by moving out all the furniture on to the upper landings, and enclosing the room with those strange appendages of civilization known as "rout' seats (29).

Here we clearly see an attempt by the host to give the maximum possible space and light effect to his party. Victorian London houses such as those in Prince's Gate were tall, narrow and angular rather than large, airy and spacious.When Prince's Gate and Prince's Gardens were first built in1855, the critic Leight Hunt described them as resembling "a set of tall thin gentlemen squeezing together to look at something over the way" (30).

The Forsyte family in *The Man of Property* represent, to considerable extents the typical prosperous Victorian family. The Forsytes "are on top of the world, secure in their self–regard, encased in their possessions" (31). As Walter Allen says of the Forsytes, "they live entirely in terms of property; money conditions them completely ... their sense of property is powerful and all pervasive as to have ossified their vital feellings and produced in them sclerosis of the imagination" (32) .

feminine frocks and frills. Such new places as the East Room were "made beautiful that mankind should bring in beautiful women there to eat things delicate" (25) . It was decorated in white and gold and its orchestra was breath takingly perched in a gilded cage above the main entrance. The "Trocadero" was decorated in cream and gold and had hand–painted ceiling panels on which cupids sported. There were crimson and gold draperies; wall panels of silk and brocade and red Morocoo leather chairs with gold initials on the back with the same on the collars of waiters. Its atmosphere was described as effusing "a blaze of gorgeousness recalling the Arabian Nights'(26) Victorian restaurant building and decoration emenated from the general architectural principles of the age, which was still haunted by the older traditious based on "the need to create a recognizable likeness of someone or something" (27).

All this lavishness was intended to lure the wealthy away from their dreary home lives into its own never–never atmosphere of sumptuous exoticism. Victorian dinner –parties were often depicted in literature as dull and lifeless affairs. In John Galsworthy *The Man of Property*, first published in 1906 but which very-much reflected the Victorian milieu it assiduously attempted to depict, we have the following account of a dull dinner given at home by the Forsyte family:

> Dinner began in silence; the women facing one another and the men.
>
> In silence the soup was finished—excellent, if a little thick and fish was brought. In silence it was handed.
> Bosinney ventured: "It's the first spring day".
> Irene echoed softly: 'Yes–the first spring day'
> 'Spring' said June: 'There isn't a breath of air'.
> No one replied (28).

tors helped to prepare the ground work from which this Epicureanisam luxuriated.From the wealth raked in from colonized lands, new commercial classes sought to express themselfes amongst other ways–through the joys of the palate.Imperial personnel, soldiers, administrators,m erchants, sailors, spending their leave in the metropolis after long dreary periods of service overseas were prepared to spend lavishly on entrtainment, especially on what they considered to be good food served in opulant and luxurious surroundings.

An elaborate culinary civilization thus flourished in late 19th century London which seriously challenged its counterpart in France. Restaurants, especially those of the great hotels like the Savoy, the Carlton and the Criterion became " "Kubla Khanesque" pleasure domes of culinary delights. In an age when Romanticism blended in with Imperialism, adventure and exploration,sumptuous exotic and lavishly decorated restaurants provided an outer escapism simultaneous to the inner escapism provided by gourmet cookery. Prince's Restaurant in Jermyn Street was decorated in a way to facilitate escapism into a light airy classical land. Its ceiling reached great hieghts. Its walls were creamy and its curtains soft pink . Its tall windows on the South and West were reflected in mirrors. Fine marble statues of nymphs on pedestals looked down wistfully on diners. Its "electroliers"wsere haded to give golden and pink light, "very becoming to the complexions of the ladies"; and its carpets, matching the upholestery of its chairs, were of deep rose and pink. (24)

Women began to accompany men out to dinner in the 1870's. The "East Room" of the "Criterion", first opened in 1873 was thereby designed and decorated to harmonize with

Interest in gastronomy and Haute Cuisine in late 19th century London was widespread among the more privileged classes. Gourmets met at selected cafes and restaurants. The "Cafe Royale ", opened on February 11th 1865 in lower Regent Street gradually gained fame and became a restaurant where gourmets went to drink fine wine and eat good food, and its wine list was magnificently comprehensive and included all Europe's finest wines, including the Swiss, and was the ideal place for bachelor gourmet dinners, though it did not attempt to attract ladies (21). Gourmets had their own restaurant, the "Restaurant Des Gourmets" in Lisle Street. The "Reunion des Gastronomes", a body of professional gourmets concerned with good eating, consisted of proprietors and managers of hotels, restaurants and clubs. It held periodic meetings to discuss and take action on all aspects of Haute Cuisine and the alimentary arts. There was also the "Ligue Des Gourmands", an association of the great French chefs in London, and its president was Escoffier himself. It held annual feasts since 1899, which appear to have been discontinued at the outbreak of the First World War.After dinner,elaborate gastronomic ceremonies were performed. For instance, guests stood up and sang a hymn to St. Fortunat, the Patron Saint of Cooks:

"St. Fortunat, honneur a toi,
O notre chef! O notre roi,
St. Fortunat" (22)

Careful and enthusiastic distinctions were made between gourmets and gourmands.-Agourmet's taste was held to have been acquired while that of a gourmand was considered to be innate. (23) Interest in gastronomy and Haute Cuisine was a form of conspicuous consumption manifesting itself in worldly Epicurean sensuality. Social, economic and political fac-

us the greatest number of enjoyments because: (1) The pleasures of eating, in moderation, is the only one not followed by fatigue. (2) It is common to every time, age and condition. (3) Because it returns and must be satisfied at least three times a day. (4) It combines with other pleasures and consoles us for their absence. (5) Its sensations are more lasting than others and more subject to our will (18).

Brillat–Savarin defines Gastronomy as "the scientific knowledge of all that relates to man as an eater. Its aim is by means of the best possible food to watch over the preservation of mankind, attaining that end by laying down certain principles to direct in the search, supply or preservation of alimentary substances. It also considers how food may influence the moral nature of man, his imagination, his perceptions.... it determines precisely when each article of food is fit for use, for all are not presentable in the same circumstances... Some knowledge of gastronomy is needed by all men since it tends to increase the alloted sum of human happiness" (19).

To Brillat–Savarin, "gourmandize" even have distinctive appearances:..

"They have broad faces, sparkling eyes, small forheads, short noses, full lips, round chins. Females are plump, rather pretty than handsome, with a tendency to 'embonpoint'– they are excellant guests: They eat slowly and taste with reflection. They never hurry away from the places where they have been well–treated.

On the other hand, a totally different picture is drawn of those who do not eat properly:

> "Those whom nature has refused an aptitude for the enjoyment of taste have long faces, long noses, large eyes; give an appearance of elongation; have black straight hair, are deficient in embonpoint. The women are angular get tired at table and live on tea and scandal" (20).

Reign of Terror he went into exile in America where he appears to have found in good food a comforting escape from the horrors of the Revolution and the Guillotine. He then returned to France and was appointed judge. His most famous work *Physiologie du Gout* was published a year befor his death in 1825, and ran through five or six editions.

Brillat–Savarin's *Physiologie du Gout* was the "sacred" book of Victorian gourmets. It gave chefs the incentive to excel in developing "Haute Cuisine" . Dining properly, wrote Brillat–Savarin, is the raison d'etre for proper living; on it depends success or failure in life. Napoleon, we are told, was irregular at his meals. He ate fast and badly. The moment appetite was felt it had to be satisfied. For Napoleon, chicken, cutlets and coffee had to be available anytime, anywhere. Eating fast and carelessly, he tells us, parlaysed Napoleon on two of the -most critical occasions of his life—the battles of Borodino and Leipsic (17).

Extracts from Brillat–Savarin became household proverbs for chef and gourmet alike:

—— – "The pleasures of the table are common to all ages and ranks to all countries and times; they not only harmonize with all other pleasures, but remain to console us for their loss".

—— – "Animals feed, man eats; the man of sense and culture alone understands eating".

—— – "Tell me what you eat, and I will tell you what you are".

– – – "A drunkard knows not how to drink, and he who eats too much or too quickly knows not how to eat".

- – – "In eating, the order is from the more substantial to the lighter".

– – "Cookery is an art, but to roast requires genius".

— – – "of all the senses in their natural state, taste procures

right thing at the right time in the right place; moving quietly over a restaurant, "seeing everything, bowing to a diner, whispering to waiter". Ritz was the first to introduce the maxim "The customer is always right". Whenever Escoffier invented a dish, Ritz and his wife would sit and judge it. Since the Savoy hotel and restaurant opened in 1889, Ritz and Escoffier made many other restaurants successful.

Another factor which contributed to the improvement of evening life in Victorian London was the fact that a series of very famous chefs succeeded one another in the most celebrated restaurants. After Ritz and Escoffier left the Savoy, another famous chef, Joseph, took over the Savoy after being brought over from the "Mariveaux" restaurant in Paris. Joseph was born of French parents in–of all places– Birmingham. He had pleasant brown eyes and bushy eyebrows and was totally absorbed in his profession. He took long walks during which he looked only at his boots as he thought up new dishes. His culinary dexterity was a delight to watch. " To see Joseph carve a duck" it was said "was to see a splendid display of ornate swordsmanship" . Asked why he didn't go to the theatre, he said he would soon see six gourmets eating a well –cooked dinner than watch the finest performance Mme Sarah Bernardt could give" (16).

Victorian restaurateurship was given a significant boost by the widespread and well established notions about gourmet dining as put forward by the "Prince of Gourmets" M. Brillat–Savarin. Brillat –Savarin, a Frenchman, was born in the Rhone Valley, at the foot of the Alps, around the mid 18th century, of a family that had been barristers and magistrates for centuries. In 1789 at the age of 34 he was elected to the Constitutional Assembly, and rose in the French Judiciary. During the

Restaurants were a major form of evening entertainment. In the 1860's restaurants were—by later standards—few and far between; and were mostly places where men dined alone without feminine company. This changed in the 1870's with the opening of the East Room of the "Criterion" (14). (See below) The transformation of London's restaurants from dull eating houses into sumptuous pleasure-domes where gourmets could delight in " Haute Cuisine " began with the arrival in London of the famous restaurateur and hotel manager, M. Ritz. Ritz was brought to London by Mr. D'Oyly Carte, Gilbert and Sullivan's impresario. Ritz was manager of the Hotel Nationale at Lucerne, and afterwards the Grand Hotel in Monte Carlo. D'Oyly Carte asked him if he would take over as manager of the Savoy hotel in London for six months in order to reorganize its restaurant. Ritz also brought M. Escoffier one of the most famous chefs of the age with him . Escoffier was chef at the Grand Hotel at Monte Carlo.

After the arrival of Ritz and Escoffier, there was a dramatic improvement in London's restaurants, and it was said of Ritz that he "first taught the mass of the rich English how to dine in cultural comfort in their own capital'. He made the 'after-theatre" supper a popular meal; introduced music at meals, especially on Sundays; and vastly improved the range and quality of desserts by appointing M .Rumpel Mayor— the famous pastry cook—as one of his advisers (15) It was said that after Ritz's arrival, the French began to come to London to eat well, instead of the other way round. Ritz was described as "a very slim, very quiet man with nervous hands clasped tig htly together". A well-shaved, well-brushed figure, he looked as if he had just emerged from a package. He always did the

pedigree, and was driven by a dandified cabman. The second was far less elegant and comfortable, and was described as " terrible;' driven by "wild horses and uncouth cabmen" (11). The first bus service was started in 1829 and ran from Paddington to the Bank (of England). Later in the century the underground was built by Sir John Fowler to relieve congestion and was described as "dark passages..... beautifully clean and lighted subways bright with their well arranged tiles, fresh as new sovereigns from the mint..·gloomy staircases which remind you forcibly of the stairs of ancient monasteries worn by the feet of monks and by time" . By 1885, 260 miles of undergroud Railway was in service within a radius of six or seven miles of Charing Cross, helping to relieve congestion and to take theatre audiences back home (12).

The most prevalent form of evening entertainment in Victorian London was the music hall. It catered for the needs of practically all classes of society, but was especially popular with the lower orders; and was considered their main–if not the only–form of public entertainment. By 1890 there were 347 of them graded as first, second, third and fourth class (13). The entrance fee was about one shilling, and the bill of fare included such items as: a comic argument between a factory girl and a shop assistant; impersonations; ventriloquisms; sentimental songs; and heartly patriotic songs of a jingoistic strain, usually in reference to an imperial incident. Foreign visitors in London, mainly from the Continent, often had a visit to a music hall on their itinerary. Many of them, however, were not roused by music hall songs. They thought they sounded like Psalms sung in church. Scottish and Irish ballads were more favoured by visitors.

could be visibly and clearly distinguished in the evenings in downtown London. As audiences leave the theatres and music halls in the Piccadilly area streams of people, men and women in evening dress, walk along the pavements while hansom cabs and carriages head homewards midst flashing and twinkling lights. Glimpses of the rich could be seen, "... sylph–like forms, pink flushed happy faces, snowy shoulders half–hidden in lace or chiffon or in cloaks of silk and satin; diamonds sparkling in hairdos... light laughter ripples over to you as faint fragrance perfumes the air"(6). In the evenings, everyone goes out in evening dress (dress coats and white ties). "Everyone puts on a tail coat at night"; and "everyone" includes both gentlemen and scoundrels(7). But while the rich could be seen strolling in leisurely fashion along the main downtown streets in their finery, the poor hovered energetically everywhere. Hundreds of street urchins could be seen selling matches and hailing cabs (8) In the Strand, flower girls exerted strenuous efforts to sell their flowers at a penny a bunch. Scores of urchins were 'ready to do anything for a copper, all struggling for existence at the Adelphi arches" (9). In 1885, the number of paupers in London was estimated at 150,000 (10). These paupers took over London parks at night, where, it was said, it was not quite respectable for gentlemen or ladies to walk across them after dark. (See below for further details on public parks).

Evening public entertainment was greatly facilitated by the availability of public transport. The "Hansom cab", invented by Aloysius Hansom in 1833 was freely available and plied the streets regularly. By 1890 there were 14,500 hansoms in London, and were of two kinds: the first, called an S.T– 'Shrewsbury Talbot" was elegant and comfortable, with noiseless wheels, and was harnessed to a strong haughty horse of noble

This self-indulgent, comfortable complacency was best reflected in the social and public forms of entertainment in Victorian London. Another factor which accentuated this complacency was the protracted period of peace which Britain enjoyed in the 19th century. Apart from the short Crimean conflict of 1854–6, Britain took no part in any European war between 1815 and 1914 (3). This very long period of peace characterized the whole Victorian era, and together with increased material prosperity, was another cause giving rise to the complacency mentioned above, and which, in turn, manifested itself in the capital's social and evening life. Much of this entertainment was an internal, household one, and was greatly facilitated by the abundance of domestic servants. The wealth of the Victorian upper and middle classes was reflected, amongst other things, by the very high numbers of household servants. By 1870, the population of Britain was 21 million, more than a million of whom were employed as domestic staff (4). Other indications of the fabulous wealth of the Victorian upper classes include the rapid increase in company formation and capital exports. In 1864, 975 joint-stock companies were formed with a capital of 235 million; and in the following year 1014 new companies were registered. By 1870, 800 milion was invested overseas, compared with 300 million in 1850; and for the twenty years ending in 1874, Britain exported an annual average surplus of capital of about 15 million. All this was facilitated by the deeply entrenched concepts of liberalism; and the doctrines of laissez-faire were adopted with enthusiasm "because they were so admirably suited to a period of rapid expansion" (5).

The gap between the well-heeled and the shabbily shod in Victorian London was a large, yawning one. The two classes

Aspects of Social and Evening Life in Victorian and Early Modern London

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Social and evening life in Victorian London was, essentially, a manifestation of the class system and the consequent distribution of wealth arising therefrom. The "two" classes of society—the "well-heeled" (the upper, upper middle, and middle classes), and the lower classes, could be almost visibly distinguished throughout London in the evenings. The upper classes reflected the increasing wealth that poured into Victorian England, largely through Imperial expansion and the colonization and exploitation of other lands. Its colonial Empire, Dominions and other possessions gave Britain a clear foreign trade advantage. By 1870, its foreign trade exceeded that of France, Italy and Germany put together, and was nearly four times that of the United States (1). Material progress was further enhanced by the technical innovations of the Industrial Revolution, and by traits and qualities such as industriousness, business effeciency and private enterprise which the age upheld as supreme among the social and economic virtues. "This situation", writes the social historian David Thomson, "induced in large sections of the upper and middle classes a mood of comfortable complacency" (2).

اثراء الاداء العلمي وتأصيل المعارف وسيكون لدعم الرئيس المناضل صدام حسين ـ حفظه الله ورعاه ـ ووزارة التعليم العالي والبحث العلمي ورئاسة الجامعة المستنصرية اعظم سند لنا في قهر اي عائق محتمل . لتظل مجلـــة آداب المستنصرية وجهاً مشرقاً للجامعة المستنصرية جامعة البعث والتراث والله ولي التوفيق .

حميد مخلف الهيتي

عميد كلية الآداب

رئيس هيئة تحرير المجلـــة

كلمة المجلة

تزجي هيئة تحرير مجلة آداب المستنصرية اطيب تحياتها الى الزملاء الباحثين من الاساتذة العاملين على ملاك الكلية او خارجها والى قراء المجلة الاعزاء المعنيين بالدراسات الانسانية وان هيئة التحرير اذ تبذل قصارى جهدها لاستمرار المجلة بالصدور خدمة لتطوير البحث العلمي وتوسيع قاعدة النشر امام الزملاء اساتذة الجامعات تود ان تنهي للجميع ان المجلة اخذت بمبدأ التمويل الذاتي بدءاً من العدد الخامس عشر وان هذا التحول يضع على عواتقنا جميعاً مهمة الاسهام في دعمها مالياً ضماناً لديمومتها واستمرارها في اداء رسالتها العلمية والثقافية ومن الاجراءآت التي عمدت اليها الكلية في هـذا المجال مطالبة صاحب البحث المنشور بدفع مبلغ (٧٠) ديناراً لقاء نشـر بحثه وتسلم نسخة من المجلة و(٢٥) مستلة مطبوعة من البحث . اما اساتذة الكلية فيتحملون اضافة الى ذلك دفع دينار واحد شهرياً يستقطع من راتب كل منهم . وقد عانينا ـ كثيراً ـ من تأخر عدد من الزملاء من خارج ملاك الكلية عن الوفاء بالتزاماتهم وترتب على ذلك تحقق ديون على المجلة تقارب ثلاثة آلاف دينار نأمل تسديدها من وفر الاعداد القادمة .

ان اصرارنا على مواصلة اصدار المجلة مصحوب بأملنا في دعم الآخرين لمجلتهم وبازاء ذلك نرجو الباحثين الذين تحدد نشر بحوثهم في العدد السادس عشر تسديد التزاماتهم حال مطالبتهم بالدفع لتمكين المجلة من مواصلة الشوط وفي ظل هذا السياق تشكر هيئة تحرير المجلة الزملاء اساتذة الكلية لحرصهم وسخائهم على مجلتهم التي اسهمت في خدمة البحث الجامعي واحتلت مكانتها اللائقة بين المجلات الجامعية العراقية والعربية والعالمية .

ان مجلتنا التي قاتلت طويلاً مع شعبنا المناضل في قادسية صدام المجيـدة بسلاح الفكر الجامعي النير والبحث العلمي المتخصص ستواصل مسيرتها في

مجلة آداب المستنصرية

- بدأت بأسم (مجلة الجامعة المستنصرية) في السنة الدراسية ١٩٦٩ / ١٩٧٠ وصدر منها للاختصاصات كافة خمسة اعداد ، وكانت تصدر عن رئاسة الجامعة .
- حملت اسمها الجديد (مجلة آداب المستنصرية) في العام الدراسي ١٩٧٥ / ١٩٧٦ وكانت تصدر في كلية الآداب وتم اصدار (١٦) عدداً منها لحد الآن .
- ابتداء من العام الدراسي ١٩٨٢ / ١٩٨٣ اصبحت قطرية تنوب عن مجلات كليات الآداب في الجامعات العراقية استناداً الى قرار مجلس الوزراء المرقم (٥) باجتماعه الاعتيادي الثلاثين في ١٢/٨ / ١٩٨٣ .
- تعمل هيئة تحرير المجلة على إصدار عددين سنوياً وقد يكون معدل الاصدار اكثر من ذلك مستقبلاً اذا استمرت بصفتها القطرية المعمول بها حالياً .
- هيئة تحريرها في الوقت الحاضر على النحو الآتي : --

هيئة تحرير المجلة

الاستاذ المساعد حميد مخلف المبيتي	عميد الكلية	رئيس التحرير
الاستاذ المساعد الدكتور عبدالله احمد الجبوري	استاذ مساعد / قسم اللغة العربية	امين التحرير
الاستاذ الدكتور سامي مكي العاني	رئيس قسم اللغة العربية	عضواً
الاستاذ المشارك عبد الوهاب عبد الرزاق	رئيس قسم اللغة الانكليزية	عضواً
الدكتور ابراهيم عبد الحسن الكناني	رئيس قسم علم النفس	عضواً
الدكتور عبد الصاحب مهدي علي	رئيس قسم الترجمة	عضواً
الدكتورة ليلى عبد الواحد الفرحان	رئيسة قسم المكتبات	عضواً
الدكتور عبد علي عبد الرضا	رئيس قسم اللغة الفرنسية	عضواً

Al-Mustansiriya Literary Review

Published by the College of Arts

Al – Mustansiriyah University

VOL. 16
1988

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VOL. 16

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رقم الأيداع في المكتبة الوطنية ببغداد ٢٩٣ لسنة ١٩٨٨

مديرية دار الكتب للطباعة والنشر

جامعة المستنصرية