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The current issue of the Athens Journal of Philology (AJP) is the first issue of the sixth volume (2019). The reader will notice some changes compared with the previous issues, which I hope is an improvement.

Gregory T. Papanikos, President
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Pinteresque Dialogue in the Interrogation Scene of "The Birthday Party"

By Nashwa Elyamany*

Pinter's outstanding contributions to modern theatre afford a new layer of dramatic discourse, characteristically coined as Pinteresque discourse, in which power games evolve. In the interrogation scene of his first full-length three-act play, The Birthday Party, all the characters are portrayed in constant verbal struggle for survival and domination. In this paper, the researcher reports on a multi-faceted analysis of three randomly selected excerpts of the scene. The proposed framework for the study, which focuses attention on language in use, is drawn from conversation analysis and a two-fold pragmatic analysis. The conversation analysis, in terms of the dominant systematics of turn-taking prevalent in the scene, yields significant findings in regard to the characterization and the themes continually perpetuated by the play text. The pragmatic analysis sheds light on how flouting the Gricean maxims and manipulating different impoliteness super strategies on the part of the characters encompass asymmetrical relational power amongst them. This, in turn, gives rise to an "identity loss" of those stripped of power, by virtue of unwarranted and excessive verbal assault on their face. The study calls for a performance-based analysis of dramatic discourse to account for a full understanding of the wide array of dialogic and stylistic features and dynamics prevalent in audio-visual representations.

Keywords: Conversational Implicatures, Gricean Maxims, Identity Loss, Impoliteness Theory, Power, Social Distance

Introduction

The emergence of the *Theatre of the Absurd*, which encompasses the plays of the 1950s and 1960s, is one of the prominent movements that thrived in the literary world. The new genre communicated post-war conditions and the negative effects of the World Wars on people's frame of mind using a multitude of unique styles. One pertinent characteristic of the theatre is incongruity, or odd talk, infused in the dramatic dialogue as an embodiment of the inherent depression, seclusion, insecurity, uncertainty, and anxiety of mankind (Esslin 1968, Carter and McRae 2001).

Harold Pinter (1930-2008) is one of the defining playwrights of the movement and the 2005 Nobel Prize laureate in literature. More specifically, the play texts of Pinter unravel a new dimension in this European theatre genre. He disentangles the pitfalls and apprehension disrupting the social life of postwar time. His outstanding contributions to modern theatre afford a new layer of dramatic discourse that is exclusive, innovative, and influential, characteristically coined as *Pinteresque discourse*, in which power games evolve. Like other absurd playwrights, Pinter explores a plethora of themes, namely unknown menace, verbal torture, power struggle for domination, and mental disorder (Esslin 1970, 1982, Gale 1977).

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Brevity is a key feature of Pinteresque dialogue that naturally gives rise to multiple shades of meaning. As such, Pinter's audiences never reach the exact meaning of the cryptic play texts. Rather, they tend to draw several interpretations out of them and none of these interpretations is inherently variant. In Pinteresque drama, language is distinctively manipulated by a small cohort of characters engaged in a power game to drive the theme of power struggle across to the audience's mind. In a nutshell, Pinter places emphasis on the futility and absurdity of human existence, the incongruity of relationships among people, the struggle for power, and the lack of communication as a natural consequence.

The Birthday Party: The Interrogation Scene and Absurdity

The Birthday Party (1958) is a vivid manifest of Pinter's dramatic innovations pertinent to the impossibility of verification and the mystification of reality in the late fifties and sixties. It is the first play that exhibits, in its full-length three-act texture, the features that set Pinter apart from his Absurdist forerunners. The play is a dramatized game of power in miniature, in which manipulative language serves as a tool for establishing asymmetrical relations among the characters. Pinter's play focuses on the life of Stanley Webber, a retired pianist in his late thirties, living in idle seclusion in a closed room in a boarding house, castaway from the outside world.

In Pinteresque terms, the closed room occupied by a small cohort of absurd people clustering inside at the mercy of one another, not engaging in any communicative dialogue, is note-worthy. A lack of explicit detail concerning character and events typifies Pinteresque dialogue. Characters are bizarrely motionless and static, when compared to their counterparts in almost any other style of dramatic presentation. Such a portrayal is a vivid manifestation of the post-war individual's dilemma: man's search for existential security and quest for a safe haven in a world saturated with apprehension, terror and tremor, and lack of genuine communication (Esslin 1970: 23). In order for the absurd characters to reveal the predicament of man's existential security, the tripartite of *mystery*, *menace*, and *humor* intermingle in the mixing bowl of Pinter's play text.

Indeed, the interrogation scene is one of *The Birthday Party*'s most thought-provoking absurd scenes. Apparently, Stanley is in self-exile, seeking refuge away from a past indefinite episode in his life - an episode that banished him into seclusion. The monotonous life at the boarding house is what Stanley is in dire need of, to preserve his seclusion. Unexpectedly, the relatively serene ambiance is disrupted by the intrusion of two agents of some unidentified association, Goldberg and McCann, who come to claim Stanley. Stanley is subsequently subjected to a ridiculously bizarre cross-examination by the two visitors throughout a birthday party that finally dissolves into a series of aggressive acts.

Goldberg and McCann's interrogation of Stanley is an exemplar of comedy of menace. In a matter of a ferocious few minutes of stage time, Stanley witnesses a bombardment of brutal accusations and gunfire questions. In the context of the interrogation, Pinter deploys stichomythia, a variety of dramatic dialogue whereby

Goldberg and McCann alternate in shooting Stanley with fairly legitimate questions that soon fall into a surreal mirage of ridiculousness, all of which lack intelligibility. Both strategies intensify Stanley's paranoia, laying the foundation for his imminent breakdown toward the end of Act II. Using language as a weapon, the two men disturb what is invariable in Stanley's life. Stanley, like postwar mankind, is apprehensive of what lies beyond the precincts of his cozy milieu, which is unreceptive and hostile.

Aim of the Analysis

A careful and thorough study of dramatic discourse as "social interaction" is no easy mission due to the multiple conversational and pragmatic features that inevitably interplay and lend themselves for analysis. Dialogic interaction is not merely linguistic; other non-linguistic variables (the spatio-temporal setting, the roles assumed by the characters and their relational power and rank extremity, the multi-layered speech itself, etc.) synchronize and moderate the dramatic dialogue. The present analysis is within the purview of this thought.

Several studies have dealt with linguistic politeness in dramatic discourse and pertinent critical issues (examples to cite are Bennison 2002, Leech 1992, Simpson 1989). Although theories of politeness, in the literature to date, have shed light on how communicative acts are deployed to sustain harmony in social interactions, very few studies have been carried out on the communicative acts that bring about disharmony in social interactions. In this regard, the researcher endeavors to consider the notion of impoliteness and discusses contextual factors associated with impoliteness, namely the dominant systematics of turn-taking and conversational implicatures. The current study aims to explore how a) the non-observance of the cooperative principle (Grice 1968, 1975) and b) the manipulation of different impoliteness super-strategies (Culpeper 1996, 2002, 2005, Culpeper et al. 2003) orchestrate to encode asymmetrical power relations among characters.

Research Questions

The study aims to answer the following research questions:

1. What are the dominant systematics of turn-taking in the three extracts of the interrogation scene under study? What purpose do they serve?
2. Why do Goldberg and McCann flout the Gricean maxims in the three extracts of the interrogation scene under study?
3. What impoliteness super-strategies Goldberg and McCann use in the three extracts of the interrogation scene under study? What purpose do they serve?

Theoretical Framework

Conversation Analysis

In broad terms, the aim of conversation analysis is to reveal the structures of talk that produce and reproduce pattern of social action. Drama is a multi-input dialogue, whereby turn taking and turn allocation strategies among the characters matter. These strategies are managed in a way that mitigates the threat of speech chaos when several participants have the full rights to speak and take turns in interactional contexts. One central conversation analysis concept is "preference". Naturally, at certain points in conversation, certain types of utterances are more favored than others. For instance, the socially preferred response to an invitation is acceptance, not rejection. Sacks et al. (1978), describe the systematic properties involved in turn-taking and turn management in ordinary conversation. Some conversational features which conversation analysis focuses on include openings and closings of conversations; adjacency pairs (e.g. greeting-greeting, compliment-compliment response); topic management and topic shift; conversational repairs; showing agreement and disagreement; introducing bad news and processes of trouble-telling; and mechanisms of turn-taking (Jaworski and Coupland 1999: 20).

The Cooperative Principle and the Gricean Maxims

In ordinary conversations, what is meant often goes beyond what is said, and this additional meaning is implied and predictable. For non-literal meaning to be transmitted and understood, interactants must collaboratively adhere to numerous "*pragmatic*" rules, make numerous inferences, and use implicit information over the course of interlocutory exchanges given that indirect non-literal language constitutes a large part of the communicative process (Coulthard 1977, Grice 1968, 1975, Sabbagh 1999, Searle 1975, Sperber and Wilson 1981). There are many nuances in the communication of non-literal language, much of which can be elegantly accounted for in the descriptive work of Grice and Searle. Among Grice's most important contributions to the understanding of communication is his formulation of the Cooperative Principle (henceforth CP).

Grice's CP and its four associated maxims are considered a major contribution to the area of pragmatics, which not only plays an indispensable role in the generation of conversational implications, but also is a successful example showing how human communication is governed by the principle. According to Grice (1975), linguistic exchanges are characteristically cooperative efforts; each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction. The essence of this principle is that communicative partners work together to share information in an exchange as adequately as possible by observing a set of communicative constituent maxims.

These maxims are grouped into four categories unified by particular themes (Grice 1975). The categories include: *quantity*, i.e., a speaker should give only as much information as is required for a specific exchange; *quality*, i.e., a speaker should impart only information that is truthful and that can be substantiated;

relation, i.e., a speaker should only share information relevant to the topic in discussion; and *manner*, i.e., a speaker should express information in a perspicuous fashion. According to Grice, speakers transfer cohesive messages to listeners either by judiciously observing the maxims or by purposefully flouting them.

CP is particularly important in the interrogation script of *The Birthday Party* (1985) because many of the statements are sarcastic with additional meaning. In *The Birthday Party*, as in many other Pinter plays, language manages to defy its role as a vehicle for communication. What is conveyed between characters is very often detached almost entirely from the actual words that are spoken by them. Pinter takes the language of everyday mundane speech, and parodies it, making a seemingly domestic drama into something much more sinister and humorous. Pinter gives his actors an extraordinary degree of potential to convey various nuances in sound and delivery of lines, thus giving a great wealth of interpretations when enacted on stage.

Conversational Implicatures

The non-observance of the maxims is of interest while studying meaning that is not conveyed on a direct level. Following the maxims should result in the efficient exchange of literal information between interlocutors (Grice 1975). This is in contrast to the messages projected by speakers who intentionally flout the maxims despite abiding by the CP. In this fashion, speakers impart information beyond the literal meaning of a particular excerpt of discourse, and listeners arrive at the intended meaning through *conversational implicature* (Grice 1975). Conversational implicatures are pragmatic inferences. Unlike entailments and presuppositions, they are not tied to the particular words and phrases in an utterance but arise instead from contextual factors and the understanding that conventions are observed in conversation.

The conversational implicature that is added when flouting is not intended to deceive the recipient of the conversation, but the purpose is to make the recipient look for other meaning (Thomas 1995). Flouting a maxim also signals to the hearer that the speaker is not observing the CP (Cruse 2000). There can be some difficulty understanding flouts since the process itself does not intend to give a justification or an explanation for the flouting (Cruse 2000). As such, listeners derive both the literal meaning and, more importantly, the underlying significance of a spoken message by determining the reasons behind the maxim violations (Grice 1975). To achieve the conversational implicature, the listener must make use of acquired *pragmatic knowledge*, or knowledge of how language is used in particular contexts, to recognize the reasons for the speaker's maxim breaches, thereby permitting non-literal language forms to be successfully used in communication (Grice 1975). Examples of such language forms include, but are not limited to, irony, metaphor, and hyperbole (Grice 1975).

Irony

The terms sarcasm and irony are often used interchangeably, and the existing theories of sarcasm are often labeled as theories of irony. The interpretation of verbal irony involves conversational implicature due to the fact that the literal meaning of the words employed by the ironic speaker is often counterfactual and does not, by definition, constitute the intended message. In addition, the notion that indirect language serves important functions in communication also applies to verbal irony as it plays a number of roles in exchanges between speakers and listeners (Ching 1999, Colston 1997, Colston and O'Brien 2000a, 2000b, Dews et al. 1995, Gibbs and Izett 2005, Pexman and Zvaigne 2004).

Specifically, irony can be defined as a negative critical attitude expressed to mock and show disapproval for disagreeable persons or events (Jorgensen 1996, Kreuz and Glucksberg 1989, Lee and Katz 1998). Sarcastic or ironic statements can also be described in reference to levels of politeness and criticism depending on the surface form of the statement. Listeners perceive sarcastic compliments as less polite and as more mocking than direct compliments, which is in contrast to the fact that listeners view sarcastic insults as more mocking and more polite than direct insults (Pexman and Olineck 2002). Listeners are also inclined to consider sarcastic remarks less threatening and more polite than overtly critical statements (e.g., Dews et al. 1995, Jorgensen 1996, Kumon-Nakamura et al. 1995).

Alternately, speakers also employ ironic utterances to emphasize the critical nature of their intended messages (Colston 1997). Apart from conveying various degrees of politeness and criticism, irony appears to be used as an expression of humour (of a malicious variety) because it enhances hyperbolic propositions in communication (Colston and O'Brien 2000b). Of all these functions, the most common purpose of sarcasm for which there is empirical evidence is to express negative criticism in an indirect manner (Colston 1997, Colston and O'Brien 2000a, 2000b, Jorgensen 1996, Kreuz and Glucksberg 1989, Kreuz et al. 1991, Kumon-Nakamura et al. 1995, Lee and Katz 1998, Pexman and Olineck 2002).

Culpeper's Impoliteness Model

The basic notion of Brown and Levinson's Politeness Theory (1978, 1987) can be traced back in Goffman's (1967) concept of "face". In their framework, face consists of two related aspects: *negative face* (wanting your actions not to be constrained or inhibited by others) and *positive face* (the positive consistent self-image that people have and their desire to be appreciated and approved of at least by some other people). Life would be wonderful if our faces remained un-assailed. However, even in relatively mundane interactions, one's actions often threaten the other person's face. For example, requests typically threaten negative face; criticism typically threatens positive face. Acts such as these are called *Face Threatening Acts* (henceforth FTAs).

Among scholars who worked on impoliteness are Bousfield, Mills, Kasper, Beebe, Keinpointner, Holmes, and Cashman. However, Culpeper's theories have received the most attention (Culpeper 1996, 2002). Culpeper identifies impoliteness

as "the parasite of politeness" and his model of impoliteness was initially introduced as a parallel to Brown and Levinson's theory of politeness. Culpeper (1996, 2002) refers impoliteness to communicative strategies used to attack face, and thereby create social disruption. For a successful impoliteness, the speaker's intention to offend or threaten the face must be perceived by the hearer (Bousfield 2008, Culpeper et al. 2003). Accordingly, how face threatening any particular act is depends upon a number of factors, but in particular (a) the relationship between the participants and (b) the size of the imposition involved in the act to be performed (Culpeper 2002: 84). Culpeper connects power with the use of impoliteness. In unequal relationships, the person who has more power can be more impolite than the weaker person. The powerful person uses impoliteness to limit the other person's reaction and to threaten him or her with retaliation if he or she acts impolitely. In addition, the existing conflict of interest between the participants causes a particular concern to purposefully attack the addressee's face.

Culpeper's (1996, 2002, 2005, 2010) impoliteness super-strategies, which are systematically related to the degree of face threat from the least to the highest, can be summed up as follows:

1. *Bald on record* is the most obvious and straightforward impoliteness used when there is much face at stake, and when there is an intention on the part of the speaker to attack the face of the hearer.
2. *Positive impoliteness* involves the use of strategies designed to damage the recipient's positive face wants. Examples include: "excluding the other from the activity", "using inappropriate identity markers", "using obscure or secretive language", "using taboo words", "calling the other names", etc.
3. *Negative impoliteness* is deployed to damage the recipient's negative face wants, such as "frighten", "condescend", "scorn or ridicule", "invade the other's space", "explicitly associate the other with a negative aspect", etc.
4. *Sarcasm or mock politeness* is a face-threatening act performed with the use of politeness strategies that are obviously insincere. The FTA is performed indirectly by means of implicature and these indirect impoliteness strategies may be denied if required.
5. *Withhold politeness* takes place when the speaker keeps silent when politeness is expected in order to damage the hearer's face (i.e. the absence of politeness work where it would be expected). For example, failing to thank somebody for a present may be taken as deliberate impoliteness.

In dramatic discourse, impoliteness, as a form of aggression, is particularly interesting to examine since it generates the disharmony and conflict between characters, which, in turn, stimulates the interest of audiences and often moves the plot forward. Thus, the aim of this paper is to investigate impoliteness super-strategies, strategies that are embedded to cause offence and social disruption in dramatic dialogue.

In light of the aforementioned account, the researcher analyzes the discourse of three characters (Goldberg, McCann, and Stanley) in three extracts randomly selected from the interrogation scene of *The Birthday Party* (1958) following a multi-layered analytical approach. To show the procedures under which Stanley's

identity is lost, a brief, yet insightful conversational analysis is instantiated, followed by a detailed pragmatic analysis with special regard to the non-observance of the Cooperative Principle (and the flouting of the four maxims) as well as Culpepper's impoliteness super-strategies.

Analysis

Evidently, an integral part of the menace that lies beyond the surface-level normality of Pinter's play text is the incongruence between the dramatic dialogue and the actions taking place, on the one hand, and the chaotic, emotional, and brutal world beneath them, on the other. The linguistic absurdity prevalent in *The Birthday Party* may well be suggestive of how absurd the human condition is. Through dramatic dialogue, Pinter parades the inadequacy of the language people use in everyday speech, how language *per se* has become insufficient, defective, and manipulative.

The nature of language and dialogue is pivotal to the theme of menace in *The Birthday Party*. The dramatic image of Pinter's play rests on the individual's search for a safe haven in a menacing world saturated with agitation, fear, and miscommunication. When Stanley, the protagonist, learns of the two men's arrival and stay in the boarding house his initial reaction is one of tremor and terror of what is unfamiliar. The play moves from equilibrium to disequilibrium then back to equilibrium; the interrogation scene acts as the catalyst for the transformation of Stanley.

In total, the interrogation runs for more than 150 turns. To facilitate the analysis, the three excerpts under study and the corresponding turns are given numbers for ease of reference (See Appendix A).

Conversational Analysis

Discourse in *The Birthday Party* is prized for how tactfully it fosters a deeper perception of the metaphorical anguish of human existence. Terror is intensified with the arrival of the Goldberg-McCann alliance that starts the interrogation and cross-examination. The topic of the three extracts is "interrogation", however, the manner in which it is managed is quite bizarre from start to finish. All characters engage in subterfuge, through their articulated language and calculated silence, combatting with other characters, themselves, and audiences. In their use of a presumably authoritative, naturalistic dramatic language whose literal significance is consistently replete with interpolations of metaphor, Goldberg and McCann proceed with the investigation.

Goldberg and McCann's role as Stanley's interrogators positions them as visible and aggressive agents of normalization within society. This applies especially during Stanley's interrogation when Goldberg has Stanley's glasses taken away. By blinding their target, Goldberg places both himself and McCann in a position above Stanley by making him become dependent on them in his moment of blindness. Stanley remains speechless. His silence only stresses the

disintegration of the human personality. In this process, words serve as weapons. Stanley is virtually brainwashed through a series of incomprehensible questions.

How speech is orderly organized in a given play text, as dictated by the dramatist who is in full control, is a reflection of the turn allocations patterns the *dramatis personae* are licensed to follow. The "one-speaker-speaks-at-a-time" floor management and the turn taking and allocation strategies that help to craft it are the canonical form of speech organization in dramatic texts. This classical mode fosters a context that permits characters to allocate turns to one another. In the interrogation scene, however, the Goldberg-McCann alliance creates a two-versus-one configuration and their participant selection strategy violates the canonical systematics of turn-taking. What follows is an examination of the dominant turn taking techniques that are worthy of scrutiny, namely: topic control and management; turn allocation and turn-taking patterns; adjacency pairs; and repair mechanisms (silence, pauses, etc).

The conversational analysis of the interrogation scene unravels the structure of the three extracts, which is mostly the same. In attempt to control the topic and hold the floor, most of the turns in the three 20-turn extracts belong to the interrogators who act as one unity. In Extracts 1 and 2, only five minimal turns belong to Stanley, and in extract #3 Stanley produces only two turns, one of them is an unfinished utterance and the second is a scream (See Appendix A). Interestingly, Goldberg is always the center of attention whereas McCann assumes the more passive position and tries to remain out of the way. This allows both figures to play to their strengths given Goldberg's preference for delivering charismatic speeches. It is this lack of speaking skills happens to be McCann's weakness which he is able compensate for by administering physical punishment as well as other actions in order to isolate Stanley from his source of comfort and confidence. During the interrogation scene, topic control and management serve as a vehicle that curtails Stanley's contribution, on the one hand, and modulates the power assumed by Goldberg and McCann, on the other.

On a related note, an exquisite turn-allocation and turn-taking pattern runs across the three extracts. The two interlocutors dominating the scene alternate turns between them like an opera duet; hence they grant each other rights to the floor by virtue of allocating almost equal turns to one another. That is, one turn produced by one interlocutor entices the other to add his own conversational contribution, except for the first extract when Goldberg dominates the floor for a longer while. Goldberg and McCann start off the interrogation by bringing up bizarre topics, which implicates absurdity and confusion (e.g. recognition of external forces, chicken-egg account, etc.). The unusual starts are mandated by the genre of the play to perpetuate the overarching themes it underlies – that of absurdity. In all the three excerpts, Goldberg and McCann proceed by opting for a sequence of FTAs, all meant to exercise power over Stanley in an impolite manner. Intervening instances of repetition of utterances such as "Do you recognize an external force?", "He's sweating", and "Which came first?" suggest voidness and breakdowns in communication.

In all extracts of the interrogation scene, particularly Extract #3, the audience's expectation of adjacency pairs (request-response) is not fulfilled. In fact, in their quest for bombarding Stanley with assertions and questions, rapid

turns are alternated between Goldberg and McCann. Being minimally included in the dialogue, Stanley is the only disadvantaged character in the scene. It is noteworthy that all turns perform direct FTAs that are menacing and torturing on both psychological and mental levels. No instances of repair mechanisms, overlaps, hesitations, hedges, interruptions, pauses, or moments of silence are discernible. This is deliberate to intensify the power of the two over Stanley. The pattern dominating the extracts highlights the two-interrogator power over the victimized Stanley. As such, Stanley is deprived of the right to answer except for a few incomplete adjacency pairs. Figuratively speaking, when Goldberg and McCann reduce Stanley to silence, they commit a form of murder.

The conversational analysis displays the characteristics of the absurdity and futility of mankind – a typical recurrent theme of the Theater of the Absurd – and pinpoints how dramatic discourse is manipulated as a vehicle to manifest power relations. From what the audience is given about McCann, his primary focus at all times is the completion of the task at hand, which makes him a perfect companion for the dominating Goldberg who seems to thrive when placed in a position of power. However, McCann's desire for efficiency within the mission does not mean that he is a zealot like his partner. The character that undergoes feelings of menace, fear and insecurity (i.e. Stanley) is fully aware of the two visitors' domination and power over him.

Pinteresque dialogue celebrates the use of silence and pauses are effective media of communication - a signature distinctive of almost all Pinter's play texts. Although Stanley's speaking rights are projected during the interrogation, Goldberg or McCann removes these rights instantaneously. The visitors' play of turn order squeezes him out. As their demeaning utterances pile up, their discourse about him manufactures a Webber figure that is helpless to rebut. Metaphorically speaking, Stanley is dead at the end of the scene.

Pragmatic Analysis

The cooperative principle and flouting Grice's maxims

In the interrogation scene, Pinter manipulates the narrative structure of the dramatic dialogue and fuses the past and the present. Although characters speak in a scene of present reality of a seemingly shared historical past, they play out remembered scenes within the present frame; in other words, Pinter provides no dramaturgical signal of a flashback, but merely represents the past as real and as immediate as the present. In accordance with the CP, there should be conversational contributions at the discourse level among interlocutors as required by the purpose and direction of the interrogation scene. Nevertheless, this is not actualized in the three extracts under study.

Goldberg and McCann purposefully flout the maxims in the course of their talk with Stanley. Although the maxims are violated at the discourse level of what is said, the audience is entitled to assume that the maxims, and the overall CP, are observed at the level of what is implicated. As a result, conversational implicatures render the seemingly absurd communication deeper interpretations. Interestingly,

absurdity is often linked with humor, and throughout this discourse of incongruity, the audience is challenged to work out reasons for absurdity and is likely to come up with various interpretations.

In *The Birthday Party*, speech acts are performed to serve the intention of the characters (i.e. assuming power). The interlocutors' direct and indirect threats and insults are masked by a variety of direct speech acts, all of which indicate relational power positions. The three excerpts are vivid manifestations of how the non-observance of the CP, by means of flouting the constituent four maxims in the three-character interaction, serves characterization and the themes perpetuated by the play. Numerous conversational implicatures are generated from flouting the maxims of quantity, quality, manner, and relation. What follows is a detailed account of the manner in which the four maxims are flouted (hence generating conversational implicatures) and the purpose flouting serves.

Flouting the maxim of quantity: over-informativeness

Goldberg and McCann's contribution in the three dialogues is striking. It is *in excess* given the length of the extracts in relation to the whole interrogation scene that runs for more than 150 turns. In Extracts #1 and 2, for instance, all fifteen turns of Goldberg and McCann are gunfire alternating FTAs (See Appendix A). The number of FTAs performed in each of the three extracts is so shocking that the audience is confused as to what sort of horrendous past crimes or sins Stanley is accused of. In essence, all the utterances flout the maxim of quantity.

In pursuit of dominating the floor, the interlocutors heavily rely on excessive and successive FTAs to: first, perpetuate their assumed power over Stanley; second, serve the themes of confusion, futility, and miscommunication. The speech acts performed by the two are mostly declaratives, commissives, interrogatives, and directives in order for them to take the floor and assume power. Their offensive remarks not only damage Stanley's positive and negative face wants but are inherently confusing as well. Although declaratives, for instance, are meant to be informative, the interrogators' utterances are far from that. They are mostly short, abrupt, and nonsensical turns carrying no conceivable meaning of any relevance to the interrogation. The dialogue is outwardly conversational; however, discourse suggests a deeper turmoil than the characters mean to express. Pinter strips the dialogue of logic, sense, or order to reinforce the sinister, torturous intent of the speakers. The intentional deviation from communication relates to the theme of the absurdity of human existence.

Flouting the quality maxim: sarcasm and linguistic metaphors

Instances of flouting the quality maxim are traceable in Extracts # 1 and 2. Goldberg, McCann, and the audience know quite well that Stanley is not literally "*a washout*", "*a plague*", "*an odour*", or "*dead*". These remarks are systematic, intentional, and non-reciprocal and the conversation continues in spite of the linguistic mockery; Stanley cannot escape the conversation. Although these attributes to Stanley are false at the level of what is said, there is hidden evidence for what they claim, which, in turn, renders conversational implicatures.

Reference to "Drogheda" and the act of betrayal implicates that Stanley has committed a serious crime or sin that he must be arrested and probably executed for. Alternately, Goldberg and McCann employ sarcastic utterances to emphasize the critical nature of their intended messages. Such demeaning and impolite sarcastic remarks and insults (guised by linguistic metaphors) mock the very existence of Stanley. It is noteworthy how these sarcastic remarks and metaphors are escalating as the interrogation progresses. Reducing Stanley's identity to "a washout", "a plague", "an odour" to be finally assumed as "dead" evokes fear of death at the very core of Stanley. This eventually leads to the loss of his identity. The audience works out several interpretations and neither interpretation is more sophisticated or more far-fetched than the other.

Flouting the maxims of relation and manner (ambiguity/obscurity)

The dramatic dialogue in the three extracts is made up of tedious repetitions as well as contradictions. Goldberg and McCann's utterances are a composite of distorted clichés, ironic utterances, and linguistic metaphors irrelevant to the proceedings of a real-life interrogation (See Appendix A). Language is manipulated for stylistic purposes and, in this sense, the interlocutors deliberately produce ambiguous, obscure, and non-succinct utterances. For instance, the nonsensical reference to chicken and egg, and which came first, implies a breakdown in communication and the absurdity of the dialogue given the fact that this extract is retrieved from an interrogation scene. Though Pinter does not detail Stanley's past, Stanley's behavior during these exchanges suggests some sin or crime – which is his very existence (Table 1).

In the three dialogic extracts, the interrogators, particularly Goldberg, communicates information that goes above and beyond what is strictly said. Hyperbole and verbal irony are co-deployed to give rise to conversational implicatures. Despite the sheer fact that the preliminary reaction to the play is that of incomprehension and bafflement, audiences capture failures to fulfill maxims, calculate implicatures generated by the characters and grasp deeper subtexts in a play in the same way they do with real people in real conversations. They successfully resolve whether in the context of this particular genre of discourse and this particular time and culture the failures or flouts are significant, and make further inferences. The play's appeal is based on numerous instances of irreverent verbal anarchy.

Table 1. *Examples of Flouting the Maxims of Manner*

Extract No.	Examples
One	<p>(Turns 5, 7, 9, and 11 by Goldberg) Why are you wasting everybody's time, Webber? Why are you getting in everybody's way? I'm telling you, Webber. You're a washout. Why are you getting on everybody's wick? Why are you driving that old lady off her conk? Why do you behave so badly, Webber? Why do you force that old man out to play chess? Why do you treat that young lady like a leper? She's not the leper, Webber!</p>
Two	<p>(Turns 1, 3, 5, 7, 9, 11, 13, 15, and 17 by Goldberg) Do you recognize an external force? (repeated three times) When did you last pray? (repeated two times) Is the number 846 possible or necessary? (repeated two times) Wrong! Why do you think the number 846 is necessarily possible? Wrong! It's only necessarily necessary! We admit possibility only we grant necessity. It is possible because necessary but by no means necessary through possibility. The possibility can only be assumed after the proof of necessity.</p>
Three	<p>(Turns 1, 4, 6, 8, 10, 12, 14, 16, and 20 by Goldberg) Why did the chicken cross the road? Which came first? Which came first? Which came first? Which came first? He doesn't know. Do you know your own face? You're a plague, Webber. You're an overthrow. But we've got the answer for you. We can sterilise you. Your bite is dead. Only your pong is left. You betray our breed. You're dead. You can't live, you can't think, you can't love. You're dead. You're a plague gone bad. There is no juice in you. You're nothing but an odour!</p>

Ironically, in *The Birthday Party* Pinter manipulates what is seemingly an impartially undramatic, realistic setting to hide a surplus of guilt. The theme of atonement runs throughout the play. Stanley's past is never detailed, yet he is unmistakably a guilty man. Pinter still allows audiences enough visual and aural cues to puzzle out what is happening. Still, beneath this scene's realistic façade is the threat of a more unsettling experience. As such, audiences decipher the messages behind excessive FTAs, menace, insecurity, and desire for power. The questions and accusations brought up by Goldberg and McCann can never be answered: no verifiable factual information about them can be deduced. That they are raised at all is part of the menace: since Stanley's answers (should he offer any) cannot be verified, the answers themselves are not what Goldberg and McCann seek here; rather they seek to force Stanley to undergo the questioning as part of the process of making "a new man" of him.

In a comedy of menace, characters speak and act in a manner that contradicts the expectation of audiences. Hence, spectators are obliged to reassess their perceptions and weigh them against the action currently observed. In other words, audiences are encouraged to draw on several conversational implicatures. Some of these implicatures that are likely to be generated are Goldberg and McCann are people of high relational power, rank, and imposition; Goldberg and McCann are potential prosecutors on account of the verbally aggressive FTAs they perform and

alternate; Stanley has committed a horrendous crime; Stanley's existence is pointless; and Stanley's tragic end is imminent.

Impoliteness analysis

Impoliteness is an inherently prominent feature of the interrogation scene, which relates to characterization. During the interrogation, Goldberg and McCann draw on a spectrum of impoliteness strategies, hence emphasizing the impact of power relations on dramatic discourse. In fact, impoliteness and its interplay with power manifest themselves in the various strategies employed by the interrogators to assert power over the weakest character in the scene (i.e. Stanley).

Several contextual factors contribute to the understanding of impoliteness as being accidental or intentional. In the three-character, stripped-of-politeness interaction, it is evident that the level of power of the two interlocutors is dependent on the context (the interrogation), the role of the participants in the interaction (Goldberg and McCann being potential prosecutors), the ensuing rights and obligations between them (the right of arresting Stanley) and the response of the addressee (submission to them). In the three extracts, Goldberg and McCann monopolize the conversation using several impoliteness super-strategies in their menacing discourse to attach Stanley's face, namely *bald on record impoliteness*, *sarcasm* or *mock impoliteness* and *negative impoliteness*. In effect, the characters aim to deliver deeper subtexts in order for the audience to comprehend that real communication takes place underneath the spoken words. This, in turn, gives birth to an entertaining conflict that serves in the construction of characters and advancement of the plot.

A recurrent pattern runs in all the three extracts. Each extract begins with Goldberg asking a series of questions – i.e. negative impoliteness strategies threatening Stanley's negative face (Table 2).

Table 2. *Questions as a Negative Impoliteness Super-Strategy*

Extract No.	Examples
Extract #1	<p>Turn (1) Webber, what were you doing yesterday?</p> <p>Turn (5) Why are you wasting everybody's time, Webber? Why are you getting in everybody's way?</p> <p>Turn (7) Why are you getting on everybody's wick? Why are you driving that old lady off her conk?</p> <p>Turn (9) Why do you behave so badly, Webber? Why do you force that old man out to play chess?</p> <p>Turn (11) Why do you treat that young lady like a leper? She's not the leper, Webber!</p>
Extract #2	<p>Turns (1), (3) and (5) Do you recognize an external force?</p> <p>Turns (7) and (9) When did you last pray?</p> <p>Turns (11) and (13) Is the number 846 possible or necessary?</p>
Extract #3	<p>Turn (1) Why did the chicken cross the road?</p> <p>Turns (4) and (6) Which came first?</p> <p>Turn (8) Do you know your own face?</p>

These questions are followed *either* by irrational offensive accusations such as turns 5, 7, 9, 11, and 17 by Goldberg in Extract #1 and turns 15 and 16

by McCann and Goldberg respectively in Extract #3 or offensive remarks as exemplified in turns 7 and 9 by Goldberg and turns 8 and 9 by McCann in Extract #2 (Table 3).

Table 3. Examples of Offensive Accusations and Remarks

<p>Extract #1 Goldberg: -Why are you wasting everybody's time, Webber? Why are you getting in everybody's way? -I'm telling you, Webber. You're a washout. Why are you getting on everybody's wick? Why are you driving that old lady off her conk? -Why do you behave so badly, Webber? Why do you force that old man out to play chess? -Why do you treat that young lady like a leper? She's not the leper, Webber! -You hurt me, Webber. You're playing a dirty game.</p>
<p>Extract #2 Goldberg: When did you last pray? McCann: He's sweating!</p>
<p>Extract #3 McCann: You betrayed our land. Goldberg: You betray our breed.</p>

In addition to the questions, accusations, and offensive remarks that attack Stanley's negative face, using insults such as "*You're a plague, Webber. You are an overthrow. You're what's left!*" in Extract #3 Goldberg and McCann employ bald-on-record impoliteness strategies and threaten Stanley in a bald manner, which fortifies their verbal assault. In these emotionally torturing utterances, there is much face at stake. Stanley is bombarded by a series of questions and assertions that damage his positive and negative face wants. Stanley is being called names, given inappropriate identities, frightened, scorned, ridiculed, and associated with negative aspects. All of which are deliberated to encode asymmetrical power relations, hence bring him to submission.

Pinter is especially fond of building rhythmic crescendos. The dialogue increases in volume, pace, and pitch until it reaches a peak, usually of terror. Goldberg and McCann's excessive verbal attacks on the face of those deprived of (i.e. Stanley) are striking, embedding that notion of "the more powerful the two interlocutors, the more inherently impolite the utterances are". In such an unequal power relation, impoliteness strategies limit Stanley's reactions, leaving him behind in the conversation making no defensive (or offensive) counter attacks except for an intervening scream indicating an imminent nervous breakdown. Stanley's silence is indicative; it is a sign of accepting the impoliteness, a way of searching for proper answers, or a lack of confidence on his part on account of the gunfire consecutive insults directed at him.

Despite the fact that the relationship between the interlocutors is a mystery to the audience, the menacing discourse offers only oblique clues as to why Goldberg and McCann feel entitled to perform FTAs impolitely at various degrees by virtue of their rank. Hence, both level of power and rank extremity grant them the right to use FTAs with varying degrees of impoliteness. Along the same lines, the conversation between the three interlocutors indicate that they are so familiar with each other that there is very low, if any, social distance between them. The interrogators address Stanley by either his first or last name, using no courtesy

titles. Consistent with Brown and Levinson's Politeness theory, the lower the social distance is among interlocutors, the less the politeness they tend to show.

On a related note, Goldberg seems to be the mastermind who initiates the conversation for McCann to follow. One phrase spoken by Goldberg excites McCann to add his own turn, and it continues like an opera duet. The alternating turns of the two show that Goldberg is of a higher rank and power level than McCann is. Accordingly, more FTAs with higher levels of impoliteness and aggression are performed by Goldberg in this short dialogic extract. However, the sheer fact that both of them collaborate in making this conversation happen indicates no social distance between them. As a natural result of cruel and constant face attacks on Stanley's face, he loses his identity and is transformed into a figure that is unable to say even one word.

Impoliteness strategies not only serve characterization, but they also advance the plot and further the themes that the play underlies (i.e. desire for power, menace, and fear). The three elements of "*power of the speaker*", "*social distance between the interlocutors*", and *rank extremity* (degree of imposition) are at work mandating the performance of FTAs. In *The Birthday Party* it is not the external violence that happens to Stanley that Pinter aims to portray. Rather, it is the deepest horror of the no place to go and the profoundest desire to be left alone. Clearly, part of the menace, which lies behind the surface normality of Pinter's set, is the incongruence between the dialogue and actions on the one hand and the chaotic, emotional, violent world beneath them on the other.

Conclusion

The interrogation scene of *The Birthday Party* is a reflection on, and an allegory of, the existential predicament of mankind. Language is used to show the limitation of communication on account of the lack of genuine connection among human beings, the lack of security, and desire for power.

In the selected excerpts of the interrogation scene, the multi-dimensional analysis highlights two major points. First, language is manipulated at the discourse level to perpetuate the themes of *The Birthday Party*. Conversational strategies, namely topic management, turn taking techniques, and lack of adjacency pairs reinforces such themes and helps advance characterization as well. Second, on the pragmatic level, the in-depth analysis of how the CP is not observed and the four maxims are flouted (hence creating conversational implicatures) lays out how power relations result in discourse manipulation and embarkation on a spectrum of impoliteness strategies. The study argues that pragmatic tools, namely impoliteness super-strategies and cooperative maxims, are applicable to literary discourse to account for a variety of dynamics of direct relevance to the relational power, social distance, and interactive role of the characters.

The two-pronged comedy of menace positions Pinteresque dialogue within the context of dictatorship, victimization, torture, and brutality. Pinter's investment in revealing the cruelty of the everyday becomes a key to reading the interactions

between characters. Power emerges in Pinteresque discourse and nobody can escape the network of power relations.

Implications for Future Research

Future research endeavors can take into account a performance-based analysis of *The Birthday Party* in light of Martin and White's (2005) Appraisal Theory, Lakoff and Johnson's (2003) Conceptual Metaphor Theory, and Kress and van Leeuwen's (2006) Visual Design in the theatrical performances and screenplays. The trio of analytical frameworks is likely to pinpoint how audiences are led, by means of well-orchestrated semiotic resources, to reach certain interpretations (rather than others) in relation to language and power in these audio-visual representations.

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Appendix A: The Three Interrogation Excerpts under Study**Extract #1 (20 turns)**

1. **Goldberg:** Webber, what were you doing yesterday?
2. **Stanley:** Yesterday.
3. **Goldberg:** And the day before. What did you do the day before that?
4. **Stanley:** What do you mean?
5. **Goldberg:** Why are you wasting everybody's time, Webber? Why are you getting in everybody's way?
6. **Stanley:** Me? What are you__
7. **Goldberg:** I'm telling you, Webber. You're a washout. Why are you getting on everybody's wick? Why are you driving that old lady off her conk?
8. **McCann:** He likes to do it!
9. **Goldberg:** Why do you behave so badly, Webber? Why do you force that old man out to play chess?
10. **Stanley:** Me?
11. **Goldberg:** Why do you treat that young lady like a leper? She's not the leper, Webber!
12. **Stanley:** What the__
13. **Goldberg:** What did you wear last night, Webber? Where do you keep your suits?
14. **McCann:** Why did you leave the organization?
15. **Goldberg:** What would your old mum say, Webber?
16. **McCann:** Why did you betray us?
17. **Goldberg:** You hurt me, Webber. You're playing a dirty game.
18. **McCann:** That's a Black and Tan fact.
19. **Goldberg:** Who does he think he is?
20. **McCann:** Who do you think you are?

(Pinter 2002, Act II, 47-48)

Extract #2 (20 turns)

1. **Goldberg:** Do you recognize an external force?
2. **Stanley:** What?
3. **Goldberg:** Do you recognize an external force?
4. **McCann:** That's the question!
5. **Goldberg:** Do you recognize an external force, responsible for you, suffering for you?
6. **Stanley:** It's late.
7. **Goldberg:** Late! Late enough! When did you last pray?
8. **McCann:** He's sweating!
9. **Goldberg:** When did you last pray?
10. **McCann:** He's sweating!
11. **Goldberg:** Is the number 846 possible or necessary?
12. **Stanley:** Neither.
13. **Goldberg:** Wrong! Is the number 846 possible or necessary?
14. **Stanley:** Both.
15. **Goldberg:** Wrong! Why do you think the number 846 is necessarily possible?
16. **Stanley:** Must be.
17. **Goldberg:** Wrong! It's only necessarily necessary! We admit possibility only we grant necessity. It is possible because necessary but by no means necessary through possibility. The possibility can only be assumed after the proof of necessity.
18. **McCann:** Right!
19. **Goldberg:** Right? Of course right! We're right and you're wrong, Webber, all along the line.
20. **McCann:** All along the line!

(Pinter 2002, Act II, 50-51)

Extract #3 (20 turns)

1. **Goldberg:** Why did the chicken cross the road?
2. **Stanley:** He wanted...
3. **McCann:** He doesn't know. He doesn't know which came first!
4. **Goldberg:** Which came first?
5. **McCann:** Chicken? Egg? Which came first?
6. **Goldberg and McCann:** Which came first? Which came first? Which came first?
7. **Stanley** [*screams*]
8. **Goldberg:** He doesn't know. Do you know your own face?
9. **McCann:** Wake him up. Stick a needle in his eye.
10. **Goldberg:** You're a plague, Webber. You're an overthrow.
11. **McCann:** You're what's left!
12. **Goldberg:** But we've got the answer for you. We can sterilise you.
13. **McCann:** What about Drogheda?
14. **Goldberg:** Your bite is dead. Only your pong is left.
15. **McCann:** You betrayed our land.
16. **Goldberg:** You betray our breed.
17. **McCann:** Who are you, Webber?
18. **Goldberg:** What makes you think you exist?
19. **McCann:** You're dead.
20. **Goldberg:** You're dead. You can't live, you can't think, you can't love. You're dead. You're a plague gone bad. There is no juice in you. You're nothing but an odour!

(Pinter 2002, Act II, 51-52)

Hybridity and the Quest for Identity in Tayeb Salih's *Season of Migration to the North (1969)*

*By Lahcen Ait Idir**

The construction of "otherness" in postcolonial literature is ostensible in Tayeb Salih's Season of Migration to the North. Salih's narrative, by means of a device of reversal, renarrates Joseph Conrad's Heart of Darkness in such a way that it challenges the ideological claims of empire embedded in it. Such concept of Otherness seems to entail unity and purity of the two entities of Self and Other as they are ascribed two clear-cut types of qualities that draw a neat-division between them, and deny any influence that one might have on the other, namely in moments and spaces of encounter and negotiation. Yet, during and after colonial and cultural encounters and migratory processes that the world has experienced, such concept of Other/Otherness is conceived of as being erroneous; for identities, a complex concept indeed, have been in a perpetual flux to the point that hybridity is the dominant trait of colonial and postcolonial subjects. In this line of thought, hybridity tends to debunk the system of binarism which is mistakenly deployed in the representation of "selves" and "others". Such binarism is, however, drawn into a Lacanian mirror-image wherein the identity of Self/Other is complementary; for only in encountering the Other does the Self know itself. This paper intends to examine the manifestations of hybridity along with the question of the Self's quest for identity in Season of Migration to the North. In the light of the different thoughts that have informed the concept of hybridity, the paper also looks at signs of ambivalence and mimicry in the work of Tayeb Salih.

Keywords: *Ambivalence, Hybridity, Identity, Mimicry, Otherness, Postcolonialism, Tayeb Salih*

Season of Migration to the North: African Man and Identity Alteration

Tayeb Salih and Joseph Conrad use literary writing to discuss a wide range of issues that have emerged from colonial history and cultural encounters. *Heart of Darkness* and *Season of Migration to the North* offer, in their varying ways, perspectives on the hybrid identities and the predicament of the traumatized "mixed-race" or "in-between-groups" originally belonging to one country and living in "exile". Characters are trapped between two spaces and cultures. Displaced, marginalized and alienated in pain-infused and exotic spaces, these characters have developed, in different ways, hybrid identities, ambivalent attitudes, and mimic acts. This is visible in Salih's *Season of Migration to the North*. The latter, along with similar works such as V.S Naipaul's *The Mimic Men*, remains one of the fascinating works that offer an interesting perspective on postcolonial subjects who clearly demonstrate hybrid identities, ambivalent visions and attitudes as well as mimic aspects. These ideas can be said to have stark reflection in Salih's unnamed narrator and the focal character of Mustapha Sa'eed.

There is evidence that the hybrid and fragmented identities of Salih's characters are the outcome of center periphery encounter. Enduring a sense of dislocation, the unnamed narrator and Mustapha find themselves marginalized by community and placed in an in-between space of cultural hybridity. In no manner, the hybridizing process has turned characters into strangers and alienated people;

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be they in the English metropolis or in their own homes, particularly after their return to Africa. On this basis, this section investigates the aspects of cultural hybridity in Salih's narrative through the lens of Homi K. Bhabha's theorization of concepts like "hybridity", "mimicry", "ambivalence" and "in-betweenness". In doing so, it will be clear that Salih's ambivalent text opens a space wherein the borders between self and other are effaced, and wherein hybridity remains the distinctive feature of the identity of the (post)colonial subjects, hence "rejecting cultural paradigms of purity, singularity, and alterity" (Geesey 1997: 130). In this way, Salih's narrative will be dissected as it sets out to go beyond the classical view of identity. Deconstructed on the basis of postmodern and postcolonial thought, the essentialist mode of thinking about identity proves to be mistaken, for identities are in a perpetual flux, and the contact between self and other is always in a case of becoming.

Dislocation and Hybrid Identities

Perhaps the paramount point of entry to the examination of aspects of cultural hybridity in *Season of Migration to the North* is to give some biographical notes on the unnamed narrator and Mustapha Sa'eed who are good instances of hybrid characters. First, Mustapha spends most of his life dislocated and without a fixed abode; he is born in Sudan wherein he gets his preliminary education in the colonial school, and then he moves to Egypt and has his first contact with the European Man. Having spent some time in Egypt, Mustapha then moves to England wherein he gets his PhD and teaches economics at Oxford University. It is also in England that Mustapha has immense contact with European culture, and wherein he "got to know the pubs of Chelsea, the clubs of Hampstead, and the gatherings of Bloomsbury. [And he] would read poetry, talk of religion and philosophy, discuss paintings" (Salih 1969: 29-30). Nicknamed the "black Englishman" (Salih 1969: 52), a significant name that is revelatory of his hybrid identity, "Mustafa Sa'eed was the first Sudanese to marry an English woman, in fact he was the first to marry a European of any kind...he took himself off abroad long ago. He married in England and took British nationality" (Salih 1969: 55-56). Certainly, Mustapha's dislocation in England and his extensive contacts with white women have made of him a man of two identities and cultures. All of these facts provide legitimacy to assume the cultural hybridity of Mustapha who belongs nowhere; for he is of an Arab-African origin and lives in the metropolitan center by whose culture Mustapha becomes highly influenced. It is in this sense that Mustapha loses his native identity and embraces multiple identities. Yet, as it shall be made clear later, Mustapha's hybrid identity results in his enduring a traumatic experience and self-dividedness, notably after his return to his native village, in a way reminiscent of Conrad's Kurtz in *Heart of Darkness* wherein the white man's homelessness and his being trapped between two cultures have led to his loss of self, and his tragic death.

Similar to Mustapha, the unnamed narrator's identity is culturally hybrid. Displaced in England, the unnamed narrator is a Sudanese man who returns to his

people in Africa after seven years of stay and study in England wherein he gets a PhD in English poetry. The unnamed narrator's sojourn and education in the west is suggestive of the western cultural influence on him and on his native identity. On this basis, the unnamed narrator, a product of two experiences and cultures, remains a good example of cultural hybridity in *Season of Migration to the North*. Yet, although the unnamed narrator "has been similarly affected by the cultural 'contact' between England and the Sudan, [he] is at first unwilling to acknowledge this reality" (Geesey 1997: 129). In fact, Salih's narrative teems with many instances that account for the unnamed narrator's rejection of his cultural hybridity and his insistence on his and his own people's purity. One of the passages that hint at this idea of the narrator's denial of his cultural hybridity reads as follows:

I heard the cooing of the turtle-dove, and I looked through the window at the palm tree standing in the courtyard of our house and I knew that all was still well with life. I looked at its strong straight trunk, at its roots that strike down into the ground, at the green branches hanging down loosely over its top, and I experienced a feeling of assurance. *I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose.* (Salih 1969: 2) [Emphasis mine]

Evidently, the narrator appears to refuse his hybridity or any cultural effect of Europe on him during his stay in England. This idea finds expression in the comparison which the narrator draws between the "palm tree" and his "sense of self". More than this, the narrator strives hard to confirm that he has a cultural background and a belonging, and that he is not uprooted. To further evince his sense of belonging to his native village, "the narrator first takes his fixed role in the village of his ancestors, namely his grandfather's, for granted" (Stampfl 2009: 170). Yet, such sense of belonging and attempts to reintegrate in his "pays natal" are disturbed after his encounter with the colonial culture of the Europeans. It is at this juncture that the narrator comes to realize his hybrid identity, notably after his digging into Mustapha's life story as Geesey clearly states:

The narrator too has been similarly affected by cultural "contact" between England and the Sudan, but he is at first unwilling to acknowledge this reality. Only through his exploration of Mustafa Sa'eed's account of his life does the narrator come to understand more fully the nature of cultural contact and contamination between Sudan and its former colonial power. (Geesey 1997: 129)

Geesey's notes remain important for they unveil the narrator's hybrid identity. In fact, the narrator's attempt to hide his hybridity is of no avail, especially after his "exploration of Mustapha's account", and his encounter with him. It is at this moment that the narrator realizes his cultural hybridity as he is a product of two experiences and cultures between which he is "trapped". In one of the narrator's meetings with Mustapha, the latter provides statements that go beyond the purity of cultures and identities in such a way that debunks the narrator's perception of identity as being fixed. Digging around a palm tree, Mustapha tells the narrator that "some of the branches of this tree produce lemons, others oranges" (Salih

1969: 15). Certainly, Mustapha's statement is very telling as it contains signs that reveal cultural hybridity. Similar to the tree which gives birth to two different types of fruits, Mustapha and the narrator belong to two spaces, cultures, and identities. More than this, Mustapha's statement challenges the western essentialist view of identities as being characterized by fixity and changelessness. Rather, identities, as the postcolonial thought has suggested, are fragmented; for "the experience of migration or of exile has become...emblematic of the fissured identities and hybridities generated by colonial dislocation" (Loomba 1998: 180). In this, Salih's characters' migration, exile, and dislocation, are all important factors that have provided a fertile environment for their development of fragmented and hybrid identities, hence the loss of pure identity and self. In keeping with the examples of Mustapha and the narrator, the occurrence of hybridity in their case has led to serious repercussions and conflicts within their "selves" to the point that they feel a sense of alienation, strangeness, and non-belonging, all of these have resulted in their ongoing quest for identity and their tragic ends. These ideas will be dwelt on in details in the coming paragraphs that will deal with ambivalence, mimicry and quest for identity.

With regard to the cultural hybridity of Salih's characters, it is perhaps safe to assume that Hosna, Mustapha's native wife, is also culturally hybrid. The evidence for this idea resides in the fact that she seems to be influenced by Mustapha's western modern frame of mind in that she tries to rebel against the African traditions and the African patriarchal mode of thought. This idea can be extrapolated from her rebuff to the suggestion of Wad Rayyes's marriage. Yet, although, as the narrator informs Wad Rayyes, Hosna threateningly rejects any marriage after the death of her husband Mustapha, Wad Rayyes, who "burst [s] out into a crazy fit of rage" (Salih 1969: 97) expresses his anger at the narrator and he insists that "She'll marry me whatever you or she says or does. Her father's agreed and so have her brothers. This nonsense you learn at school won't wash with us here. In this village the men are guardians of the women" (Salih 1969: 98). Certainly, Wad Rayyes's statement is illustrative of the phallogocentric domination of men in the post-independence Sudan society against which rebellion is exhibited on the part of "Hosna, Mustafa's wife, [who] had become in some measure westernized through contact with him" (Makdisi 1992: 819). Indeed, her murder of Wad Rayyes and her killing of herself can be read as an attempt to liberate the frame of thinking that she has acquired from Mustapha and whereby she supports women's struggle for their existence and against "the extreme side of traditionalism" (Makdisi 1992: 819) incarnated in the character of Wad Rayyes. Although she has never been dislocated or experienced any migratory movement, her acts can be interpreted as indexes of cultural hybridity. In the main, culturally hybrid, Salih's characters are representative of what Fanon has qualified as black skin/white masks; of African origin, Salih's characters adopt the western frame of mind in such a way that accounts for the fact that colonial identities are in a perpetual flux, particularly in the postcolonial world. This latter idea challenges the Manichean perception with regard to identities. Yet, characters' hybrid identities and the situation of being torn between two identities and worlds have

led to their endurance of a traumatic and painful experience along with a psychological disturbance.

Signs of Ambivalence in *Season of Migration to the North*

There are perceptibly many issues that relate *Season of Migration to the North* to *Heart of Darkness*. Certainly, Conrad's Marlow constructs in different contexts and towards different characters unsure and ambivalent statements which are evocative of his perplexity, hence his, conscious or unconscious tendency to efface any borders built between the self/otherness on the basis of language, culture and civilization. More fascinating to note is the fact that his ambivalent attitudes are expressed not only towards Africans but also towards his white fellows, particularly in his quest for identity and his dark side reflected in the elusive character of Kurtz. Just like Conrad's narrative, Salih's narrative teems with enough statements that exhibit the African characters' "mixed feelings through the essential dichotomies marking the lives of émigrés...love-hate relationships, contradictions between 'self' and 'other' native-alien clash of cultures, hybridity...sense of alienation and ultimate disillusionment" (Kumar 2011: 1). In this sense, Salih's Mustapha and the narrator remain good examples of postcolonial subjects' ambivalent feelings and attitudes. Interesting to note is that ambivalence is clear in Salih's characters with regard to their relationships with one another and with the European wo/men. To illustrate, let's consider the following excerpt from the outset of the novel when the narrator is faced with a couple of questions by people of his native village upon his return from Europe. Parenthetically, the villagers' questions revolve around the idea whether Europeans are like them or different from them. The narrator's response reads as follows:

I told them [the villagers] that Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people...just like us they are born and die, and in the journey from the cradle to the grave they dream dreams some of which come true and some of which are frustrated; that they fear the unknown, search for love and seek contentment in wife and child; that some are strong and some are weak... (Salih 1969: 3)

The passage above deconstructs and effaces borders of difference between Africans and Europeans. In this sense, the narrator's attitude springs from his growing awareness of the fact that the construction of the Otherness of different people, hence their exclusion from the community of "selves", is unfounded and is typical of essentialist thinking which has, in turn, proved to be devoid of any basis of validity. Certainly, the images of Africans and Europeans are represented as being almost the same but with slight differences. This is to underline the pluralistic feature of (post) colonial subjects, hence to go beyond the essentialist way of seeing identities as pure "selves" and pure "others". Salih's text thus rests on ambivalence and hybridity which refute the

monolithic perception of identities, and underline the fact that the self's and other's identities are complementary. The argument here foregrounds the role that the other plays in defining the self. Hence, it is only in coming across the other does the self come to terms with itself as the Lacanian idea on the mirror-image has underlined. Seen in this light, no less striking is, as the above passage evidences, the narrator's tendency to negotiate identity beyond the scope that the essentialist Manichean thought has drawn.

Following the same line of reasoning, important to note is the fact that Salih's text carries within it many elements that testify to its ambivalence, and its contradictory attitudes towards the white man. Passages that are accountable for this idea pervade the whole narrative. The subsequent extract can be seen as a good case in point wherein the narrator shows, in sheer contradistinction to Mustapha, indifference with regard to the European man and the British colonizer:

I too had lived with them. But I had lived with them superficially neither loving nor hating them....Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in our house and not in anyone else's. The fact that they came to our land... Sooner or later they will leave our country just as many people throughout history left many countries. The railways, ships, hospitals, factories and schools will be ours and we'll speak their language without either a sense of guilt or a sense of gratitude. (Salih 1969: 49)

Once again, the narrator's attitude rests on both ambivalence and indifference. Striking is the narrator's tendency to efface walls of difference that are built between Europe and Africa. In fact, affinities between the two entities are highlighted and not disregarded. More than this, in contradiction to Mustapha who exhibits a profound impulse for exacting revenge on the white men for the harm they have done to Africa and Africans, the narrator, as the passage shows, holds an attitude which runs counter Mustapha's and in such a way that, as Shaheen states, weakens "the conflict of cross-culture between the Arab-African background of South and the new environment of the North" (Shaheen 1985: 163). Certainly, the narrator's above attitude with regard to the white colonizers is conspicuous in so far as the ambivalent feature of Salih's text is concerned. Salih's text carries within it elements that either express ambivalence. In keeping with this very question, the narrator's statement that "we will speak their [the white man's] language without either a sense of guilt or a sense of gratitude" remains very telling. Indeed, this statement testifies to the narrator's contradictory impulse to that of Mustapha who, as previously noted, has expressed concern about the European man's language in that it is emblematic of a source of threat to the African language and identity. Evident also in the above passage is the narrator's enhanced a sense of belonging to his native country. This idea can be said to have reflection in the statement "But I am from here", a telling statement which accounts for the narrator's quest for origin. Yet, as the following excerpt shows, the narrator feels that there is a fissure between himself and his native land and people:

I did not greet him [Mahjoub] and he did not turn to me but went on digging round the shoot. I remained standing, watching him. Then I lit a cigarette and held out the packet to him, but he refused with a shake of his head. I took my cares off to the trunk of a nearby date palm against which I rested my head. *There is no room for me here*. Why don't I pack up and go? Nothing astonishes these people. They take everything in their stride. They neither rejoice at a birth nor are saddened at a death. (Salih 1969: 130) [Emphasis mine]

Contrariwise to the previous statement wherein the narrator underlines that he is "from here", hence with belonging, this passage shows the narrator's perplexity which is evident in the gap that he feels exists between him and his "pays natal" along with its people. It is in this sense that the narrator's alienation within his country is foregrounded. Such a feeling can be said to have sprung from his dislocation abroad to the point that he cannot "[feel] his...bonds with the...native land" (Dash 1989: 332), as well as experience a "psychic re-memberment" (Dash 1989: 332), that is, to be a member again, through "the triumph over the estranging sea" (Dash 1989: 332). Indeed, the narrator's exile, estrangement and alienation contribute in dissociating himself from his own people whose attitudes are seen through the narrator's eyes as strange as they reveal no concern. In this manner, the narrator's affinity with Mustapha- towards whom the narrator's attitudes are ambivalent as they vacillate- is visible and relevant in that "the narrator shares with [Mustapha] not only common experience in the North but also a similar fate in the South" (Shaheen 1985: 161). Indeed, just like the narrator, Mustapha- who "was not a local man but a stranger who had come here five years ago" (Salih 1969: 2)- experiences a sense of alienation within in much the same way as the narrator. It is in this light that, as will be discussed later, Mustapha and the narrator leave room for the interpretation of seeing them as doubles.

It is also worth making the point that Mustapha's attitudes towards the narrator are also ambivalent and show his splitting and/or "divided self". In this sense, the narrator is seen as the stranger and the uncanny. Yet, as John et, al. clearly state, Mustapha's "curiosity about the stranger involves both sympathy and antipathy- sympathy stemming from a shared sense of alienation, and antipathy deriving from a muted but real rivalry between them as native son and settler" (John and Taraweh 1986: 166). Indeed, Mustapha's ambivalent attitude is primarily informed by his alienation in his native land which is the result of his dislocation and displacement. In the main, Salih's characters enhance ambivalent attitudes not only towards people outside their country but also towards one another as has been extrapolated from the relationship between the narrator and Mustapha.

Mimic Man: The Black Man's "Going Western"

If Kurtz is "the best known canonical example of the perils of going native" (Ashcroft, Griffiths and Tiffin 2013: 115), Mustapha Sa'eed, a distinctive postcolonial hero, is, along with Naipaul's Ralph Singh, probably a good case in point when it comes to "going western" and its nefarious consequences. Being the focal character around whom the main events revolve, Mustapha will be analyzed in such a way that shows his mimic acts, his "going western" which has led to his alienation, paranoid schizophrenia, and disillusionment, all of which feelings are as visible and as relevant as those Kurtz endured in *Heart of Darkness*. In fact, *Season of Migration to the North* is fraught with passages that account for Mustapha's mimicry. To exemplify, let's consider the following excerpt which reveals Mustapha's ability to master and appropriate the English language:

"I covered the first stage in two years and in the intermediate school I discovered other mysteries, amongst which was the English language. My brain continued on, biting and cutting like the teeth of a plough. Words and sentences formed themselves before me as though they were mathematical equations; algebra and geometry as though they were verses of poetry. I viewed the vast world in the geography lessons as though it were a chess board. The intermediate was the furthest stage of education one could reach in those days..." (Salih 1969: 22)

Through the white colonizers' eyes, notes Bhabha, "colonial mimicry is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same, but not quite" (Bhabha 1994: 86). Basically, the need for mimic men springs from the white man's conviction that they will serve as a bridge between the Europeans and the rest of those natives they have under control. It is in this respect that one of the most striking paradoxes about colonialism comes to the fore and shows the slippages of colonial discourse: while there is a tendency to set apart Europeans from Africans based on the system of binarism, colonial mimicry effaces these borders. It is also in this line that mimicry results in ambivalent and hybrid identities which reify in no manner the Manichean portrayal as being fixed and pure, and it shows "a desire to sever the ties with 'self' in order to move towards 'other'" (Kumar 2011: 2). Yet, mimicry can turn out to be a source of threat to the white man, hence emerges a strategy of resistance in that it disturbs the authority of colonial discourse as Bhabha underlines and as the character of Mustapha testifies.

To pursue the same line of thinking, "raised 'through our English school'" (Bhabha 1994: 86), Mustapha masters the English language by virtue of his mind which he conceives of as his "sole weapon" as a "sharp knife inside [his] skull" (Salih 1969: 26). Certainly, it is this mastery of the English language, as part and parcel of his general knowledge, that has acted as a tool for exacting revenge upon the English women whom he seduces and whose bodies he appropriates and conquers. In this sense, Mustapha deploys the English language to cater for his needs of conquering the west sexually. This idea can be said to be illustrated in Mustapha's saying that the English "schools were started so as to teach us how to

say 'Yes' in their language... Yes, my dear sirs, I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history..." (Salih 1969: 95). This is revelatory of Mustapha's growing awareness of the role of colonial school, as well as his awareness of his mimicry and his resemblance which disrupts the authority of the colonizer in so far as, Bhabha states, "the look of surveillance returns as the displacing gaze of the disciplined, where the observer becomes the observed" "the look of surveillance returns as the displacing gaze of the disciplined, where the observer becomes the observed" (Bhabha 1994: 92). In this light, Mustapha's mimicry reverses the dialectics of power relationships as he becomes an observer above the white man.

Instances that testify to Mustapha's mastery of English, hence his mimicry and his resemblance to the white man, are many and various. What follows is one further example wherein Mamur, one of the ex-classmates of Mustapha, shows that latter's mastery of the white man's language, hence his assimilation:

[Mustapha] was the spoilt child of the English and we all envied him and expected he would achieve great things. We used to articulate English words as though they were Arabic and were unable to pronounce two consonants together without putting a vowel in between, whereas Mustafa Sa'eed would contort his mouth and thrust out his lips and the words would issue forth as though from the mouth of one whose mother tongue it was. This would fill us with annoyance and admiration at one and the same time. With a combination of admiration and spite we nicknamed him "the black Englishman". (Salih 1969: 52-53)

This passage further evinces Mustapha's mimicry of English which he masters and pronounces as if it were his mother language. In fact, as Mamur states, Mustapha is a distinguishable person when it comes to learning English to the point he is labeled by his classmates as "the black Englishman". This is a significant nickname which testifies to Mustapha's "going English" and his absorption of the English language. In this line of thought, if we admit the role of language as it offers a window to the other's culture, and a doorway into understanding his civilization, Mustapha is in no way able to absorb western civilization. It is at this juncture that Mustapha's "going western" is foregrounded as clearly seen in his fascination with the English language and culture. Yet, Mustapha's "going western", as previously hinted at, enhances in him a sense of paranoia as he wants to act as a god over the white women in such a way that reveals his self-deception. This idea is reminiscent of Conrad's Kurtz who, having gone native, has a burgeoning desire to control Africans and act as their god. In fact, his killing of Africans and placing their heads around the Inner Station shows his self-deception and his sense of paranoia and megalomania.

Although there is not much textual evidence that shows the narrator's "going western", it remains safe to regard him as no less striking example of mimic men in so far as he spends seven years in England studying English poetry. On this basis, the narrator can be said to be trapped between two cultures which make him lose his sense of identity and belonging. In fact, the narrator and Mustapha's loss of identity has led to their psychological disturbance, particularly upon their return to their native country. It is in this regard that the perils of "going western" are

foregrounded. They are certainly a full embodiment of "the natives [who] feel perpetually trapped and shipwrecked in their native land for the destined wretchedness making them embrace borrowed culture, language, fashion and style only to experience ever-prevailing and ever-tormenting ambivalence which destabilizes their lives in entirety" (Kumar 2011:1). Torn between two experiences, the narrator and Mustapha endure a sense of alienation and dislocation to the point that they are strangers to each other, to their own villagers, and to themselves. Having been unable neither to reconnect with his homeland in Africa nor to bond himself with England through, for instance, establishing a library of English books, Mustapha feels completely detached as he has no belonging. Indeed, his sense of dislocation, psychological disturbance, and his loss of self-have resulted in his tragic death which he meets in the Nile in such a way that is evocative of Kurtz's tragic death in the Congo River.

Mustapha's vanishing intensifies, as previously pointed out, the narrator's impulse to identify with him, and to embark on a journey towards discovering Mustapha who is emblematic of his alter ego. This idea can be said to find expression in the moment when the latter enters the room of the former wherein he encounters his distorted face as the following excerpt shows:

I opened a second window and a third, but all that came in from outside was more darkness. I struck a match. The light exploded on my eyes and out of the darkness there emerged a frowning face with pursed lips that I knew but could not place. I moved towards it with hate in my heart. It was my adversary Mustafa Sa'eed. The face grew a neck, the neck two shoulders and a chest, then a trunk and two legs, and I found myself standing face to face with myself. This is not Mustafa Sa'eed — it's a picture of me frowning at my face from a mirror. (Salih 1969: 135)

Prior to and during this moment, the narrator expresses concern about Mustapha as a stranger, and he exhibits towards him a sense of aversion, hate, enmity, and a tendency of disassociation. Yet, given the ambivalent nature of identity, the narrator finds it hard to disassociate himself from Mustapha who "has...become part of the [narrator's] world, [and] a thought in [his] brain" (Salih 1969: 50). In fact, the narrator's obsession with Mustapha and his eagerness to know about him is in fact a search for his identity. The narrator's entrance into Mustapha's room shows his journey to discover his "self" which is reflected in the mirror, as shown in the above passage. As his mirror image, the narrator finds himself within the world of Mustapha with whom he identifies as his "alter ego reflecting the dark potential within the narrator himself" (John and Tataweh 1986: 165). In this sense, performed through Mustapha, the narrator's journey is a journey into the recesses of his soul. The narrator's identification with Mustapha as his alter ego is intensified, prior to the narrator's entrance in the room, in the moment of Mustapha's drowning in the Nile. This idea finds illustration in the narrator's asking: "Was it likely that what had happened to Mustafa Sa'eed could have happened to me? He had said that he was a lie, so was I also a lie? I too had lived with them..." (Salih 1969: 59). Ambivalent as it is, the narrator's attitude towards Mustapha rests on perplexity. Although the narrator strives hard to cut ties

with Mustapha by deeming him a stranger, he still has a burgeoning desire to identify with him in such a way that testifies to their doubleness. In this sense, Mustapha remains the narrator's alter ego who absorbs western civilization, embraces modernity, and engages in a sexual conquest of the white women. All these things are emblematic of the narrator's dark self which he tries to hide as he claims maintaining his native traditions, pure identity, and his choice to avoid the white women. Yet, just like Mustapha, the narrator's being trapped between two cultures and experiences, his sense of dislocation, and his psychological disturbance have resulted in his following the path of Mustapha through throwing himself in the Nile. Indeed, as products of a shared traumatic experience, Mustapha and the narrator undergo the same fate.

Conclusion

This paper has offered a perspective on the issue of hybridity-which is unrelated to ambivalence and mimicry-that is represented, albeit in different ways, and occupies a central place in *Season of Migration to the North*. The crux argument of this paper lies in the idea that characters' development of hybrid identities stems mainly from cultural and colonial encounters and displacement in another space. Hybridity, as Bhabha shows, challenges the essentialist Manichean perception of identities based on drawing borders of difference between the self and the other. In the light of hybridity, these lines of demarcation are drawn into a Lacanian mirror-image wherein the other plays an important role in defining the self; hence the idea of the complementarity of identities. Yet, as the examination of Salih's characters has revealed, the hybrid and ambivalent identities have resulted in characters' conflicts with themselves and with their surroundings. Indeed, characters' ambivalence enhances in them a sense of alienation, exile, and dislocation, all of which, as the case of Mustapha evidences, have led to the characters' loss of self, hence their tragic ends.

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A Retrospect of the Studies of Traditional Chinese Translation Theory in China in the Past Forty Years: Mainly with Reference to the Mainland of China

By Xiaonong Wang*

Before the year 1978, in the mainland of China, there had been few attempts to study traditional Chinese translation theories. From 1978 when China began to pursue the national policy of reform and opening-up, the mainland of China saw three stages of the traditional Chinese translation theory (TCTT) studies: collection of the TCTT resources, argumentation for and affirmation of its contemporary value, and full swing studies with its modern interpretation as the main thrust. Troubled by the problems with itself, TCTT has entered its late phase of development, but as an object of interpretation, it will always be of great value. In China's map of the TCTT studies today are five major domains which are advancing simultaneously, i.e. studies of its contribution to the construction of China's new Translation Studies as a discipline and of the world's Translation Studies as a general discipline; of its systematic interpretation; of translation theorists; of some specific aspects of it; and of TCTT and Western translation theories in comparison. Some achievements therein have been translated into English and published abroad. It is suggested that in future more efforts be made for compiling a history of TCTT in its true sense, furthering its modern transformation, integrating Chinese and Western translation theories better; applying new approaches to studying TCTT and probing a meta-theory for its studies, and translating more classical texts and relevant research achievements into other languages for more productive academic exchange with foreign scholarship.

Keywords: *Traditional Chinese translation theory, Translation studies, Interpretation, Transformation*

Introduction

China boasts a long history of translation theory. According to Wang Hongyin (2018: 176), whatever theory on translation has appeared in China's sphere of learning before the establishment of the modern Chinese translation theory informed by modern linguistics belongs to the category of the translation theories in Chinese tradition in a broad sense. Before late 1970s, though some Chinese scholars touched on traditional Chinese translation theory (hereinafter called "TCTT" for short), what they were interested in was mainly the practical side of translation and what they did was not academic studies of TCTT in the true sense. In fact, it was not until after 1978 when China began to pursue the policy of reform and opening-up to the outside world that Chinese academia started to make efforts for studying TCTT in a relatively thorough and systematic way (Xu Jun 2018: 2). Actually, that was a new dimension of effort by a group of Chinese translation scholars in China's translation community to address translation theory issues in the face of the increasing momentum of introducing Western translation theories into China. What were done first were collection, compilation, annotation, and initial study of the TCTT resources, which constituted the first stage of the

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TCTT studies in the mainland of China. In the ten years from 1987 to 1997, the issue most often debated among Chinese translation scholars was the relationship between inheriting TCTT and introducing Western translation theories (Guo Jianzhong 1999). The introduction of Western translation theories broadened the vision of the domestic translation community and at the same time caused doubts of the value of TCTT on the part of some Chinese scholars, entailing a series of heated debates on how to treat TCTT. Since late 1990s, the value of TCTT was recovered and an increasing number of Chinese scholars began to engage in studying it, reporting more and more academic achievements. Thus, the studies of TCTT entered the second stage of transition. 2003 saw the publication of *A Critique of Translation Theories in Chinese Tradition: From Dao'an to Fu Lei* 中国传统译论经典诠释：从道安到傅雷 by Wang Hongyin, which was China's first monograph devoted to a systematic study of TCTT. In view of what it achieved and the influence after its publication on the development of the translation studies in China, it marked the beginning of the third stage: conducting historic evaluation, theoretical explanation, and creative modern transformation of TCTT in a comprehensive and systematic manner.

Collection of Traditional Chinese Translation Theory Resources

China is a country with a long translation tradition rich in theoretical resources. Since Eastern Han Dynasty (25-220) when Buddhism was introduced via translation, a large amount of discourses on translation has been accumulated, which constitute the TCTT resources. As a precondition for systematic study of TCTT, first of all, those resources should be collected, compiled, and annotated. It is after 1980 that such efforts began to be made. 1984 was an important year, for it witnessed the publication of two collections of TCTT resources, one of which was *A Collection of Essays in Studies on Translation* 翻译研究论文集 compiled by Editorial Department of Translators' Notes (predecessor of *Chinese Translators Journal* 中国翻译), and the other, *An Anthology of Essays on Translation* 翻译论集 compiled by Luo Xinzhang. The former is more concerned with theoretical pursuit of translation issues in modern China, while the latter, with a relatively complete collection of textual materials of TCTT. In 1992, Chen Fukang's *A Draft History of Chinese Translation Theory* 中国译学理论史稿 came out in the form of a history of Chinese translation theory for the first time, which marked the beginning of compiling an independent history of Chinese translation theory.

Collection and Compilation of TCTT Resources

Luo's *An Anthology of Essays on Translation* made groundbreaking contribution to collection and compilation of TCTT resources. It collects materials from 18 book-form works published from 1932 to 1981 and the essays included in it come from various journals and magazines. Besides, it offers an appendix which gathers a big number of achievements by preceding scholars as well as much

relevant literature. This appendix displays Luo's scholarly vision and his innovation in the writing style. In the preface he wrote for the anthology, "A System of Its Own: Our Country's Translation Theories" 我国自成体系的翻译理论, he divides the history of TCTT since late Eastern Han Dynasty into three stages: The stage from late Eastern Han Dynasty (25 BC – AD 220) to the middle of twentieth century (the beginning of modern China), the stage from then to the May Fourth Movement (1919), and the stage after the founding of People's Republic of China. According to him,

Over the past one thousand and more years, thanks to tremendous efforts made by numberless translators and translation theorists, namable or unnamable, a system of translation theory with the unique features of our country has been formed... Thereby, the four fundamental concepts, i.e. *anben* (following the source) — *qiuxin* (seeking faithfulness) — *shensi* (striving for likeness in spirit) — *huajing* (pursuing the ultimate realm of transformation), are both independent of and interrelated with one another, which have developed gradually one by one to form a hierarchical system. (Luo Xinzhang 1984: 18-19)

Luo's anthology has become a "must read" to TCTT researchers and been acclaimed as the "Bible" to Chinese translation community (Huang Yanjie 2015). It has been an important reference to scholars at home and abroad who engage in studying TCTT and Chinese history of translation. For example, in the 16 articles published by *Meta* in its 1999 special issue "The Theory and Practice of Translation in China", 9 cited materials from the anthology. Of the 8 articles published by *Translator* in its 2009 special issue "Chinese Discourses on Translation", 4 cited materials from it, and the reviewed book in "Revisiting the Classics" of the issue was Luo's anthology. According to Wang Hongyin (2018: 236),

By compiling *An Anthology of Essays on Translation*, Luo Xinzhang made contributions. First, he tried his best to gather as many as possible the essays and other materials on translation in Chinese tradition, which constituted a bank of theoretical resources and supplied the basic texts for future studies of traditional Chinese translation theory. Second, he provided a large amount of necessary literature which was relatively systematic, including relevant literature on specific topics and an index of publications (books, essays, and articles), which facilitated other scholars' studies in the domain. Third, in a display of strong sense of history and of discipline, he presented his own opinion, accurate and systematic, on Chinese translation theory, particularly on traditional Chinese translation theory, which laid foundation for further studies.

Besides, Luo was the first scholar to advocate in definite terms the construction of China's translation theory unique with its own features, with a theoretical system of its own, which would, hopefully, stand eminent and distinctive in the translation arena of the world. In 2009, a revised edition of the anthology was published with some renewal in its contents.

Compilation of the History of Chinese Translation Theory

If we regard TCTT an integral part of Chinese history of translation, our in-depth understanding of the former is inseparable from a systematic collection and compilation of the resources concerning the latter. Up to now, the most representative herein is the series of works compiled by Ma Zuyi. Since the beginning of the new century, Chinese translation scholars have paid attention to collection and collation of historical materials concerning translation and meanwhile reviewed Chinese history of translation and studied its translation phenomena from the perspectives of historiography, sociology, and anthropology (Xu Jun and Mu Lei 2009). For example, *A Brief History of Translation in China and the West* 中西翻译简史 (Xie Tianzhen 2009), from the viewpoint of cross reference and mutual identification, puts the Chinese and the Western history of translation in comparison, which represents a new attempt.

The work which claims to be a history of Chinese translation theory is Chen Fukang's *A Draft History of Chinese Translation Theory* (1992), and it gives a systematic and pertinent introduction of the past and present Chinese translation theories, with his brief commentaries on each of them, displaying his fair evaluation and original insight. Reviewing Luo's theoretical proposition and Ma's historical division, Chen inherits some views of theirs and offers his own division of TCTT. In 2000, a revised and enlarged edition of the book came out. According to Chen (2000: ii-iii), the reasons why he wrote the book are fourfold: to reveal historical facts and answer theoretical questions; to meet the need of teaching; to conduct translation studies; to elevate theoretical accomplishments. Zhao Xiuming (1996) is of the opinion that Chen makes an excellent collection of relevant literature, and though the preceding scholars did not elaborate on their theories, they put forth the propositions which are valuable to the construction of an independent and scientific system of Chinese translation theory, calling for contemporary efforts to tap their great potentials. So the significance of his work lies mainly in its justification of that construction and the foundation it lays for it. Nevertheless, Chen's work can not deserve the title of a history of Chinese translation theory in its true sense. Strictly, an ideal history of Chinese translation theory presupposes not only an accumulation of the achievements made in studying many a specific theory but also an understanding of the general spirit of Chinese translation theories, which is indispensable especially when we attempt to understand and grasp the essence of them as a whole in a thorough and coherent way.

As far as the available Chinese translation histories and translation theory histories go, the fundamental problem is their deplorable inconsistency in compiling styles, inadequate choice and indiscriminate use of raw materials, and deficiency in probing into the development of the translating skills in the domain and the inheriting relationship between them. Their compilation of the history of practice and that of theory are actually mixed, which betrays their confusion of the two sides, the want of effective labour division in studies between them, and the

somewhat jumbled results of the studies. Therefore, to write an ideal history of Chinese translation theory, much more efforts need to be made.

Theoretical Interpretation of Traditional Chinese Translation Theory

As mentioned above, during the ten years between 1987 and 1997, one of the major issues debated among Chinese translation scholars was the relationship between inheriting TCTT and introducing Western translation theory. Before the arrival of the new century, a basic consensus regarding the contemporary relevance of TCTT had been reached in the Chinese translation community. In their review of the 2006 translation studies in China, Mu Lei and Wang Binhua (2007) pointed out that inheriting TCTT was indispensable to the construction of China's modern translation theory and the studies of TCTT were actually conducted in the process of that construction. After the beginning of the new century, the domestic studies of TCTT entered the stage of theoretical interpretation (Li Linbo 2006). Its evidence can be found in the increasing number of academic papers in the field; the deeper research themes in a widened scope (i.e. comprehensive and overall assessment of TCTT, analysis of the thinking features, stating manners, logical paths, cognitive modes, and internal systems characterizing TCTT); more elaborate exploration into the major issues concerning TCTT and its concepts and categories; more academically standardized ways of citing sources and reporting research results; more diversified research methods and perspectives (Zhao Wei 2014). In the following sub-sections, a brief review will be made of the achievements reported by the academic circle in the mainland of China in TCTT studies and then the representative works therein will be discussed.

Major Topics and Domains of TCTT Studies

In the twenty years from 1978 to 1998, according to incomplete statistics, the numbers of articles published in various periodicals, of the monographs, and of anthologies with regard to translation reached over 14 thousands, about 500, and 20-odd, respectively (Guo Jianzhong 1999). Most of these publications are concerned with studies of TCTT. Since 2000, there have been also many articles and monographs devoted to TCTT studies. By entering the Chinese characters 中国传统译论 as the search words into CNKI, we can get over 100 academic papers published in the indexed periodicals before and in 2017 (book reviews and general reviews not included), which can reflect the basic picture of TCTT studies in contemporary China. These reported achievements can be roughly classified into five domains of TCTT studies, each of which the writer will survey briefly below.

Studies of TCTT in relation to construction of Translation Studies as a discipline

The relation between TCTT and the construction of Translation Studies as a discipline has made an important topic for TCTT studies. Liu Zhongde (2000) evidences the remarkable achievement and sustainable development of Chinese scholarship in TCTT studies by presenting many facts. According to Zhang Boran and Zhang Sijie (2001), the core theories on translation shall be well grounded on the essence of Chinese language and culture by exploring and inheriting the advantages of traditional theories on translation while doing away with the disadvantages thereof, so as to bring about a new pattern of translation theory which blends the essence of Chinese cultural heritage and Western research methods for translation studies, and manifests the spirit of the times. Wang Hongyin and Liu Shicong (2002) point out that Chinese translology can be regarded as a logical development of the evolution of traditional Chinese translation theories and a natural outcome of the historical development of the Chinese translation tradition, and to contribute to the growth of translology in China, a translology with a theoretical system and a modern form of discourse, efforts should be made to reinterpret, in a scientific and vigorous manner, major traditional Chinese translation theories so that they can be transformed into the central components of modern Chinese translology. At the end of the last century, the domestic translation community reached a consensus on the significance of TCTT studies to and its role in building Chinese Translation Studies and set about more thorough and deep-going explorations.

After the beginning of the new century, two issues in this domain have attracted much scholarly attention. One is the assessment of the status quo of TCTT studies and the orientation of future academic efforts therein, and the other is the spread of TCTT via teaching. Li Linbo (2006) holds that the domestic studies of TCTT has entered the stage of its modern interpretation and in future more such interpretation efforts should be made to merge its valuable thoughts and viewpoints into the construction of modern Chinese translation theory so as to maintain the humanistic-scientific coordination in it. Wang Hongyin (2008) probes TCTT by situating it in the broad vision of the new translation studies and, through comparative analysis of the common ground and difference between the Western and the Chinese tradition of scholarship, discusses the basic approach to innovative integration of Chinese and Western translation theories and its prospects. As a recently reported research result, Fang Mengzhi (2017), informed by statistics, argues that Chinese translation scholars are weak in theoretical originality, and, liable to employ a Westernized system of discourse, they lack their own means of discoursing translation, which fail to match the status of China as a large country in terms of translation, so he emphasizes that China should create her own system of translation discourse. Regarding the issue of inheritance and spread of TCTT via translation textbooks, Tao Youlan (2015) holds that not only the pace of translating classical TCTT texts should be quickened, but also more efforts should be made to teach TCTT on the university level. In the opinion of Fu Jingmin and Yuan Limei (2017), the systematization of Chinese translation theory should go beyond the theoretical construction on the macro level and, with translation practice and teaching as the fundamental basis, the studies on the

middle and micro level should be intensified to build the integrated system of translation studies with productive macro, middle, and micro interaction.

Studies of the entirety of TCTT and its interpretation

According to Wang Hongyin (2018: 180-181), the modern interpretation of TCTT should aim to fulfill the theoretical tasks on three levels, i.e. categorizing the TCTT issues; interpreting the significance of TCTT, and transforming the forms of TCTT. Wang Hongyin's monograph *A Critique of Translation Theories in Chinese Tradition: From Dao'an to Fu Lei* ([2003] 2017; English edition 2018) is the representative achievement in this domain, which are mainly concerned with historical evaluation, theoretical judgment, and creative transformation of TCTT. Cheung Martha (2008), from the perspective of promoting Chinese and international translation studies, points out the importance of re-reading and interpreting TCTT. As Pan Wenguo (2012) advocates, one of the paths for constructing translation theory with Chinese characteristics is to get free from the Western approach and return to the Chinese tradition in pursuit of Chinese translation discourse. In recent years, the studies in this regard emphasize how to integrate TCTT studies into the construction of modern Chinese translation theory. In regard to how to inherit TCTT, Zeng Lisha (2017) argues for an approach to integrating and constructing the open system of theoretical categories. Cheng Yongsheng (2017) is of the opinion that TCTT is replete with modern translation theory elements, yet they are yet to be re-read and re-written for systematic theoretical construction, which may lead to the modern Chinese translation theory.

In the several major dictionaries of translation studies compiled by Chinese scholars are entries devoted to TCTT, such as *A Dictionary of Translation Studies in China* 中国译学大辞典 (Fang Mengzhi 2011), where its entry of TCTT contains 57 sub-entries, indicating the rich accumulation of the TCTT studies in China, which deserves our affirmation and attention. Other significant themes include the studies concerning the historical division of the TCTT development and classified studies thereof (e.g. Jiang Tong 1999; Zhu Zhiyu and Zhang Xu 2009); studies of the overall features of TCTT (e.g. Wang Xiaonong 2006); studies of cultural sources of TCTT (e.g. Zhu Yu 2008; Wei Jian'gang 2015); studies of TCTT terms and concepts (e.g. Kong Xiangli 2013). Recent years saw some scholars' attempt to construct certain systems of TCTT, such as Guo Jianzhong (2015), who, on the basis of the principle of system theory, tries to set up a TCTT system comprising ten sub-systems at different levels.

Studies of translation theorists

In the past four decades, the studies of Chinese translators past and present made an important domain in the map of TCTT studies in China. Those most often visited are Zhiqian (c. fl. 3rd century), Dao'an (314-385), Kumarajiva (334-413), Yancong (557-610), Xuanzang (602-664), Ma Jianzhong (1845-1900), Yan Fu (1864-1921), Lin Yutang (1895-1976), Zeng Xubai (1895-1994), Jiao Juyin (1905-1975), Jin Yuelin (1895-1984), He Lin (1902-1992), and Qian Zhongshu

(1910-1998). Of them, Yan Fu attracted the greatest scholarly attention and the studies of Yan will be surveyed below as an illustration in this regard.

The past Yan Fu studies were concentrated on his trio of *xin* (faithfulness), *da* (communicability), and *ya* (elegance) as the desiderated translation criteria. Actually, the number of publications concerning Yan and his translation discourse is very big. Here we only cite a few examples. According to Xu Jun, in China the studies of Yan's trio has never stopped and many translation scholars in other countries know Yan's trio and tend to take it as the thought representative of TCTT (Tao Lichun 2016). Wang Hongyin's initial achievement in making modern interpretation and transformation of Yan's trio is found in his *A Comprehensive Coursebook of English-Chinese Translation* 英汉翻译综合教程 (1989). Shen Suru, in his *On Xindaya: Research on Yan Fu's Translation Theory* 论信达雅——严复翻译理论研究 (1998) collects over a hundred scholars' discourses on Yan's trio and summarizes them.

Wang Hongyin (2017) reflects on Chinese scholars' studies of Yan's trio and classifies them into three schools: subscribers, opponents, and modifiers. He further divides those subscribers into recognizers of his influence (e.g. Chen Fukang 1992), of his system (e.g. Chen Quanming 1997), of his theoretical value (e.g. Xu Jun 1998), and of the tradition he established (e.g. Liu Miqing 1993); those opponents into rash deniers (e.g. Huang Yushi 1988), multiple-aspect doubters (e.g. Feng Shize 1994), partial-content negators (e.g. Zhang Yinglun 1988), deniers of it as something historical (e.g. Jin Di 1988); those modifiers into partial-content modifiers (e.g. Liu Zhongde 1991) and substitute proposers (e.g. Huang Yaomian 2012). According to his comments, (1) Whether completely negating Yan's trio or denigrating it as beneath attention, or blindly following it or even theoretically elevating it boundlessly, all these are extreme views, which are harmful in practice and childish in theory; (2) Whether affirming its historical contribution, or believing its depth and profundity in its cultural source, or attributing its origin to the East or the West, all these cannot be the reason or excuse for affirming or denying its theoretical value, and furthermore, cannot replace the theoretical analysis of it and the effort to reconstruct it ideologically; (3) As a translation theory, his trio does not occupy the position of or constitute a complete system of theory, for it is at most an exposition of what can be called "translation criterion" in TCTT. Any attempt to overstate it and regard it as the whole translation theory, or to think that it does not reach what the capacity of a translation theory requires and then deny it, is not right; (4) As a translation criterion, his trio makes a small system, with its own construction mode and complete meaning. To think that it divides one (*xin*) into three (*xin-da-ya*), or that the three (*xin-da-ya*) can be boiled down to one (*xin*), does not conform to what Yan intended to mean and goes against what the method of scientific research calls for; (5) The *xin*, *da*, and *ya* were originally rooted in the rhetoric theory in Chinese tradition, but Yan converted them to the categories of translation theory. This conversion can be inspirational to constructing the new Chinese translation theory, thus calling for our earnest effort to study its theoretical significance and the rationality of building the translation theory on the basis of the rhetoric theory. To refuse that inspiration is unwise (Wang Hongyin 2018: 100-101).

Studies of special aspects of TCTT

The special aspects of TCTT which have been probed often include its aesthetics (e.g. Zhang Boran & Zhang Sijie 1997; Chen Daliang 2009; Wang Ping 2011), translational style (e.g. Wu Xianlu 2003); translating skills and criteria (e.g. Si Xianzhu 2002); translation of names and specialized terms (e.g. Guo Dan 2011; Gao Cun 2016); *wen* (refined)-*zhi* (unhewn) in Buddhist sutra translation (e.g. Zhang Chunbai 2006; Zhao Wei 2009). Of them, it is worth mentioning that some scholars distinguish the two pairs of concepts, i.e. *wen-zhi* and *zhiyi* (literal translation)-*yiyi* (free translation). For example, Wang Hongyin (2003) point out their being two different stories. In *Studies in Traditional Chinese Translation Theory* 中国传统译论专题研究(2009), Wu Zhijie probes theoretically the linguistic, ethical, thinking, aesthetic, and cultural aspects of translation with reference to TCTT. Some other scholars compare TCTT in different historical periods (e.g. Yang Dongmin 2007), conduct cognitive linguistics based analysis of TCTT (e.g. Wang Mingshu 2009), and make interpretation of TCTT from a perspective informed by Western translation theory (e.g. Su Yan 2008; Xie Sitian 2014).

Zhang Sijie's *On the System of Categories in Chinese Traditional Translation Theories* 中国传统译论范畴及其体系 (2006) is the second monograph devoted to studying TCTT after Wang Hongyin's. Besides its introduction and conclusion, its main body consists in the origin of the TCTT categories, their ontology, epistemology, and aesthetic process, the system of the categories and the paradigm implied in them. As concluded by Zhang (2006: 296-297), the paradigm underlying the system of the categories in TCTT can provide explanation for the historical rationality of the theoretical forms of TCTT, but, judging from what is required by modern scholarship, in spite of its profundity, it is too single and simple, calling for enrichment which reflects the times. According to Wang Hongyin (2018: 242), (1) Zhang broadens and deepens the previous studies on the cultural resources and philosophical foundation of TCTT and, particularly by his comparative study between Chinese and Western philosophies and introducing Western process philosophy, makes contribution to our understanding of the translation process thought implied in TCTT; (2) His analysis of the basic features characterizing traditional Chinese culture is relatively complete and deep-going, but, unfortunately, his probe into the TCTT itself is far from adequate, if not a failure to go deep into it; (3) As far as his overall inclination goes, a trouble with his study is the replacement of his translation study with his philosophical argumentation, and methodologically, his abstract argumentation and statement in content do not go straight to address his topic, so these problems affect the directness of his study and the lucidity of his expression, to the detriment of his use of a straightforward style of study and a succinct manner of writing.

The discussion of the principle and method for unifying the practices of translating names is a line running through the Chinese history of translation theory. Zhu Zhiyu and Huang Libo's *Traditional Chinese Translation Theory: Studies of Name Translation* 传统译论：译名研究 (2013) is a significant achievement in studying the translation of names. It investigates almost all

relevant Chinese discourses on name translation in the past and identifies the relationship between them with regard to inheritance, criticism and innovation. Its authors start from description and go beyond it to constructing the system of TCTT discourse for translating names (Xing Jie 2014).

Comparative studies between Chinese and Western translation theory

The studies here have been emphatic of overall comparative studies between Chinese and Western translation theories (e.g. Zou Dongqi 1991; Zhou Yan 1998; Li Zhi and Wang Zichun 2005). Some scholars, through comparative studies, present in-depth understandings of the general features of Chinese and those of Western translation theory (e.g. Tan Zaixi 1998). Li Jingmin and Xu Shuhua (2002), after analyzing the modes underlying Chinese and Western translation traditions, claim that either has its own characteristics and advantages, it is improper to judge them in terms of superiority, and the two traditions should draw on each other's strong points and bring out the best of each other. In the opinion of Zhu Guicheng (2005), the positive influence of Western translation theory on Chinese translation theory lies in broadening the vision of the latter in thinking about translation, yet the negative influence is not only its diluting Chinese translation scholars' memory of their national translation theory but also weakening the creativity of the translation theory in their national tradition, so it should be prioritized to identify the essential difference and seek productive dialogue between the two sides so as to build the original system of Chinese translation theory. Some other scholars make comparative studies of certain specific translation theories in Chinese and Western traditions (e.g. Zhao Wei & Shi Chunrang 2005). A new trend in this domain is that some scholars have begun to review Western translation theory from the viewpoint of TCTT. For example, Wang Xiangyuan (2016), by analyzing the rich connotation of some key concepts in TCTT, finds that the Chinese concepts of translation can be contributive to the settlement of the incessant debate between translatability and untranslatability in the West.

The important book-form achievements in this domain include *A History of Chinese Translation Thoughts in 20th Century* 20世纪中国翻译思想史 by Wang Bingqin ([2004] 2009); *Index of Translation Studies in China 1894-2005* 中国翻译理论百年回眸 by Wen Jun (2005); *Translation Theory Changes in Modern China: A Study of Literary Translation Norms in the May-Fourth Movement Period* 中国近代翻译思想的嬗变——五四前后文学翻译规范研究 by Liao Qiyi (2010); *Invisibility and Visibility: From Traditional Translation Theory to Modern Translation Theory* 隐身与现身：从传统译论到现代译论 by Xie Tianzhen (2013); and *Inquiries in Translation Studies* 译学研究叩问录 by Zhang Boran & Xin Hongjuan (2016).

Representative Achievement in Modern Interpretation of TCTT

In late 1980s and 1990s, there occurred among Chinese translation scholars a heated debate over the relation between inheriting TCTT and introducing Western

translation theory, which was largely caused by the hitherto lack in systematic summarization and in-depth study of TCTT. The first monograph dedicated to studying TCTT in China was *A Critique of Translation Theories in Chinese Tradition: From Dao'an to Fu Lei* by Wang Hongyin (2003). Yang Zijian said in the preface he wrote for it, "Its significance to the Chinese translation studies today can never be underestimated. Particularly, with regard to the domestic studies of the translation theories in Chinese tradition, we have good reasons to say that the publication of this manuscript will mark the beginning of a new historical phase" (Wang Hongyin 2003: 2). Luo Xinzhang, in a letter to its author, said "Your interpretation of traditional Chinese translation theory in the light of modern theory breaks fresh ground, [...] With well-grounded and convincing argumentation, your work is a truly great achievement in recent translation studies" (Wang Hongyin 2017: 356). Wang's work represented an approach subscribed to by most scholars in the mainland of China to constructing Chinese Translation Studies as a discipline. In China today a tripartite pattern of the theoretical pursuit of translation has been formed, i.e. studies of TCTT, of Western translation theory, and of literary translation criticism. In such a sense, the TCTT studies has established its disciplinary status, indicating its regeneration in the new times. To all such, Wang's monograph contributed much indeed.

Wang's work is a monograph of theoretical translation studies, which aims to make a systematic review of TCTT by applying the hermeneutic method. It selects ten representative theories proposed respectively by Dao'an, Yancong, Xuanzang, Zanning, Yan Fu, Zhang Shizhao and Hu Yilu, He Lin, Jin Yuelin, Qian Zhongshu, and Fu Lei and analyzes them one by one by adopting a three-dimensional methodology in different contexts, i.e. historical evaluation, theoretical explanation, and creative modern transformation of each theory, with regard to its basic propositions, concepts, and categories, from its classical form into a modern form. Its periodic demarcation of the translation theories in Chinese tradition take into account socio-historical conditions, academic and cultural sources, and the evolutive relationship between those theories themselves. Historical periods are divided along two lines into three ones (ancient, modern, and contemporary times) and four major ones (incipient, classical, metaphysical, and intuitive periods) respectively (with some overlapping), the former being a socio-political outward view pattern and the latter, an academic inward view pattern, which is the principal one. Having combed the historical materials, he selects ten theoretical issues including "*zhi* (unhewn) school and *wen* (refined) school", "transliteration and sense translation", "direct translation and indirect translation", "translating meaning and translating taste", "likeness in spirit and likeness in form", "translation criterion", "translatability", "realm of translation", "the translator", and "language and translation". Then he makes modern interpretation of each of them and transforms them into six theoretical issues, i.e. ontology, methodology, epistemology, criterion and principle, subjectivity, and translatability, in the modern discipline of Translation Studies. Besides, he finds out the following five theoretical issues rarely considered in TCTT: translation process, effect evaluation, stylistic correspondence, semantic conversion, and translation criticism. The main purpose of his study is to tap the heritage of translation theories in traditional Chinese culture and promote the theoretical

transformation of their classical forms to modern ones, thus preparing conditions for formulating modern Chinese translation theory and contributing to the ultimate construction of the universal translation theory the world over.

After its publication, it brought about two positive effects in Chinese translation community. One is the direct response to it, as evidenced by the publication of several book reviews, such as Zhu Hui (in *Chinese Translators Journal* 2004) and Zhao Xiuming (in *Journal of Foreign Languages* 2004). The writer surveyed CNKI on February 1, 2016, and found the monograph had been cited 421 times by other authors in their research papers. The other is its direct stimulation of efforts for TCTT studies, which brought about a series of achievements. The new studies and discussions of TCTT aroused by its publication partly rectified the problematic wholesale Westernization in constructing Chinese translation theory, and it rallied an academic force engaging in tapping national resources for the construction of modern Chinese translation theory, which balanced that given to introducing Western translation theory and particularly the school of translation studies.

In 2017, by revising, expanding, and deepening the 2003 edition, Wang published his new two-volume Chinese edition. Volume One retains the basic framework of the principal part of his 2003 edition, with some new content added to the chapters thereof, which displays the author's efforts for refinement of his past work by theoretical improvement and offering more data. Volume Two consists of "Chinese Translation Studies Review (2000-2003)" and "Review and Renewal of Chinese Translation Theory (2003-2016)". The former epitomizes his inheriting the humanistic spirit of TCTT and pursuing theoretical construction, involving his creative conception of *yibi* 译笔 (the competent pen for translation) and the impressionistic approach to translation 表现手法, and his elaboration of translation criteria by drawing on traditional resources, all of which manifest his new accomplishment in studying translation theory. The latter, which is completely new, continues his probe and reports his research results he got before 2016. In this part he makes new efforts to comb relevant historical materials, identify new translation theory issues, and transforms them into new theoretical categories. Besides, he looks back into, analyzes, and comments on the historical development of TCTT. Despite different emphases, the principal parts and other parts of his work are coherent, for there is a logic running through them, that is, the origination of Chinese translation theory, criticism and inheritance of it, and new trends in the current translation studies in China.

Translation of TCTT Literature and Research Results

In the past forty years Chinese scholars published in English a number of articles concerned with the TCTT studies. As for the translation of TCTT, up to now only three anthologies were available, both mainly from the hands of Hong Kong scholars. One is Leo Tak-hung Chan's *Twentieth-Century Chinese Translation Theory: Modes, Issues and Debates* (published by John Benjamins Publishing Company, 2004), and the other, Martha Cheung's *An Anthology of Chinese Discourse on Translation Volume 1: From Earliest Times to the Buddhist*

Project (published by St. Jerome Publishing, 2006) and *An Anthology of Chinese Discourse on Translation Volume 2: From the Late Twelfth Century to 1800* (published by St. Jerome Publishing, 2017). Chan's work contains the English translations of over forty two Chinese essays on translation published in the twentieth century. Either of Cheung's two anthologies is an English translation of selected and annotated discourses of TCTT, which is of monumental significance, with the salient feature of inheriting traditional Chinese scholarly spirit and drawing on new research achievements. The only translated achievement of contemporary TCTT studies made by scholars from the mainland of China at present is the English edition of Wang Hongyin's *A Critique of Translation Theories in Chinese Tradition: From Dao'an to Fu Lei*. It is rendered by Wang Xiaonong from the 2017 edition and published by American Academic Press in 2018 as the achievement of the translator's national translation project supported by "Chinese Fund for the Humanities and Social Sciences". By this translation, English readers can know not only the classical literature of TCTT, the method for studying TCTT adopted by a contemporary Chinese scholar and the result he achieved, but also the developments of the TCTT studies in the past four decades. On the whole, deplorably, the number of translated works in this regard is too small.

Prospects of the TCTT Studies

Having passed nearly two thousand years, TCTT has entered into its late stage, which is mainly caused by the problems with itself. According to Wang Hongyin (2018: 184), (1) the number of its theoretical questions is small, most of which are outdated, and such questions have been discussed again and again, with nothing new brought forth, which means but a waste of time; (2) the theoretical categories are limited and not defined rigorously, which are used without adequate definition and discrimination, and they have no way to enter into new theoretical vision and get identification with the Western modern translation theory; (3) the theoretical perspective is narrow and conservative, even with some self-complacency. For example, its attention is pinned on literature, with ignorance of science; it sees only China, losing sight of the world; it does well in induction, yet failing in deduction. Thus, it is hardly possible for new thought and new method to occur in that regard. However, its termination means its regeneration in modern times. This ending process is not a natural one, for it calls for considerable efforts to be made by translation scholars for its historical assessment, theoretical judgment, and creative transformation. As the object of interpretation, TCTT will always attract our attention and will never get outdated and perish.

As indicated by the above review of China's TCTT studies in the past forty years, we know well that Chinese translation community has made remarkable achievement therein. The purpose of making studies of TCTT in China is to promote the development of Translation Studies as a discipline in the country and ultimately make Chinese contribution to constructing Translation Studies as a general discipline with universal significance. Today, in China, the studies of TCTT, of translation criticism, and of Western

translation theories have developed as the troika in Chinese effort to construct theoretically Translation Studies as a discipline. In my opinion, as far as promoting the studies of TCTT in China in the foreseeable future is concerned, more efforts should be made in the following five aspects.

(1) To push forward the studies of TCTT as a system and of the individual theories with an aim to compile the history of Chinese translation theory in the true sense. In this regard, four points are worth special attention. One is to ensure that the history of theory and the history of practice should match each other in respect to their historical division, beginnings and endings, so that they can explicate each other. Another is to take tentatively translation criticism and method as the intermediate level so as to elucidate the relationship between theory and practice. A third one is to start from the relatively deeper studied side to explain the extent to which theory depends on practice, or vice versa. The fourth is to reveal the status and function of China's translation in the history of cultural exchange between China and the West as well as in the history of exchange between the Han Chinese ethnic group and other Chinese ethnic minority groups, and clarify the future orientation of China's translation theory and practice and the prospects of their communication and integration with other countries' translation theory and practice.

(2) To continue tapping the translation theory resources in the heritage of traditional Chinese culture so that the transformation of the ancient form of traditional scholarship into a modern form of theory can be completed and China's new translation theory can be established. Here, three issues need more scholarly attention. One is to dig deeper into the translation concepts in Chinese cultural resources and construct a new view of translation on the basis of the native thinking prototype with primitive oriental characteristics. Particularly, the traditional Chinese concepts of *wenbi* 文笔 and *yibi* 译笔 should be inherited and renewed, and, as influencing factors, they can serve as a frame of reference by which to review the entire Chinese history of translational arts. The linguistic-operation-based inheritance of *wenbi* and its historical progress should be clarified first. And then the concept of *yibi* can be applied to observing the history of literary translation or translated literature, thus revealing the mechanism of inventing and inheriting *yibi*. Another is, in studying translating methods, to absorb the various techniques employed in traditional Chinese arts and sharpen the awareness particularly with regard to the Chinese language transformation skills, thus improving the performance in the linguistic transformation between Chinese and other languages which covers the whole range of text types and writing styles. A third one is, in regard to translation criticism, to renew the traditional translation principles and criteria and set up a new system of more applicable and effective criteria and evaluation procedures, thus forming an advantageous domain of TCTT with literary translation and criticism as its mainstay.

(3) To deepen the mutual understanding between TCTT and modern Western translation theory by their academic interaction through explicating each other. The more urgent issues to be addressed here include: The first is, taking modern Western translation studies and philosophy as a frame of reference, to identify more issues in TCTT which are of theoretical value and elucidate and interpret

them in a theoretically logical manner so that Chinese translation theory can be in a well-grounded position to have dialogue with the international translation community. The second is to recognize those most valuable and characteristic theories in TCTT and refine them on the basis of their basic principles so as to make up for their inadequate deductive system. Through rational deduction, they will be imbued with the explicitness featuring modern theories and the spirit of times, thus becoming a part of modern translation theory. The third is to extract concepts from the translation theories and literary theories in Chinese tradition, use them to interpret those relevant or similar concepts in modern Western translation theory, and reveal their hidden meaning, so as to form optimum combinations from Chinese and Western cultural resources. The fourth is to blend Chinese and Western academic resources, such as the advantage of traditional Chinese learning in critical interpretation of ancient texts and the Western linguistics and hermeneutics, the Chinese poetics and the Western poetics, and the traditional Chinese scholarship concerning writings and the Western philology and textual linguistics. Such blending is conducive to laying the shared foundation for the interfacing between modern Chinese and Western scholarship, which can serve as the academic resources and inspiration sources for future translation studies.

(4) TCTT, with its own value and spiritual tradition, calls for methodological and epistemological representation of them. The advance in the science of the brain nerve and consciousness and the fourth industrial revolution in brewing have brought about new opportunities for rediscovering, recognizing, and developing the system of TCTT (Wen Hui 2015). In future TCTT studies, more conscious efforts should be made to adopt new theory, method, and technique. Meanwhile, after forty years of studying, it is necessary to make meta-theoretical reflection on the hitherto TCTT studies. Therefore, it will be significant to review the achievements already made, point out their merits and demerits, and develop a meta-theory over the theoretical pursuit of TCTT studies, which will guide their development better .

(5) Under the backdrop of increasing academic exchange between China and other countries, to let more Chinese translation theories and more achievements of TCTT studies go out through translation has become of increasing importance. More efforts should be made to give play to the advantages of Chinese translation community in translating and promote China-foreign cooperation in translation and publication thereof. Thus, our colleagues in other countries will hear more voices of Chinese translation theorists, which will not only help them with a better understanding of the long tradition of the Chinese translation theory but also promote the two-way interpretation and construction between the translation theories of China and those of other countries.

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According to Their Emotional Plots, the *Iliad* is Most Likely Tragic While the *Odyssey* Is Not

By Cynthia Whissell*

The words of Kline's English translations of the *Iliad* and the *Odyssey* were scored in terms of their emotional connotations with the Dictionary of Affect in Language (Whissell 2009). Plots of the two epics were modeled in terms of variations in word unpleasantness (which was assumed to represent misfortune) across time. At the overall level, words in the *Iliad* were significantly more unpleasant (unfortunate), active, and concrete than those in the *Odyssey*. The plot of the *Iliad* was described in terms of two cycles of action, and the plot of the *Odyssey* in terms of three cycles. The *Iliad* satisfied Aristotle's requirements of a tragedy in terms of misfortune (unfortunate overall tone, movement from lesser to greater misfortune, unfortunate conclusion) while the *Odyssey* did not. In their emotional differences, the epics matched differences between Shakespearean tragedies (*Iliad*) and comedies (*Odyssey*) described in previous research.

Keywords: *Emotion, Iliad, Odyssey, Plot*

The *Iliad* and the *Odyssey* are two ancient Greek poetic epics. A brief outline of the contents of the two epics is provided in Tables 1 and 2.

Table 1. *Two Emotional Cycles in the Plot of the Iliad*

<i>Preceding events: The Trojan War is being fought by the Achaeans (headed by Agamemnon) and the Trojans (headed by Hector) because a prince of Troy (Paris) absconded with Helen, wife of Menelaus, an Achaean. The war takes place at and around Troy.</i>	
Cycle	Themes
<i>1st cycle Books 1–9</i>	<i>Achilles furious, Agamemnon deluded, the Achaeans attack and lose</i>
Agamemnon has to give up one of his war prizes (a female slave) because the god Apollo has visited a plague on the Achaean troops. When this slave is reclaimed, Agamemnon seizes the female slave of Achilles, a fellow Achaean, which infuriates Achilles. Achilles refuses to participate further in the war, but asks his mother (a demi-goddess) to wring a promise of vengeance from Zeus. Zeus misleads Agamemnon into thinking that an attack by the Achaeans will be successful. Agamemnon launches the attack. The war seems to be going well for the Achaeans, but Zeus, remembering his promise, instructs the gods who have been helping both sides not to interfere. The Achaeans are in danger of losing the war; Agamemnon tries to make peace with Achilles, but fails. The minor crisis point of the first cycle is in Book 3 where Menelaus and Paris duel.	
<i>Main cycle Books 10–24</i>	<i>Patroclus dies, Achilles seeks vengeance, the Achaeans win a major battle</i>
Various Trojan attacks meet with success, Hera seduces Zeus so that while he sleeps other gods can help the Achaeans; Zeus awakens. Apollo helps the Trojans. Achilles' dear friend Patroclus joins the battle wearing Achilles' armour in an attempt to rally the Achaeans. He succeeds but he is killed by Hector. Patroclus' body is recovered for burial. Achilles rejoins the war in great fury, after reconciling with Agamemnon. Achilles fights and kills Hector. The Achaeans are in the ascendant again. Hector's body is ransomed by his father and buried. The climax of this cycle (which is also the most unpleasant point in the whole epic) takes place in Book 15 where the forces of the Trojans and the Achaeans (and their aligned gods) battle furiously with no clear winner.	
<i>Succeeding events: The Achaeans win the Trojan War thanks to the trickery of Odysseus. Achilles dies during the war.</i>	

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Table 2. *Three Emotional Cycles in the Plot of the Odyssey*

<i>Preceding events: The Trojan War has ended; many have died. While most of the surviving Achaeans have returned to their kingdoms, Odysseus, the ruler of Ithaca, has been "lost in transit".</i>	
Cycle	Themes
<i>1st cycle Books 1–7</i>	<i>Athena promotes Odysseus's return</i>
Athena contacts Telemachus, Odysseus's son, and also asks the gods to help Odysseus return home. Telemachus disputes with the suitors who have been bedeviling his mother, Penelope, in an attempt to take over Odysseus' house and wealth. Zeus and the gods work to free Odysseus from Calypso, a nymph who loves him and has imprisoned him on her island; Poseidon, father of the cyclops, causes a shipwreck but Odysseus reaches shore safely. Odysseus is received hospitably by Nausicaa, princess of Phaeacia. The minor crisis point of the first cycle occurs in Book 4 where Helen and Menelaus talk to Telemachus about his father and about the Trojan War.	
<i>2nd cycle Books 8–16</i>	<i>Odysseus relates his adventures, returns to Ithaca</i>
An unrecognized Odysseus participates in celebratory games and wins; Demodocus, the bard, sings of the gods and of the Trojan War. Odysseus tells the tale of his travels and his escapes. He tells of offering blood and the visits of ghosts, including those of Achilles and Agamemnon. He describes losing men at Scylla and Charybdis, and more men after that because they broke an oath and were punished by Zeus. Odysseus travels back to Ithaca, and meets Athene in disguise; he himself is disguised by the goddess who promises to help him. Eumaeus, the swineherd, waits faithfully for Odysseus' return; Eumaeus, Odysseus and Telemachus meet, make plans, send messages to Penelope. The minor crisis point of the second cycle occurs in Book 12 where Odysseus relates the loss of his men during his journey.	
<i>Main cycle Books 17–24</i>	<i>Odysseus slays the suitors, reunites with Penelope</i>
Odysseus arrives at the palace in disguise, he interacts with the suitors but avoids Penelope. Tensions build between Odysseus and the suitors; Telemachus tries to keep things quiet. Penelope talks to the unrecognized Odysseus; she sets an archery challenge for the suitors (a challenge that only Odysseus could win), agreeing to marry the man who meets the challenge. There are omens from the gods favourable to Odysseus, but tensions continue to build. Odysseus uses his bow to slay all the suitors and he also executes some of Penelope's serving-women who have been disloyal. Penelope talks with Odysseus and becomes convinced of who he is. Agamemnon and Amphimedon visit from the underworld; Odysseus meets with his old father; the suitors' parents threaten revenge but Athene brokers peace in Ithaca. The climax of the third cycle is the most unpleasant point of the entire epic; it occurs in Book 21 where the challenge of the bow begins. In Book 22 Odysseus slays the suitors.	

The epics are connected by more than the language in which they were written. The *Iliad* describes part of the Trojan War and the *Odyssey* the aftermath of this war. They do not refer directly to one another, but in the *Odyssey* characters from the *Iliad* (including some visiting from the realm of the dead, such as Achilles) discuss the Trojan War and its outcomes. The written form of the epics is assumed to have appeared sometime in the 8th century BCE. Although both poems have historically been attributed to a blind poet named "Homer", research focusing on language patterns highlights differences between them and supports a conclusion of different authorship (Martindale and Tuffin 1996). It is possible that "Homer" was not a single individual, but rather that the poems were "the product of a long tradition of oral poetry" which gelled over several generations (Rutherford 1993). Whatever their origins, the epics had crystallized into written form before the time of Aristotle (384–322 BCE; 1924) who heaped praise upon them and their assumed author (Homer) in his *Poetics*.

The question addressed by this research article is "What form best describes the *Iliad* and the *Odyssey*? Are the epics comedies or tragedies?" Aristotle (1924, Part IV) classified them as tragic epics, but both ancient and recent viewpoints

have disagreed with this conclusion. Hall (2008) studied theatrical presentations of the *Odyssey* and concluded that this epic can only be dragged into the definition of tragedy by doing considerable violence to the "psyche, politics, and motivation" of its protagonist (pp. 518, 519). She noted that even in ancient Greece, the *Odyssey* was received as a success story and was read as being positive rather than negative in tone (p. 500).

A congruent—but not identical—reading of the *Odyssey* is offered by Sutton (1974) who classifies it as an original of the "satyr plays" where the hero meets and then overcomes the fantastic villain in a drama aimed at comic relief. Sutton contrasts the pessimistic tone of the *Iliad* to the idealistic tone of the *Odyssey*, and the distant hero of the first epic to the hero of the second who is more like "an idealized portrait of ourselves" (p. 179). In a similar vein, Rutherford (1993) suggests that ancient audiences seemed to regard the *Iliad*—but not the *Odyssey*—as a tragedy. With its "happy resolution", the latter epic was classified as a melodrama or comedy (p. 41). Dean (1976) points out that many critics have appreciated the comic elements of the *Odyssey*, but he argues instead for its status as a romance. According to this author, prominent motifs of romances include "marvel, risk, triumphant adventure,... idealized male-female relationships,... the wandering journey toward 'home',... flourishing digressions,... [and] a final reunion" (Dean 1976: 229). These motifs are very evident in the *Odyssey*. One thing that comedies, satyr plays, and romances have in common is a "happy ending" where the protagonist is rewarded for his efforts and his antagonists are punished for their sins.

While readers and critics have been reluctant to classify the *Odyssey* as a tragic epic, they have been quite comfortable with Aristotle's placement of the *Iliad* in this category (e.g., Rutherford 1982, Tait 1943). It is possible that the *Iliad* is tragic in form while the *Odyssey* is not. The validity of this assignment depends, of course, on the definition of the forms. Aristotle insisted that tragic dramas (and good epic tragedies) be imitative of life, that they deal with a superior class of being rather than the everyday man, that they have a unity of plot, and that they depict a movement from good to bad fortune by means of recognition, and suffering¹. Achilles's wrath, the resulting death of Patroclus, and the eventual victory of the Achaeans are the unified theme of the *Iliad*. Fortune moves from good to bad (or at least bad to worse) as a result of Achilles' actions, and he eventually recognizes his role in Patroclus' death. However, the Achaean victories near the end of the epic, the funeral games and celebrations for Patroclus, and the understanding reached with Hector's father so he could bury his son, are anticlimactic and do not fit the pattern of continued negativity. Aristotle allows for changes such as these in complex plots.

In order to appreciate the way in which fortune changes across each epic, it was decided to examine the emotional connotations of their words, employing relatively objective techniques to classify the epics as tragedies or comedies. Two presumptions underlie this approach. The first is that words have measurable

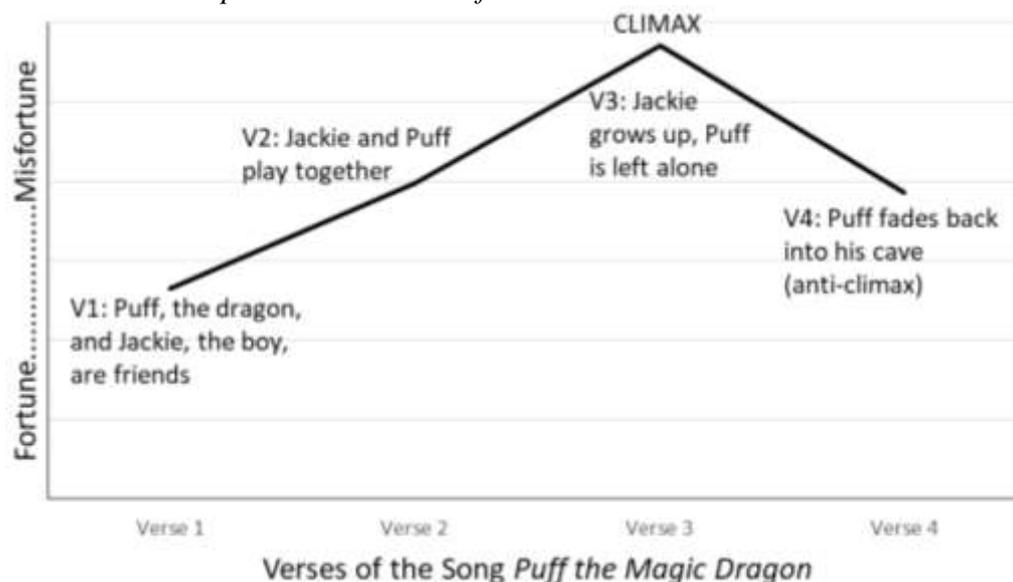
¹Several additional Aristotelean criteria such as imitation, recognition, and reversal are not discussed here because they must be inferred—they cannot be measured by the techniques employed in this research.

emotional connotations and the second that these connotations can be employed to represent fortune and display the manner in which it changes across a work. These presumptions are addressed by the use of the *Dictionary of Affect in Language* (Whissell 2009) as a measurement tool. The *Dictionary* includes scores for the emotional connotations of thousands of English words. Scores were obtained by asking volunteers to rate the connotations of each word along the dimensions of pleasantness, activation, and concreteness or imagery. As illustrated below, Dictionary scores representing word pleasantness can be employed to describe the positivity (or negativity) of passages. Highly pleasant language is assumed to represent a pervading sense of fortune in a segment of text and highly unpleasant language predominant misfortune.

Employing the Dictionary of Affect to Describe Fluctuations in Fortune

The manner in which pleasantness can be used to describe fluctuations in fortune is exemplified here with the help of the lyrics of the popular folk song *Puff the Magic Dragon* (Peter, Paul and Mary n.d.) After repetitions of the chorus were removed, the song was divided into four verses of four lines apiece. Every word in the lyrics was then matched to the Dictionary of Affect with the help of a computer program. For 82% of the 163 words, it was possible to find a match and an associated pleasantness score. For example, on a scale of approximately 120 points, the word *magic* had a pleasantness score of 99 and the word *loved* a pleasantness score of 119. At the unpleasant end of the dimension, the word *grey* had a score of 6.5 and the word *fell* a score of 24.72. All matched words in each verse were employed to produce a verse average (47.35, 46.02, 44.29, and 46.13, respectively). Because tragedies are assumed to climax in a misfortune (low pleasantness) pleasantness scores were inverted and then plotted in Figure 1. Each point in the figure represents the degree of *misfortune* behind the words in the verse. A clear pattern is evident in the figure. Misfortune rises to a climax in the third verse and then falls somewhat. The contents of each verse are summarized in the figure, which suggests that the climax of the song takes place in the verse where Jackie, the little boy who has grown up, abandons Puff, the dragon. The happiest verse is the first one. After this verse, the lyrics move towards greater misfortune, until Puff retires from the scene in an anti-climactic verse of moderate misfortune.

Figure 1. *The Plot of Puff (The Magic Dragon) Described on the Basis of Variations in Unpleasantness or Misfortune across Verses*



The validity of the *Dictionary of Affect* is discussed by Whissell (2009). The *Dictionary* has been used in previous research to outline the plot structures of both novels (Whissell 2018) and poems (Whissell 2017). In the present research the *Dictionary* will be employed to identify the plot structure of the two ancient Greek epics, with plot structure being defined in terms of variations in unpleasantness or misfortune in the language of each epic over time. The plot structure of the *Odyssey* and *Iliad* will then be consulted to answer questions as to their form. Answers will focus on relatively objective data, and will not therefore address issues such as the protagonist's recognition or the motivations underlying characters' behaviors.

Method

The *Dictionary of Affect* provides emotional scores only for English words: because of this, it was necessary to study English translations of the epics. The two translations chosen were those of A. S. Kline (Homer 2004, 2009), which have the benefit of having been produced by the same author within a narrow time frame (in the new millennium). Kline's translations employ up-to-date rather than archaic language, and are available on the internet (at the Poetry in Translation website) to researchers wishing to study them.

All words in each translation were matched to the *Dictionary of Affect*. Matching rates were 87% for the *Odyssey* and 82% for the *Iliad*. Many of the unmatched words in the *Iliad* were names. To help address the question of differences among translations, a second translation of the *Iliad* was also scored with the *Dictionary*. This translation was downloaded from Project Gutenberg (Homer 1891) and it was considerably older and more archaic in its language than Kline's.

The *Iliad* is subdivided into 24 Books. When the pleasantness of Books was correlated across translations, there was evidence of extreme consistency ($r_{22}=.95$, $p<.001$). Books that included more (or less) pleasant language for one translation also employed more (or less) pleasant language for the other. This suggests that different translators were responding consistently to fluctuations in the emotional connotations of the original. In spite of the consistency of pattern, there was a statistically significant difference between the pleasantness of the *Iliad* translations (means were 48.50 and 48.12; $t_{23}=4.88$, $p<.01$, $d=1$) with Kline's being the more pleasant. This is likely because the alternative translation was produced during the Victorian era, while Kline's translation was contemporary with the *Dictionary of Affect*, and avoided portentous language.

Results

Overall Levels of Fortune or Pleasantness

When all scored words were considered (roughly 94,000 for the *Odyssey* and 110,000 for the *Iliad*) there was a difference in the emotional tone of the two epics. The *Odyssey* was considerably more pleasant or fortunate ($M=50.40$) than the *Iliad* ($M=48.33$; $t_{203,794}=20.23$, $p<.001$, $d=9.4$). The language of the *Iliad* indicated greater overall misfortune.

Modeled Plots

The pleasantness of each epic was modeled with a 10-term polynomial regression (Table 3). Prediction was significant in both cases, although effect sizes were small. Such findings suggest that an overall pattern of emotional change has been identified for each poem, but also that there are variations and diversions from this pattern. Modeling reveals the skeletons of the epics, but these skeletons have been fleshed out in complex ways.

Table 3. Standardized Polynomial Regressions Predicting the Pleasantness of the *Iliad* and the *Odyssey* from Word Order; All Terms Were Entered Simultaneously

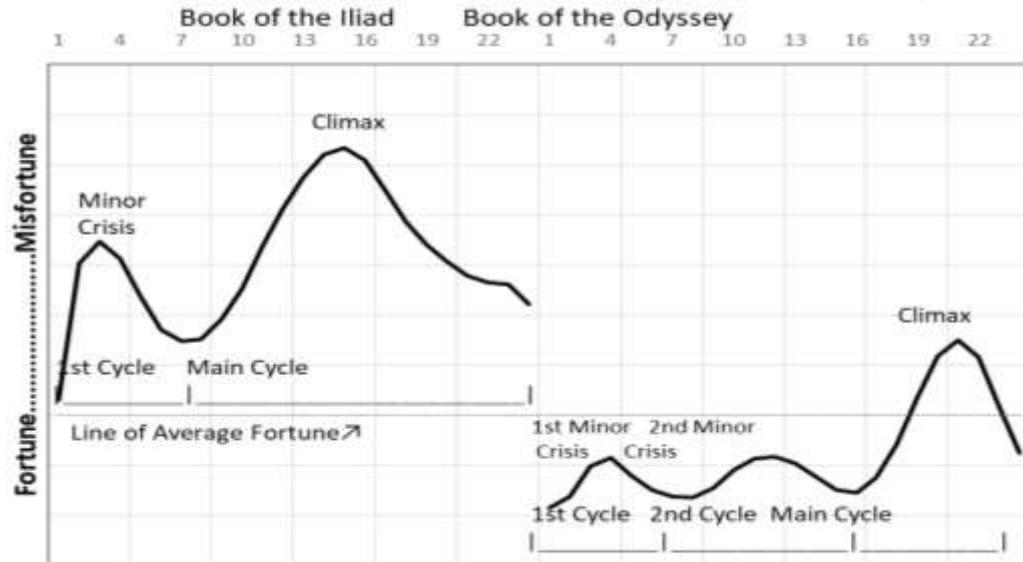
Predictor	B (<i>Iliad</i>)	B (<i>Odyssey</i>)
Word order (O)	-.11*	.02
O ²	.20*	.09*
O ³	.29*	-.11
O ⁴	-.59*	-.42*
O ⁵	-.25*	.11
O ⁶	.55*	.45*
O ⁹	.05	-.02
O ¹⁰	-.13*	.12*
R	.032	.021
Overall p	<.001	<.001

Note: O⁷ and O⁸ were excluded from the analysis due to collinearity issues.

Source: Author's estimations.

The plots of the *Iliad* and the *Odyssey* are depicted in Figure 2, where scores have been treated as they were in Figure 1.

Figure 2. *Plots of the Iliad and the Odyssey Modeled with Polynomial Regressions*



Each point in the graph depicts the unpleasantness of a Book. Low points reflect pleasantness or fortune while high points represent unpleasantness or misfortune. When the line of a plot rises it is moving towards greater misfortune and when it falls toward greater fortune. The climax of each epic, defined as the point of greatest misfortune or unpleasantness, is indicated in the figure. Also appearing in Figure 2 is a faint horizontal dotted line about one third of the way up the vertical axis. This line represents average pleasantness/average fortune (a score of 50) based on samples of more than a third of a million words of everyday English from books, new stories, group discussions, television shows, and other common sources (Whissell 2009). Pleasantness scores greater than 50 (those below the line) characterize texts that would seem pleasant in tone to today's readers, while pleasantness scores less than 50 (those above the line) denote texts that would seem unpleasant. Notably, the plot of the *Iliad* lies entirely above the average line indicating that it is uniformly unpleasant or unfortunate, while the plot of the *Odyssey* lies mostly below it indicating that it is mainly pleasant or fortunate in its linguistic tone. Only the climax of the *Odyssey* rises above the average line and is unfortunate. With few exceptions, all the Books of the *Iliad* in the modeled plots are more unpleasant than all those of the *Odyssey*. This is not surprising because the effect size of the difference between poems was extremely strong.

The plot of the *Iliad* indicates the presence of two cycles—two rises in misfortune followed by returns to greater fortune (Figure 2). Events occurring during the first cycle and the second (main) cycle are described in Table 1. There is a minor high point or crisis in Book 3, while the major crisis of the epic occurs in Book 15. The plot of the *Odyssey* has three cycles, with the first two being less extreme (they do not rise to any great misfortune). The first

minor crisis occurs in Book 4 and the second in Book 12. The climax of the epic is in Book 21. The contents of the cycles are described in Table 2.

Overall Movement from Fortune to Misfortune

One of Aristotle's (1924, XIII) qualifications of good tragedy is that the overall movement of fortune should be from good to bad. This means that language should move towards greater unpleasantness as epics proceed towards their conclusions. When the pleasantness of individual words was correlated with their location in each epic, significant correlations of $-.009$ and $-.013$ ($df > 94,000$, $p < .001$) were noted for the *Iliad* and *Odyssey* respectively. These correlations suggest that there is a weak—but statistically significant—drift towards greater unpleasantness as each epic progresses, which satisfies Aristotle's criterion. This drift is probably the result of the unpleasant climaxes which occur later in the poems and it is valid in spite of the fact that in both cases there is a return to greater fortune (an anticlimax) after the climax.

Unity of Plot

Although Aristotle (1924, XXVII) stressed the importance of the unity of plot in dramatic tragedies, he noted that epics, because of their length, must be allowed to diverge from strict unity or risk becoming uninteresting. The additional cycles of rising and falling fortune appearing in the two epics (Figure 2) would be acceptable in an epic tragedy under this relaxed criterion, so long as the overall unity of theme (the one having to do with Achilles's or Odysseus's problems and actions) is maintained. Although disunity of plot would be an argument against classification of an epic as a tragic one, unity does not necessarily imply tragedy because it can also characterize good comedy.

Activation and Concreteness of Language

As well as providing scores for the pleasantness of words, the Dictionary of Affect provides scores for their activation or arousal, and for their concreteness. Participants who created the Dictionary were asked to rate how active or aroused (as opposed to quiet or passive) a word's connotations were and also to rate how easy it was to form a mental picture of each word. Easily pictured words were considered concrete and those difficult to picture abstract. Words with active or arousing emotional connotations include *battle* and *fury* while those with passive emotional connotations include *evening* and *fatigue*. Words such as *weapon* and *ship* are concrete while those such as *leadership* and *worry* are abstract. Although one can easily understand what *leadership* and *worry* are, it is difficult to actually form a concrete picture of these words "in the mind's eye"; this is definitely not the case for *ships* and *weapons*, which are easily envisioned. The mean activation of the two epics was compared with a *t*-test. Words in the *Iliad* were more active than those in the *Odyssey* (49.95

vs 49.41, $t_{203,794}=5.52$, $p<.01$, $d=2.4$). In a parallel comparison, it was noted that words in the *Iliad* were more concrete and easier to envision than those in the *Odyssey* (54.41 vs 53.76, $t_{203,794}=3.62$, $p<.01$, $d=1.6$). The *Iliad* contains many duels, battle scenes, and descriptions of battle accoutrements. This is in contrast to the *Odyssey* where a good portion of the epic is devoted to a retelling of the protagonist's adventures, usually in a relaxed setting. In a comparison of Shakespeare's tragedies to his comedies, it was noted that tragedies were less pleasant, more active, and more concrete in their language than comedies (Whissell 2007). This pattern of differences also categorized several non-Shakespearean dramas correctly (as tragedies or comedies). The pattern distinguishing the two forms is mirrored exactly in significant differences found between the *Iliad* and the *Odyssey*. The former epic (which is almost uniformly considered a tragedy) is less pleasant, more active, and more concrete than the latter (whose classification as a tragedy has been challenged). As well, the combination of greater unpleasantness, greater activation, and greater concreteness chimes with Aristotle's (1924, XXIV) classification of the *Iliad* as a drama of passion, and the combination of greater pleasantness, greater passivity, and greater abstraction with his classification of the *Odyssey* as an epic of ethical issues rather than passions.

When the Books of each epic were used as cases, and the pleasantness, activation, and concreteness of each Book as predictors, a discriminant function analysis was able to correctly identify source epic for 92% of the Books on the basis of the emotionality of their language (canonical correlation =.77, $p<.001$). Concreteness did not contribute significantly to prediction and did not enter the stepwise analysis. According to the standardized canonical discriminant function coefficients (.91 for pleasantness, -.66 for activation), more pleasant and less active Books were assumed to have originated from the *Odyssey* and less pleasant and more active ones from the *Iliad*. The one misidentified Book from the *Odyssey* was Book 22, the one where all the killings take place: due to its unpleasant tone, this Book was misclassified as belonging to the *Iliad*. The one wrongly attributed Book from the *Iliad* was Book 24, which was passive in tone and therefore classified as belonging to the *Odyssey*: this Book deals with Hector's burial. The results of the discriminant function analysis highlight the stability of differences in emotional tone between the epics, which are evident not only in overall means but also in individual Books.

Discussion

The conclusions outlined below are based strictly upon the quantitative data gathered in the study: they do not address the definition of tragedy in terms of cognitive issues such as hubris and recognition. They are not offered as complete answers to the status of the two epics, but rather as partial answers pointing to issues in their classification. As well, it should be noted that the poems were studied in translation. Even if two translations agree with one another, as was demonstrated earlier, it is possible that neither fully conveys the emotion of the original language. It is, however, unlikely that they are totally independent of it.

The English translations studied are as close to the emotional meaning of the Ancient Greek originals as their translators could make them.

The quantitative evidence in favor of and against the classification of each Ancient Greek epic as tragic is summarized in Table 4. Evidence supports the conclusion that the *Iliad* is indeed a tragic epic. It has the right emotional tone of misfortune, and it displays the expected movement towards greater misfortune over time. It is appropriately concrete and active. The *Odyssey* presents a much more confusing picture. Although it moves towards greater relative misfortune, its overall tone is pleasant and positive, and even though it has an unfortunate climax, its conclusion is firmly in the zone of fortune. As well, the relative passivity and abstraction in its language suggest that it is not tragic in form. The general classification of "comedy" might apply to the *Odyssey*, but the overall movement towards greater negativity over time speaks against it. Aristotle's (1924, XIII) own classification of the *Odyssey* as a tragedy turns out to be a guarded one, and he often "excuses" what he considers to be bad plot elements (such as ones where good characters are rewarded and bad ones punished) on the basis of Homer's excellent poetic style. In fact Aristotle goes so far as to call the *Odyssey* a second-rate tragic epic.

Table 4. *Quantitative Evidence that Speaks to the Form (Tragic or Not) of the Iliad and the Odyssey*

Epic	Evidence supporting classification as a tragedy	Evidence opposing classification as a tragedy
<i>Iliad</i>	Overall tone of misfortune Conclusion in the zone of misfortune Overall movement from fortune to misfortune Presence of a clear unfortunate climax More active language More concrete language	
<i>Odyssey</i>	Overall movement from greater to lesser fortune Presence of an unfortunate climax	Overall tone of fortune Conclusion in the zone of fortune More passive language More abstract language

Source: Author's estimations.

The main quantitative difference between epics, and the one that leads directly to problems of classification for the *Odyssey*, is the overall pleasantness of its words both in comparison to the *Iliad* and in comparison to everyday English. It is difficult to classify a work as "tragic" when its language unrelentingly promotes positive emotional reactions.

Translator's Comments

A. S. Kline, the translator of the epics studied here, read an earlier version of this paper and provided some additional insights into differences between the *Iliad* and the *Odyssey*. He indicated that the epics had "a totally different emotional temperature",² which he believed was reflected in his English translations. Describing his reactions to the poems, Kline affirmed that "It is hard to love the *Iliad*, easier to respect it. But easy to love the *Odyssey*". Kline

²All quotations in this section come from a personal communication of April 20, 2018.

also pointed out that the main god of the *Iliad* was Ares, the God of War, while the main god of the *Odyssey* was Athena, the Goddess of Wisdom (as well as war). There was also a difference in the loyalty and commitment of the hero to his nation and cause (a factor of enormous importance to the ancient Greeks): Achilles wavered in his commitment and temporarily derailed the Trojan War because of personal issues. Odysseus remained faithful to Penelope and Ithaca. The *Iliad* therefore tells the story of a less-than-perfectly committed hero (Achilles) whose actions are in the purview of the God of War (Ares) and are described in a less lovable but more highly regarded way in a tragic document with predominantly unpleasant, active, and concrete language. In contrast, the *Odyssey* tells the tale of a committed hero (Odysseus) whose actions are in the purview of the Goddess of Wisdom (Athena) and are detailed in a more lovable non-tragic document with predominantly pleasant, passive, and abstract language.

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