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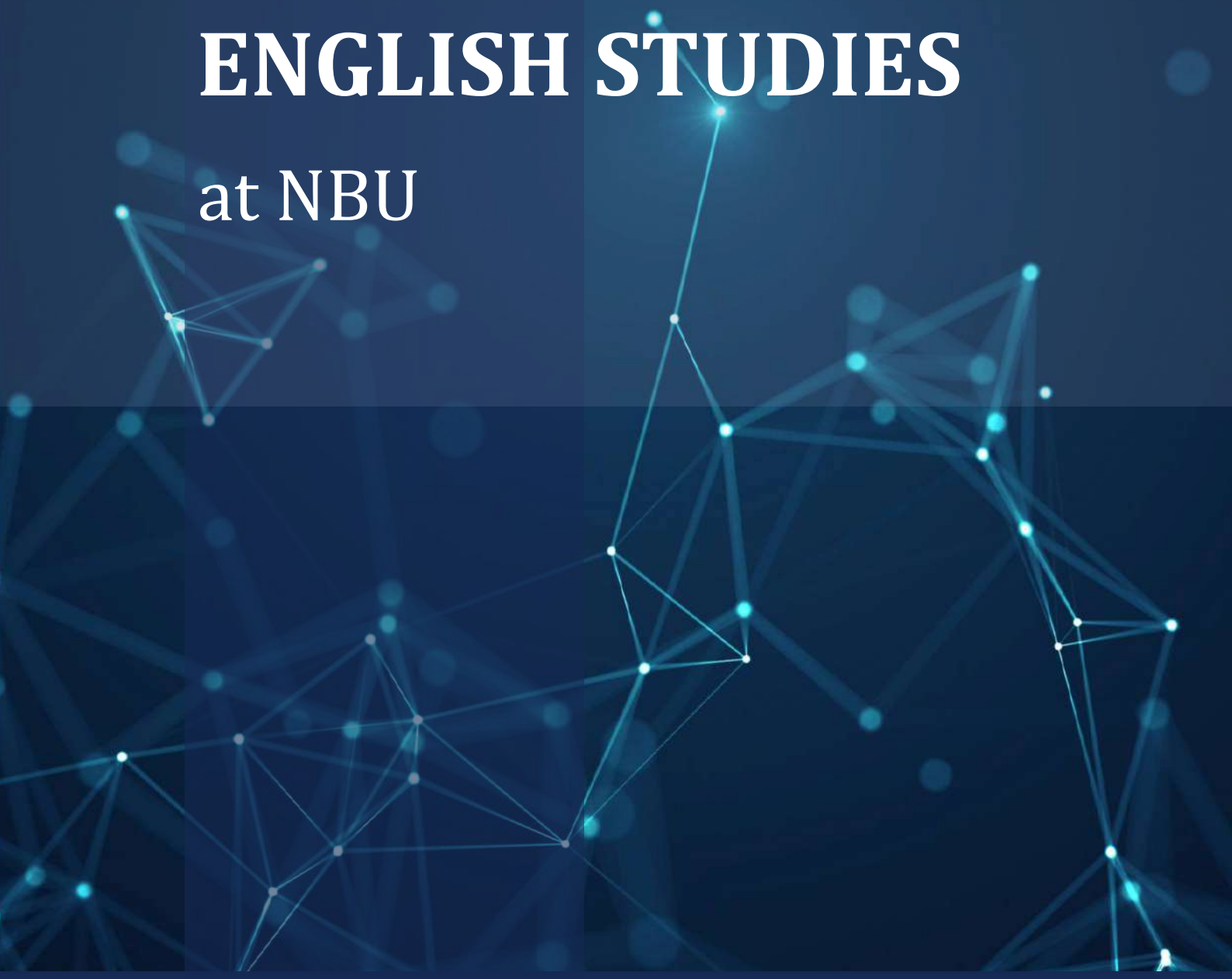

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EDITOR'S MESSAGE

Boris Naimushin,
Editor in Chief
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New Decade, New Challenges, Wider Horizons

As we continue to make our way through uncertain times of the coronavirus pandemic, I am delighted to introduce this Issue 2, Volume 6 of *English Studies at NBU*!

It offers articles on a wide array of topics, from scholarly writing to foreign language teaching to text analysis and literature. **Diana Yankova** explores the approaches to detecting translated plagiarism in scholarly publications. **Albena Stefanova** and **Georgi Zabunov** propose a model for the use of tools borrowed from marketing practice in order to enhance ESL student motivation. **Elena Boychuk et al.** assess and evaluate the performance of the ProseRhythmDetector tool in terms of relevant automated identification of rhythm figures in English and Russian fiction texts. **Abdelmajid Bouziane** and **Fatima Ezzahra Metkal** investigate whether scholarly abstracts written in Arabic, French and English, follow the same patterns within or across languages. **Adriana-Elena Stoican** approaches Jhumpa Lahiri's novel *The Lowland* aiming to trace the author's positioning in relation to modern and postmodern assumptions. **Tadd Graham Fernée** examines a literary triangle treating a modern re-imagining of the Dantean Inferno in Caribbean migrant experience. **Abdelmajid Bouziane** contributes to the hot debate on language preferences and choice at schools and society at large in Morocco from an empirical perspective. **Tatiana V. Ternopol** looks into the intertextual use of Greek mythology in Agatha Christie's short stories.

Although the pandemic continues to have an impact, the process of working from home has been relatively seamless. Likewise, the meetings of the NBU based Bulgarian Regional Chapter of the European Association of Science Editors (EASE) have gone virtual.

As always, my considerable appreciation goes to all my colleagues whose generous contributions of time and effort have made this issue of ESNBU possible.

Stay safe in the New Year!

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2020 IN REVIEW

AND CALL FOR INTERNAL AUDITOR NOMINATIONS

It's been a weird year! Because of COVID-19!

English Studies at NBU keeps growing and developing, though, despite some minor disruptions in our virtual work during the coronavirus lockdowns.

Here is some of the most important news, which you have probably seen on the ESNBU website and in our Facebook group publications.

We are participating in CrossMark, a standard way for readers to locate the authoritative version of an article or other published content. When you click the CrossMark logo on the published article, it will tell you the current status and additional publication record information of the document, such as funding information and author ORCID IDs (if available). As an author, this gives your work an extra level of authenticity. By applying the CrossMark logo, ESNBU is committing to maintaining the content it publishes and to alerting readers to changes if and when they occur.

In terms of archiving and long-term preservation, in addition to CEEOL and the Library of Congress, we also deposit the print copies of the journal at the British Library.

On our website, we updated the metrics widget, which now includes Dimensions and Altmetric in addition to PlumX; and we made other small improvements too.

CALL FOR INTERNAL AUDITOR NOMINATIONS

Do our practices conform to our guiding principles and the promises we have set for ourselves? The biggest step forward for the journal is the introduction of an Internal Audit System set out in detail on our website. We believe it can considerably raise the quality of the journal and its transparency progressively over time.

The Internal Audit System aims to evaluate the work of the journal in applying its policies and procedures. The overall evaluation comprises a quality analysis of the current state of affairs of the journal. This relates to evaluating performance quality in editorial duties while providing recommendations for quality improvement in the editorial work.

The specific aim of the audit is to identify strengths and weaknesses, which consequently will be used to devise an action plan for improvement. Nominations for an Internal Auditor are made until 31st December 2020, and the elections will be held in the first week of January 2021.

We're open for discussion – through our social media channels or privately by e-mail.

For the next year? We have plans, stay tuned!

Wishing you all a sane New Year 2021!

Stan Bogdanov
Managing Editor
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ON TRANSLATED PLAGIARISM IN ACADEMIC DISCOURSE

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Abstract

Cross-language plagiarism is increasingly being accorded the interest of academics, but it is still an underresearched area. Rather than displaying linguistic similarity or identity of lexemes, phrases or grammatical structures within one language, translated plagiarism is viewed as the theft of ideas involving two languages. Two instances of translated plagiarism will be discussed - lifting a text from language A, translating it in language B to reuse it as one's own text, and back-translation: lifting a text verbatim from language A, translating into language B and then re-translating back into language A. The emphasis will be on non-standard structures and inappropriate linguistic choices violating source language norms which could go some way towards assisting in the detection of translated plagiarism, a task heretofore not resolved either by linguists or by computer specialists. The topic is of seminal importance to non-English speaking academic contexts.

***Keywords*:** academic plagiarism, back-translation, translated plagiarism, illegal text lifting detection

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Aims of the study

A topic that has fairly recently began to be accorded academic interest is that of translated plagiarism, also known as plagiarism in translation (Turell, 2008), translingual plagiarism (Sousa-Silva, 2014), cross-language plagiarism, among others. Most research so far has focused on textual plagiarism and based on Coulthard's (2004) conception that the idiolect - the lexical, syntactic, and pragmatic use of a language, is idiosyncratic to an individual.

This would preclude the likelihood of two speakers producing two identical stretches of discourse and can therefore be detected by linguistic analysis which ascertains whether two texts are textually identical or similar. Translated plagiarism, on the other hand, cannot be detected by standard text comparison. Rather than displaying linguistic similarity or identity of lexemes, phrases, or grammatical structures within one language, translated plagiarism is considered plagiarism of ideas involving two languages.

It is proposed that translated plagiarism is investigated using Selinker's interlanguage theory expounding that the same meaning is not expressed identically by native and non-native speakers of a language. This results in language transfer and influences the translation process. It is presumed, therefore, that such a text will display non-standard structures and inappropriate linguistic choices violating source language norms, lending a feeling of foreignness to a text. Norm deviations found in a case study of 20 student papers will be discussed according to the level of language in which they occur.

Plagiarism: definition, reasons, types

The phenomenon of plagiarism has for the past few decades become increasingly prominent in public life, and although intellectual property rights were considered initially a Western or an Anglo-Saxon concept (c.f. Flowerdew & Li, 2007, p. 162), the unlawful and uncredited borrowing of someone else's work pretending it is your own is becoming more and more widespread across countries, disciplines, and types of users. Although not restricted only to tertiary institutions, it is of special concern for higher education establishments because of the very nature of the learning process: in many of disciplines, mainly the humanities - students are required to produce original pieces of argumentative writing based on an effective and analytical scrutiny of several academic sources incorporating and interweaving the ideas and concepts in those sources within their own writing. For novice writers this proves to be a hard task indeed since they

have not yet fully mastered the discourse features and strategies of the respective genre (e.g., an argumentative essay) and at times a very thin line can be found between own research and what would be considered borrowing without giving credit (cf. Angélil-Carter, 2000; Devlin & Gray, 2007; Elander et al., 2010).

Therefore, plagiarism is both a complex and a fuzzy concept, spawning debate, contention, and dispute in academe. A recent study (Vassileva & Chankova, 2019) of attitudes to plagiarism among university professors in Germany and Bulgaria showed differing opinions on such aspects of the phenomenon as what constitutes plagiarism, which types of plagiarism are acknowledged, how should academe react to text appropriation, etc. Numerous definitions have been put forth, but the fact is that this form of academic misconduct has proved to be an abstruse concept. It has been described as 'the theft, or unacknowledged use, of text created by another' (Coulthard, 2004, p. 433), a phenomenon that encompasses 'From simple errors in citation to patchwriting and to downloading or purchasing whole essays' (Shi, 2006, p. 264), as 'language re-use' (Flowerdew and Li, 2007), among others. Pecorari (2008, p.6) offers three criteria, which if present, point to textual plagiarism - linguistic relationship: a text contains words and/or ideas of another text; non-coincidental similarity between texts: words and ideas are repeated from another text; and failure to attribute relationship to another text. In addition, the third criterion is determined by the expectations of the discourse community and the understanding of the reader.

Another issue that has been widely discussed is the intercultural context of plagiarism or the cross-cultural differences in discourse culture and conventions. Arguments have been put forth that compared to Western, individualistic cultures, in more collectivist societies (e.g., in Asia) individual accomplishment is not highly esteemed and encouraged. Within such discourse communities, ideas are considered common heritage and knowledge, hence the absence of a need to credit sources (Deckert, 1993; Sowden, 2005). However, there has been a call to 'guard against essentializing culturally conditioned views of plagiarism' and move away from cultural stereotyping (Flowerdew & Li, 2008, p. 166) (cf. also Pecorari, 2008; Pennycook, 1996).

In discussing plagiarism, a question that always arises is whether text appropriation has been effectuated inadvertently or intentionally and a distinction has been attempted at delineating intentional and unintentional plagiarism (cf. Casanve,

2004; Pecorari, 2006). Based on whether intentional deception is present or not Pecorari (2015) distinguishes between what she terms prototypical plagiarism and patchwriting (a notion proposed by Howard, 1993), the former demonstrating intention to deceive (however difficult it is to determine intention), while with the latter there is absence of intention and is engendered by inexperience. Patchwriting is sometimes considered to be an important stage of the student learning process with positive pedagogical value and it has been recommended that novice writers and students make maximum intellectual use of it and then move beyond it (Howard, 1995, p. 796).

Academic dishonesty has been analysed from different perspectives. Ethical, legal, behavioural, technological angles have been used by researchers to explain why students cheat. A pivotal role is played by the exigencies of the current situation in learning environments: students are expected to produce more work than previously under higher pressure, with stricter deadlines, while leading more dynamic lifestyles in the present busy, high-powered, fast world. Due to greater performance expectations, less time for studying, high competitiveness, initial lack of writing skills, scantier contact classes, more group work and easy access to electronic resources, students sometimes opt for an easier solution to their academic assignments – appropriating someone else's work and submitting it as their own. In addition, a facilitating factor is the distance learning environment that is being more and more adopted by higher education institutions across Europe and North America. Mental fatigue and pure laziness on the part of students can also contribute to the practice of plagiarism (cf. Bennett, 2005; Marsden et al., 2005). Powell (2012, p. 9) has developed a detailed theoretical model to explain why plagiarism occurs, in which she lists contributing personal traits and situational factors. Personal traits include goal orientation or the desire to succeed and the fear of failure, academic integration, and degree of ethical reasoning, while situational variables can be student specific – external family, financial or time pressure, academic performance and prior learning experience, and institution specific: defiance or objection to the task and levels of satisfaction with course and teacher.

Sousa-Silva et al. (2010, pp. 6-11) analysed paraphrasing and referencing verbs as textual strategies that students apply to appropriate text. They singled out the most common textual devices for paraphrasing: replacing lexical items with resort to e.g., synonyms, antonyms, superordinates, i.e., paradigmatic semantic variation; deleting or

adding specification; adding words to reused verbatim strings; omitting and replacing elements at the lexical, syntactic or stylistic level to make the text coherent; changing the spelling and the morphological categories and characteristics of an element; changing the word order. They also noted the verbatim use or making some changes to the referencing verbs.

Some of the strategies used by students to use sources inappropriately can be detected by antiplagiarism detection software, such as TurnitinTM, Grammarly, CopyCatch, CatchItFirst, SafeAssign, PlagTracker, PlagScan, Unicheck (the last three supporting Cyrillic). These software programmes, however, cannot detect all forms of plagiarism, but can only complement the work done by the linguist. More often than not an experienced lecturer can detect traditional types of plagiarism with the naked eye: some signs are easy to recognize, because they usually consist of thematic, linguistic or pragmatic discrepancies, such as orthographic deviation (font, spelling styles, capitalization), stylistic variation (paragraphs with different degree of proficiency in writing skills), variation in content (arguments not germane to the thesis), syntactic variation (sentence length, syntagmatic structures), etc.

Cross-language plagiarism

The strategy of plagiarising through translation proper is a phenomenon that is gaining momentum and is facilitated by the wealth of academic research in English easily available online. This is a practice that affects mostly non-English speaking countries and thus provides a new context and entails different variables. So far, research has mainly focussed on plagiarism within the English-speaking world and not much academic endeavour has been directed to plagiarism through translation. Several aspects of this new non-Anglophone environment need scrutiny, such as the moral and ethical concept across different cultures, the attitude of students and faculty, and the university policies, among others. Also, detection in such cases is much more difficult, since lexical, grammatical, syntactic, etc. overlap cannot be established easily or unequivocally when two language systems are involved.

The strategies to conceal text plagiarism by means of translation can be divided into two groups: translation proper and back translation. Since the predominant language of texts on the Internet and generally in academic journals is English, in most

cases the translation is from English into another language and thus translation proper is usually resorted to in non-English speaking contexts (but not necessarily).

Back-translation involves translating a text in one language to another language and then translating it back again into the original language. Here is an example of a short text from a random academic article originally in Spanish:

> El papel que juega la seguridad es central en las dinámicas de integración que se llevan a cabo, sobre todo en el plano económico, y que llevan a una sensación de confianza, a un entrelazamiento que imposibilitaría una acción armada entre los distintos Estados inmersos en el proceso de integración. (Orozco Restrepo, (2016).

Google-translated into English returns the following:

> The security role is central to the dynamics of integration They carried out, especially in the economic sphere, and They lead to a sense of confidence, to preclude an interlace armed action between the various immersed States the integration process.

When the English text is translated back into Spanish, it yields a different version of the source text:

> El rol de seguridad es fundamental para la dinámica de la integración. Se llevaron a cabo, sobre todo en el ámbito económico, y Conducen a una sensación de confianza, para evitar un entrelazado acción armada entre los distintos Estados sumergidos el proceso de integración.

With minor editing the resultant text can be considered standard Spanish. It is highly unlikely to be detected by antiplagiarism software and will therefore be considered original. Since this process is automated, it is not even necessary to know a foreign language, therefore this strategy can be employed by both native and non-native students but is especially common with English native speakers (cf. Jones, 2009).

Detecting plagiarism through translation is a hard task indeed. Several possibilities have been offered in aid of identifying the infraction. Jones & Sheridan (2015, pp. 717-720) have proposed several strategies, starting with analysis of the writing style of a student by means of collecting writing samples as proof of student writing skills and as a point of reference for establishing the presence or absence of plagiarism in future, as well as monitoring of the development of their writing skills.

Sousa-Silva proposes a model for detecting translingual plagiarism based on Coulthard's idiolect, or that speakers "make typical and individuating co-selections of preferred words" leading to what he terms linguistic fingerprinting (Coulthard, 2004, p.

432) and hence able to be used in identifying the author of a given text, and Selinker's (1972) concept of a speaker's interlanguage whose linguistic characteristics differ with native and non-native text producers and get transferred from the source to the target text (Sousa-Silva, 2014, p. 91). His model includes five categories: borrowing transfer, convergence, shift, restructuring transfer and attrition (Sousa-Silva, 2014, p. 84). Borrowing transfer implies the addition of a new element from the source language to the target language text, and convergence is observed when the final text consists of constituents that do not belong to either the source or the target language. A shift encompasses cases when elements and values diverge from those of the target language approximating source language aspects, restructuring transfer consists of introducing source language elements into the target language text. The fifth category in the framework, attrition, is found in instances when due to influence of the source language some target language elements are lost. The detection steps he proposes are a reversal of the plagiarism process: translating the target text back into the source text, checking the translated text for nonstandard linguistic forms, and comparing the translated text with other texts using Google.

Another possible model has been developed by Şahin et al. (2014) based on quantitative data collected by means of plagiarism detection software and qualitative analysis on the micro level (lexical/morphological, phrase level, sentence/clause level, tense/mood/aspect, textual level) and features on the macro level (discoursal level, translation strategies, page layout, etc.). The authors highlighted the fact that the qualitative analysis they performed detected the more subtle instances of plagiarism which would be overlooked by detection software, underscoring the need for developing such computer programmes and the indisputable role of the human factor in detecting plagiarism.

Case study

My interest in the topic of academic plagiarism focuses on the form of academic dishonesty through translation of texts because of the context in which I teach, namely BA and MA students majoring in English, Business Communication and Economics at New Bulgarian University. As a rule, tuition in the former programme is in English, barring translation and interpretation classes, where for obvious reasons both source and target languages are used. With Business Communication and Economics, the assignments are in Bulgarian. Most of the continuous assessment assignments that

students are required to complete are submitted through the electronic platform Moodle where each lecturer can turn on or off plagiarism detection software for each task. When students submit assignments in English the system takes seconds to establish if they have made inappropriate use of texts without citing the relevant sources but PlagScan cannot detect dishonest practices of textual borrowing from another language.

In attempting to tackle this issue and to test some of the Sousa-Silva's model a case study was carried out at New Bulgarian University in which 20 essays suspected of plagiarism written in Bulgarian and submitted by BA and MA students were analysed. The first stage was to look for inconsistencies, which were detected on different linguistic and conceptual levels. A contrastive linguistic analysis and error analysis was performed, and the most common techniques of interlingual transfer were highlighted applying Sousa-Silva's (2014) framework.

Orthography and punctuation:

- using capital letters for nationalities and days of the week, which are not capitalized in Bulgarian, clearly an interference from English as in Понеделник, Май, Български when not the first word in a sentence;
- missing commas, in places where they are essential in Bulgarian, and generally used much more often than in English;
- wrong format of dates: year/month/date as typically American instead of date/month/year as the format is in Bulgarian;
- wrong rendition of place names, e.g., Kremlin as Кремлин, instead of Кремъл.

Syntax:

- resorting to passive voice in Bulgarian much more than appropriate;
- wrong use of possessive pronoun: неговото дело, instead of делото му;
- leaving a pronoun as a subject in the sentence - Bulgarian is a pro-drop language;
- wrong use of articles;
- hardly any instances of paraphrasing;
- no reordering of sentence structure;
- overuse of the –ing form: дали не нарушава закона, използвайки мобилния си телефон по време на шофиране (to check he was not breaking the law by using his mobile while driving). In Bulgarian it is

more common to say дали не нарушава закона, като използва мобилния си телефон;

- sentence length variation.

Lexical devices:

- unnaturally sounding collocations;
- not so much lexical substitution (hypernyms, hyponyms, synonyms and antonyms);
- lack of understanding of context and hence wrong choice when translating a word;
- style shift.

Another aspect that merits attention is sentence length in student essays which usually divides experienced and novice writers. It has been widely acknowledged that at the start of their tertiary level studies, in their academic essays, students employ shorter sentences (e.g., 15-17 words according to Harris (2001)) and with the progression of their studies as they master more and more the conventions of the academic genre, they resort to longer sentences and more complex ones both in terms of structure and content. Thus, at the initial stages of university study sentence length can also be considered another factor in weighing in whether it is students' own work or language re-use.

Having detected the above language inconsistencies in some of the essays the second stage of the procedure was to translate the Bulgarian texts into English using Google translate so that we could have the text submitted by the student and the supposed text they copied from in one and the same language – in this case English. Then a search was carried out for English-language texts approximating the translations. The third stage consisted of running the 'original' texts and the texts with the highest incidence of overlap through PlagScan to establish the exact amount of copied text in each essay.

Conclusions

The small-scale case study conducted corroborates findings of previous research and demonstrates that technology alone cannot be used for the detection of deceitful text appropriation between two or more languages. Due to the lack of reliable plagiarism detection software which works across languages, all the methods for detection of translated plagiarism rely heavily on the astute eye of the university professor.

The models proposed so far all involve a combination of applying software for establishing similarities in texts, software for machine translation and the active participation of the practitioner whose skills can complement technology and compensate its fallibility. Our approach to discerning cases of plagiarism in translation is to analyse the textual strategies resorted to by students to appropriate text.

The detection process can be made simpler in future, if, and when machine translation is improved to a degree that can convert felicitously texts across languages. Pataki (2012) presented a method whereby information retrieval was used, and an algorithm was elaborated which can detect a stretch of text of 10 sentences across German-English and Hungarian-English. However, until such methods can be reliably applied to other pairs of languages we have to rely on our intuition and skills in applying contrastive linguistic analysis.

Another important aspect of plagiarism detection be it within one language or across two or more languages is a concerted effort on the part of university governing bodies and university professors for its prevention. How to curtail plagiarism is a pressing issue in current academic discourse. The practice of appropriating someone else's work is becoming more common and more widespread geographically not only among students but also among academics. Any discussion of the phenomenon must undoubtedly start with plagiarism awareness and then prevention. This applies for both domestic and international students.

Some measures that can be appropriate in this context can be delineated in three groups. First, administrative measures, or for Universities to adopt, and more importantly enforce a policy of academic integrity with an explicit definition of plagiarism and implementing and enforcing penalties in cases of ascertained text appropriation. The ethical and legal side of the act of plagiarism should be clarified and disseminated with a clear message that it is immoral and illegal (copyright law). Second, practical measures, or developing software tools to assist in the detection of the currently time-consuming process of ascertaining translated plagiarism 'beyond reasonable doubt'. And last but by no means least - academic measures on the part of lecturers and professors with a conscious effort geared towards developing students' academic writing skills focussed on strategies and techniques of developing own 'voice', using, and integrating sources, synthesizing ideas, as well as how to reference correctly.

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ENHANCING STUDENT MOTIVATION IN ESP BY INCREASING THE LEVEL OF ENGAGEMENT: A PROPOSED MODEL

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Abstract

The article considers the opportunity to enhance student motivation in the acquisition of English for specific purposes by increasing the level of learner engagement. The authors propose to use an interdisciplinary approach by applying tools that have been approved in marketing theory and practice for the management of consumer involvement in the purchasing process and adapting them to teaching ESP to increase course effectiveness. Marketing literature analysis reveals two important points. The first one is that in classical marketing, the concepts of enduring involvement and situational involvement are used and combined together to form a complex consumer response. In modern marketing, this complex response is called consumer engagement. The second point is that situational involvement plays a key role in shaping the complex consumer response. The authors' suggestion is to use situational involvement as the major tool for boosting student motivation taking into consideration factors such as the specific features of the new generations and the growing use of modern technologies in everyday communication and learning. A description of model tasks is given to exemplify their interdisciplinary nature as well as observations related to their use in class supplemented by student feedback.

***Keywords*:** ESP, learning motivation, student engagement, enduring involvement, situational involvement

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Engagement in Learning and Consumer Behaviour

Throughout centuries thinkers have stressed the importance of engagement for learning effectiveness. Engagement is indicative of the way people learn and at the same time reveals important aspects of the learning process and education. It is key to knowledge acquisition, however, in this article it is seen as the common term combining consumer involvement and student engagement which ensures a systematic approach that, based on marketing and education strategies, enhances motivation and hence the acquisition of language and subject matter. Along with the consideration of motivation in education by highlighting the major motivators, strategies and factors contributing to effective learner performance, the authors examine the concept of involvement related to the field of marketing and consumer behaviour.

Marketing theory and practice are constantly evolving. In a marketing context, the concept of involvement was used until the end of the previous century. Then, the concept of engagement was developed. The change was due to the introduction of information and communication technologies in business which led to a shift in the focus of research from the analysis of the characteristics of individual consumers to the analysis of large databases in a highly technological environment. The present study aims to find tools for a close contact with students and for possibilities for individual impact on them. This is why we used mostly marketing techniques from the times of classical marketing, i.e. until the end of the 20th c. Along with this, the continuity between classical and modern approaches is indicated. To avoid terminological inaccuracies in the article, the concept of involvement is used in terms of the research of classical marketing and the concept of engagement is used in terms of modern ESP.

In essence, marketing is not just a set of techniques intended to generate sales at any cost. It is one of the major social achievements of the 20th century. It is a tool people and organisations use in order to achieve their goals through voluntary, informed and mutually beneficial exchange with other stakeholders (Kotler, 2000).

This accumulated marketing knowledge, from the 1950s to the end of the last century, we propose, can be applied to increase engagement in learning. Thus, through the synergy of interdisciplinary psychological concepts, some improvements are suggested to achieve educational optimisation. Focused on the tertiary level and taking

into account the requirements for a modern course in English for economics and facility management, in particular, the authors pay attention to the introduction of novel teaching techniques and strategies aimed at provoking student interest, increasing the student perceived value of specialised knowledge and skills, and facilitating the language acquisition process.

Motivation and Engagement in Learning

Motivation is crucial for the successful achievement of a goal or performance of an activity. It is a system of motives based on needs, interests, objectives, ideals and aspirations. Without motivation, no activity can be conducted or, if performed, its quality and stability are doubtful. In the field of learning, no goal can be achieved without motivation for learning because learners will not make efforts to learn anything proficiently. Therefore, learners who are highly motivated have higher chances to learn better (De Bot et al., 2005). Crookes and Schmidt (1991) defined motivation as 'interest in and enthusiasm for the materials used in class; persistence with the learning task, as indicated by levels of attention or action for an extended duration; and levels of concentration and enjoyment' (as cited by Majetić, 2013, p. 263). Motivation is influenced by factors of different nature: extrinsic and intrinsic motives. The former are related to the performance of activities followed by a reward or praise, whereas the latter are associated with needs satisfaction and the activity itself as a reward (Folmer & Hoberg, 1993, as cited by Neikova, 2015). The motivation that is based on intrinsic factors is defined as engagement. 'Engagement may be defined as students' cognitive investment, participation with, and emotional commitment to learning particular content' (Bender, 2017, p. 2) In foreign language learning, extrinsic factors are mostly related to professional realisation in terms of a better position, salary, environment, etc. Intrinsic are the factors concerning the process of language acquisition such as methods of teaching, teacher personality, learning success. Based on the motives for foreign language learning and the abovementioned factors, it is possible to speak of two major types of motivation- instrumental and integrative. According to Gardner (1985), the former is related to the pragmatic reasons that make an individual study a language, while the latter involves the positive attitude to becoming familiar with and adapting to the culture of the nation whose language is being learned.

In order to ensure the effective acquisition of specific language knowledge and skills, student engagement must be encouraged and enhanced. Students should be stimulated to actively participate in the learning process and improve language performance. If they are highly motivated and highly engaged in the learning process, the acquisition of any subject matter will be increasingly successful. Student engagement is considered an important involvement in the process of learning, which Kearsley and Schneiderman see as the contribution of three components: learning through collaboration, project-based work and an authentic focus (Kearsley and Schneiderman, 1998). Insufficient engagement leads to low achievement, frustration and boredom. Engagement is a multifaceted concept and has three key components: cognitive engagement – related to the degree of student involvement and investment in learning; behavioural engagement – related to student behaviour in social, academic and co-curricular contexts; and emotional engagement – related to the reactions to learning environment including teachers, classmates, institutional climate, etc. An insightful approach to this concept is the focus on its effect or as Ashwin and McVitty put it 'on what is being "formed" through student engagement' (Ashwin & McVitty, 2015, p. 345). Thus, they distinguish 'engagement to form individual understanding, engagement to form curricula and engagement to form communities' (Ashwin & McVitty, 2015, p. 345). Furthermore, Ashwin and McVitty consider the degrees of student engagement and speak of consultation, partnership and leadership (Ashwin & McVitty, 2015), i.e. students are seen as co-creators.

When discussing motivation and engagement, we find it important to consider modern generations of learners (generation Z and Millennials), also called digital natives, and contemporary social and learning contexts. Millennials learn in a little different way than their parents. They grow up with modern technologies and have a strong interest in interactive, dynamic and visual technologies, which impacts the way they perceive and learn. Moreover, this reflects on their needs, communication and behaviour, which represents another challenge to learning effectiveness as well as to course design and teaching approaches. In terms of foreign language education for specific purposes, this means introducing novel techniques, different authentic materials, inventing new and more interactive tasks and enhancing teacher-student cooperation in the process of learning. Based on Windham (2005) who thinks that in

order to engage students in learning, new courses must include interaction, exploration, relevancy, multimedia and instruction, Parsons and Taylor (2011) synthesize these categories and add one more – authentic assessment, thus paying attention to the changes in assessment that are needed in order to match the changes in course design and teaching approaches.

Research on late millennials in generation Z reveals very interesting trends. These young people are sensitive in terms of security and are oriented towards a good career which does not involve risk taking. For instance, of all surveyed age groups the youngest (aged 19-30 as of 2019) are least willing to take part in a start-up company or to become entrepreneurs (Brown, 2020). It is, therefore, reasonable to approach such learners using the techniques for capricious customers and to attract them by applying established business practices.

The Concept of Involvement in Marketing Science

Within the context of the study of consumer behaviour, the concept of involvement was not easily accepted in theory and practice. Before it became an object of research in business, this phenomenon had been studied by social psychology in the context of persuasive communications (Sherif & Sherif, 1967). The authors discussed the so-called "ego-involvement" and studied its characteristics and measurements. The first to use the concept of involvement was Herbert Krugman (Krugman, 1965) who also pointed out the key role of involvement in effective convincing communication not only in marketing but in general as well. However, Krugman noted the complexity of the influence mechanisms of involvement. The practical use of involvement must be based on in-depth research rather than obvious correlations. Marketing practitioners showed considerable interest in Krugman's ideas and he deepened his research by suggesting the first adequate instruments for involvement measurement (Krugman, 1967). In the end of the 1960s this issue became one of the crucial ones to understanding consumer behaviour (Howard & Sheth, 1969). As a matter of fact, the three cited authors – Krugman, Howard and Sheth outlined the terminology accepted today and defined the contemporary content of the concept of involvement. In specialised literature, the term felt involvement is defined as the psychological experience of the motivated consumer (Celsi, R. & Olson, 1988). Thus, felt involvement can be enduring, situational, cognitive, or affective (Richins et al., 1992). Enduring involvement exists when the surveyed

individuals show strong interest in a given object or activity over a long period of time. The reason for this is the conscious relation between the object or activity and an important individual need. Most often, consumers experience situational or temporary involvement with an object or activity. In these cases, the level of involvement is determined by the characteristics of a particular situation. For instance, a young man who is not interested in conservative clothes can feel a high level of involvement in the particular situation of buying a suit for a job interview (Houston & Rothschild, 1978). Another important distinction is the one between cognitive and affective involvement (Park & Young, 1986). We talk of cognitive involvement when the surveyed person is highly motivated to process information about an object or activity – to look for new facts, to consider the present ones, etc. Affective involvement, on the other hand, means that the surveyed individuals have strong emotions towards objects and/or activities.

To understand involvement, scientists consider it crucial to determine the relation between enduring and situational involvement for the ultimate level of involvement is the result of the interaction of these two dimensions. Such an understanding implies not only the definition of the concepts but also the identification of approaches for the measurement of their impact, i.e. an adequate measurement.

This task seems simple only at first glance. Enduring involvement reflects individual's value orientation and psychology offers various tools for their identification and measurement. However, this is not the case with situational involvement. Generally, it cannot be measured directly and is implied by the presence of certain behaviours regarding an object of interest (in marketing, this is a given product class). Situational involvement never manifests itself alone because enduring involvement exists over time, i.e. in some cases there is enduring involvement only, whereas in other cases there are both enduring and situational involvement at the same time. But it is impossible to observe situational involvement only. This is the reason why it is not possible to directly measure its impact at an individual level. Therefore, situational involvement reveals the general trend for a particular situation to generate some average level of response among a huge number of individuals (Houston & Rothschild, 1978). Thus, even though the level of situational involvement of a given individual in a particular situation cannot be measured directly, it is possible to evaluate the trend of a particular situation to lead to a similar overall response complexity within a group of individuals.

Enduring involvement is an ongoing concern with an object (product). It is considered a function of past experience with the object and the extent to which the object is related to the individual's value of orientation (Houston & Rothschild, 1978). In specialised literature, there are different interpretations of the nature of the relation between enduring and situational involvement as well as of the way their combination leads to different involvement responses. However, the empirical studies with statistically valid results are few. One of the most reliable ones was carried out in 1992 (Richins et al., 1992) and its results are indicative. The objects of research were the following products: new automobiles, winter clothes and suits. They all require serious consideration throughout the purchasing process and involve the evaluation of the risks related to this process which are of both of financial and social nature (bad decisions can influence social status negatively). The most interesting finding of this study is the fact that the initial levels of enduring involvement neither suppress, nor increase the situational effects occurring around purchase. Based on the statistical analysis of the collected empirical data, it made the authors suggest a simple additive model of interaction between situational and enduring involvement. This means that involvement response complexity is always proportionate to situational involvement but with respectively lower and higher intensity for low and high enduring involvement. Therefore, it is important to take this pattern into account in the selection of approaches aimed at increasing engagement in the learning process.

Based on the review of the classical marketing literature, it can be concluded that what in the previous century was considered the result of involvement is regarded as engagement in modern marketing. In particular, the intensity of an individual's participation in and connection with an organisation's offerings and/or organisational activities, which either the customer or the organisation initiate (Vivek et al., 2012).

Measuring involvement is complex itself and its clarification is beyond the scope of the present discussion. Generally, it is appropriate to apply direct affective response for the measuring of enduring involvement. A good rating scale to measure involvement is Charles Osgood's semantic differential. When examining situational involvement, it is important to measure the overall group trend for similar actions. Furthermore, it must be taken into consideration that enduring involvement manifests itself at the same time. A good measure is the use of formulated by the researcher statements for which the

respondent expresses a degree of agreement, indifference or a degree of disagreement. The most common scales are the seven-point ones, but five-point scales are applicable as well. Statements must be formulated in such a way as to concern the behavioural, affective, and cognitive components of respondents' attitudes. If they are well prepared, questionnaires can be used to measure both enduring and situational involvement, i.e. engagement. An example of consumer engagement measuring is suggested by Vivek et al. (2014). Developing an adequate questionnaire will be of key importance for the measurement of student engagement. What is more, if such a questionnaire is available, a teacher will be able to measure engagement in the beginning of the course. Then, having applied various educational tools and techniques, the teacher can measure engagement in the end of the course. This will allow the language professional to see if the educational tools and techniques lead to increased engagement. Thus, the learning process can be constantly improved by taking into consideration the learners' individual characteristics.

Proposed Model for Enhancing Engagement in Learning

Given the changes in the mindset of the new generations and the latest developments in contemporary society, including globalisation, new technology and EU educational policy aimed at promoting high quality education and training, several suggestions are made to improve the quality of the educational product offered by universities to students of economics. These suggestions are aimed at increasing student engagement and thus enhancing student motivation. Enhanced learner motivation will, therefore, contribute to boosted performance in a more original and novel way if an interdisciplinary approach is used based not only on the acquisition of English for specific purposes, but also on marketing. Applying marketing techniques in the process of language acquisition can lead to greater curiosity and hence to boosted engagement as well as to deeper satisfaction and hence to improved performance. Student engagement is considered the same as consumer involvement. Thus, increasing engagement, a teacher can work with more motivated learners and obtain better results through a more effective course. This is in line with the generally accepted revised definition of ESP proposed by Dudley-Evans and St. John (1998) including absolute and variable characteristics underlying the importance of the specific subject matter and respectively of the specific educational needs to be met. The ESP for students of

economics has all absolute and variable characteristics in terms of specific learner needs, methodology and specific linguistic competences (absolute characteristics) on the one hand, and in terms of subject specificity, specific situations, learner linguistic background and characteristics (variable characteristics), on the other.

Using the proposed interdisciplinary approach aimed at enhancing student engagement the authors suggest several novel techniques which could be introduced in the ESP course.

Suggestion 1: Introduction of more interactive tasks

Our first suggestion is the introduction of more interactive tasks based on the generations' flair for everyday use of social media and virtual communication combined with greater independence when choosing the databases to use and the way to process them. For instance, students are assigned tasks related to particular economic issues involving the search of information and its processing as well as critical thinking and at the same time contributing to the acquisition of specific knowledge and skills related to business communication and terminology. Focusing on the issue of joining EU's ERM II (Exchange Rate Mechanism), for example, students are supposed to find out more about the advantages and disadvantages of this mechanism and of the Euro zone and to consider the implications for Bulgaria. They are also expected to present their own position with justification based on the information they have processed and, finally, they are asked to prepare short presentations on the pros and cons. With tasks like these, students are encouraged to use their IT skills, imagination and creativity, and at the same time all key skills are developed and improved in a way providing self-direction, stimulating autonomy and revealing the real value of the subject matter taught. The ESP practitioner is more a consultant here rather than a teacher, which contributes to a more relaxed environment in which students can be encouraged to take the initiative and lead more effectively. Finding and analysing reliable information is among the major requirements for a successful career in the area of economy where forecasts and awareness of processes and trends are crucial. Using marketing techniques to enhance enduring and situational involvement, on one hand and to increase cognitive and affective involvement, on the other, together with the novel tasks based on interaction, exploration, and multimedia aimed at increasing student engagement contribute to greater course effectiveness and communicative competence

for we notice higher levels of the key components of engagement mentioned above-cognitive, behavioural, and affective. For example, to attract the attention of demanding customers, marketers use a combination of informative media advertising and offering small gifts at points of purchase. Advertising is designed to increase product knowledge and, consequently, enduring involvement. Accordingly, gifts evoke a positive emotional attitude, which leads to increased situational involvement. The result is a higher level of consumer engagement. In the learning process, the role of informative advertising is performed by traditional lectures of the teacher. Because for students the Internet is a place primarily for entertainment, educational films placed there are perceived as gifts. They diversify "boring" lectures and make learning material easier to understand.

Suggestion 2: Project-Based Learning

The second suggestion is related to projects. Projects are part of the everyday routine of a professional in any sector of the economy, so experience in project work organisation is an asset to an ESP course for students of economics and in line with the definition of the ESP course proposed by Carver (1983) according to which there are three major characteristics, namely authentic materials, specific purpose and self-direction. Even though the projects prepared throughout an ESP course do not have all characteristics of a real project carried out in business life and are not something new, having in mind Project-Based Learning, they are novel in terms of structure, content and overall objectives and contribute to the balanced development and improvement of students' specialised skills for business communication in situations simulating real business environment and relations and thus leading to enhanced enduring and cognitive involvement.

An example is the most recent project our students were assigned which was entitled "The socio-political and economic implications of the COVID-19 pandemic". They were provided one common resource – an issue of "The Economist" from 14 March 2020. The project involved three tasks. The first one was a pair-work task where each pair had to read a section of the magazine and prepare a presentation on its particular topic. Students were also allowed to and encouraged to use any other reliable information that could provide updates or complement the information in the given section. The second task was more specific because it was related to the ESP courses offered at the university. Each student was given an article to summarise from the

above-mentioned issue of "The Economist". There was a time limit of 30 minutes in class. Summarising is among the key components of the state exam students take at the end of their 2-year course in ESP. The state exam has two parts – written and speaking ones with the written one involving listening, reading, business writing, use of English and writing a summary in English of a specialised text which is in the source language and the oral one including the oral summary of an article in English followed by a discussion of the issue considered in the article as well as with questions on the specialised vocabulary in it. The summary in the second project task was oral and followed the pattern of the state exam. The third and last task was a speaking one. It involved reading the whole issue and then students were required to present their justified positions on the topic of their presentations, on the topic of their article and on the pandemic in general with the option to focus on a particular aspect. The project had strict deadlines for each task. At the end, all participants were encouraged to share their opinion on their fellows' performance and analyse it. Thus, through hands-on activities, using modern technology and social media they acquired specific competences of searching databases and finding reliable and appropriate information. Then they learned how to process it in terms of particular professional purposes by analysing and organising it to fit the assigned tasks and, last but not least, they developed specialised skills for presenting and expressing positions. Summarising was no longer perceived as something too difficult to deal with but seen as an opportunity to develop skills related to paraphrasing, to tackling linguistic problems, to realising the importance of translation, grammar, and professional language. Furthermore, at the end of the project, students were given the opportunity to comment their fellows' performance and to provide both negative and positive feedback. This enabled them to see their work from the perspective of consultants and assessors and to realise the nature of teacher work as well as to realise their own potential in terms of the perceived value of education and their ESP course. Similarly to promotions and sampling, learners became more motivated through increased involvement.

Suggestion 3: Visits

The third suggestion includes visits. The visits could be of two kinds but in both of them the language of communication is English. The **first one** involves the visit to the university of a distinguished professional in the area of economy who presents on a

burning issue or focuses on an aspect of their work and talks about the institution they work for and the opportunities this institution gives such as internships, scholarships, business events. For instance, throughout the ESP course of the students who are finishing their 2-year language education now, they were visited by an expert from the Bulgarian National Bank. These academic visits can also involve the participation of alumni or 3- and 4-year students from the university who have already succeeded in their career and can share their experience with younger students, thus providing peer feedback and setting a good and inspirational example. The **second kind of visit** is a practical visit to a business, which provides the opportunity to see how it functions from the inside so that students can get insights into business activity in person. For example, the students of facility management visited one of the biggest business centres in the capital of Bulgaria, met its management and were familiarised with its operations and activity in detail. Getting to know the departments, the positions of the people in them and their responsibilities provides a first-hand experience that students found very useful and valuable. It increased their interest in the study of FM and once again showed them the potential of the knowledge of English for specific purposes which in turn contributed to their enhanced learning motivation related to both ESP and economics. During the visits, students meet with professionals who have already achieved high results in the profession. From them, they perceive the familiar ideas from traditional lectures in different ways. Thus, high-ranking professionals involved in the learning process play for students the role of celebrities from the advertisements that consumers try to emulate. In marketing, this makes it easier to convince consumers of the quality of the product. The result for students is a higher level of engagement.

Suggestion 4: Free Sampling of a Product

The fourth technique is borrowed directly from marketing and adapted for the purposes of the learning process. Free samples of a product are used to increase situational involvement as a tool for sales promotion. Having tested and, hopefully, approving of them, a consumer can start using them constantly. In piloting this approach, the students studying facility management were offered analyses of the object of study prepared in advance by the lecturer. These analyses help students do the assigned task easily. They show considerable interest in the suggested analysis techniques - regression analysis and data envelopment analysis (DEA). The students are

attracted by the opportunity to use popular software such as Microsoft Excel for which there is a host of free educational materials on the Internet. Based on the analyses prepared and provided by the lecturer (an analogue of the free samples in marketing) students could acquire simple versions of the abovementioned techniques on their own. This required the acquisition of the scientific terminology of the techniques and the students manage to achieve it easily while they are learning using free educational films on YouTube.

Conclusion

Our observations have led to several conclusions. By applying an interdisciplinary approach, we propose novel techniques to the teaching of ESP by seeing the ESP course as an educational product that could be better marketed if advertised more adequately by convincing consumers in its quality and revealing the potential of the product features. This way we could increase consumer involvement, which in our case means student engagement, by enhancing enduring involvement and stimulating situational involvement and by boosting involvement response complexity or overall student engagement. Thus, we could achieve higher learning motivation and greater course effectiveness. We could also attempt to persuade learners why some tasks they find difficult, useless, or time-consuming are in fact a vital and indispensable part of their education as well as of their future successful career. Therefore, through increasing situational involvement we can make students with low level of engagement reconsider and increase it, hence contributing to the higher average student engagement.

Among the conclusions based on the authors' observations and an initial informal student feedback is the fact that using the suggested novel approach, we avoid the high risk and great uncertainty associated with situational involvement and manage to provoke greater student engagement by persuasion and positive emotions such as delegating power through giving the students the opportunity to be their peers' consultants, teachers and assessors throughout the course while preparing different tasks or working together. Furthermore, they get practical experience of what teamwork is about and prepare to work with partners from different backgrounds and of variable communicative competence but with whom they have common goals to achieve. Another advantage is that students realise the value of education in the long-

term similarly to the purchase of durable goods such as homes or automobiles associated with higher consumer involvement or higher student engagement respectively. Marketing techniques could help to facilitate ESP acquisition by boosting motivation based on tasks like visits and projects similar to promotions involving free samples or test drives. Having perceived the benefits of the "product", learners can increase their performance and boost their knowledge of economic subject matter as well as of the practical real-life aspect of their future career. In the end of their ESP course, students would have acquired a higher average level of specific linguistic knowledge and skills and would have become more fluent in presenting, having small talks, negotiating, writing business letters, preparing reports or presentations and would have made considerable progress in processing information, working with databases and thinking critically which may provide evidence that the interdisciplinary approach has contributed to the appreciation of the competitive advantages of the educational academic products. This makes us think that the suggested interdisciplinary approach could contribute to the increased effectiveness of courses not only in English for specific purposes but in other subjects as well and thus have a greater contribution to the increased quality of education in general.

Tools borrowed from marketing practice and used to stimulate consumer involvement in the purchasing process can successfully be adapted in order to enhance student motivation to study ESP. Situational involvement exercises the highest influence on the overall response complexity which teachers could focus on. Considering ESP, a product allows the use of marketing techniques to increase educational quality. Deciding which marketing tools to apply in this case is a promising area of research. In order to use successfully the level of involvement as a factor for enhancement of student motivation, it is necessary to develop an adequate questionnaire for engagement measurement.

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EVALUATING THE PERFORMANCE OF A NEW TEXT RHYTHM ANALYSIS TOOL

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Abstract

The paper assesses and evaluates the performance of the ProseRhythmDetector (PRD) Text Rhythm Analysis Tool. The research is a case study of 50 English and 50 Russian fictional texts (approximately 88,000 words each) from the 19th to the 21st century. The paper assesses the PRD tool accuracy in detecting stylistic devices containing repetition in their structure such as *diacope, epanalepsis, anaphora, epiphora, symploce, epizeuxis, anadiplosis,* and *polysyndeton.* The article ends by discussing common errors, analysing disputable cases and highlighting the use of the tool for author and idiolect identification.

Keywords: text rhythm analysis, diacope, epanalepsis, anaphora, epiphora, symploce, epizeuxis, anadiplosis

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**Other authors' notes at the end*

Rhythm figure analysis

This research aims to assess and evaluate the performance of the ProseRhythmDetector (PRD) tool (Larionov et al., 2020) in terms of relevant automated identification of rhythm figures in 50 English and 50 Russian fiction texts (approximately 88,000 words each)[i] from the 19th to the 21st century when contrasted with manual search results.

The PRD tool has been designed to perform a quick and accurate search producing a quantitative analysis of rhythm figures containing repetition in their structure (diacope, epanalepsis, anaphora, epiphora, symploce, epizeuxis, anadiplosis, polysyndeton). These rhythm figures are examples of repetition determined by the position of repeated units (beginning, end or junction of sentences or clauses, etc.).

Rhythm figure analysis is instrumental in identifying authors' idiolects and making conclusions about the uniqueness of their style and language. This is directly related to the problem of linguistic uniqueness and author identification (e.g. Lagutina et al., 2019; Boychuk & Belyaeva, 2019). The tool has demonstrated encouraging results in this respect.

Other stylistic devices containing various forms of repetition in their structure (chiasmus, polyptoton, derivation, syntactical parallelism etc.) will be considered at a later stage of the tool performance assessment.

Existing tools: state-of-the-art

Few researchers have addressed the problem of using automated tools for text rhythm analysis. There are several works on text attribution, where the following rhythm analysis parameters are considered: rhyme, syllabification, accentuation, and word repetition. Dumalus and Fernandez (2011) regard text rhythm as a valid author's style marker using a simple Naive Bayesian Classifier. Plecháč et al. (2018) apply rhythm parameters to establishing the authorship of poetic texts. These parameters include frequencies of stressed syllables at particular metrical positions and frequencies of particular sounds. Hou and Huang (2019) propose to leverage the phonological information of tones and rimes in Mandarin Chinese automatically extracted from unannotated texts. Balint and Trausan-Matu (2016) consider eight features: numbers of syllables per word, word deemed frequent; normalized numbers of sentence anaphora,

punctuation unit anaphora and commas; percentage of falling word length patterns, frequent words at the end of sentences and at the beginning of punctuation units. Dubremetz and Nivre (2018) assess features based on such rhythm figures as epanaphora, epiphora, and chiasmus. They apply a binary logistic regression classifier to a combination of words and achieve decent extraction quality: over 50% of F-score for all rhythm features.

The authors referred above consider rhythm as a manifestation of one or two parameters rather than a complex phenomenon revealing itself at the level of grammar and lexis. Modern computational linguistics obviously lacks systems capable of both efficiently extracting rhythm features and presenting them in such a way that would make it possible for a researcher to analyse the rhythm of a fictional text in its entirety as well as study its particular aspects.

The Prose Rhythm Detector (PRD) tool

When searching for diacope, epanalepsis, anaphora, epiphora, symploce, epizeuxis, anadiplosis, the PRD filters out words from a stop word list. Each figure can have its own list of stop words with the exception of polysyndeton that refers to a set list of conjunctions.

The search for epanalepsis is based on an algorithm that reviews each sentence for a match of its beginning and ending. If the match is found and the matching units are not on the stop word list, the case is attributed to epanalepsis.

The tool uses two algorithms for detecting epizeuxis. The first compares the neighbouring sentences and registers the aspect as epizeuxis if the sentences repeat. The second checks a single sentence: if it contains words that are repeated in a row, the aspect is also identified as epizeuxis. In neither case are the matching units identified as epizeuxis if they contain stop words.

The algorithm for the search of diacope is based on detecting the repetition of words in a particular sentence. If a word is repeated in a position non-relevant to epizeuxis or epanalepsis and is not on the stop word list, the aspect is registered.

Finally, when all aspects have been identified, the tool displays their full list, as well as the text with the highlighted aspects, and a list of figures with the number of their aspects.

English-language text analysis

The initial assessment of the efficiency of the PRD tool (Boychuk, et al., 2020. p. 107-119) was performed with the use of randomly selected English fiction texts. This research has a more structured approach with 50 texts covering a three-century span. The underlying idea was to see whether texts differ in the use of rhythm figures from century to century. Another interesting point discussed is how the results obtained for the English texts compare with those acquired for the Russian texts.

The total number of words in the English texts in this research is about 1,500,000 per century, i.e. approximately 4,500,000 in total.

The analysis algorithm involved the following steps**.** The text was uploaded in the text box and processed by the application, which resulted in the generation of an aggregate rhythm figure list (Fig. 1). Selecting a particular figure, the researchers then assessed its use in context discriminating between the proper and the improper automated identification of the figure. In case the tool misidentified the figure, the context was removed from the list and was not accepted for analysis.

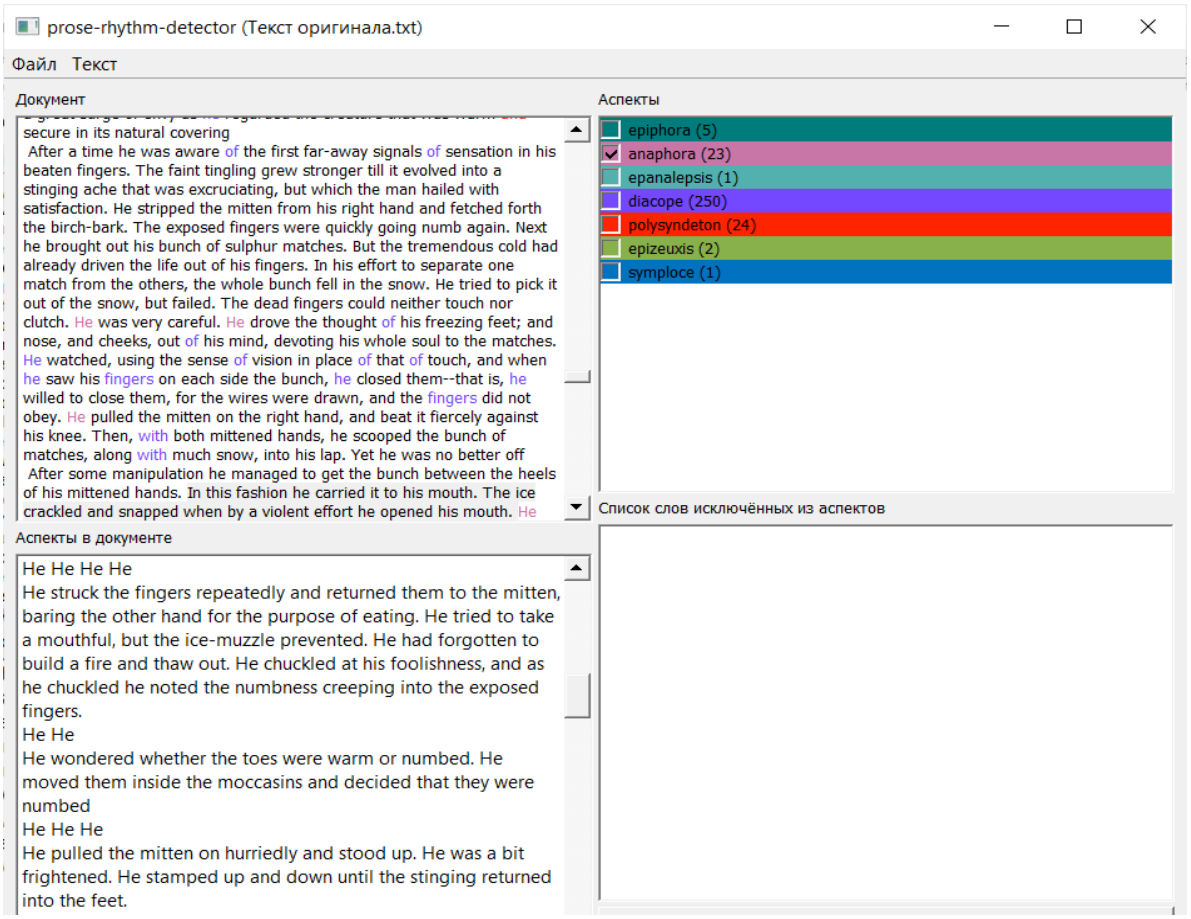

Figure 1. Screenshot of the PRD tool output interface

The findings were organized in tables reflecting the rhythm figure statistics for each text. Since the data are very extensive, they cannot be presented at large in the body of the article, so we describe them in the form of text supplemented with short summary tables (Table 1 and Table 2).

Diacope is the most frequent rhythm figure in English fictional texts of 19th – 21st centuries, ranging between 800 and 9 000 units per text, which depends on the text size and the peculiarities of the author's style:

(1) *It may **hate him** who dares to scrutinise <…> but **hate** as it will, it is indebted to **him** (Ch. Bronte "Jane Eyre").*

The PRD tool demonstrates 87% accuracy of diacope identification (Table 1), which we undoubtedly consider high. The errors introduced by PRD mainly stem from the use of stop words which may prove to be a decisive factor for determining the type of repetition. As has been mentioned previously, all contexts undergo manual verification for errors as well as cross-identifications:

(2) *I thought of course you'd **want to see** her - I don't **want to see** her!* (*I. Murdoch "The Black Prince"*).

The given context contains a case of epiphora rather than a diacope recognized by the tool as such, with the "her" form filtered out.

Polysyndeton is second only to diacope in relation to the frequency of use:

(3) *In fact, he's alert **and** empty-headed **and** inexplicably elated (I. McEwan "Saturday").*

In terms of the accuracy, its level is neither high nor low constituting 77%. Some errors occur due to the misidentification as no difference is detected between, for example, preposition *'for'* and conjunction *'for'*:

(4) <…>***for** Jay Strauss, **for** there was a possibility of <…> (I. McEwan "Saturday").*

Some inaccuracy of the identification can be explained by the length of the sentences where the conjunction is repeated not to achieve an artistic effect, but to connect clauses in one sentence:

(5) *Don't you really know, Durbeyfield, **that** you are the lineal representative of the ancient and knightly family of the d'Urbervilles, <…> **that** renowned knight <…> (Th. Hardy "Tess of the D'Urbervilles").*

Based on the results of the automated processing of all English texts considered**, anaphora** ranks third for the frequency of use in English fiction:

(6) ***Many*** *strange arms were twined round strange bodies.* ***Many*** *liaisons, some permanent, were formed in the night <…>. (M. Spark "The Girls of Slender Means").*

The accuracy of anaphora identification is very high amounting to 92.5%. The errors are mainly related to cross-identification of anaphora, epizeuxis and simploce which the tool attributes to two classes simultaneously, e.g. epizeuxis and anaphora:

(7) ***Only Bradley. Only Bradley****.* (*I. Murdoch "The Black Prince"*).

A few cases of misidentification are connected to semantic heterogeneity of the repeated units associated with different denotata and included in different types of speech (direct and indirect):

(8) *"****She*** *told me." [end of dialogue, new paragraph]* ***She*** *appraised him a moment, then stood <…>.* (*J. Fowles "The Ebony Tower"*).

Epiphora runs fourth in frequency after diacope, polysyndeton and anaphora:

(9) *Parallel to this, but further from the fire, is a table with Madame's work-box; her two pots of flowers, <…> and her books of* ***devotion****. But Madame reads more than books of* ***devotion****. (E. Gaskell "French Life").*

Compared to diacope and anaphora, the accuracy for epiphora is significantly lower and constitutes 69.9%. A large part of errors is associated with cross-identification of epiphora, epizeuxis and simploce (similarly to anaphora). Errors stemming from the isolated location of the repeated units are not uncommon either. There are a few overlaps with epanalepsis and diacope and a number of misdetections of commas, hyphens, dashes and speech marks.

Epizeuxis is thoroughly used in English fiction, but less frequently than anaphora or epiphora:

(10) *<…> and I walked along it through* ***valleys and plateaus, valleys and plateaus*** *(N. Gaiman "M is for Magic*").

The accuracy of detection attains 72.8% on average, although there might be from 4 to 219 examples of use per text. Having analyzed them, we would like to

highlight that there is a considerable proportion of adverbs such as *yes*, *no*, *all right*, *well* and exclamation *ok* used for emphasis mainly in the dialogues rather than narrative:

(11) ***'All right, all right**,' he says querulously (I. McEwan "Saturday").*

The inaccuracy of detection can be justified by the fact that the PRD tool sometimes identifies a simple repetition of words as epizeuxis, whereas the author uses negative and positive forms with a different intent:

(12) *He may be in denial, knowing and **not knowing**; **knowing** and preferring not to think about it (I. McEwan "Saturday").*

What is more, the repetition of pronouns 'you' or 'it' is also identified as the above-mentioned figure of speech:

(13) *Let me reconstruct a scene for **you**: **You** were out in the garden <…> (N. Gaiman "M is for Magic"*).

Epanalepsis is among the least frequent rhythm figures being in advance of only anadiplosis and simploce:

(14) ***Everyone** was going to be a great writer, but **everyone!** (D. Lessing "The Golden Notebook")*.

The number of units per text ranges from 4 to 76 and does not allow for spotting any particular trends in terms of its dependence on the time period the text belongs to, the author's gender or individual style. The tool accuracy is relatively low constituting 56.01%. The errors are related to its being confused with epizeuxis and positional remoteness of the repeated units (see anaphora, epiphora). A new type of errors is tied to the homonymy of forms recognized as epanalepsis:

(15) ***There** were a great many words **there**. (I. Murdoch "The Black Prince").*

Anadiplosis comes seventh in terms of the frequency of use, although it is a very important literary device that helps writers to draw readers' attention to central characters, their feelings, and the most significant events, etc.:

(16) *And then, <…>, **I'm falling**. **I'm falling** into a black tunnel, the same black tunnel<…> (S. Thomas "The End of Mr Y").*

One of the most common cases is the use of proper names:

(17) *What's he on about, **Baxter**? **Baxter** shoves the broken wing mirror <…> (I. McEwan "Saturday").*

According to the statistics, anadiplosis accounts for 71.5%, so we can see the level of accuracy is relatively low. The main issue with its identification is that the PRD tool detects anadiplosis when there is a repetition of personal pronouns, auxiliary verbs, question words and demonstrative pronouns:

(18) *So I fooled **you**. **You** were out of position. (I. McEwan "Saturday")*.

Symploce is the least frequent rhythm figure of speech found in our corpus of English fictional texts:

(19) ***Maybe** it was **too late**. **Maybe** we got her **too late**. (R. Galbraith / J.K. Rowling "The Cuckoo's Calling").*

In 1/8 of the texts the PRD tool did not detect any examples of it at all. In the rest of the texts the number of symploce varies from 1 to 12 per text. The accuracy of the identification of this figure is rather low reaching only 48.6%. There are quite many overlaps with anaphora and epiphora as the PRD tool regards the repetition of the whole sentence as symploce:

(20) ***Get out and run**. **Get out and run**. (S. Thomas "The End of Mr Y").*

Table 1

Accuracy of automated rhythm figure detection in 50 English texts

Devices	Devices quantity		Accuracy (%)
	found by the instrument	real quantity	
diacope	137 958	120 023	87.00
epanalepsis	1 105	619	56.01
epiphora	3 090	2 160	69.90
anaphora	9 808	9 072	92.50
symploce	183	89	48.60
epizeuxis	3 288	2 396	72.80
anadiplosis	1 029	736	71.50
polysyndeton	53 984	41 567	77.00
Sum total of devices	210 445	176 662	83.94

As could be seen from Table 2 below, the rhythm figure pattern of English fictional texts changes throughout the centuries. A steady decline in the use of diacope and polysyndeton is among the most notable trends. Although no objective evidence has been collected so far, we can hypothesize that such a tendency could be explained by the 20th -21st century authors expressing less interest to the narrative development and focusing their effort on the unfolding and improvement of dialogues which are intended

to serve an artistic mould of spontaneous speech. Dialogue (speech)-centred texts are likely to witness an increase in the use of anaphora, which is another trend indicated by the research data. The fact is that anaphora is one of the most powerful rhetoric means capable of producing a strong and convincing impression and thus frequently resorted to by the speakers to reach their audience. Interestingly, many of the authors analyzed are (were) university professors or lecturers, which offers ample evidence of their remarkable speaking skills. The accelerating trend in the use of anaphora in written texts, as well as the dramatic rise in the use of epizeuxis and epiphora in the 20th century fiction, could also be (have been) inspired by the employment of these rhythm figures in the audio and audio-visual media – radio, TV and cinema, in the first place. Finally, a connection could be established between the increase in the use of the above figures and the growing complexity of the genres and plots of modern fiction, whereby the clarity as well as the persuasive effect could be achieved through an enhanced role of rhetoric figures.

Table 2

Rhythm figure distribution statistics for English texts

Devices	XIXc.	XXc.	XXIc.
diacope	49 432	38 803	31 788
epanalepsis	206	210	203
epiphora	457	965	738
anaphora	2 380	3 164	3 528
symploce	19	31	39
epizeuxis	806	923	667
anadiplosis	240	250	236
polysyndeton	16 638	13 403	11 526

Russian-language text analysis

Russian-language texts also cover the period from the 19th to the 21st century[i]. As is the case with the English texts under analysis, the total number of words in the Russian texts in this research is around 1,500,000 per century, i.e. approximately 4,500,000 in total.

Polysyndeton. The frequency of its use is very high reaching 86.6%. The most common conjunction for polysyndeton is the conjunction *и*, which can be repeated in the text from 2 to 5 times depending on the author:

(21) *В другом случае характер его был чрезвычайно мрачен, **и** когда напивался он пьян, то прятался в бурьяне, **и** семинарии стоило большого труда его сыскать там. (N. Gogol "Viy").*

However, for example, in A. Terekhov's work "The Germans", the repetition of this conjunction is 9 times within one phrase.

Diacope comes second in Russian texts making 3000 cases per text on average:

(22) *Староста расчесал себе бороду и важно упирается на **палочку** из соседней рощи, **палочку**, известную многим в деревне. (V. Sollogub "Serezha").*

The tool accuracy in detecting diacope is 72.06% (Table 2), the error being quite large and arising out of cross-identification of diacope, anaphora, epiphora, epanalepsis, syntactical parallelism, epizeuxis and chiasm.

Anaphora ranks third for the frequency of use. The level of accuracy in identifying anaphora is very high reaching 90.13%. As has been mentioned, the errors mainly occur due to its cross-identification with diacope:

(23) ***Бабушка** до сих пор любит его без памяти <…> **Бабушка** знала, что Сен-Жермен мог располагать большими деньгами. (A. Pushkin "The Queen of Spades")*

or epizeuxis:

(24) ***Где доктор**? **Где доктор**, я вас спрашиваю! (A. Strugatsky, B. Strugatsky "Hard to be a God").*

It should be noted that pronominal anaphora prevails over other types making 90% of cases.

Epizeuxis. In terms of its detection by the tool, the degree of accuracy is 87.89%.

(25) ***Прощайте, прощайте,** храни вас господь! (F. Dostoevsky "Poop Folk").*

In some cases, when the number of repeated elements is greater than two, only the first and last elements are defined by the tool, attributing this example to epanalepsis, for intstance:

(26) ***Мой, мой, мой!** (I.Turgenev "Annouchka").*

The tool sometimes detects repetition as epizeuxis, although in the following cases there is anadiplosis. This is because the comma is between both homogeneous elements and parts of the sentence.

Epiphora. The tool ensures 87.49% accuracy in detecting epiphora:

(27) *А я буду **плясать**. Жену, детей малых брошу, а пред тобой буду **плясать**. (F. Dostoyevsky "The Idiot").*

The errors here are reminiscent of those described above and include mistaking epizeuxis for epiphora:

(28) *Я игра-ать мной **не позво-олю! Не позво-олю** (A. Chekhov "The Duel"),*

and misidentification of repeated initials and abbreviations consisting of repeated letters:

(29) *<…> Харитонов **А. А.** (O. Slavnikova "The Immortal").*

Anadiplosis. The use of words at the junction of the parts of the sentence and sentences is detected by the tool very well achieving a high level of accuracy which is 89.21%:

(30) *<…> он прошел в **кабинет**. **Кабинет** медленно осветился внесенной свечой (L. Tolstoy "Anna Karenina").*

Regarding the improvements that should be made to the tool, abbreviations with punctuation ought to be taken into consideration:

(31) *<…> при своем превосходном уме и положительном знании жизни **и пр. и пр.,** <…> (F. Dostoevsky "The Idiot").*

In the following example, the repeated elements are identified as epizeuxis, although according to the meaning and structure of the sentence this repetition corresponds to anadiplosis:

(32) *Это был наш общий **язык, язык,** подаренный мне ею, <…> (E. Vodolazkin "The Abduction of Europa")*.

Epanalepsis. A relatively high level of accuracy for epanalepsis – 70.79% – speaks for the correct laydown of the tool specifications:

(33) ***Аглая** мне урок дала; спасибо тебе, **Аглая**. (F. Dostoyevsky "The Idiot").*

The tool misdetects epanalepsis confusing it with epizeuxis in the following examples:

(34) ***Секунда… секунда…*** *(V. Pikul "Requiem for Convoy").*

In order to avoid such errors, the presence of intermediate components between repeated units should be included in the tool specifications.

Simploce. The frequency of its use is very low in the texts. The level of accuracy of symploce detection by the tool is quite high constituting 72.84%.

(35) ***Он*** *никак не ожидал того, что он увидал и почувствовал у* ***брата****.* ***Он*** *ожидал найти то же состояние самообманыванья, <…> во время осеннего приезда* ***брата****. (L. Tolstoy "Anna Karenina").*

In some cases, the tool detects symploce as a repetition of the conjunction *и* at the beginning of the sentence, considering it as a content word at the end of the sentence:

(36) ***И*** *тогда мать* ***заплачет****.* ***И..,*** *может, он тоже* ***заплачет*** *(V. Pikul "Requiem for Convoy").*

These examples are ambiguous, because, on the one hand, the repetition of the conjunction *и* can be anaphoric and can bear a certain meaning, and, on the other hand, the roles of the link-word and the content word are not equal.

Table 3

Accuracy of automated rhythm figure detection in 50 Russian texts

Devices	Devices quantity		Accuracy (%)
	found by the instrument	real quantity	
diacope	30 701	22 123	72.06
epanalepsis	493	349	70.79
epiphora	2 542	2 224	87.49
anaphora	4 033	3 635	90.13
symploce	81	59	72.84
epizeuxis	3 855	3 388	87.89
anadiplosis	760	678	89.21
polysyndeton	40 852	35 376	86.60
Sum total of devices	83 317	67 832	81.41

The century-based findings recorded for the Russian literary texts are summarized in Table 4 and reveal a decline in the use of rhythm figures from the 19th to the 21st century. It is an observation so far. Still, the figures allow for an assumption that the above tendency may testify to changes in the literary language quality or other important processes. However, it undoubtedly requires further comprehensive research

which will focus on other linguistic parameters of the text structure along text rhythm exploration.

Table 4

Rhythm figure distribution statistics for Russian texts

Devices	**XIXc.**	**XXc.**	**XXIc.**
diacope	7 838	7 277	7 008
epanalepsis	163	128	49
epiphora	994	797	433
anaphora	1 307	1 278	1 050
symploce	24	18	16
epizeuxis	1 759	852	6 94
anadiplosis	250	220	208
polysyndeton	18 287	8 095	8 774

Discussion

With regards to the research results we consider it essential to address the causes of the discrepancies noticed when testing the tool:

1. Lower than expected accuracy in detecting diacope, epanalepsis, epizeuxis and simploce resulting from their cross-identification and automatic attribution to several classes: the solution to the problem is seen in the introduction of new stop words and word units (“had had”, “was (.,;)was”, “that that”, “you (.,;) you”, etc.) as well as accounting for intermediate words between repeated units;
2. Misdetection of punctuation marks (commas, hyphens, dashes and quotations) preventing the tool from accurately identifying certain rhythm figures, diacope, anaphora and epanalepsis in the first place;
3. Misrecognizing of initials (with a full stop) as full-fledged sentences: the above problems can be solved by defining specifications for such cases, e.g. listing the relevant punctuation marks as stop words;
4. Confusion of rhythm figures, e.g. epiphora and mimesis (the latter is currently not on the list of rhythm figures available for the tool) which calls for the necessity of formulating a set of specific rules for the case.

Conclusions

The PRD tool has demonstrated a rather high level of accuracy in detecting rhythm figures— 83.94% for English texts and 81.41% for Russian texts.

Some of the statistical errors discovered in the course of the research can be rectified by compiling more comprehensive as well as better targeted stop-word lists, reducing text portions intended for automated analysis and making other rhythm figures available for the tool, which is almost certain to improve its accuracy level. However, not all statistical uncertainties can be eliminated. This is particularly true for misidentifications stemming from homonymy (polysemy) and other content-based phenomena.

The different quantity of rhythm figures in the texts of different authors allows for an assumption that each author has their own bank of rhythm-based stylistic devices. Thus, this tool can also be used for the identification of specific features of authors' idiolect and style.

The quantitative research of rhythm figures in English and Russian fictional texts covering a time span of three centuries has demonstrated a more extensive use of the above figures in English fiction as compared to Russian. This can be explained by the peculiarities of the language morphologic, lexical and semantic structures as well as their principles of clause and sentence construction. The accuracy of automated rhythm figure identification is high for both languages: over 83% for English and over 81% for Russian.

The quantitative data concerning the distribution of rhythm figure show a downward temporal trend in rhythm figure use in the Russian fiction. The English fiction witnesses a steady decline in the use of diacope and polysyndeton along with an appreciable rise in the use of anaphora. Further comprehensive research is required to conclude on the statistics obtained.

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Reviewers:
1. Anonymous
2. Anonymous

Handling Editor
Assoc. Prof. Boris Naimushin, PhD
New Bulgarian University

[i] Note:

English-language text analysis is based on works by:

- 19th century - Charles Dickens**,** Charlotte Bronte, Elizabeth Gaskell, Jane Austen, Thomas Hardy
- 20th century - Robert Lewis Stevenson, Virginia Woolf, James Joyce, Iris Murdoch, Muriel Spark, Daphne du Maurier, John Fowles, David Herbert Lawrence, Doris Lessing
- 21st century - Ian McEwan, Neil Gaiman, Scarlett Thomas, Joan K. Rowling, Sebastian Faulks, Jenny Colgan, Kazuo Ishiguro, Paula Hawkings, Sarah Perry, Ruth Hogan, Tony Parsons

Russian-language text analysis is based on works by:

- 19th century - Nikolay Gogol, Fyodor Dostoevsky, Alexander Pushkin, Vladimir Sollogub, Leo Tolstoy, Ivan Turgenev, Anton Chekhov
- 20th century - Ivan Bunin, Alexander Grin, Mikhail Bulgakov, Maxim Gorky, Vasily Aksenov, Valentin Pikul, Sergey Dovlatov, Victor Pelevin, Alexander Prokhanov
- 21st century - Eugeny Vodolazkin, Vladimir Mikushevich, Zakhar Prilepin, Alexander Terekhov, Dmitry Bykov, Olga Slavnikova

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DIFFERENCES IN RESEARCH ABSTRACTS WRITTEN IN ARABIC, FRENCH, AND ENGLISH

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Abstract

The proliferation of publications, mainly the digital ones, makes it necessary to write well-structured abstracts which help readers gauge the relevance of articles and thus attract a wider readership. This article investigates whether abstracts written in three languages, namely Arabic, French and English, follow the same patterns within or across languages. It compares 112 abstracts in the areas of (applied) linguistics. The English abstracts include 36 research article (RA) abstracts from an Arab journal mostly written by non-natives and 10 by native speakers from British universities. Those produced in French are 36 divided into two sets, 23 from North African journals and the remaining 13 from French journals. The Arabic abstracts consist of 30 abstracts, 15 from North African journals mainly from Tunisia, Algeria, and Morocco and the other 15 from the Middle East with a focus on Qatari and Saudi texts. Results emanating from the frequency of moves show that the abstracts written in English by natives and non-natives and those produced in Arabic by Middle Eastern writers show conformity with the existing conventions of abstract writing in English. However, those from North Africa, be they Arabic or French, do not share any specific patterns which can be attributed to the language in which they are written. Further research is needed to check whether abstract writing is part of the academic writing curriculum in these two latter languages.

Keywords: differences, abstracts, Arabic, French, English

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The increasing number of publications, mainly the digital ones, and the lack of time to read them have resulted in a strong need for well-elaborated abstracts. Particularly in educational research, Miech et al. (2005) raise the challenge of too many articles published every year and propose an appropriate structuring of the abstract to overcome three challenges the practitioners face: access, time and motivation to make use of findings in so many articles. They claim that the existing formats need more refinements to have effective impact on practitioners:

> The structural innovation we propose here specifically addresses the 20,000 article problem: *how to help millions of people in education connect with the tens of thousands of articles published each year in education journals that might prove useful to them in practice.* We believe that the structured abstract, an innovation that focuses on the format of the article itself, can help overcome the existing impediments to disseminating the findings of research. (Miech et al. 2005, pp. 397-398; italics in the original).

Practically, the authors suggest a more detailed and structured abstract format which can guide potential practitioners to make good use of the findings of educational research. Their template consists of nine components: (1) Background / Context, (2) Purpose / Objective / Research Question / Focus of Study, (3) Setting, (4) Population / Participants / Subjects, (5) Intervention / Program / Practice, (6) Research Design, (7) Data Collection and Analysis, (8) Findings / Results, and (9) Conclusions / Recommendations (p. 399). In other fields, the rapidly increasing number of publications, with the proliferation of online journals, and the higher number of research productions resulting from the growing enrolments in graduate studies (see this growth in education throughout history in Newsom, 2011) have made abstracts more important. To guide readers and writers, some languages have developed abstract writing conventions (see for example ANSI/NISO, 1997 for abstracts of experimental, descriptive, or discursive studies) whereas others are still in the process of doing so and thus abstracts may differ across languages.

Abstract quality is a determinant predictor for accepting a paper in a conference and for reading the rest of the article or thesis. It has become mandatory that the candidates who intend to apply for conferences or for degrees to be aware of abstract writing conventions and to study them as part of their academic writing curriculum. However, abstract writing conventions are salient in some languages but less so in

others. It is the intent of this article to investigate the components of abstracts in three languages, namely Arabic, French and English, with the aim of looking into the features of the abstracts that prevail in these languages in linguistics or applied linguistics. It tries to answer the following research questions:

- Which moves occur in the abstracts produced in English, Arabic and French?
- How similar, or different, are the abstract features produced in Arabic by two groups belonging to two geographical regions?

Literature review

This paper is interested in abstract writing which is informed with the studies related to *genre*. Although the term genre has various interpretations (see the review of literature in Stein, 1997), a working definition adopted for this study has been suggested by Swales (1990):

> A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. (p. 59).

In his book, Swales (1990) aims to provide a reference which will help tutors give specific *tasks* to students to come up with the intended *activity* (see Part I of the book). To do so, he developed his model (Swales, 1990) and later together with Feak (Swales & Feak, 2009) labelled CARS model (Create-A-Research-Space). This model contains three moves, namely, *establishing a territory* (consisting of three steps), *establishing a niche* (four steps), and *occupying the niche* (four steps). A different model by Hyland (2000) contains five moves: *Introduction* (M1), *Purpose* (M2), *Method* (M3), *Product* (M4) instead of *results* in other models, and *Conclusion* (M5). He used it to compare the research article (RA) abstracts in eight different disciplines. As this study adopts this model, it is worth providing more details about it. *Introduction* establishes context for the paper and invites readers for discussions. *Purpose* indicates the purpose, the problematic of the study (thesis), the research questions or hypothesis, and orients the reader to the rationale of the paper. *Method* summarizes the design, the tools used for data collection and data analysis. *Product* presents the main findings and sometimes discusses them. *Conclusion* extends the results beyond the scope of the paper and thus draws inferences and describes implications. The reviewed models have been adopted,

with some variants sometimes, in various research studies (see below) with focus on frequency of moves in abstracts in different disciplines and languages.

Following the above models, and others, abstract structure has been studied from three major perspectives, namely investigating the abstracts within the same discipline, across disciplines and across languages. For example, within the same discipline, Stein (1997) discusses many models to try to work out why some abstracts (n = 237) were accepted, and others rejected in the 1996 TESOL convention. He aimed to describe the characteristics of an abstract genre. He divides the abstracts in his data into two types: empirical and pedagogical with a focus on the fields of research and ESL in higher education. He adopts the IMRD (Introduction, Methods, Results, and Discussion) for empirical abstracts and the ILF (Introduction, Lecture, and Finale) for pedagogical ones. He finds that in both types of abstracts the occurrence of major moves does not determine accepting or rejecting an abstract. Rather, an abstract genre features the highest frequency of *Introduction*, followed by *Methods*, then *Discussion* and finally *Results* as the lowest frequency. Some sub-moves and the (non)occurrence of citations make a difference, too, but these are beyond the scope of this article. He concludes that "A genre is not only defined by the frequency of its moves and sub-moves, and their obligatory and optional natures, it is also defined by the purpose it serves its discourse community. Different genres have different moves and different purposes." (p. 224). In this same area, Wang and Tu (2014) analyse abstracts in applied linguistics (*n* = 1000) selected evenly from four well-known journals. They find that the use of the present tense of 'to be' dominates but the use of present or past tenses with other verbs varies across journals and especially across the parts of the abstract. They also report the frequent adoption of the IMRD model, followed by Hyland's model and then CARS (see above) and especially that M3, M4 and M5 in the Hyland's model (see above) prevail in the studied abstracts. Quite a similar study came to the same findings, Can et al. (2016) studied the abstracts in the issues of one journal of applied linguistics from 2011 to 2013 (n = 50). They confirm the occurrence of *purpose*, *methodology* and *findings* in the abstracts while around half did not include *introduction* or *discussion*. Another study by EL-Dakhs (2018) compares abstracts taken from indexed journals (n=200) with non-indexed ones (n= 200). The findings show that the abstracts in the non-indexed journals contain longer moves of M1, M2, M3 while in the indexed ones, longer M4 are more frequent.

The other perspective of research compares abstracts written in different languages or by native and non-native speakers. Fallatah (2016), adopting the model of abstract structure by Swales and Feak (2009), analyses 93 abstracts written by Saudi authors in English (n=37), Saudi authors in Arabic (n=27) and international authors (n=29). Her comparison of these abstracts shows that the international abstracts contain almost all the moves except M1 with 45% of occurrence and, quite equally, the Saudi Arabic abstracts have more consistency as they contain at least three main moves (M2, M3, and M4) but only 10% of M1 and 0% of M5. However, the Saudi English abstracts contain fewer moves with the occurrence of M2 in 90% of the abstracts and the range of 45% to 75% of the occurrence of other moves. She attributes the scarcity of M1 in the Arabic abstracts to the fact that Arab writers are reader-based as opposed to the western style which is writer-based. Similarly, she justifies the presence of the *introduction* (M1) in the Saudi English abstracts for being addressed to western readership. Similarly, using Swales' model to compare abstracts produced by native speakers and those by non-natives (Chinese), Ji (2015) has found that while Chinese scholars focus on *Introduction*, the native speakers focus on *Method* and *Result*. Within this same framework, Tabatabaei et al. (2016) have studied the abstracts produced by non-natives. They have adopted Swales' eleven-step model to analyse 30 abstracts in the MA theses by Iranian students in TEFL. They find that the most equally predominant steps (24% of the sample) belong to the *Occupying niche* move and they are *Outlining Purposes*, *Announcing Present Research*, and *Announcing Main findings*. The occurrence of the other eight steps in their model ranged between 1 and 10%. Equally, Briones (2018) who used Hyland's model (2000) analysed 29 abstracts taken from three journals based in North Africa and the Middle East. The findings confirm that M2, M3 and M' are the predominant moves in those abstracts. But they happen to be in a different sequence from the one set by Hyland.

The third perspective examines abstracts across disciplines and sometimes across languages using Hyland's model (see above). Alotaibi (2013) has compared abstracts in two disciplines, educational psychology, and sociology, and in two languages, English and Arabic (see other studies in Alotaibi, 2013. pp. 54-57). The findings show that all the disciplines and languages share the three frequent moves reported thus far but they differ. The abstracts in English contain more introduction and conclusion moves and the

abstracts of psychology contain more conclusion moves while those in sociology contain more of the introduction ones. Similarly, Benham and Golpour (2014) adopted this model to compare the abstracts in two disciplines, applied linguistics and mathematics, and in two languages, English and Persian. The selected abstracts (n=80, 20 RA of each discipline and each language) include quite the same moves in both languages in applied linguistics with slight differences in *Introduction* and *Conclusion*; however, the math abstracts contain quite different moves in the two languages. Katc and Safranj (2018) use the same model to compare abstracts in 12 disciplines (n=12). They refined the application of the model using Kanoksilapatham's (2005) criteria of frequency of the moves as *obligatory*, *optional*, and *conventional* with the occurrence rate of 100%, below 60%, and between 60 and 99%, respectively. They have found, across the investigated disciplines, that *Introduction* and *Purpose* moves are obligatory, *Methodology* and *Conclusion* show variations whereas *Product* is the mostly omitted. Other differences are reported by Çakır (2016) who compares 240 abstracts written by Turkish and native writers of English using Hyland and Tse's model (2005) across six disciplines, three of which are pure and the others are soft sciences. This study focuses on the use of stance adverbs. It shows that native writers use more stance adverbs than their Turkish counterparts. It also reports that writers in soft sciences use more stance adverbs than those in pure sciences. Quite similar results are reported in a study by Darabad (2016) who compares 21 abstracts from each of journals of applied linguistics, applied mathematics and applied chemistry (n=63). His results report that *Purpose* and *Product* appear in nearly all the studied abstracts, followed by *Method*, then *Conclusion* and *Introduction*.

This review has surveyed the use of two models of analysis for analysing the abstracts with the tendency to the frequent use of Hyland's (2000). The studies in this review have covered those that compare abstracts in different languages, statuses of the used languages, disciplines, and types of journals. Like the previous studies, this one adopts the same model but differs in comparing abstract writing within and across the three most used languages in the MENA region to investigate their approaches to the writing of abstracts.

Methodology

The collected data consist of 112 abstracts divided into five sets from the field of (applied) linguistics. The abstracts in English contain 36 RA abstracts that appeared in the *Arab World English Journal* and 10 abstracts from dissertations written by winners or finalists of researchers in ELT which were taken at random from the British Council website[1]. The English abstracts were produced by native and non-native speakers of the language. The non-natives' English level is academically native-like as their texts appeared in master or PhD dissertations. The French texts constitute 36 RA abstracts; 23 of them were taken from different North African journals whereas the other 13 texts from French journals. They have been produced by writers belonging to different countries but with a high proficiency of French. As for the Arabic texts which constitute of 30 abstracts, 15 of them were taken from North African journals mainly from Tunisia, Algeria, and Morocco, the other 15 abstracts are produced by writers from the Middle East with a focus on Qatari and Saudi texts. These writers are natives of Arabic.

To analyse the above abstracts, the present study adopts Hyland's (2000) five-move schema to identify the structural pattern in the investigated abstracts. Every move of the adopted model executes a structural task, that of carrying out a "communicative purpose". According to this model, the five moves are: Introduction (M1), Purpose (M2), Method (M3), Product (M4), and Conclusion (M5) (see the description of Hyland's model in the Literature review above).

The "top-down approach" is adopted to determine the dividing lines of the moves in the analysed abstracts together with classifying the role of each move in its respective abstract. Generally, the operation of identifying and classifying every move in the collected abstracts was relatively straightforward with .93 Cronbach's alpha coefficient between the two authors of this article in a sample of four abstracts from each subset (n=24).

Findings and Discussion

This section introduces the findings of the cross-linguistic analysis of the Arabic, French and English abstracts together with some suggested interpretations for the explanation of the results obtained from the data analysis.

[1] https://englishagenda.britishcouncil.org

Table 1

Frequency of moves occurrence in the five sets of abstracts

Move	English (*AWEJ*)	English (British universities)	French	Arabic (Middle East)	Arabic (North Africa)
0. Zero move	0 (0%)	0 (0 %)	3 (8%)	1 (7%)	8 (53%)
1. Introduction	19 (53%)	6 (60%)	18 (50%)	5 (33%)	2 (13%)
2. Purpose	36 (100%)	10 (100%)	31 (86%)	14 (93%)	7 (46%)
3. Method	33 (92%)	10 (100%)	19 (52%)	11 (73%)	3 (20%)
4. Product	32 (89%)	10 (100%)	9 (25%)	12 (80%)	2 (13%)
5. Conclusion	14 (39%)	9 (90%)	5 (14%)	1 (7%)	1 (7%)

The findings, in Table 1, indicate that the purpose move (M2) is the most recurrent and compulsory move in the five types of texts. The table also shows that English (AWEJ) and Arabic (AME) abstracts share the M2-M3-M4 pattern that arises as the typical design in the abstracts in both languages. The French and Arabic (ANA) abstracts share the presence of the purpose move (M2) and the method move (M3). The table also shows that M2, M3, and M4 are obligatory moves in English (British universities) abstracts. Besides, the ten selected texts show a respect for the rhetorical moves of writing an abstract. This entails that there exists a British tradition by which writers should abide.

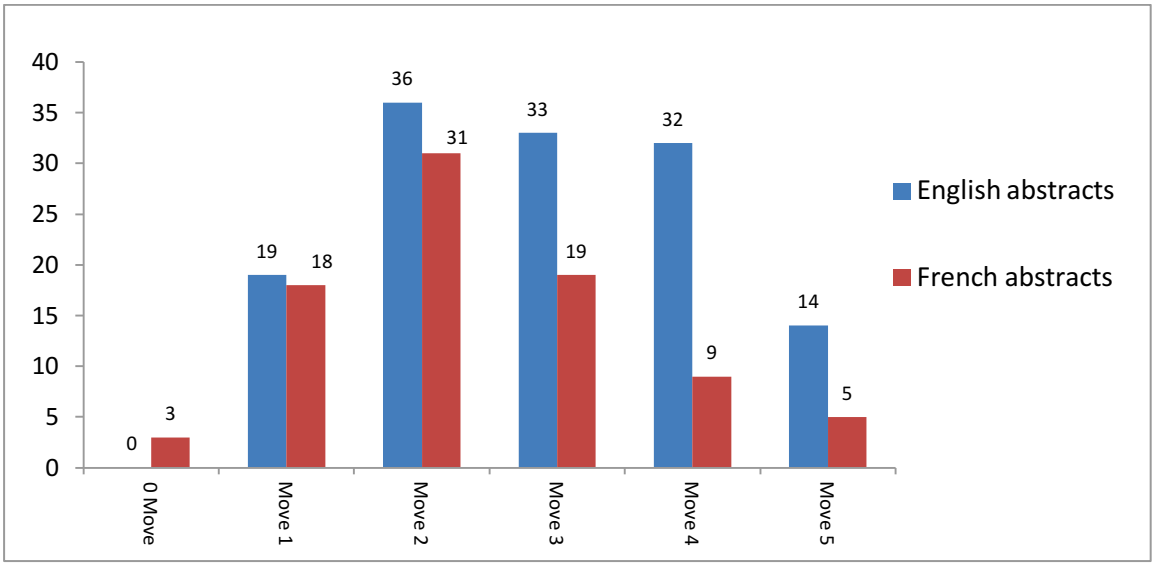

Figure 1. Moves in English and French abstracts (data from British universities excluded)

Figure 1 demonstrates that in the French and the English abstracts, the common moves are the introduction (M1) and the purpose (M2). However, the abstracts in French contain fewer other moves and three of them (8%) contain 0 move.

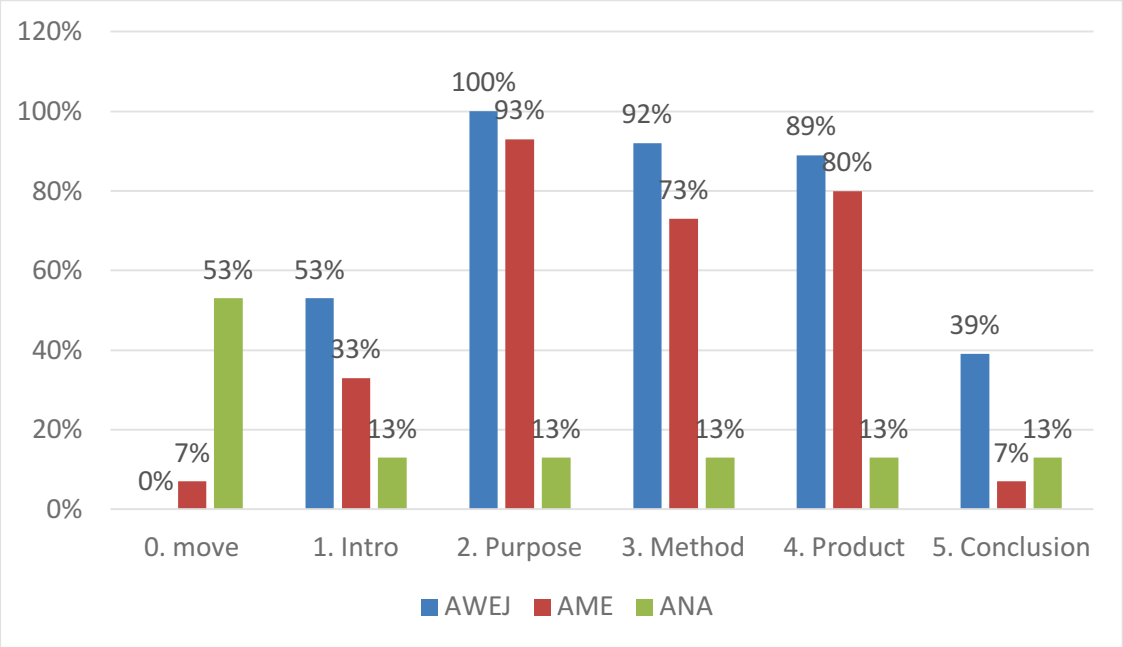

Figure 2. Comparison of English (AWEJ), Arabic (ME), and Arabic (NA) abstracts

Figure 2 indicates that the abstracts in Arabic by North African authors differ from those in English (AWEJ) and in Arabic from the Middle East. Both AWEJ and AME share the M2-M3-M4 patterns while the ANA abstracts are the least structured with fewer or no moves.

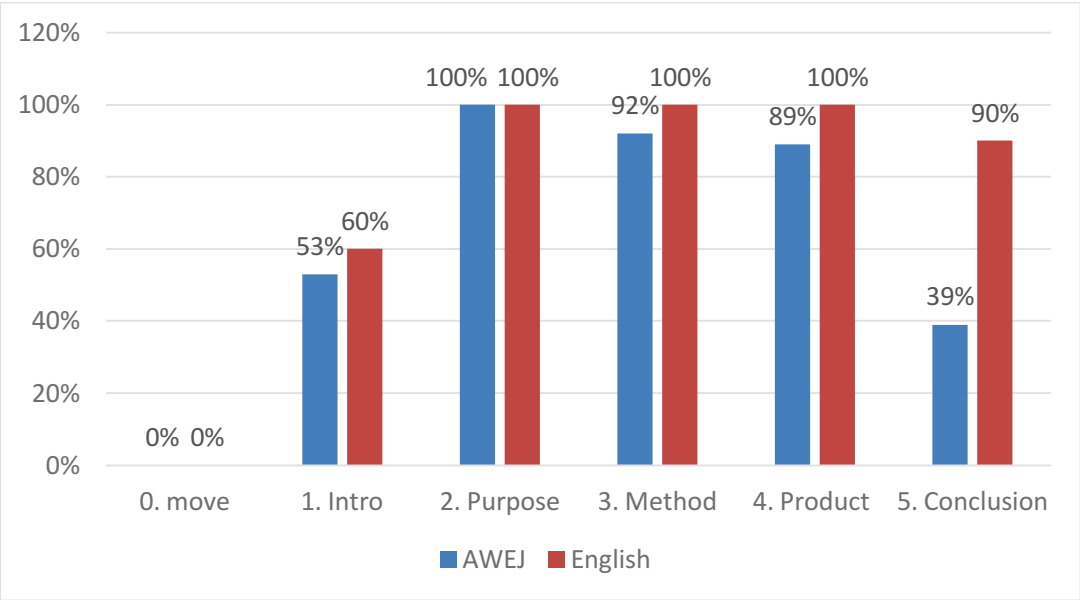

Figure 3. Comparison of English (*AWEJ*) and English (British universities) abstracts

This third graph demonstrates that English (*AWEJ*) and English (British universities) abstracts meet in high moves occurrence that consequently structure most of these target abstracts with an M1-to-M5 pattern. The only substantial difference lies in the presence of more Conclusion moves in the British universities.

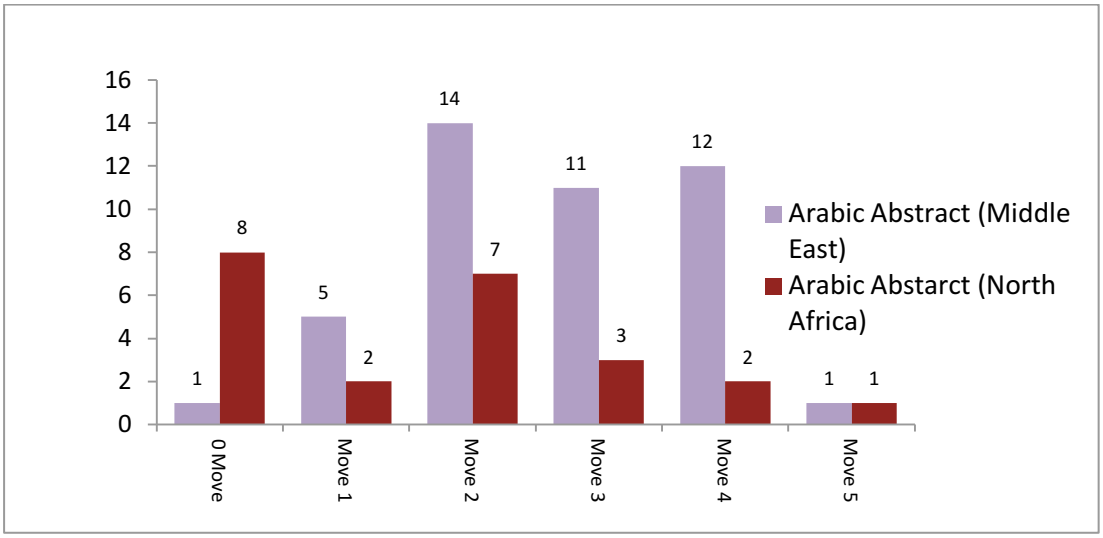

Figure 4. Comparison of moves in abstracts in Arabic: Middle East vs. North Africa

Figure 4 shows big variations of move frequency in the two compared data sets except for the conclusion move (M5) that share the same percentage in both groups and which occurs less frequently. It also shows that the Middle Easterners are closer to the English tradition of abstract writing than the North Africans. 53% of the latter's abstracts contain 0 move.

Based on the above findings, the answer to the first research question indicates that the English data, no matter who produces it, contain an important number of the five moves which implies that their authors are awareness of the use of moves when writing RA abstracts in English. The most shared moves among the abstracts written in English are M2-M3-M4 patterns. This confirms the existence of a structural convention that is respected by the writers in English. It is worth mentioning that some online publishing websites require the writing of a structured abstract for the advantages this offers for both the reader and the writer. Some French data, however, include no move and are just summaries of the research papers under focus whereas the rest of the abstracts include only two moves. This implies that the French authors need more

awareness about the conventional patterns of writing abstracts. French authors tend to focus on both the purpose move (M2) and the Product move (M3). The findings emanating from the analysis of the Arabic abstracts confirm that the authors from the Middle East share more moves, the M2-M3-M4 patterns, than their North Africa counterparts. This suggests that most authors from this category not only are aware of the conventional pattern based on the English academic discourse community but also transfer this know-how to their productions in Arabic. However, a bigger percentage of summaries is found in the ANA data. Some of the North African authors include no move while the rest of the abstracts share either the M1-M2 or the M2-M3 structure.

The results of the study also report some common features across the languages. The Purpose move is found in almost every abstract and thus turns out to be an obligatory move in the five types of texts. This suggests that describing the aim of the study is an essential element of the abstracts in the three languages. It is also found that an important number of abstracts from the five sets of texts contain M2 as an initial move. The M2 sometimes occurs as an independent move but at other times it is embedded within the Method move (M3) depending on the author's focus.

The comparison of the abstracts in Arabic produced by two groups belonging to two geographical areas has yielded very interesting outcomes. Theses abstracts show a lot of differences in the distribution of moves. The Middle Easterners' abstracts show a lot of similarities with those by authors in English while the North Africans' contain a limited number of moves. It seems that the differences in abstract writing are far from being determined by the language factor. The two sets of data written in Arabic differ because the writers from the Middle East are more aware of the English tradition of abstract writing than their North African counterparts. It should be acknowledged that the authors in the *AWEJ* data are non-native researchers who attempted to follow the English abstract writing conventions. This confirms that abstract writing in English requires knowing the English writing conventions which help articles reach wider readership. The ANA texts, on the other hand, have the M2-M3 structure in common and share them with the French texts. The abstracts in the two languages are characterised by move deletion. The lack of awareness of abstract writing in the two languages may be the origin of the differences reported in the findings.

The findings of this study indicate that the writers' degree of familiarity with the moves of an abstract determines conformity with or deviation from abstract structure. It should be stressed that the abstract writing in English is the most studied by many genre analysts and therefore it shapes a tradition which is more salient and has become part of the curriculum of academic writing. The abstracts produced in the two other languages, French and Arabic, need further studies in the hope of working out the patterns that will meet their potential readers' expectations.

Implications

The findings from the cross-linguistic analysis in the present study can serve, in general, in raising graduate students' awareness to the moves in research articles, the linear order, and the role each move plays in abstract writing. This awareness will have another interface in better understanding of abstracts. More specifically, the results and the knowledge gained from this study can help authors who produce articles in Arabic and French to better understand the existing variations in RA structures across languages. Such understanding will pave the way for designing guidelines in respective languages for an abstract structure that depends largely on the academic communities' preferences. However, the well-established models in English can already serve as a framework for designing an explicit abstract structure in other languages. The researchers writing in these languages will acquire international recognition especially with the increasing process of globalization of the academic communities through internationalising universities.

After designing the abstract structures specific to a language, the second implication has to do with teaching them. Teaching students, especially graduate students, the specific features of each move and how to deploy it in abstract writing is the basis for converging towards standardising and conformity. These students will produce papers with an academic discourse in conformity with the writing standards of the international academic community. In the long run, research in different languages will yield universal patterns of abstract writing to make good use of research and its findings. The potential target pattern can start from the premise of conventional English move-schema. However, further research on abstracts written in French and Arabic will result in developing a move-pattern of their own and suggest it to be considered when drafting an abstract.

Despite the number of studies on abstract writing in English, some challenges persist. The investigations in different disciplines show inconclusive results. Montesi & Owen (2007) have found that the revision of abstracts, prior to uploading them in databases, consists of only some minor spelling or shortening the text corrections. They attribute this practice to the lack of guidelines by the LISA (Library and Information Science Abstracts). Ebrahimi & Chan (2015), who compared abstracts in applied linguistics to those in economics, claim that the writer's discipline sometimes informs the structure of abstract writing. Vrijhoef & Steuten (2007) report that many journals do not provide adequate guidelines of abstract writing and thus many of them contain unstructured abstracts. They also report that some medical publications either contain inconsistent data or do not process the data given in abstracts. Structured abstracts, according to these authors, will meet three objectives: "(1) to inform readers better, (2) to improve search retrieval, and (3) to facilitate peer review." (p. 125). Ross et al. (2006) provide evidence that adopting blinded peer review in abstract acceptance has reduced bias to geography location (favouring US over non-US universities), institution prestige, and linguistic belonging (English-speaking authors were favoured).

Limitations and further research

Like other studies, this study has limitations which can turn into further research topics. The research method adopted in the present study is purely quantitative and the calculations are done based on the frequency of move occurrences. There is a need for investigating the functions of the moves together with the type of abstract. For example, further studies across the three languages are worth doing in terms of evidentiality (Yang & Tian, 2015). Another limitation lies in the comparisons of the outcomes in three languages without further research on the structures of abstracts in each language and how it compares with the ones in the other languages. To provide enough evidence, more research studies are required to understand what the readers, especially the researchers, of these languages expect in an abstract and whether graduate students are exposed to an input of how to write an abstract in their academic curriculum. Universities, consortia and libraries should agree on the structure of an abstract in each of the two under studied languages to provide adequate guidelines for (potential) researchers to produce abstracts that will be accepted by their peers in their scientific communities.

Conclusion

This study has investigated the structure of abstracts in one field of study in three languages. The comparisons report a lot of differences which are not related to languages *per se*. Rather, they are related to two other factors. First, the existence of a salient tradition of abstract writing that is explicitly stated in the literature for potential researchers to follow. The number of studies reported in English is still increasing in the hope of better understanding how to serve the different communities of researchers and consumers of research. Second, the degree of familiarity with the abstract writing. The example of the abstracts written in Arabic by the researchers from the Middle East explains this factor. These researchers might have been exposed to abstract writing or inspired by their readings of research in English. Such input is needed in the two other languages in this article.

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LAYERED TEMPORALITIES - BETWEEN MODERNISM AND POSTMODERNISM - IN JHUMPA LAHIRI'S *THE LOWLAND*

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Abstract

The discussion approaches Jhumpa Lahiri's novel *The Lowland*, aiming to trace the author's positioning in relation to modern and postmodern assumptions. The argument follows the main character's (Gauri) transnational trajectory, as she crosses frontiers in a journey that also spans large temporal dimensions. Gauri's unconventional choices are to be interpreted in relation with her permanent interest in the nature of time that is also a part of her doctoral research in philosophy. Gauri's professional goals and her personal destiny appear strongly conditioned by the political context of her pre-emigration days, i.e. the Naxalite movement. All the above suggest that *The Lowland* can be read as a novel with an implied message about the grand narrative of history in relation to time perception and the possibility of (female) identity formation. Whether Lahiri's approach to these themes echoes a predominantly (post)modern outlook is the focus of the present analysis.

Keywords: Circular time, Egoism, Linear time, Modernity, (Post)modernism

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Jhumpa Lahiri: Writing Across Literary Trends

Jhumpa Lahiri's fictional work [1] presents processes of cultural negotiation experienced by first and second-generation Bengali characters, predominantly women, but also men. The author highlights instances of cultural clashes and transnational migration, also tracing manners in which her characters attempt to build meaningful dialogues across cultural difference. Given these coordinates, Lahiri's work has been analyzed as ethnic American literature (Brada-Williams, 2004; Iyer, 2009; Madhuparna, 2006), postmodern literature (Anwar, 2015; James, 2015; Song, 2007) postcolonial literature (Bandyopadhyay 2009), American literature (Caesar, 2005; Caesar, 2007; Chetty, 2006), diasporic literature (Banerjee, 2010; Bhalla, 2008; Brians, 2003; Kemper, 2011; Munos, 2010; Raj & Jose, 2014; Saha, 2009;), from a gender studies perspective (Bran, 2014; Ranasinha, 2016; Williams Anh, 2007) and from a political angle (Samanta, 2014). Consequently, most of these interpretations have mainly addressed the author's thematic universe, predominantly linking Lahiri with postmodernism, postcolonialism and feminism. However, several critical voices have also recorded Lahiri's formal leanings to realism, highlighting her 'narrative propensity for realism' (Zhang, 2012, p. 214), her 'composed, unadorned, frugal narrative style' (James, 2015, p. 52), 'middle class realism and . . . miniaturist prose', (Ranasinha, 2016, p. 35) or her 'patient, polished realism' (Seshagiri, 2016, para.1). There seems to be a sense of agreement with respect to Lahiri's multiple connections with various trends, since her narrative style can be linked to realism, while her thematic focus corresponds to both modernist and postmodernist concerns.

Asian American literature: from realism to postmodernism

In a very interesting study of Asian American literature, Yifan Zhang (2012) discusses the evolution of this field from an initial reliance on realism to its subsequent adherence to modernism and postmodernism. The first stage - the survival fiction -

[1] Her first collection of short stories, *Interpreter of Maladies* (1999), presents interactions between Indian and American characters placed in either Indian or American settings (the East Coast). Her first novel *The Namesake* (2003), presents the evolution of a Bengali immigrant family, focusing on different strategies of navigating multiple traditions. Her last collection of short stories, *Unaccustomed Earth* (2008) foregrounds the second-generation characters' effort to make sense of their cultural inheritance. A second novel, *The Lowland* (2013) presents the transnational dispersion of a Bengali family across physical and temporal borders. Her last book, *In Other Words* represents a shift to autobiography and depicts the writer's relocation to Rome where she studies Italian in order to write this book in a new language.

placed before 1965[2], employed realism in order to illustrate the minorities' concerns to assimilate and conquer America by representing ethnic traditions through realistic details (pp. 27-28). A second stage, the transformation fiction, maintained the realist forms, with a slightly altered thematic focus. Its protagonists are assimilated Asian-Americans or members of model minorities whose dilemma is the negotiation of different identity coordinates (Asian and American). The resulting sense of tension is the focus of the transformation fiction that announces the intrusion of modernism into Asian American fiction, through its "interference of individuality (Zhang, 2012, p. 28). The third phase of Asian American literature is represented by the 'contradiction fiction' (p. 29), which deepens the conflict between individuals and communities, to the point of celebrating individuality at the expense of ethnicity' (p. 29). Contradiction fiction is associated with the "transnational, transpacific and diasporic" Asian American itineraries (Sumida qtd. in Zhang p. 163). Interestingly, Zhang warns that the term 'contradiction' is used here to signify "*contradictions* in the mode of cognition and the form of narrative" (pp.164). In other words, contradiction fiction is to be situated and interpreted at the crossroad between two major coordinates: ideological frameworks (postmodern America and neocolonial Asia) and narrative conventions (realism and modernism) (Zhang pp. 164-165). Zhang does not associate the contradiction fiction with a postmodern narrative style, but rather with postmodernism as a post-structural episteme that foregrounds the "alternative history of Asian America" (Zhang pp. 14). The deconstructive implications of postmodernism imply the contestation of (Western) grand narratives and the exploration of multiculturalism as a possibility to claim respect for cultural difference. Following Zhang's challenging insight, the present argument sets out to unravel the extent to which *The Lowland* innovatively blends postmodern and modern assumptions within a predominantly realistic narrative framework.

Modernity, modernism, postmodernism linear and circular time/history

Modernism is considered a reaction to 'the malady of modernity', an 'anti-technological critique of Western civilization', characterized by intense mechanization, industrialization and urbanization (Nabholz, 2007, pp. 37-38). Modernity is also associated with the Enlightenment views of history as linear progress/advancement

[2]In 1965, the USA immigration laws became more permissive, as stipulated by the Hart-Celler Act, fact that generated an increase of the immigrant flows.

(Williams Blakeney, 2002, p. 7) history as evolution towards a goal, i.e. teleological view of history (O'Malley, 2014, p. 12). Therefore, the belief in progress sustained by modernity generates the conception of linear time, (Nabholz, 2007, p. 99), associated with the idea of development, movement and technological changes. Modern artists embraced the notion of non-progressive time, claiming that history moves in circles rather than chronologically. Given that the circle is a symbol of infinite, endless structures (Small, 2010, p. 115), cyclic/circular patterns were perceived as orderly configurations, capable of providing freedom from the tyranny of progressive modernity. The repetitive nature inherent in cyclic patterns was associated with a sense of transcendence, permanence and stability (Williams Blakeney, 2002, p. 13) that undermined the linear outlook of history as progress (Nabholz, 2007, p. 83).

Interestingly, the modernists' embrace of a circular view of history and their fascination with Eastern art reveals a possible intersection between Western and Oriental notions of temporality. Although the present paper does not aim to homogenize Oriental conceptions of time by defining them as exclusively circular, it works with this premise only in so far as it refers to Western modernism's attraction to certain Eastern models of time that promote circularity. The complexity of Eastern temporalities is to be further discussed in a different paper. From a Zen Buddhist and Taoist perspective, life is defined as formless flux that fuses the past and the future into the present moment. This vision totally contradicts the Western dichotomous understanding of the world that relies on the distinct coordinates of space and linear time (Nabholz, 2007, p. 91). Similarly, the Hindu mythical tradition, conceives the structure of the world as an alternation of 'cosmic cycles – eons following each other in the endlessness of time' (Zimmer, 1990, p. 130).

The postmodern conceptualization of history entails an embrace of time as Kairos (Olsen, 1990, p.66), the opposite of Cronos, i.e. the time of causality and continuity. The postmodern fracturing of temporality results in a peculiar way of treating history, by reintegrating it into a continuous present and undermining the idea of historical continuity. Thus, history acquires the status of an arbitrary, invented narrative, a form of fiction that extracts its substance from an existential present. By rejecting meta-narratives and historical memory, postmodernism transcends cronos and provides a refuge into Kairos, away from the traumatic forces of the historical past. Having discussed

the modern and postmodern conceptions of time and history, the paper will continue with an analysis of the *The Lowland*, aiming to grasp the author's position regarding time, history and change as reflected in Gauri's profile.

Between linear and circular time: the impossible choice?

The plot of the novel is initially placed in Calcutta, around the late 1940s, when two brothers (Subhash and Udayan) are born. In the late 1960s, Subhash applies for a PhD in the United States, while Udayan becomes attracted by the Naxalbari movement. This leftist political manifestation was ignited by the West Bengal peasant uprising against the landlords' feudal ownership and taxation policies (Mustafi, 2012, para. 2). Brutally repressed by the police, the insurgency triggered a chain of violent confrontations between the guerrilla revolutionaries and the Indian state. (Udayan is eventually executed by the police, while his parents and wife, Gauri, witness the whole scene). After his brother's death, Subhash temporarily returns to India and finds out that Gauri is pregnant. Wishing to save her from isolating widowhood, Subhash proposes to Gauri and she accepts to be his wife. In America, Gauri gives birth to a girl, Bela, but her marriage with Subhash does not work. Gauri eventually chooses an academic career, secretly leaving for California, where she gets a teaching position. The next part of the paper aims to correlate Gauri's academic interest in Schopenhauer, Nietzsche and Hegel with her personal redefinition beyond conventional female roles.

Academia: seeking a refuge

During her pregnancy, Gauri surreptitiously attends undergraduate courses in the philosophy department, where she discovers Heraclitus, Parmenides, Plato, Aristotle (Lahiri, 2013, p. 104). In the summer before giving birth to Bela, Gauri spends her time in the library, enlarging her knowledge of Western philosophy. After she gives birth to Bela, Gauri keeps going to the library where she strives to configure a comprehensive philosophy of time:

> She saw time; now she sought to understand it. She filled notebooks with her questions, observations. Did it exist independently, in the physical world, or in the mind's apprehension? Was it perceived only by humans? What caused certain moments to swell up like hours, certain years to boil down to a number of days? (Lahiri, 2013, p. 118)

The character's constant interest in this topic seems to spring from a personal motivation to understand the flow of time in relation to change and objective/subjective

perception. I argue that Gauri's persistent focus on this conceptual category has to be discussed in relation to her tragic intersection with history. In Otto Weiss' class, Gauri listens to lectures on Schopenhauer's connections with Hindu philosophy; hence, she feels inspired to write a paper that compares Nietzsche's and Schopenhauer's philosophies of circular time (Lahiri, 2013, p. 130). When Bela turns twelve, Gauri abandons her family and moves to California where she teaches philosophy to undergraduate students. Interestingly, Gauri specializes in German Idealism and the philosophy of the Frankfurt School; her major publications involve analyses of Hegel, Horkheimer and Schopenhauer.

Gauri's philosophical interests reveal important clues for understanding her ardent impetus for disruptive transformations. Running away from the Nazi domination, the members of the Frankfurt School introduced Marxism and Critical Theory in the West. Their discourse represented a socialist humanistic stance, that criticized commodity fetishism; it promoted "progressive possibilities for individual development" (Bronner, 2011, p. 49), individual autonomy (Bottomore, 2003, p.41) and liberation from"the dominion of money, commodification and class hierarchies (Cooper, 2006, p.81). Reacting against phenomenology and positivism, the thinkers of the Frankfurt School contested the idea of fixed essences through a 'negative dialectics' (Bronner, 2011, p. 4) that anticipated poststructuralist assumptions. As well as the members of the Frankfurt School, Gauri is a displaced intellectual, also affected by the turbulent forces of history. Moreover, as a former sympathizer of the Naxalites' "revolutionary humanism" (Banerjee, 1984, p. iii), Gauri believed in the leftist utopia of social equality. Sadly, the movement failed to deliver its humanistic promise, as suggested by its eventual reliance on "criminal actions" (Jawaid, 1979, p. 46) that caused loss of innocent lives. By exploring the leftist philosophy of the Frankfurt School, Gauri may attempt to retrieve the (wasted) humanistic potential of the Naxalite ideal and atone for her own involvement in a failed revolution. More specifically, Gauri seems attracted by the humanistic project of individual redefinition through an "exercise of freedom" (Norman, 2004, p.6) that emphasizes "human agency, subjectivity and individuality" (Cooper, 2006, p.80). To this end, the deconstructive philosophies of the Frankfurt School provide Gauri the necessary tools to dismantle her identity coordinates that connect her with a disturbing past. (As discussed in a different paper, [Stoican, 2018] Gauri performs a chain of transgressions,

perfectly aligned with anti-foundational assumptions: she gradually gives up widowhood, wifehood and ultimately motherhood). At the same time, these philosophies also help her search for a postmodern conception of history and access Kairos, in order to transcend the traumatic dimensions of the past.

Gauri's feminist take on Hegel signals her impulse to undermine conventional gender prescriptions, by adopting an autonomous and rational perspective that makes her feel in control. According to Hegel, history represents the succession of those events that contribute to the actualization of freedom, which is an essentially human impulse (Dudley, 2009). Therefore, history is a 'linear and developmental concept' (Konzett, 2002, p. 11), a coordinate that facilitates Gauri's independent transformation while in America: 'Hegel understands history precisely as the passage from determination by given, external, i.e., natural forces, to free self-determination' (Maker, 2009, p. 20). Therefore, Gauri's focus on Hegel can be correlated with her humanistic approach to identity and change. Although she realizes that her radical path to redefinition involves hurting others, Gauri privileges selfhood as the only possibility of freedom:

> With her own hand she'd painted herself into a corner, and then out of the picture altogether … Within her was the guilt and the adrenaline unleashed by what she'd done, the sheer exhaustion of effort. As if, in order to escape Rhode Island, she'd walked every step of the way. She'd done it, the worst thing that she could think of doing. (Lahiri, 2013, p. 180)

As she steps out of traditional gender roles, Gauri clearly follows individualist and feminist lines of development, along humanistic values of liberation . Her refuge in the world of academia illustrates the triumph of her passion for learning, at the expense of attachment to family. This suggests that the path to her self-transformation implies a radical understanding of humanism as a "person-centered approach" (Cooper, 2006, p.86), that makes Gauri overlook her responsibility to others. If one tries to translate Gauri's identity project in terms of her research interests, one can say that Gauri blends a linear conception of history as an intersection of freedom and reason (Hegel) with an anti-foundational approach to identity and history (Frankfurt School). Hence, linearity is correlated with the intended project of autonomous self-development beyond attachments of any kind, while the deconstructive aspect facilitates Gauri's redefinition in radical terms. Considering her unconventional perspective, the paper continues by discussing Gauri's conception of time and history. The argument will present

Schopenhauer's and Nietzsche's views on time as well their connections with Eastern philosophy, aiming to establish Gauri's own synthesis.

As illustrated by her reflections, Gauri defines herself as a holder of a chronological conception of time. Her mental representation entails a two-dimensional temporal axis with the past situated on the right and the future on the left side. Interestingly, this linear configuration does not contain the present moment, whose unfolding sidesteps Gauri's perception. The character's inability to process the present moment appears to 'disturb' the precise geometrical scheme of her temporal horizons:

> She had been born with a map of time in her mind … Her strongest image was always of time, both past and future; it was an immediate horizon, at once orienting and containing her … To the right was the recent past: the year she'd met Udayan, and before that, all the years she'd lived without knowing him. … To the left was the future, the place where her death, unknown but certain, was an end point … Only the present moment, lacking any perspective, eluded her grasp. It was like a blind spot, just over her shoulder. A hole in her vision. But the future was visible, unspooling incrementally. (Lahiri, 2013, p. 88)

An element that further disrupts a neat representation of linear time is the idea of a map, which denotes Gauri's spatial understanding of time. This peculiar association of space and time in the character's understanding of linear time, reveals the inconclusiveness of her perceptions. More specifically, a Western (linear) conception of time relies on the assumption that time and space are different coordinates, while a circular notion of time dissolves these dimensions into a pure present (Nabholz, 2007, p. 94). Therefore, Gauri's map of linear time strangely blends a chronological, sequential view with a nonlinear conception that considers space 'an integral part of the experience of time' (Nabholz, 2007, p. 94). In other words, this spatial configuration of time alludes to Eastern conceptual traces that overlap with Gauri's option for a progressive view. At the same time, her inability to make sense of the present moment also indicates the incompleteness of a circular vision of time, that disintegrates past and future into an eternal present (Nabholz, 2007, p. 95). Gauri's struggle to access the present moment reflects her incapacity to build up a redemptive vision of history that relies on Kairos. Considering Gauri's protean vision of temporality, the next section aims to establish whether her temporal orientation eventually privileges a progressive or cyclical approach to time/history. To this end, the argument connects the character's interest in the philosophical perspectives on time formulated by Schopenhauer and Nietzsche, two of the references invoked in her research interests.

Gauri's split vision of time can be understood if one links it with Schopenhauer's distinction between the world as Representation/Vorstellung and world as Will/Wille. The layer of Vorstellung is the world as appearance, a dimension governed by space and time, which stand for principles of individuation. Consequently, in the world as representation, people believe that they are radically different from others, therefore separated by their individuality. On the other hand, the world as Will, i.e. the world as thing in itself, represents a higher level of perception, by means of which people understand that individuation is a mere phenomenon, rather than ultimate part of reality (Schopenhauer, 1969). According to Schopenhauer, the second view of the world implies the realization that individuals are not separated, but part of the same universe. At this point, one can establish the connection between Schopenhauer's classification and the Indian philosophy of *Maya* versus the ideal of Unity. As Janaway clearly explains, Schopenhauer's world as representation corresponds to the Indian conception of *Maya*, equated with the world of mirage, deception, illusion of plurality. At the same time, the world as thing in itself can be arrived at by means of a transcendent vision that transgresses Vorstellung and comprehends the supreme truth of the absolute unity of all beings, *tat tvam asi*: this art thou (p. 101). The transition from the world of *Maya* to the world of the will, implies the passage to a higher level of perception, where the categories of individuation dissolve in a perennial condition. In other words, if one transcends *Maya*, one can reach the timeless dimension of an eternal present, specific to the Oriental conceptions of time.

As Gauri makes the radical decision to abandon her family, she operates within the parameters of *Maya*, being animated by egoism: 'every individual, completely vanishing and reduced to nothing in a boundless world, nevertheless makes himself the centre of the world, and considers his own existence and well-being before everything else' (Schopenhauer, 1969, W1, p. 332). As a carrier of individualistic values, Gauri clings to a progressive, sequential notion of time. This conception seems to provide space for her autonomous transformation, placed in a future dimension, away from familiar contexts. Seen from this angle, her inability to perceive the present moment marks her impossibility to transcend *Maya* and therefore heal. At the same time, Bela's non-chronological perception of time, as filtered by Gauri, is associated with the Bengali cultural core and contrasted with Gauri's linear perspective:

> It was the English word she [Bela] used. It was in English that the past was unilateral; in Bengali, the word for yesterday, *kal,* was also the word for tomorrow. In Bengali one needed an adjective, or relied on the tense of a verb, to distinguish what had already happened from what would be.
>
> Time flowed for Bela in the opposite direction. *The day after yesterday*, she sometimes said. …
>
> Bela's yesterday was a receptacle for anything her mind stored. Any experience or impression that had come before. Her memory was brief, its contents limited. Dispersed but still afloat, lacking chronology, randomly rearranged. (Lahiri, 2013, p. 117)

Bela's perception of time reflects the child's innocent perspective, that overlaps with Eastern notions of circular time that also appealed to Western modernism. However, given Bela's little exposure to the Indian culture, we may assume that is Gauri's interpretation that explicitly connects Bela's vision of time with the Indian world. At this point, the opposition between Gauri and her daughter becomes apparent, given that they seem to carry different conceptions of time and history. On the one hand we have Bela, unaware of the chronological flow of time, therefore oblivious to the effects of history. On the other hand, we have Gauri, traumatized by her past and unable to complete her linear chronology by accessing the present moment. I will rely on Robin Small's (2010) interpretation of Nietzsche's understanding of time to provide additional tools for deciphering Gauri's struggle with the impact of history.

Holder of an anti-foundationalist outlook, Nietzsche considers that the world relies on an endless process of transformation, at odds with the illusion of permanence and stability. A supporter of the principle of absolute becoming, Nietzsche argues that the world is set in motion by an everlasting process of change, i.e. becoming, conceptualized as a 'continual process of conflict between opposite qualities' (Small, 2010, p. 11). The idea of ceaseless transformation is linked to a circular conception of time - 'the eternal recurrence' - whose cycles are determined by the 'alternating dominance of opposing forces' (Small, 2010, p. 89). The idea of contradiction within layers of temporality is expressed by the metaphor of lanes (the past and the future) and the gateway, i.e. the (present) Moment situated between the lanes (Small, 2010, p. 79). Interestingly, by advancing the idea of an unhinged gateway, Nietzsche conceptualizes the Moment as a point of intersection, not separation between the past and the present. Thus, the openness of the Gateway 'allows for a direct confrontation between past and future in the moment: they come together and meet face to face, not by proxy' (Small, 2010, p. 96).

Moreover, as he posits the circular nature of time, Nietzsche transcends the very idea of contradiction between past and future within the present moment, implying that the two temporal lines dissolve into the present moment: 'What does this say about the conflict between past and future? There can be none on this hypothesis, because there is no difference between past and future. If they seem to be in conflict at the 'moment', that must be an illusion' (Small, 2010, p. 114). Considering these reflections, I would argue that Gauri's inability to access the present moment also illustrates her incapacity to reconcile her past with her present, and filter history through a present grid. In other words, the traumatic traces of Gauri's past, [3] cannot be set into direct confrontation. This suggests that these two dimensions of temporality cannot reach a point of resolution from the perspective of a different Gauri, one transformed by the time that has passed since her emigration. At the same time, her linear perspective on time is set in opposition to Bela's, in order to suggest Gauri's yearning for a childlike vision, beyond chronological binarisms. At this point, Small's argument is highly illustrative as it clarifies Nietzsche's link between children's and animals' perceptions of temporality and a vision devoid of segmented temporality:

> For human beings, time is very different. Not only are we aware of what has gone before, but we experience it as a weight that presses us down more and more. For this reason, we look with envy on the animals and on the small child who, like them, lives within the present moment, in a space protected by the 'fences of past and future.' (Small, 2010, p. 99)

Seen from this perspective, Gauri's departure to California may express her intention to undo the effects of historical cronos, by projecting self-preservation onto the neutral frame of the future. Therefore, her extreme gesture is a desperate expression of individualism/egoism, that privileges the integrity of the self at the expense of establishing/fostering other bonds. At the same time, I consider that Gauri is aware of the selfish nature of her actions and her withdrawal into solitude may also be regarded as an expression of remorse: 'Given what she'd done to Subhash and Bela, it felt wrong to seek the companionship of anyone else. Isolation offered its own form of companionship' (Lahiri, 2013, pp. 183-184). Moreover, from a Schopenhauerian perspective, Gauri's cling to isolation may reflect her attempt to transcend the illusory world of

[3] Upon Udayan's request, Gauri agreed to spy on a policeman and inform Udayan of his daily schedule. She was not aware that Udayan's fellows were planning the policeman's assasination and needed an pproximation of his daily routine.

Maya/individuation by means of asceticism (Janaway, 2002, p. 122). I interpret the character's willful adherence to a reclusive life as a strategy of self-castigation and redemption. This attitude is aimed at destroying the selfish individuality by helping Gauri plunge into the timeless dimension of the world as thing in itself.

Gauri's attempted suicide during her temporary return to India also reflects her struggle with the sequential views of history. After an accidental encounter with Bela, Gauri is overwhelmed by her daughter's violent rejection and suddenly decides to fly to India. On the one hand, her visit to India indicates the idea of cycle, as Gauri's reconnects with the site of her departure, completing a full circle: from India to America and back. At the same time, her attempted suicide correlated with the notion of return, can be discussed in relation to Schopenhauer's notion of self-renunciation and Nietzsche's outlook on the eternal return:

> She pressed herself against the railing of the balcony. It was high enough. She felt desperation rising up inside her. Also a clarity. An urge.
>
> This was the place. This was the reason she'd come. The purpose of her return was to take her leave. …
>
> She closed her eyes. Her mind was blank. It held only *the present moment* [emphasis added], nothing else. *The moment that, until now, she'd never been able to see* [emphasis added]. She thought it would be like looking directly at the sun. But it did not deflect her.
>
> Then one by one she released the things that fettered her. Lightening herself, the way she'd removed her bangles after Udayan was killed. What she'd seen from the terrace in Tollygunge. What she'd done to Bela. The image of a policeman passing beneath a window, holding his son by the hand. A final image: Udayan standing beside her on the balcony in North Calcutta. …
>
> She leaned forward. She saw the spot where she would fall. She recalled the thrill of meeting him, of being adored by him. The moment of losing him. The fury of learning how he'd implicated her. The ache of bringing Bela into the world, after he was gone. She opened her eyes. He was not there. (Lahiri, 2013, pp. 248-249)

Gauri's attempted suicide illustrates her intention to kill her individuality and transgress the world as *Maya* through death. According to Schopenhauer, death provides the cancellation of individuality, opening up the path to the timeless reality beyond appearances: 'Dying is the moment of that liberation from the one-sidedness of an individuality which does not constitute the innermost kernel of our true being, but is rather to be thought of as a kind of aberration thereof' (Schopenhauer, 1969, W2 p. 508). Considered from this perspective, Gauri's choice to end her life illustrates her

determination to access circular time and erase the painful traces of linear history. Although she does not jump from the balcony, the fact that Gauri is finally able to perceive the present moment indicates her eventual capacity to confront the past and the future from the perspective of the gateway. Her urge to cross the ultimate border (between life and death) marks a brief yet healing passage into the realm beyond apparent plurality. Gauri's mental revision of her life illustrates her ability to revisit and understand the past from the perspective of the present moment. Along similar lines, Bela's subsequent letter that includes the promise of accepting Gauri as a grandmother indicates a sense of closure.

Conclusion

Gauri's layered transformation across physical and temporal borders suggests her adherence to values associated with Western modernity, such as autonomy, history as progress and individualism. The present analysis has aimed to demonstrate that Gauri's evolution foregrounds her ambivalent positioning between a teleological and a circular conception of history. On the one hand, Gauri's attachment to a linear conception of history seems aligned with the character's humanistic approach to self-redefinition as autonomous change. On the other hand, Gauri's humanistic reliance on reason and individualism is paralleled by her urge to dismantle traditional gender roles and define herself along disruptive, fragmented lines. From this perspective, the character aligns with postmodern, anti-foundational discourses of identity formation that contest the possibility of stable constructions. The end of the novel reveals the character's capacity to transgress the effects of a sequential view of history, by stepping into a circular version of time, that helps her reconcile with a version of the past filtered through the present.

Gauri's multifaceted approach to identity and change blends individualism, linear and circular time/history with an anti-foundational outlook that supports her radical change. These overlapping elements suggest that Lahiri has situated this character at the crossroads between modernist conceptions of cyclical time, modernity's celebration of reason and individualism and postmodern visions of fragmentation.

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LONDON'S BURNING: STRUCTURALIST READINGS OF THE URBAN INFERNO IN THE 1950'S BRITISH LITERATURE OF MULTI-CULTURALISM

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Abstract

This article examines a literary triangle treating a modern re-imagining of the Dantean *Inferno* in Caribbean migrant experience. Sam Selvon's *The Lonely Londoners* advanced a stylistic and intellectual revolution in post-World War II British literature, inspiring Colin MacInnes' *Absolute Beginners* in the founding literary texts of contemporary British multi-cultural society. It followed the template of Jean Rhys *Voyage in the Dark*. We must read these complex texts to understand the conflicted multi-cultural society that Britain has become today: they deal with identity and solidarity, atomisation and commodification, Empire and capitalism, while throwing light on the most recent advances in historical and theoretical scholarship by pioneers such as Olivette Otele and Reni Eddo-Lodge. Moreover, these texts throw new light on unanswered Structuralist and Post-Structuralist debates from Emile Durkheim to Martin Heidegger. This article examines the intersectionality of class, gender and race within both the national British framework of post-war capitalism and the wider colonial heritage of slavery and forced labour, highlighting voices who articulated an ideal of multi-cultural humanism that remains crucial today.

Keywords: Windrush generation, post-colonial literature, Sam Selvon, Ian MacInnes, Jean Rhys, Structuralism, Black history, gender, multi-culturalism, British Literature, Dante, capitalism, Caribbean literature, cultural studies, Stuart Hall

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Sam Selvon, the Windrush generation, and Structuralism

Sam Selvon travelled from Trinidad to Britain in April 1950, keen to succeed as a writer in the metropolis in the same year as V.S. Naipaul and George Lamming: "There were adverts everywhere: 'Come to the Mother Country! The Mother Country needs you!" (Wills, 2017, pp.13, 6). Citizens of the United Kingdom – a legal identity enshrined in the 1948 British Nationality Act – they were "regarded as strangers" (Wills, 2017, p. 8). Until the immigration rules were changed in 1962, "*all* Britain's imperial subjects and citizens of the commonwealth – a staggering quarter of the population of the planet – had the legal right to live in Britain as British citizens" (Wills, 2017, p. 4). Selvon's experimental novel the *Lonely Londoners* (1956) was a self-conscious milestone in English literature: "I was the first Caribbean writer to explore and employ dialect in a full-length novel where it was used in both narrative and dialogue". Selvon had tried "to recapture a certain quality in West Indian everyday life" (Jordison, 2018, p. 1). Everydayness invokes Edmund Husserl's "lifeworld" problem: texture, quality and intimacy beyond quantified abstraction. Susheila Nasta captures Selvon's depiction of the London lifeworld as a process of "giving voice to early migrant experience":

> …we accompany Moses, a veteran black Londoner on his routine journey to welcome yet another newcomer into the fold … the tragicomic urban theatre of [Selvon's] fictional world [is] a labyrinthine city [where] his cast of rootless, unlettered characters soon learn to survive and reinvent [the city] (Nasta, 2018, p. 1).

Nasta writes that Selvon's "reinvention" deconstructively "exploded some of the narrow and hyphenated categories by which black working-class voices had hitherto been defined", a means "to not only reinvent London but to reshape its spaces giving his previously voiceless characters a place to live in it" (Nasta, 2018, p. 2). Reinvention of place implies identity as a production, not the discovery of a pre-existing monolith. Selvon's Windrush contemporary, Cultural Studies pioneer Stuart Hall, has articulated the identity premise underpinning Selvon's depiction of the making of roots:

> Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production' which is never complete, always in process, and always constituted within, not outside, representation (Rutherford, 1990, p. 222).

Selvon is called the "father of black writing" in Britain for his experimental novel, "a key figure in the literary re-imagining of Britain during the post-war years" (Nasta, 2018, p. 2). Selvon described his methodological experiment thus: "I had difficulty starting the novel in straight English … I had written the narrative in English and most of the dialogues in dialect. Then I started both narrative and dialogue in dialect and the novel just shot along" (Jordison, 2018, p. 1). He suggests that encasing 'linguistic dialect' (dialogue) within the 'official language' (narrative) is a distancing of the lifeworld through the false objectivity of the official language, which is really a political construct. We note that Louis Ferdinand Celine had done this in French using the "dialect" of working class Paris suburbia in *Journey to the End of the Night* (1932).

Selvon wrote: "I experimented with the language as it is used by Caribbean people. I found a chord, it was like music, and I sat like a passenger in a bus and let the language do the writing". Selvon seemingly renounces authorship in favour of language itself. We are reminded of Foucault's claim that the "Will to Knowledge" crushes "naïve knowledges beneath scientificity" (Foucault, 1980, pp. 78-81). He called for the "death of the author". Through the dispersal of the "episteme" of "Man", Foucault predicted a "rebirth of language" (Foucault, 1966, p. 395). Foucault hearkened back to the "6th century Greek poets [who] had spoken true discourse," inspiring "respect and terror", "meting out justice", and "weaving into the fabric of fate" (Foucault, 1997, p. xii). Yet, Selvon made no such claim to cultural authenticity in poetic language, stating that it "may be called artificial and fabricated" (Jordison, 2018, p. 2). Again, Hall's writings on 'identity' are helpful: "This view [of identity] problematises the very authority and authenticity to which the term, 'cultural identity', lays claim" (Rutherford, 1990, p. 222). Selvon's language experiment therefore presents a conundrum. He neither celebrated the Heideggerian language mysticism of Foucault (a bid for a 'new' spiritual authority) nor the authentic language of the street (a crude populism), as did Celine. What, then, was Selvon doing in revolutionizing the meanings of 'Englishness', 'whiteness', or 'blackness' in *The Lonely Londoners*?

The key partly lies in interpretations of Selvon's work. Sam Jordison locates Selvon's experiment as the culmination of early 20th century European modernist (read: 'white') literature. In overcoming the distance imposed by official English upon the

Caribbean lifeworld, Selvon simultaneously removes the distance between white British readers and their black British counterparts in a political act: "Any white readers who picked up the book when it was first published in 1956 with strong ideas about the otherness of West Indian people would find these assumptions challenged. As Selvon himself said, he had found a way of 'extending the language'". Selvon's 'extension', by Jordison's account, differs from Foucault's yielding to the occluded cultural power in language. Rather, Selvon consciously bends the modernist tradition to his will driven by democratic political engagement:

> From his very first sentence referencing T.S. Eliot and Dickens he was taking on the masters of English prose … Like James Joyce before him (and the intimate interiority of much of Selvon's prose is clearly influenced by the great Irish writer), he owns colonial language and bends it to his will. He presents English back to us, new and repurposed (Jordison, 2018, p. 2).

Jordison argues implicitly that the English language has been bent into a specific shape by what Hall calls "the traumatic character of 'the colonial experience'". Hall writes: "The ways in which black people, black experiences, were positioned and subjected in the dominant regimes of representation were the effects of a critical exercise of cultural power and normalisation … They had the power to make us see and experience ourselves as 'Other'" (Rutherford, 1990, p. 225). Selvon's stylistic revolution was in triggering the "Creolization" of English Literature (Nasta, 2018, p. 2).

When Helon Habila explores the politics of *The Lonely Londoners*, we might see it in this light:

> The novel … is set in 1950s London and concerns the group of Caribbean immigrants known as the 'Windrush' generation, who arrived on the SS Windrush in 1948.A lot of them had fought for Britain in the Second World War and, having found that they couldn't settle back into their small island communities, decided to seek better opportunities in the 'mother country'. Welcomed at first by the British as a source of cheap labour, by the late 50s, as their numbers grew, they became the target of racial hatred and xenophobia, and even hasty anti-immigration legislation in parliament … *The Lonely Londoners* was the first novel to take on the task of representing this unrepresented group (Habila, 2007, p. 1).

For Habila, the political core of the novel is in representation, or replacing an absence with a presence in post-war British civil society. This absence/presence poses the "white privilege" problem. The Caribbean community were certainly in Britain physically. The "white privilege" concept is an intellectual prerequisite to appreciating *The Lonely Londoners*. Reni Eddo-Lodge provides a clear conceptualisation:

> How can I define white privilege? It's so difficult to define an absence. And white privilege is an absence of the negative consequences of racism … When I talk about white privilege, I don't mean that white people have it easy, that they've never struggled, or that they've never lived in poverty. But white privilege is the fact that if you're white, your race will almost certainly positively impact your life's trajectory in some way. And you probably won't even notice it (Eddo-Lodge, 2018, pp.86-87).

Discrimination in jobs, housing, education and so forth, based upon the arbitrary fact of skin colour, is the tip of the iceberg. White privilege is "an absence of funny looks directed at you because you're believed to be in the wrong place, an absence of cultural expectations, an absence of violence enacted on your ancestors because of the colour of their skin, an absence of a lifetime of subtle marginalisation and othering – exclusion from the narrative of being human" (Eddo-Lodge, 2018, p. 86). In reality, a person's skin colour is as insignificant as a person's eye colour. Skin colour is an entirely arbitrary marker. There is no scientific basis for 'race' – it is a made up label that has historically legitimised systems of power and wealth production (Kolbert, 2018, pp. 1-34). However, historical power systems (i.e. slavery, segregation, discrimination, ghettoization, etc.) have invested skin colour with grave importance in real experience: "This is the difference between racism and prejudice. There is an unattributed definition of racism that defines it as prejudice plus power" (Eddo-Lodge, 2018, p. 89). Eddo-Lodge explains power through comparison with another example from personal experience:

> I found that the only way to keep costs down and still make it to work was to get the train halfway, and cycle for the rest of the journey. An uncomfortable truth dawned on me as I lugged my bike up and down stairs in commuter-town train stations: the majority of public transport I'd been travelling on was not easily accessible. No ramps, no lifts. Nigh-on impossible to access for parents with buggies, or people using wheelchairs, or people with mobility issues, like a frame or a cane. Before I'd had my own wheels to carry, I'd never noticed this problem. I'd been oblivious to the fact that

> this lack of accessibility was affecting hundreds of people. And it was only when the issue became close to me that I began to feel infuriated by it. (Eddo-Lodge, 2018, p. 88)

Eddo-Lodge is describing an imaginative leap of empathy. Her changed life circumstances awakened her to systemic privilege among those without physical handicap on public transport. This Structuralist concept of power de-centres voluntarism (i.e. the tyrant's will) and examines everyday structures in civil society or the lifeworld, or group privileging-exclusion in systems of capital, science, technology, and knowledge, with power conceived sociologically as the consequences of (frequently unconscious) actions. Relatedly, Eddo-Lodge centres "intersectionality" to theorise identity: race, gender, class and handicap (for example) must be recognized as distinct yet intertwined threads if we are to understand systemic inequalities (Eddo-Lodge, 2018, pp. 156-165). She deploys Structuralist theory to explain de-centred identities, and absences manifested as presences in systems of power: "*Structural* is often the only way to capture what goes unnoticed … It is not just about personal prejudice, but the collective effects of bias" (Eddo-Lodge, 2018, p. 65). Eddo-Lodge writes:

> "I choose to use the word structural rather than institutional because I think it is built into spaces much broader than our more traditional institutions … Structural racism is dozens, or hundreds, or thousands of people with the same biases joining together to make up one organisation, and acting accordingly … Structural racism is never a case of innocent and pure, persecuted people of colour versus white people intent on evil and malice. Rather, it is about how Britain's relationship with race infects and distorts equal opportunity" (Eddo-Lodge, 2018, p. 81).

A sociological modernism characterized by Structuralism equally characterizes *The Lonely Londoners*. In Zola's *Germinal* (1885), the Montsou coal miners are destroyed by a better-organized state-bourgeois power alliance (i.e. mine owners) in a wilful act of domination to protect the economic system. In *The Lonely Londoners*, society as a whole remains invisible, as market-driven sectoral divisions of producers and consumers create structural violence (black unemployment, discrimination, exploitation) as a wealth-producing engine. As Olivette Otele has written, "racism is an intergenerational process, transmitted as a legacy of the past" (Otele, 2020, p. 179). It characterises "the economic, political and social legacy of a British society that has historically been

organised by race", meaning, "in material terms, we are nowhere near equal." (Eddo-Lodge, 2018, pp. 83-84).

Selvon's vision therefore resembles Durkheimian Structuralism, the first Structuralist revolution of the early 20th century, rather than the Marxian class struggle of *Germinal*. Emphasising "comparison" over the "absolute", Durkheim voiced the core Structuralist principle: beyond networks of relations, no "essential identity" exists (Durkheim, 2009, p. 31). It reappeared in Saussure's 1916 theory of "difference" to explain language (Saussure, 2005, p. 78). No word has intrinsic relation to absolute reality, Saussure taught, against, for example, the Genesis dogma where animals were named in Eden. The changing relations of words to other words give them their existence, with socially ephemeral meanings. Again, Hall's writings on identity lend clarity: "as well as the many points of similarity, there are also critical points of deep and significant *difference* which constitute 'what we really are'" (Rutherford, 1990, p. 225).

Wills documents such pluralistic identity construction in the Windrush generation:

> Many travellers stress the fact that this was the first time they had seen other Caribbean islands, and other islanders. From going ashore to eat snails in Fort-de-France, Martinique ('I nearly vomited when I heard what I had eaten'), to rubbing shoulders with other islanders … this was a first opportunity for West Indians to take the measure of their region, and its relation to 'the mother country' (Wills, 2017, p. 17).

West Indian identity was formed through migration, as was "black" as an identity. West Indian migrants remarked: "One does not realize that one is coloured until one comes into white society"; "I became black in London, not in Kingston" (Wills, 2017, pp. 20-21). Multiple threads constituted "a new collective consciousness of themselves as Caribbean, and as Black":

> The recognition of not being white, and what that meant, would come to shape the experience of these migrant pioneers, and dominate their recollections. It went hand in hand with another realization: that whether you came from Barbados, Trinidad, Jamaica, Antigua or Guyana, there was more connecting you with other islanders than separating you (Wills, 2017, pp. 20-21).

We thereby demonstrate the priority of Structuralist method for reading *The Lonely Londoners* as a literature of the Inferno, for Structuralism discloses what is below and hidden. It concerns a plural identity that is never pure or monolithic, except in myth. We simultaneously separate it, as a revolution in language, from either Heideggerian word mysticism or Celinean populism.

The Lonely Londoners as descent into the Inferno

Robert L. Heilbroner has analysed how underlying "the capitalism of daily life, the system in which men and women participate and by which they are directly affected" is a "netherworld in whose grip the activities of business are caught":

> That netherworld may be called the Invisible Hand, or the laws of motion of the system, or the market mechanism … The structuring effect that this netherworld casts over the course of business activity is never precisely revealed in the pattern of economic events [absence]… but as business activities repeat themselves day after day, the background pattern again becomes evident [presence] … Consciously or otherwise, their scenarios are also representations of another level of reality – a level of 'nether' pressures expressed through a variety of visible drives and institutions (Heilbroner, 1985, pp. 16-18).

The capitalism at the time of *The Lonely Londoners* centred on Europe's "second Thirty Years War": "the unprecedented death and destruction that occurred after 1914, in what had been, in many respects, Europe's second Thirty Years' War, ended with the defeat of Germany in 1945, heralding a lasting era of peace and prosperity" (Kershaw, 2005, pp. X-XV). After the radical class disparities of 19th century capitalism, convergence occurred between social classes and the birth of a middle class began:

> The important reduction in inequality of income which occurred in all rich countries between 1914 and 1945 was foremost the result of the two World Wars and their economic and political shocks (Piketty, 2013, p. 37).

Wider wealth redistribution, combined with accelerated economic growth, means increased goods and services as well as the pluralisation of live modes for more people. Piketty identifies "the definitive collapse of a world with the outbreak of World War I", the interruption of spiralling social inequality which is the core dynamic of

uninterrupted capitalism (this reasserted itself from the 1980s) (Piketty, 2013, p. 176). Eddo-Lodge provides the global history preceding the crisis/opportunity:

> Despite its best efforts to pretend otherwise, Britain is far from a monoculture. Outward-facing when it suited best, history shows us that this country had created a global empire it could draw labour from at ease. But it wasn't ready for the repercussions and responsibilities that came with its colonising of countries and cultures (Eddo-Lodge, p. 15).

The economic conditions prevailing in post-war Britain show how discrimination served to provide an immigrant underclass for a new sector whose remuneration would have been unthinkable for white British workers:

> the mechanization of factories in the drive towards greater productivity created new, entirely unskilled labouring jobs. People were needed to heft coal and iron ore around the foundries, to back up men working the modern machines, and the unions fought bitter battles to ensure that immigrant workers were kept out of the better paid grades (Wills, 2017, p. xvii).

It follows that through the system of discrimination black labour was forced into the sub-standard pay grade. The drive to amass capital extracted wealth through creating an exploitative colour-coded labour hierarchy that would persist until "in 1965, Britain's first-ever race-relations legislation was granted by parliament. … The Race Relations Act stated that overt racial discrimination was no longer legal in public places – although it didn't apply to shops and private housing [it didn't tackle endemic housing discrimination]" (Eddo-Lodge, 2018, pp. 26-27). This immigrant underclass partly explains how Britain's "economy quite quickly recovered and set in train the industrial boom of the 1950s" (Wills, 2017, p. xvii):

> Rural immigrants, so often described as 'pre-modern' or savage outliers to industrial society, not only lived in the negative underside of the new suburban affluence, they also powered it – building the roads, cars and goods which made English suburban lives possible (Wills, 2017, p. xx).

This sketches the historical and sociological context for Selvon's Inferno as an experience of capitalism, a tour of a "twilight subterranean enclave" (Nasta, 2018, p. 3). *The Lonely Londoners* opens with a "grim winter evening", invoking "a kind of

unrealness about London, with fog sleeping restlessly over the city and the lights showing in the blur as if is not London at all but some strange place on another planet…" (Selvon, p. 1). This references the "Unreal City" in the opening section of T.S. Eliot's *The Wasteland* (1922), entitled *The Burial of the Dead* ("Under the brown fog of a winter dawn, A crowd flowed over London Bridge, so many, I had not thought death had undone so many") (Eliot, 2016, p. 7). Selvon's central character, Moses, echoes the Book of Exodus. The Prophet Moses was born when the Israelites were an enslaved minority, increasing in population under the Egyptian Pharaoh. Just as Moses led the Israelite Exodus from Egypt across the Red Sea, Selvon's Moses guides Caribbean migrants across London. Like Eliot's *Wasteland*, Moses' experiences mix prophecy and satire through "episodic plot structure" and multiple "little worlds" (Habila, 2007, p. 3). Moses helps reluctantly, because of the ubiquitous loneliness of the immigrant experience:

> That was the hurtful part of it – it is not as if this fellar is his brother or cousin or even friend; he don't know this man from Adam … Because it look to Moses that he hardly have time to settle in the old Brit'n before all sorts of fellars coming straight to his room in the Water when they land up in London from the West Indies, saying that so and so tell them that Moses is a good fellar to contact, that he would help them get place to stay and work to do. … He don't know how he always getting in a position like this, helping people out (Selvon, 2006, pp. 1-4).

Moses is a hero because help is the anti-thesis of isolation, the seed of solidarity. Selvon's Inferno is not Dante's eternal punishments below the earth, but the world of "hustle" (the economic oppression, discrimination, low pay, and exploitation of systemic racism), public "spaces" (buses, unemployment, tax, and immigration offices), and the atomised communities occupying Notting Hill and the Harrow Road (Nasta, 2018, p. 3). Moses leads them not to an otherworldly heaven, but to find a job and a settled life. The Inferno is the market mechanism. Individual isolation results from economic commodification and the resulting mistrust poisoning social relations: "When it come to making money, it ain't have nothing like 'ease me up' or 'both of we is countrymen together' in the old London … every man on his own" (Selvon, 206, pp. 6,17). This absence of conviviality produces strong feelings of nostalgia for 'home':

> This is a lonely miserable city, if it was that we didn't get together now and then to talk about things back home, we would suffer like hell. Here is not like home where you have

> friends all about … you want to go to somebody house and eat a meal, you want to go on excursion to the sea, you want to go and play football and cricket. Nobody in London does really accept you. They tolerate you, yes, but you can't go in their house and eat or sit down and talk (Selvon, 2006, p. 126).

The problem is, "It ain't have no prospects back home, boy" (Selvon, 2006, p. 125). This reflects colonial policy, with "decades of under-investment in agriculture and little or no investment in anything else. In 1946 a survey of 11 Jamaican towns, 30,000 men and women were actively looking for jobs and could not find them – nearly 16 per cent of those over the age of 14" (Wills, 2017, p. 11). Atomisation is the core experience of Selvon's Inferno, extended to all Londoners in the modern age:

> It have people living in London who don't know what happening in the room next to them, far more the street, or how other people living … It divide up into little worlds, and you stay in the world you belong to and you don't know anything about what happening in the other ones except what you read in the papers (p. 60).

This lack of solidarity through public communication prevents self-organisation among London's diverse populations, thwarting greater democratisation and new multi-cultural identities. Non-communication results in an economic system taking unfair advantage to maximise surplus extraction. Moses envisions new solidarities: "It have a kind of communal feeling with the Working Class and the spades, because when you poor things does level out, it don't have much up and down" (Selvon, 2006, p. 61).

Moses leads multiple characters through the 1950s industrial boom, where cheap manpower was needed, and the lowest economic strata was reserved for Caribbean migrants:

> Then Tolroy take Lewis to the factory and get a work for him. It wasn't so hard to do that, for the work is a hard work and mostly is spades they have working in the factory, paying lower wages than they would pay to white fellars (Selvon, 2006, p. 52)

One character, Cap, recognizes hell in this industrial landscape:

> The people who living in London don't really know how behind them railway station does be so desolate and discouraging. It is like another world. All Cap seeing is railway line and big junk of iron all about the yard, and some thick, heavy cable lying around. It

> have some snow on the ground, and the old fog at home as usual. It look like hell, and Cap back away when he see it (Selvon, 2006, p. 35).

The economic system maintains a development level sufficient to meet the food, clothing, medical care, and housing of all, but systematically excludes an imaginatively constructed group from the goods of political or social freedom. Passages such as, "they want you to live up to the films and stories they hear about black people living primitive in the jungles of the world", are not harmless stereotypes born of ignorance but the imaginative elements of material exclusion in politics and economy (Selvon, 2006, p. 100). Historical evidence reveals such imaginative systemicity in contemporary police reports:

> the records of police constabularies investigating 'coloured' crime, reports of interracial tension inside government hostels, statements by police and the judiciary on the Notting Hill riots, parliamentary debates on immigration and race relations legislation, ethnographic and sociological surveys of attitudes to race in relation to the housing crisis, and employment. … these documents are saturated with stereotypes of migrants, both ethnic and racial … These records offer plenty of insight into and information about attitudes towards the newcomers. They are eloquent when it comes to blind spots (Wills, 2017, p. xx).

Moses, confronted with Piccadilly Circus, sees the likeness of Dante's ninth circle or the centre of hell ("we passed through the centre, so everything was reversed") (Dante, 2018, p. 233):

> that circus represent life, that circus is the beginning and the ending of the world. Every time he go there, he have the same feeling like when he see it the first night, drink coca-cola, any time is guinness time, bovril and the fireworks, a million flashing lights, gay laughter, the wide doors of theatres, the huge posters, everready batteries, rich people going into tall hotels… (p. 79)

The Inferno is no mere regime of parasitic exploitation, but also an imaginative realm shared by every character. Marshall McLuhan argues that proliferating technologies have created whole new environments: "it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the message. This is merely to say that the personal and social consequences of any medium – that is, of any extension of ourselves – result from the new scale that is introduced into our affairs by

each extension of ourselves, or by any new technology" (McLuhen, 1964, p. 23). The opium of the masses has become limitless consumer desire in an economy ceaselessly inventing new commodities. Dante dreamed of worldwide integration, but the inclusive consciousness of universal consumerism is the empty heart of Selvon's Inferno. Selvon's Inferno is built upon the disjuncture between idealised expectations among Caribbean migrants concerning Britain as the 'mother country' (i.e. the advertising), and the harsh reality of migrant life in Britain (i.e. the labour market and human commodification):

> Is like when you back home and you hear fellars talk about Times Square and Fifth Avenue, and Charing Cross and gay Paree. You say to yourself, 'Lord, them places must be sharp.' Then you get a chance and you see them for yourself, and is like nothing (Selvon, 2006, p. 73).

The disillusionment results from "West Indian immigrants [having] been brought up to believe they were guaranteed a welcome in the 'mother country' … migrating was simply making good on a promise that had long been made to them as citizens of the Empire" (Wills, 2017, p. 3). Far from mere disillusionment, or innocence lost, it is an existential crisis inflicted by systemic racism. Selvon documents pathology. The arbitrary feature of skin colour is transformed into a demon with an independent life:

> …as soon as the landlady see you she say the room let already … Keep the Water White…. And Galahad watch the colour of his hand, and talk to it, saying, 'Colour, is you that is causing all this, you know. Why the hell you can't be blue, or red or green, if you can't be white? You know is you that cause a lot of misery in the world. Is not me, you know, is you! I ain't do anything to infuriate the people and them, is you! Look at you, you so black and innocent, and this time so you causing misery all over the world!' So Galahad talking to the colour Black, as if is a person. (p. 77)

The Lonely Londoners portrays the psychological disturbances inflicted by racism, showing the arbitrary character of social identity markers based on skin colour in different societies:

> Bart have light skin. That is to say, he neither here nor there, though he more here than there. When he first hit Britain, like a lot of other brown skin fellars who frighten for the lash, he go around telling everybody that he is Latin American… . Bart had ambition that always too big for him (Selvon, 2006, p. 46).

Identity emerges from conditioned genesis, or political and economic orders constructed in culture: "whiteness in Britain was not a social category – defining a hierarchy of class and power, as it did in Jamaica, Trinidad, and Barbados [i.e. shades of blackness] – but a political one, defining those who belonged and those who did not" (Wills, 2017, pp. 20-21). Londoners are "lonely" as human commodities under the pressures of the market mechanism Selvon's Inferno:

> When Bart leave the hostel he get a clerical job and he hold on to it like if is gold, for he frighten if he have to go and work in a factory – that is not for him at all. Many nights he think about how so many West Indians coming, and it give him more fear than it give the Englishman, for Bart frighten if they make things hard in Brit'n. If a fellar too black, Bart not companying him much, and he don't like to be found in the company of the boys, he always have an embarrass air when he with them in public… (Selvon, 2006, pp. 47-48).

Images of the Dantean Inferno recur throughout *The Lonely Londoners*. Dante's deceased lover Beatrice, who sends Virgil to guide him to Heaven (Dante, 2018, pp. 16-17), is recurrently sought by the character Bart:

> Eventually the girl move from where she was living and Bart can't find her at all. He start to get frantic. He look all about, any time he see any of the boys: 'You see Beatrice anywhere?' (p. 51)

This recurrent image suggests the loss of a path to Heaven. As in Dante's Inferno- "I was among those who are in limbo" (Dante, 2018, p. 15) – the characters in *The Lonely Londoners* are marooned in inescapable limbo:

> Harris looking at his watch anxiously and saying that he has an important engagement, but all the same never getting up to go, and Bart saying that he sure one of the boys must have seen his girl Beatrice … How many Sunday mornings gone like that? … how to stop all this crap, how to put a spoke in the wheel, to make things different. Like how he tell Cap to get to hell out one night, so he should do one Sunday morning when he can't bear it anymore: Get to hell out, why the arse you telling me about how they call you a darkie, you think I am interested? (Selvon, 2006, pp. 136-137)

Just as the River Styx makes up the swampy waters of the fifth circle of Hell, where Dante witnesses people "naked and with a look of anger on their faces, they hit each other, not just with their hands, [but] tearing each other apart with their teeth" (p. 57), Moses sees violent combat in the Thames:

> The old Moses, standing on the banks of the Thames. Sometimes he think he see some sort of profound realisation in his life, as if all that happen to him was experience that make him a better man, as if now he could draw apart from any hustling and just sit down and watch other people fight to live. Under the kiff-kiff laughter, behind the ballad and the episode, the what-happening, the summer-is-hearts, he could see a great aimlessness, a great restless, swaying movement that leaving you standing in the same spot. As if a forlorn shadow of doom fall on all the spades in the country (Selvon, 2006, p. 139).

Selvon's novel exposes the troubled post-war birth of Britain as the vibrantly multi-cultural but conflicted society it has become today, still ensnared in colonial legacies. *The Lonely Londoners* depicts blackness as an artificially monolithic projection and diverse identities among black Londoners:

> in the lounge they would sit around – the genuine fellars with text-books in hand, and some fellars with the *Worker*, and big discussion on politics and thing would start up. Especially them who come from British Guiana and don't want federation in the West Indies, saying that they belong to the continent of South America and don't want to belittle themselves with the small islands. Meanwhile a African fellar would be playing the piano – he would give you a classic by Chopin, then a calypso, then one of them funny African tune (Selvon, 2006, p. 30).

Habila rightly underlines Selvon's humanist "message": "although we live in societies increasingly divided along racial, ideological and religious lines, we must remember what we still have in common – our humanity" (Habila, 2007, p. 3). Habila cites this passage: "Everybody living to dead, no matter what they doing while they living, in the end everybody dead" (Selvon, 2006, p. 52). We better understand, now, how Selvon's humanist purpose differed from Foucault's anti-universalist celebration of cultural fragments. Yet Moses' reference to universal belonging in death is also suggestive of the Inferno, as in the Dantean words repeated by Eliot ("I had not thought death had undone so many") (Dante, 2018, p. 23).

Selvon forged his own literary narrative strategy that rejected linear continuity in favour of non-linear encounters between Moses, a Dantesque Pilgrim and Guide, and an underworld of characters. London is the Inferno, its encounters producing a cumulative impression of life's opportunities repeatedly hindered by racial injustice:

> You work things out in your own mind to a kind of pattern, in a sort of sequence, and one day bam! something happen to throw everything out of gear, what you expect to happen never happen, what you don't expect to happen always happen, and you have to start thinking all over again (Selvon, 2006, p. 40).

Britain is a contemporary ancient Rome and moral wasteland. We can make a case for Selvon initiating a genre in the post-war British literature of multi-culturalism.

Colin MacInnes' *Absolute Beginners* as successor to *The Lonely Londoners*

Selvon's creative richness is revealed when juxtaposed with Colin MacInnes *Absolute Beginners*, which similarly featured "a shadow group of people thrust into the daylight" in focusing on London's West Indian communities (Habila, p. 2). MacInnes focused on the 1958 Notting Hill riots and the rise of fascist violence, but above all the complicity of ordinary white Londoners in racism:

> That milk that arrives mysteriously every morning, I suppose it brings us life, but if trouble comes, it's been put there – or the bottles it comes in have done – by the devil … And about those who watched, I saw something new to me … they didn't even seem to enjoy themselves particularly – I mean, seeing all this – they didn't shout, or bawl, or cheer; they just stood by, out of harm's way, these English people did, and *watched.* Just like at home at evening, with their Ovaltine and slippers, at the telly (MacInnes, 2011, p. 246).

MacInnes deeply explores London dialects. His central character, like Moses, simply wanders the city without any specific plot device, encountering denizens of the Inferno whose personas reveal facets of new multi-cultural London. The central character, white but immersed in African American and West Indian youth culture, must decide to remain apathetic or risk confronting racist violence – thereby exposing himself to fascist violence. The sight of an elderly white shopkeeper giving refuge to West Indians in her grocery breaks his initial indecision:

> This one old girl, with her grey hair all in a mess, and her old face flushed with fury, she stood there surrounded by this crowd of hundreds, and she bawled them out. She said they were a stack of cowards and gutter bastards, the whole lot of them… (MacInnes, 2011, pp. 244-248)

MacInnes *Absolute Beginners* thereby culminates in a call for multi-cultural solidarity as a new British identity. It also deals with the construction of identity through commodification, especially regarding the "teenager" as the creation of post-war economic boom and the music industry: "'They buy us younger every year,' I cried. 'Why, Little Mr L.'s voice hasn't even dropped yet, so who will those taxpayers try to kidnap next?'" MacInnes, 2011, p. 9) Teenaged identity is no natural fact but the cultural construction of a political-economic order: "he's one of the last of the generations that grew up before teenagers existed", the main character says of his estranged older brother (MacInnes, 2011, p. 48). His brother lectures him: "*your* trouble is, you have no social conscience … Who put you where you are … It was the Atlee Administrations … You're a traitor to the working-class!" (MacInnes, 2011, p. 48) This portends his political awakening. Teenagers harvest personal wealth through the new underground economy of illegal drugs and commodified sex (i.e. pimping and pornography), as their parents in the 1930s never could, but enjoy no political rights or responsibilities. The main character's father explains:

> You've got no idea what that pre-war period was like. Poverty, unemployment, fascism and disaster and, worst of all, no chance, no opportunity, no sunlight at the end of the corridor, just a lot of hard, frightened, rich old men sitting on top of a pile of dustbin lids to keep the muck from spilling over." (MacInnes, 2011, p. 44)

Meanwhile, the main character retorts to his mother:

> 'Who made us minors? … You made us minors with your parliamentary what sits … You thought, 'That'll keep the little bastards in their places, no legal rights, and so on', and you made us minors. Righty-o. That also freed us from responsibility, didn't it? Because how can you be responsible if you haven't any rights? And then came the gay-time boom and all the spending money, and suddenly you oldos found that though we minors had no rights, we'd got the money power (MacInnes, 2011, p. 51).

Teenagers are the target of contempt and discrimination: "[The banker] gave me the [bank] notes as if they were two deformed specimens the bank happened to have it was ashamed of, then nipped round his counter and saw me out of the door, and locked it swiftly on my heels" (MacInnes, 2011, p. 35). Throughout most of the novel, the unnamed central character remains convinced that political apathy is fundamental to teenaged identity:

> 'Young peoples in the Soviet Union and the USA,' I told him, clearly and very slowly, 'don't give a single lump of cat's shit for the bomb … You don't have to travel to know what it's like to be young, any time, anywhere (MacInnes, 2011, pp.30-31).

Youth is a universal commodity. As in *The Lonely Londoners*, post-war Britain is depicted as being lost in the new post-Empire Cold War environment: "her position is that she hasn't found her position" (MacInnes, 2011, p. 32). The main character, although white and comparatively privileged, is equally as isolated as the characters in *The Lonely Londoners*. His early life is a search for belonging in multiple places: "for the first time, here was a family: at any rate, a lot, a mob, a click I could belong to." (p. 82) He finds his most important belonging in the "jazz clubs", the "third item in my education" (p. 83). He treats Billie Holiday as a holy icon: "Lady Day has suffered so much in her life that she carries it all for you, and soon I was quite a cheerful cat again" (p. 32). Culturally, he cannot differentiate his identity in terms of belonging as either white or black, even as he enjoys white privilege. In a revealing moment, he (unsuccessfully) consoles one of his best friends - a black youth with a white half brother – when fascist agitators threaten a race riot:

> you're one of us, big boy, I mean home-grown, as much a native London kid as any of the millions, and much more than hundreds of pure pink numbers from Ireland and abroad who've latched onto the Welfare thing, but don't belong here like you do' (MacInnes, 2011, p. 74).

The suffering of racially mixed families similarly figures in *The Lonely Londoners*:

> Look at Joseph. He married to a English girl and they have four children, and they living in two rooms in Paddington. He apply to the LCC for a flat, but it look like he would never get one. Now the children big enough to go to school, and what you think? Is big fight every day because the other children calling them darkie. (Selvon, 2006, p. 126)

The main character in *Absolute Beginners* perceives racism as socially learned, not a natural. Small children do not display it until taught by adults: "I noticed, not for the first time, how, in the underground movement of the juveniles, they hadn't been educated up yet to the colour thing. Fists and wits, they were all that mattered, and the only enemy was teacher" (MacInnes, 2011, p. 80). MacInnes used Selvon's template of London as the Inferno, the plot replaced by non-linear encounters, a central character

that is Dantesque Pilgrim and Guide, wandering among an underworld revealing the new meanings of post-war multi-cultural London (Habila, 2007, p. 2). MacInnes' novel culminates by voicing salvation from the Inferno in a multi-cultural solidarity that creates a new and more democratic British identity.

Where Habila writes, "there isn't really an ending; instead of a definite closure [in *The Lonely Londoners*], the reader is left with a sense of vague and gloomy continuum", in fact, Selvon's novel does close with a glimpse of redemption. Public writing is an act of self-representation through a counter-narrative subverting systemic racism (Habila, 2007, p. 1):

> Daniel was telling him how over in France all kinds of fellars writing books what turning out to be best-sellers. Taxi-driver, porter, road-sweeper – it didn't matter. One day you sweating in the factory and the next day all the newspapers have your name and photo, saying how you are a new literary giant (Selvon, 2006, p. 139).

The African-American writer James Baldwin, publishing from Paris, is the implied hero. By publicly telling their own stories, the London West Indian might overcome the erasing effects of racist narratives in media and police reports to exist and belong in British society as social equals. MacInnes and Selvon conclude with calls to different types of activism.

If Selvon's work germinates the Inferno thematic, it had its precursor in Jean Rhys' *Voyage in the Dark*. It contains the core elements of the Inferno: identity as atomisation/commodification, absence and nostalgia, and the frustrated aspiration to public solidarity through communicative multi-culturalism. It is preoccupied with West Indian migrant experience in Britain, focusing on gender and whiteness. Rhys dizzyingly mixes French, Creole and cockney English dialects. The Inferno is an anti-narrative device for tracing the order-bestowing influences of capitalism as an unseen force in everyday life, with myriad effects for diverse human experiences.

Jean Rhys' *Voyage in the Dark* as the 1930s antecedent

Superficially, the novel recounts nineteen-year-old Anna Morgan's aimless everyday ramble through a passage in her life as a white Caribbean immigrant trying to

survive in bleak and grey 1930s London. Like the opening passage of *The Lonely Londoners*, Anna experiences London as an infernal dream:

> It was as if a curtain had fallen, hiding everything I had ever known. It was almost like being born again. The colours were different, the smells different, the feelings things gave you right down inside yourself was different. Not just the difference between heat, cold; light, darkness; purple, grey. But a difference in the way I was frightened and the way I was happy (Rhys, 2000, p. 3).

We are in a city of the dead. Anna tells us "parts of London are as empty as if they were dead" (Rhys, 2000, p. 32). The opening segment alludes obliquely to sex workers ("chorus girls") on the streets at night, weaved into the remembered threads of Anna's Caribbean family history:

> I didn't like England at first. I couldn't get used to the cold. Sometimes I would shut my eyes and pretend that the heat of the fire, or the bed-clothes drawn up around me, was sun-heat; or I would pretend I was standing outside the house at home, looking down Market Street to the Bay …Sometimes it was as if I were back there and as if England were a dream. At other times England was the real thing and out there was the dream, but I could never fit them together (Rhys, 2000, p. 3-4).

Anna's dualism suggests heaven and earth, reality and ephemerality. Recurrent images of redness and fire suggest that Anna is in the Inferno, feeling "too much like a ghost" (Rhys, 2000, p. 94):

> There was a red-shaded lamp on the table, and heavy pink silk curtains over the windows. There was a hard, straight-backed sofa, and two chairs with curved legs against the wall – all upholstered in red. The Hoffner Hotel and Restaurant, the place was called … There were red carnations on the table and the fire leaping up. … There was fire but the room was cold. I walked up to the looking-glass and put the lights on over it and stared at myself. It was as if I were looking at somebody else (Rhys, 2000, p. 14-17).

Anna's environment is peopled by demonic hybrids of human and animal: "Just like a rabbit, she was, like a blind rabbit. There was something horrible about that sort of praying. I thought, 'I believe there's something horrible about that sort of praying'" (Rhys, 2000, p. 15). Another has "black hair and little red eyes", while another has "eyes [with] a blind look, like a dog's when it sniffs something" (Rhys, 2000, pp. 19, 38). Anna

recurrently describes the fire as cold, destructive but incapable of providing refuge: "I lay there for a long time, listening. The fire was like a painted fire; no warmth came from it" (Rhys, 2000, p. 17). Fire suggests a second level of eternal reality, like a Platonic form: "The things spread out on the dressing-table shone in the light of the fire, and I thought, 'When I shut my eyes I'll be able to see this room all my life'" (Rhys, 2000, p. 29).

Voyage in the Dark is structured around the pregnancy, presaging an ending of birth and death, three sections dividing the novel into trimesters that resemble pregnancy and childbirth. We witness Anna's descent, moved from her Caribbean home to England by a callous stepmother, following her father's death. The stepmother cheats Anna of her inheritance from a Caribbean Estate/ex-slave Plantation, forcing her to support herself. As a "chorus girl", understood by most in the narrative as meaning prostitution, Anna is treated as "other" by the white English women in the profession:

> 'She's always cold,' Maudie said. 'She can't help it. She was born in a hot place. She was born in the West Indies, or somewhere, weren't you kid? The girls call her the Hottentot. Isn't it a shame? (Rhys, 2000, p. 8)

"Hottentot" is a racist epithet for a black person. Elsewhere, Anna 'passes' as English because of her white skin, and is unknowingly insulted by interlocutors who assume she must share their hatred of foreign immigrants:

> 'Men are devils, aren't they? But of course I don't really care a damn about them. Why should I? I can earn my own living. I'm a masseuse – a Swedish masseuse. And, mind you, when I say I'm a masseuse I don't mean like some of those dirty foreigners. Don't you hate foreigners?' 'Well,' I said, 'I don't think I do; but, you see, I don't know many.' 'What?' Ethel said, looking surprised and suspicious, 'you don't hate them?' (Rhys, 2000, p. 91)

In these situations, Anna plays along, showing her white privilege by concealing her foreign origins – of which she is in reality very proud ("I'm a real West Indian … I'm the fifth generation on my mother's side", she boasts when drunk) (Rhys, 2000, p. 43). Anna thereby evades trouble (i.e. job/accommodation discrimination), but makes obliquely revealing comments when angered. When her boss, Ethel, shouts "Why don't you clear out?" Anna replies, "I can't swim well enough, that's one reason" (Rhys, 2000, p. 120). Ethel fails to see the implication.

Behind appearances, Anna's identity is complex. She repeatedly talks of wanting to be black. On one level, being from a black majority country, Anna may share the feeling of one black Windrush arrival: "I had hardly even seen more than twelve white people together before. I had always been a member of the majority race." (Wills, 2017, p.18). However, the reason seems more intimate. During her upbringing, black people treated Anna kindly and white people harshly in her extended family:

> I wanted to be black. I always wanted to be black. I was happy because Francine was there, and I watched her hand waving the fan backwards and forwards and the beads of sweat that rolled from underneath her handkerchief. Being black is warm and gay, being white is cold and sad (Rhys, 2000, p. 24)

We understand that, given the political and economic order, women are unable to work and meet the basic cost of living. They are kept poor and hence unequal through a gendered economy. Young women are therefore preyed upon, the targets of much older men who recognize and exploit their plight as if they were commodities in a market ("Vincent said, 'Well, how's the child? How's my infantile Anna?'") (Rhys, 2000, p. 64). Another tells her, "I'm too old for this sort of thing,' he said; 'it's bad for the heart'". We hear Anna's private reflections: "… His face was white … *A pretty useful mask that white one watch it and the slobbering tongue of an idiot will stick out*..." (p. 152). The predatory trap is exemplified in a conversation between Anna and a companion:

> D'you know what a man said to me the other day? It's funny, he said, have you ever thought that a girl's clothes cost more than the girl inside them? … I had to laugh, because after all it's true isn't it? People are much cheaper than things. And look here! Some dogs are more expensive than people, aren't they? (Rhys, 2000, p. 36)

Like *The Lonely Londoners*, individuals (women this time, as are teenagers in MacInnes) are commodified and thereby atomised in a comparable Inferno of solitude. Meanwhile, social pressures masking economic forces compel women to desire status commodities (in a return to Selvon's central circle of hell):

> About clothes, it's awful. Everything makes you want pretty clothes like hell. … The ones without any money, the ones with beastly lives. Perhaps I'm going to be one of the ones with beastly lives. They swarm like woodlice when you push a stick into a woodlice nest at home. And their faces are the colour of woodlice. (Rhys, 2000, pp. 18-19)

Anna becomes involved with an older man who supports her financially (i.e. she was to be evicted from her rented room, "I don't want no tarts in my house, so now you know"), then abandons her when she shows resistance to being mocked and humiliated by his arrogant entourage (Rhys, 2000, p. 22). Anna then begins a downward spiral into alcoholism, mental illness and prostitution. This culminates in a botched illegal abortion, which the older man coldly pays for through an intermediary in an act affirming superior social status much as one might feed a stray animal.

Voyage in the Dark examines attitudes towards wealth and how society prioritises money and the accumulation of possessions. The experience of being with or without money has a psychosomatic affect upon Anna's bodily wellbeing:

> I opened the letter and there were five five-pound notes inside … I took the money from under my pillow and put it into my handbag. I was accustomed to it already. It was as if I had always had it. Money ought to be everybody's. It ought to be like water. You can tell that because you get accustomed to it so quickly. … All the time I was dressing I was thinking what clothes I would buy. I didn't think about anything else at all, and I forgot about feeling ill. … 'Will you light the fire in my room, please?' I said. My voice sounded round and full instead of small and thin. 'That's because of the money,' I thought. (Rhys, 2000, pp. 19-20)

The Inferno is economics. Just as money is important because it liberates individuals, poverty traps them and constrains their potential. We see that money is the transformative alchemy in Anna's Inferno: "The streets looked different that day, just as a reflection in the looking-glass is different from the real thing … Then I had seven pounds left. I began to feel ill again. When I breathed my side hurt. I got a taxi and went back to Judd Street. The fire wasn't laid" (Rhys, 2000, pp. 21-22). The novel investigates conventions shaping wealth and possessions, the boundaries between yours, and mine, and failures to divide wealth equitably within nations and across borders. It suggests how economic inequality undermines the positive value in human relationships and intrinsically produces systemic power abuse.

Rhys sets up *Voyage in the Dark* against Joseph Conrad's *Heart of Darkness* (1899), suggesting the journey to the predatory capitalism of 1930s England is a sojourn into darkness, monotony and despair. Anna's birthplace, Dominica in the West

Indies, is presented through recurrent haunting memories of vivid light and bright colour, a mango tree invoking a lost Garden of Eden: "The mango tree was so big that all the garden was in its shadow and the ground under it always looked dark and damp" (Rhys, 2000, p. 33). She tells us: "The sun at home can be terrible, like God. This thing here – I can't believe it's the same sun…" (p. 59). Meanwhile, religious fanatics in the streets shout at Anna: "'Laugh! Your sins will find you out. Already the fear of death and hell is in your hearts, already the fear of God is like a fire in your hearts'" (p. 38). Yet Anna's nostalgia for Dominica and desired identity with blackness is shot through with recollections of the violent subjugation that made her family Estate possible in the history of black chattel slavery:

> I saw an old slave-list at Constance once … it was hand-written on that paper that rolls up. Parchment, d'you call it? It was in columns – the names and the ages and what they did and then General Remarks … The sins of the fathers Hester said are visited upon the children unto the third and fourth generation … Children, every day one should put aside a quarter of an hour for meditation on the Four Last Things … The Last Four Things are Death, Judgment, Hell and Heaven (Rhys, 2000, pp. 41-44).

Elsewhere, Anna's consciousness is pierced by other atrocities of Dominican history in a floating mock documentary voice:

> The Caribbean Sea. 'The Caribs indigenous to this island were a warlike tribe and their resistance to white domination, though spasmodic, was fierce. As lately as the beginning of the nineteenth century they raided one of the neighbouring islands, under British rule, overpowered the garrison and kidnapped the governor, his wife and three children. They are now practically exterminated (Rhys, 2000, p. 87).

By the end of the novel, Anna's mental illness shows her idealised memories of Dominica collapsing into contemporary images of London. The Platonic dualism is unsustainable because everything Anna despises about London's coercive capitalism in fact underpinned her childhood paradise in Dominica:

> Somebody said in my ear. 'That's your island that you talk such a lot about' … the ship was sailing very close to an island, which was home except that the trees were all wrong. These were English trees, their leaves trailing in the water… (Rhys, 2000, p. 136).

Anna presents the tension between integration into English society and assertion of a Caribbean cultural identity, distorted by the violent history of colonial power and "Loathsome London, vile and stinking hole…" (Rhys, 2000, p. 37). Anna's alienated and subordinated identity is complicated her gender and her whiteness, in a non-linear portrait of the complexities of intersectionality. Each fragment of Anna's disintegrating consciousness suggests other worlds outside its frame, merged with images of nature, deprivation and desperation, religious commentary, like a scrapbook of remembrances. It is a chronicle of birth and life where the economic and political conditions of Anna's existence make bringing her fatherless child into the world a cruel impossibility. As Anna says, encapsulating the novel:

> as soon as a thing has happened it isn't fantastic any longer, it's inevitable. The inevitable is what you're doing or have done. The fantastic is simply what you didn't do. That goes for everybody (Rhys, 2000, p.136).

After falling dangerously ill following her botched illegal abortion, Anna is confronted by a doctor who speaks of her as if she were a machine – much like the men who have preyed upon her throughout the novel:

> You girls are too naïve to live, aren't you? … 'Oh, so you had a fall, did you?' the doctor said. His hands looked enormous in rubber gloves. He began to ask questions. … He moved around the room briskly, like a machine that was working smoothly … 'She'll be all right,' he said. 'Ready to start all over again in no time, I've no doubt' (Rhys, 2000, pp. 154-155).

The sex machine has broken down, but it can be easily repaired, the doctor implies as Anna's descends into London's 1930s Inferno. Anna will soon be forced back into prostitution through economic pressures produced by political policies of gender discrimination. She is indeed wandering the circles of hell, and the impossibility of a future in family, belonging and subsequent generations is conveyed in her reflections upon her baby: "all the time thinking round and round in a circle that it is there inside me, and about all the things I had taken so that if I had it, it would be a monster" (Rhys, 2000, p. 139).

Conclusion

We are encountering the Inferno of Marlowe, not Dante, in these three works. Mephistopheles gave Doctor Faustus the kingdom of infernal rule. Christopher Marlowe allegorised early modern power. Dante's Inferno had been a machine, immaculate, an "eternal place" working to perfection. In God's wrath, punishment and crime conjoined. Dante was a spectator, never an agent, in his underworld descent. The scientific linking of disease to cause and effect, rather than divine punishment, was recent in Dante's Italy with the physician Taddeo Alderoti. The weight of sin grounded nine descending circles of suffering. Prohibitions against promiscuity, homosexuality, etc. exemplified Heidegger's "cultural paradigm" – community rules for salvation and damnation. In Marlowe's secular machine, the moral issues of the wheel-lock-musket (i.e. Bartholomew's Day massacre, the African slave trade) were more serious than sex or the "violence against nature" of the seventh circle. Marlowe confronts the early modern Circle of Violence and Progress: capital, science, technology, and knowledge, with power conceived as the consequences of actions. A terrible agency zoomed violently upwards and heavily fell, depicting hazardous change. Faust was promised control over everything. He ended up a pile of "limbs" all "torn asunder by the hand of death" (Marlowe, 1998, p. 75).

These three novels teach us that monolithic identity is a myth, not a reality. No white American, as James Baldwin said, can be certain he has no black ancestry (Ove, 1969). The same holds for every American black. This is the legacy of the slave system, where white masters routinely raped African American women, long before Americans of all colours married freely under the law. It also reflects the findings of modern science, where modern humans very likely all share black African ancestors. Pure race is meaningless except as a fascist fiction, yet it continues to pervade a corrupted 'common sense'. Wills complicates Windrush identity and the post-war British multi-cultural society:

> What has been called 'the Windrush generation' was comprised not only of people from the Caribbean, but also Poles, Latvians, Lithuanians, Ukrainians, Italians, Maltese, Cypriots, Indians and Pakistanis, plus the largest immigrant group, the Irish…[These arrivals] were to form the vanguard of multi-culturalism [including] forced labourers,

> victims of concentration camps, former prisoners of war, the millions displaced by the redrawing of boundaries in Eastern Europe – by the end of the war there were 7 million displaced people in Germany alone… (Wills, 2017, p. xii)

Wills nevertheless sees a common experience: "Immigrants from Europe and the Commonwealth differed in all sorts of ways but what they shared was the experience of belonging securely neither to the places they had left nor to the places they had chosen to make their home. It was … a third space – the limbo of migrant culture." (Wills, 2017, p. xi). This is the limbo of Selvon's Inferno.

Habila rejects critics who have described *The Lonely Londoners* as a collection of mini-biographies. He writes: "what makes this collection stand out is how painstakingly the author has drawn them; Selvon has a way of investing the most tiny, insignificant detail with a universe of meaning" (Habila, p. 2). It is only through the close examination of details that we understand meanings in the lifeworld. Selvon's novel examines multiple individuals caught in a public world, a civil society defined by systemic racism. This was not Britain's destiny but a conjunctural political creation. As Wills has argued, the "arrival and growth [of migrant communities] gave British society an opportunity of recognising its own blind spots, and also looking beyond its own nose to a widening horizon of human integrity" (Wills, 2017, p. ix). Post-war migrants "provided an opportunity for reflection. Through the eyes of strangers Britons could look at themselves … It was a test of the values and organization of British society, and society – in large part – failed the test" (Wills, 2017, p. xviii). Wills refers to what Eddo-Lodge calls "absence" as a missed historical opportunity for becoming a "vibrant multi-cultural democracy":

> forgo the reassuring structures of standard national, public narratives and even the established chronology in which the past leads into the present and eventually the future … a kaleidoscope of the fragmentary experiences of metropolitan migrant life … intersected and began to converge with the main current of British politics and society, and change it in its turn (Wills, 2017, p. xii).

This was Gandhi's central message. Colonialism did not merely transform India, but Britain equally. The historian Olivette Otele has shown how national icons of French

and Russian culture are incomprehensible without the influence of their black family members and lovers, who official histories have erased from existence:

> Jeanne Duval was the poet Baudelaire's muse and lover, a black model and sex worker. Baudelaire would not have been the poet he was without Jeanne, as she influenced him deeply … [yet] because of his tumultuous relationship with Jeanne, he failed to represent, in his contemporaries' view, the essence of whiteness and Frenchness … because Baudelaire's defenders could not find a way to incorporate Duval and other black women into the definition of Frenchness, they demonised her and expunged her from the record as much as possible (Otele, 2020, p. 101).

Regarding Pushkin, Otele writes:

> Gannibal's great-grandson, Pushkin, never shied away from his family's African heritage. In the first edition of his novel in verse *Eugene Onegin* (1825), he warns his readers that he plans to write a biography of his black ancestor (Otele, 2020, p. 170).

Otele therefore poses the "question of migration … the vastly diverse interactions that took place between the colonisers and the local populations" (Otele, 2020, p. 130). This article has addressed this "mutual influence between colonised and coloniser as far as literary production is concerned", in the creation of contemporary multi-cultural Britain and Europe in general (Otele, 2020, p. 132).

Regarding Structuralism, there are also lessons to be drawn. The 20th century Structuralist current derives from political nightmare. Durkheim, a French Jew, seeing the deadly Dreyfus conundrum, initiated the 1895 Structuralist revolution, valorising the sociological lifeworld, cause-consequence analysis, and humanist demystification of traditional power. Durkheim's sociology – economies, technologies, organizations, populations, collective norms, and "social imaginings" – emphasized trans-individual structures. Dissolving 19th century Liberal *ontological individualism*, it remained committed to *ethical individualism* in human freedom and rights. Durkheim conceived rationality as social, not absolute, while rejecting the reduction of reason to a facet of local culture.

The structuralist revolution, optimistically starting with the democratic Dreyfus resolution, ended so badly, with the Third Reich, and the murder of Marc Bloch

(Durkheim's heir in historical structuralism) under the Vichy regime. In Graham Greene's *The Third Man* (1949), the Ferris Wheel in occupied, devastated, and crime-ridden post-war Vienna symbolizes the inevitability of evil returns. Anti-modern despair and nostalgia emerged in this spirit, siring a second Structuralist stream, with opposite tendencies: anti-critical, purist, it celebrated traditional lifeworlds as higher existential truth. They were victims of modern science.

The second structuralism was the pioneering deconstructive method of Heidegger's *Being and Time* (1927), a removal of a thousand years of "Western rationality" to retrieve the "pure sources". Heidegger lent this philosophy to counter-Enlightenment in the German aspiration to unique "destiny" under Nazism. The second Structuralism rejected both 19th century Liberal *ontological individualism* and the *ethical individualism* underpinning human rights, rejecting the modern equality principle traceable to the French Revolution. Anti-modernism was later embraced in the 1960s French intellectual climate by "Left" intellectuals disgusted with the De Gaulle legacy, the secular Republic, Enlightenment rationality, colonialism, and Communist state-building, *collapsing them into one unified* "Western" impulse called "modernity". This article has underlined the difference between these two waves of Structuralism, which are too frequently confused. Rules of labour should not be fixed by antecedent "cosmic" tradition. If labour is a religious problem, human will does not change it. Only divine grace does. Here, Selvon, MacInnes, and, before either of them, Rhys, broke with the Second Heideggerian "purist" wave in favour of the original "relational" Structuralism, and championed universal humanism in multi-culturalism.

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MOROCCAN STUDENTS' ATTITUDES TOWARDS LOCAL AND FOREIGN LANGUAGES: THE ROLE OF SELF-DIRECTED AND LANGUAGE POLICY FORCES

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Abstract

This article contributes to the hot debate on language preferences and choice at schools and society at large in Morocco from an empirical perspective. It investigates the Moroccan students' attitudes towards the languages they use in their daily interactions and those that are widely used in the Moroccan education system and attempts to explain whether these attitudes are driven by intrinsic forces or by the language policy orientations set by decision makers. To do so, 1,477 respondents belonging to different school levels and disciplines completed a survey about their frequency of use and mastery of languages, as well as their preferences of language use in the future. Findings show that Moroccan students have positive attitudes towards all languages and would like to use foreign languages for instrumental purposes. They also show that such positive attitudes do not depend on the level of mastery of these languages, nor on their use as mediums of instruction or communication. The findings imply that attitudes towards languages in Morocco are rooted in factors beyond the official policy orientations.

Keywords: Morocco, students' attitudes towards languages, motivation

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Morocco is a country in which different local and foreign languages have been used and taught for many decades due to its history and its proximity to Europe and other African countries which use foreign languages either as *lingua franca* or for international communication. In all its education reforms, the Moroccan education system has always insisted on reinforcing local languages and providing foreign language instruction from the early years of education, just as the two milestones of the National Charter of Education and Training (COSEF, 1999) and the Emergency Plan 2009-2011 (Ministry of Education, 2008) did. The same also holds true for the 2015-2030 Strategic Vision (Higher Council, 2015) and the latest Framework of Law 51.17 (Official Bulletin, 2019), both of which claim that they aim to "ensure that students at the end of high school master the Arabic language, communicate in the Amazigh language, know at least two languages." (Higher Council, 2015, p. 17; Official Bulletin, 2019, p. 5632).

However, instead of designing and following a clear language policy to create harmony among existing languages in the country, the Moroccan government has structured only the number of years and hours of local and foreign language teaching and learning at the different levels of schooling without clearly determining the rationale behind the teaching of foreign languages. This confusing situation has resulted in a situation in which languages compete rather than complete one another or what is termed as language conflicts (Ennaji, 2002; Zouhir, 2013, Bullock, 2014; Jaafari, 2019, *inter alias*). It has also resulted in a situation in which the government invests a lot and students and teachers put a lot of efforts without any commensurate outcomes. This disproportion between investments and outcomes is termed *a major source of wastage* (Salmi, 1987), an ideological matrix termed *political coherence of educational incoherence* (Boum, 2008), whose effects remain counterproductive, a feeling of *anomie* (Bouzidi, 1989), and of *ambivalence* (Boutieri, 2011). Concretely, this unbalanced situation has resulted in limited language achievements (Bouziane, 2018), unequal opportunities in the learning of languages (Bouziane, 2020) and counterproductive effects especially on science students who, after studying science disciplines in Arabic at primary and secondary school levels, shift to literary streams at university level because of their limited proficiency in French (Bouziane & Rguibi, 2018).

This article tries to understand better the status of different languages in Morocco from various students' perspectives. It investigates the students' attitudes towards the most used languages in Morocco. The languages in question are Standard Arabic (SA), the Moroccan Arabic (MA or what is usually termed *Darija*), Amazigh (AMZ or the language which used to be called *Berber*), French (FR), and English (ENG). More languages are taught in Morocco but due to their limited use and spread, they are not included in this study.

The choice of the above languages is based on their status in the Moroccan social, political, and educational scenes. The Moroccan Arabic is widely used by almost all Moroccans and only a few speak solely one of the three varieties of Amazigh on a daily basis. Both Arabic and Amazigh are official languages, as decreed by the 2011 Constitution. They are taught, especially Standard Arabic, from the very start of school education. The generalisation of the teaching of Amazigh at primary school is still in progress. French and English are the most taught foreign languages in the education system. French is studied as the first foreign language in primary and secondary education (from K-2 to K-12) and is used as a language of instruction at tertiary level in most higher education institutions. It is also used as the language of business and correspondence in the private sector. English is taught as a second foreign language in the last year of middle school and the three years of high school education. It is also taught in master and doctoral programmes all over the country and it is the medium of instruction in the departments of English in all universities and in few higher education private institutions. Its introduction at the Fourth Grade (K4) in primary school is part of the 2015-2030 Strategic Vision but it has not yet been implemented. Within this framework, Moroccan learners' language preferences remain at the heart of the hot discussions on the linguistic scene in Morocco. Most of the opinions on this issue are mainly based on personal intuitions and political, ethnic, or religious agendas. To contribute to the debate, this article brings the students' voices to the fore and attempts to answer the following research questions:

1. What attitudes do Moroccan students in secondary and tertiary levels of education hold towards the five widely used languages in Morocco?
2. What factors nurture such attitudes?

The above research questions are set to verify the hypothesis that the Moroccan decision makers have designed a top-down language policy that may not affect the learners' attitudes or preferences towards languages.

Literature Review

Research on attitudes towards languages is not a new area of research in Morocco. Actually, ever since the Moroccan government decided to launch the process of Arabisation of many disciplines in primary and secondary schools, this area has attracted many researchers' attention (see Bentahila, 1983, Chapters 1 and 2; and Ennaji, 2005, General Introduction and Chapter 1). Even before this process of Arabisation was put in place, there had been a tough conflict of languages in Morocco. During the protectorate era, the French colonisers needed employees and thus established schools in which French was the main target language. The nationalists, on the other hand, created parallel schools which mainly provided education in Standard Arabic as they considered it to be the language of national identity and authenticity and the language that preserves the religious legacy (Salmi, 1985). This early conflict still makes Moroccans associate French with the colonisers (Guebels, 1976; Sadiqi, 1991; Hyde, 1994; Tomaštík, 2010; Buckner, 2011; Jaafari, 2019; *inter alias*).

Morocco's multilingual character has given spring to academic research that tries to understand the Moroccans' attitudes, including language learning motivation, towards the languages to which they are exposed. Some studies have investigated these attitudes through the lenses of Arabisation (Abbassi, 1977; Gravel, 1979; Elbiad, 1985 *inter alias*) or from the perspective of bilingualism (Bentahila, 1983). Bentahila (1983) overviews various studies, including his own, that investigate the Moroccans' language attitudes and their choice of Arabic and French and concludes that even balanced bilinguals see languages as having distinct roles. He finds that "... it appears that French is associated with the modern world of science and technology, while Arabic represents more traditional values, the cultural and religious heritage of the Arabs" (Bentahila, 1983, p 39). In another study where he collects data through a sentence completion task– adapted from Ervin-Tripp's (1967) test, the eighty balanced bilinguals in his sample used the Arabic version of the test to complete sentences that deal with religious matters and the Arab culture more than the French version. This finding results in the

author claiming that “Moroccans are both bilingual and bicultural; they use their two languages in the same general environment, but they associate each with different values and beliefs” (Bentahila, 1983, p. 49). These studies confirm that language choice depends largely on different factors such as:

- the interlocutor (monolingual / bilingual, stranger, doctor, etc.),
- the setting (where the language is being used),
- the topic being discussed (religious matters are predominantly discussed in Arabic but scientific and technical areas in French),
- communicative purpose or mood (e.g. telling jokes, insulting, etc. is mostly done in Moroccan Arabic),
- performing certain tasks (e.g. taking a driving test, receiving education or sitting for examinations mostly happen in French),
- media (on radio, TV, and in newspapers French is more frequently used than Arabic), etc.

French, in these studies, is then used as a sign of formality and MA as a sign of informality or for daily interactions (Ennaji, 2002, 2005). Bullock (2014), who brings testimonials of twelve Moroccan voices through interviewing them, concludes that each language used in Morocco carries ideologies related to family, ethnic or religious representations, or as she states: “it is clear that languages represent far more than simply means of communication. They are potent symbols that stand for family, nation, state, and God” (Bullock, 2014: 100). Marley (2004) shows no doubt for the multilingual future of Morocco and reports that the students in Morocco are more instrumentally motivated towards foreign languages and that explains their interest in having both French and English in their curricula. Bouzidi’s (1989) study confirms the same preferences.

Further research reveals other nuisances in the Moroccans' attitudes towards Arabic and French. Chakrani (2011) studies covert attitudes towards SA, MA, and French in Morocco. Using a Matched Guise Test which is based on a cluster of traits referred to as status traits and solidarity traits, the 57 balanced bilinguals of Arabic and French who served as respondents in the study clearly preferred French to SA and MA for status traits. Chakrani considers this finding “not surprising, given the fact that the projection and ideology of modernity are strictly associated with French” (Chakrani, 2011, p. 171).

But what is surprising, for him, is that French turns out to share solidarity traits with MA and scores higher than SA in them. Chahhou (2014) claims that "Moroccan multilingualism is not a sign of cultural prosperity but one of sociolinguistic disease" (p. 31). He justifies his claim by referring to the political context of officialising Arabic and launching the Arabisation process to concede to nationalists in the post-independence era, introducing French-Arabic bilingual programmes to concede to the francophone elite that carried the legacy of the Protectorate, and officialising the Amazigh as a result of the Amazigh people's pressure and the aftermath of the Arab Spring. For the same author, such official measures have little impact on language preference or daily use of the languages in Morocco. Yearous (2012) confirms the Moroccan students' preference of French as their language of instruction (70% of her sample) as they believe French is necessary for their future (80%) and that their children should learn French (96%). Similarly, Anderson (2013), who studies the Moroccan attitudes towards AMZ, MA, SA, French, English, and Spanish, concluded that the top ranks of importance are distributed between French and English. However, in the mastery of speaking and reading these two languages follow MA and SA, which come first and second in rank, respectively. English comes at the top of the list of the growing languages in use, the language Moroccans will use in the future, the language the children should learn and the language of Facebook, followed by French and Spanish, and only then by the local languages. These top languages keep their rank in the frequency of use in email writing, text messaging, watching TV, listening to music or reading. The researcher concludes that the attitudes are shifting over time and that "the rise of English is challenging the dichotomy between French as the language of Western culture and Modern Standard Arabic as the language of Islamic identity" (Anderson, 2013, p. 243).

Another body of research has investigated the relationship between social class and language attitudes in Morocco. Chakrani and Huang (2014) investigate how language use is aligned with language attitudes in Morocco. To do so, they administered a questionnaire to 454 university students belonging to different social classes from Arabophone and Amazighophone contexts and from schools where subjects are taught in French or SA. They show that there is correlation between language use and attitudes among French-taught university students. Thus, education tends to shape the students'

attitudes. They also find that there is a class divide among social classes as to language use outside the classroom. The high-class students interact in French inside and outside the classroom and middle- and high-class students favour French as the medium of instruction whereas lower class students prefer French only classes. They also report inclination towards foreign languages by upper class students and towards SA by lower classes. Despite some variations, the respondents in their study show strong support for French, followed by English and then by SA. The latter receives far less attention by all the classes (upper-, 5%; middle-, 7.1%; and lower-class, 8.3%). In the same vein, a survey by *L'Economiste* (2011) on a sample of young Moroccans (n=1,046), aged 16 to 29 years representing all the regions of Morocco, confirms the role of social class in learning languages. The respondents' reactions to a question about the language in which they read confirm that the higher the socioeconomic status is, the more the learners read in foreign languages. Conversely, the lower it is, the more the youth read in Arabic. Noticeably, English and Spanish seem to be the most elitist languages with a wide gap between the top percentages and the bottom ones. The Moroccan youth in this survey consider French to be the language of prestige and job opportunities. However, in their informal interactions, they code switch in MA and French or English, but they never do so in SA.

As mentioned above, English is gradually gaining ground on other foreign languages in Morocco. Studies have always shown that Moroccan students hold positive attitudes towards English. The documentation of this preference dates to the 70s when research showed that Moroccan learners showed preference for English compared to other foreign languages (Guebels, 1976; Ezzaki et al., 1985; Sbaihi, 2001). This explains why university students chose to join the department of English over other departments (Ouakrime, 1986; Dahbi, 2003; Mekouar, 2020 *inter alias*). Sadiqi (1991) confirms that there was a strong connection between education and the spread of English in the 1980s. At that time, as Sadiqi explains, many new English departments opened and attracted more students, and so did many language centres. She attributes the interest in that language to forces such as the international status of English, the increasing number of economic agreements with the UK and the USA in the 1960s, and tourism. Later, Buckner (2008), who surveyed 324 Moroccan English language learners (ELL) from private and public universities and language centres and 97 control group (CG) students

comprising students who would not major in English, showed how Moroccan learners value the learning of English even if they want to major in a language other than English. In a more recent study, the same author (Buckner, 2011) confirms the same findings and shows that the Moroccans, regardless of their social class belonging, are motivated to learn English for instrumental purposes such as better economic and job opportunities. However, she reports that while the upper classes are interested in English to keep their prestige and to open to the global economy, lower classes use it to escape their limitations in French and to seek positions such as related to the teaching of English. Errihani (2017), who shares this view, claims that English is gaining grounds in the Moroccan linguistic scene and that "all indications at this time point to a strong shift in Morocco's language education policy from a focus on Arabic and French as the traditional mediums of education to English" (p. 130). Particularly in higher education, recent research studies confirm the Moroccan students' inclination to English. Belhiah (2020) studies the Moroccan students' motivations towards English, through a sample of 286 from five universities in Morocco and suggests ten qualitative patterns emerging from the collected data, namely "(i) Language attitudes and beliefs, (ii) Cultural interest, (iii) Ideal L2 self, (iv) Instrumentality, (v) International orientation, (vi) Language facility, (vii) Linguistic vitality, (viii) Social milieu, (ix) School Milieu, and (x) Multilingual orientation" (Belhiah, 2020: 40). He then concludes that English is growing rapidly in Morocco and that the students prefer it for its global status and affordance of learning on the net at the detriment of other languages, especially their mother tongue, Arabic. Amrous (2020), on the other hand, has surveyed a sample of 72 Moroccan students' preference of English and has found that such preference is based on *Attitude toward learning* the target language more than *Ought-to-self* and *Cultural interest*. He came to this finding based on both regression and post hoc comparisons coefficients of the three variables as calculated by comparing employee and non-employee students in their entrance and exit years. In this same vein, Azhar (2020) starts from the Bourdieu's premises of cultural capital theory and interviews 30 Semester 6 Moroccan learners on their motivations to the choice of English as a major in university. His findings confirm that in their process of language learning, the Moroccan students acquire the three forms of cultural capital as set in the theory that informs the study: "embodied forms (language skills, accent, and behaviors), the objectified forms (cultural products, music,

clothes, nicknames, etc.), and the institutionalized forms (B.A., M.A., or Ph.D. degrees in English Studies or related fields)" (p. 79).

The above studies have reported that Moroccans never fail to show their positive attitudes towards learning foreign languages. This preference is determined by factors such as social class, the type of school, family, context, interlocutor, the topic of discussion, etc. While the education policy encourages the learning of Arabic, including through Arabisation of various subjects, and opening towards Amazigh and foreign languages, students may have different intrinsic forces for their language preferences. None of the reported studies has investigated whether these two trends match and whether the top-down policy orients the students' inclination to languages. This article tries to fill this gap using a larger sample of young people at the secondary and tertiary levels of education.

Methodology

This empirical study relies on a survey as a strategy of research. The answers to different questions by so many students yield patterns which will result in trends upon which evidence-based conclusions can be drawn.

1,477 Moroccan students from the Ben M'Sik area in Casablanca participated in this study. This area is known for being inhabited by a mixture of people coming from different regions of Morocco. Also, being a suburban area, it is known for gathering a variety of social classes but with a tendency of gathering far more low-class inhabitants than any other classes.

The students are distributed by gender as follows (two students did not disclose their gender):

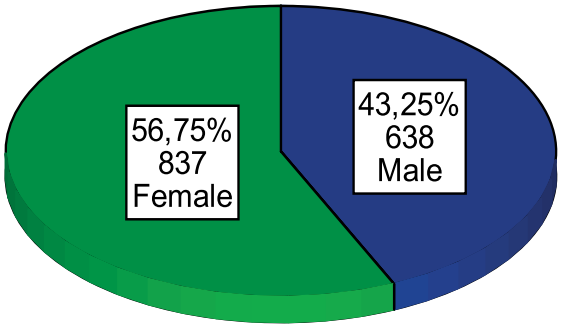

Figure 1. Sample distribution by gender

These students belong to different streams of study as the following table shows:

Table 1

Sample distribution by field of study

Level	Stream	N	Percentage
Tertiary: School of Letters and Humanities	Arabic Studies	90	6.09%
	French Studies	96	6.50%
	English Studies	196	13.27%
	Islamic Studies	92	6.25%
	Philosophy	107	7.24%
High School	Literature and Humanities	398	26.95%
	Sciences	498	33.70%
	Total	1,477	100%

The students in this study come from different disciplines. The tertiary level covers all the levels within each stream (students from Semesters 2, 4, and 6) but those in the secondary schools represent almost all the disciplines but their levels, at the time of administering the questionnaire, were Baccalaureate 1 and Baccalaureate 2.

The choice of the disciplines at the tertiary level is balanced. The students from the language studies programmes are assumed to demonstrate positive attitudes to their respective language of instruction: e.g. the students from the Islamic Studies are likely to show more positive attitudes towards Arabic and those of philosophy are likely to show positive attitudes towards the language they use or will use later. Similarly, in secondary school, the Literature and Humanities and Sciences streams are investigated because some of the former will show inclination towards any language they would choose for their studies and the latter will tend to choose French because it is used as a language of instruction in most schools of sciences, commerce and management, engineering, technology, medicine, etc.

A questionnaire was used to collect data. The questionnaire included, in addition to questions related to demographics questions that evolved round the use of the five languages – Amazigh, Standard Arabic, *Darija*, French, and English – at home and with people close to them such as classmates and friends. Other questions had to do with the importance of languages, and whether the attitudes are nurtured by instrumental or integrative motivation (Gardner & Lambert, 1972). Another question dealt with self-

assessed mastery of the languages under study except Darija which is not taught at school.

After the collection of data, the coded questions were processed in Excel and SPSS for further analyses. The percentages, based on descriptive statistics and displayed in graphs, are used to answer the first research question. Chi-square and correlation are used to work out the relationship between students' gender and specialty on the one hand and their attitudes or mastery of languages on the other.

Findings

Most of the findings pertaining to Moroccan students' attitudes towards languages and the factors that drive those attitudes are reported in percentages. The findings show the frequency of use of languages, the degree of importance of languages for the respondents, their mastery of languages, and the type of their motivation to languages (instrumental or integrative).

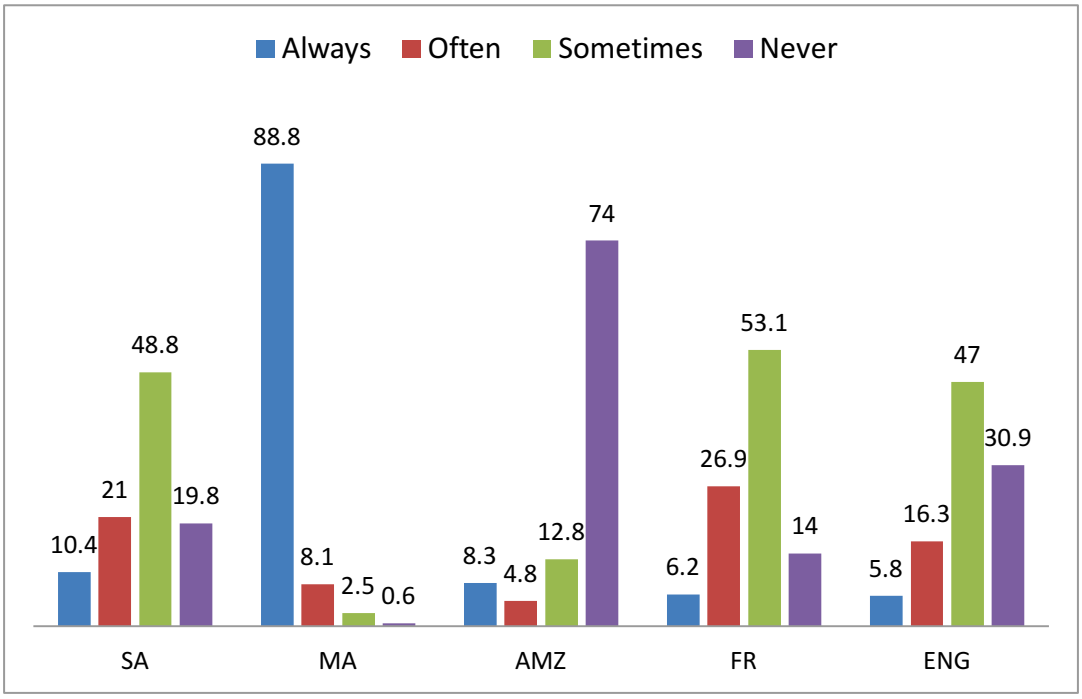

Figure 2. Use of languages by Moroccan students at home

Figure 2 shows that most students use MA at home but other languages are also used at varying degrees. The striking finding is the scarce use of Amazigh at home (three quarters of the respondents never use it), though at least 26% of the students speak it but only 13% report that they always or often use it. The MA is used with relatives,

friends, and colleagues or classmates. However, MA and AMZ are more used inside home with family members and relatives whereas foreign languages are more used outside home with classmates or colleagues and friends:

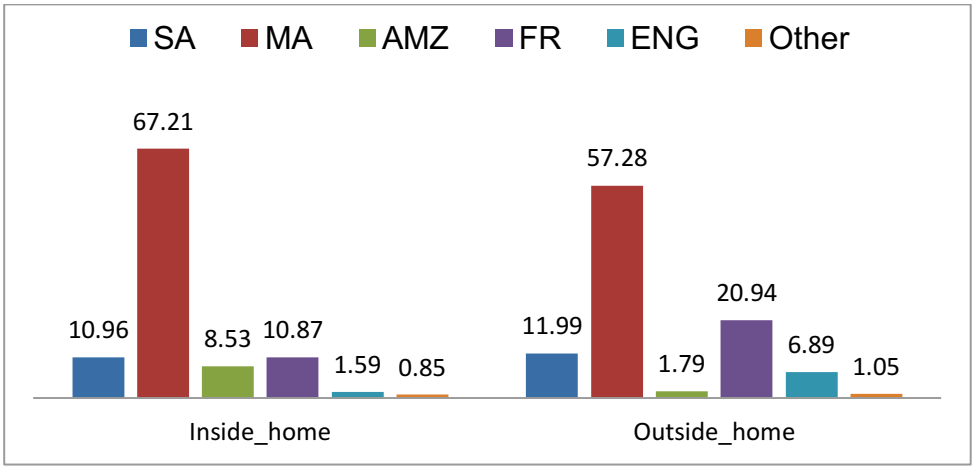

Figure 3. Language use by Moroccan students inside and outside home

The language which is the least used outside home is AMZ, given the reasonably high percentage of the students who speak it (about 26%). MA is less used in contrast to other languages which are more used outside home. For example, French is used outside home twice as much as it is used inside and English almost three times.

The use of languages determines their importance to the students under study as the following graph shows:

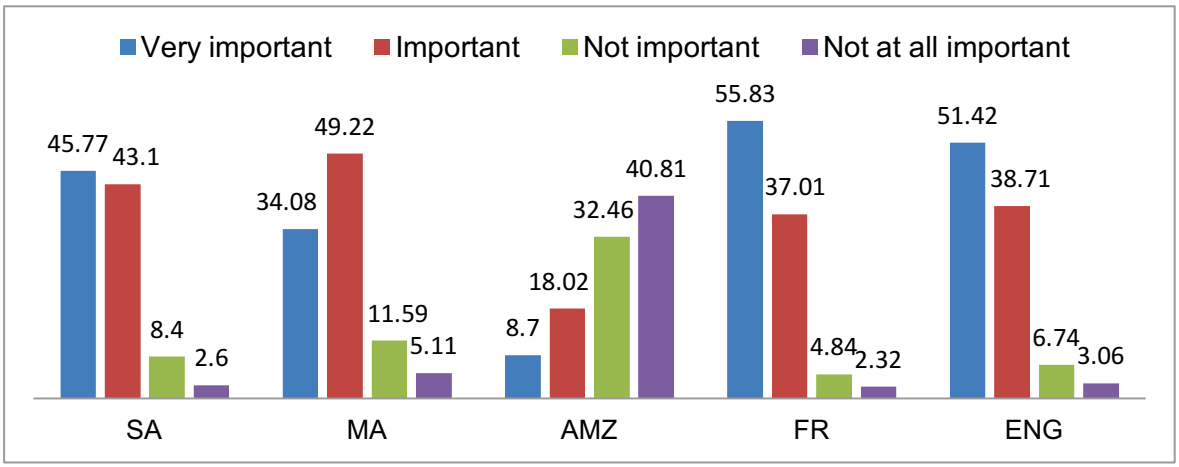

Figure 4. Importance of languages for Moroccan students

Apart from Amazigh, which scores a very low degree of importance, all the other languages are granted high importance. Only 11%, 17%, 7%, and 10% deem SA, MA, FR, and ENG, respectively, unimportant. This reflects the importance given by Moroccan students to local and foreign languages. These findings are quite identical to those found

by Et-tahiri (2019) who asked the same question to 520 Moroccan university students from different disciplines. The details of importance of languages in relation with department are reported in the following table:

Table 2

Importance of languages for students by stream of studies in the tertiary level

Department	Language	Not at all important	Not important	Important	Very important
Arabic Studies	Arabic	0	2	22	65
		0.0%	2.2%	24.7%	73%
Islamic Studies	Arabic	0	0	11	81
		0.0%	0.0%	12%	88%
French Studies	French	0	0	31	65
		0.0%	0.0%	32.3%	67.7%
English Studies	English	5	4	44	143
		2.6%	2%	22.4%	73%

It is clear that the tertiary level students give due importance to the languages in which they specialize, as is the case with the students from the Arabic, French, and English Departments in their respective languages. Islamic Studies Department students value Arabic because it is the language of instruction in their department and it is also the language of the Holy Book (Qoran) and the Hadith (see Ennaji, 2002 for a debate of this issue).

Table 3

Importance of languages for students by stream of study in high school

Stream of study	Language	Not at all important	Not important	Important	Very important
Sciences	French	12	22	154	309
		2.4%	4.4%	31%	62.2%
Literature and Humanities	French	11	23	138	225
		2.8%	5.8%	34.8%	56.7%
Sciences	Standard Arabic	18	56	239	177
		3.7%	**11.4%**	**48.8%**	**36.1%**
Literature and Humanities	Standard Arabic	11	28	180	179
		2.8%	**7%**	**45.2%**	**45%**
Sciences	English	19	28	174	251
		4%	5.9%	36.9%	53.2%
Literature and Humanities	English	17	40	157	179
		4.3%	10.2%	39.9%	45.5%

Unlike the students in the tertiary level, students in high schools do not value their language of instruction so much (see the bold figures in Table 3 above). However, they value the languages of their future studies. For example, the students of sciences give more importance to French because it is the language of instruction in the streams they are likely to choose at university. They also value English because they know they will need it for further studies or to consult references in their scientific or technical university streams. Students in the Literature and Humanities streams value Arabic because many of them will go to academic schools of arts, humanities, law, economics, and social sciences and they will receive their academic input mainly in Arabic, followed by French and then by English.

Another parameter to investigate was whether there is a relationship between language preference and gender. In fact, the analysis of the findings revealed that there is a significant relationship in all the languages except English, as the following table shows:

Table 4

Students' preference of languages by gender

	Chi-square	df	Sig.
English	4.475	3	.215
Standard Arabic	9.710	3	.021
French	14.610	3	.002
Amazigh	24.983	3	.000
Moroccan Arabic	18.091	3	.000

Except for English, which is appreciated in a similar way by males and females, the general trend is that females like languages more than males, as Figure 5 shows:

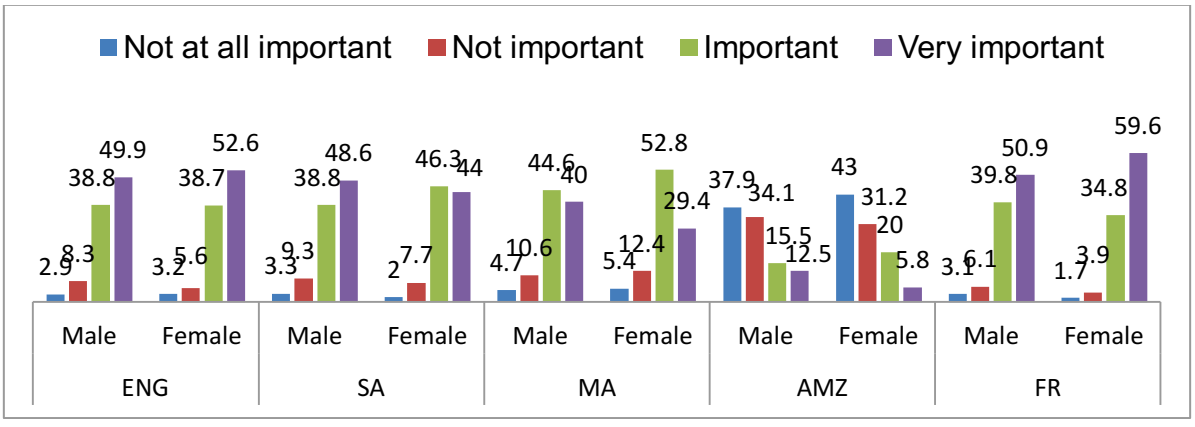

Figure 5. Details of students' language preference by gender

As Figure 5 shows, the only language in which females have demonstrated less interest is Amazigh (the same holds true for male students too). This may result from the fact that it is neither used for studies as a medium of instruction nor for daily interaction with friends as Casablanca is an Arabic-speaking city (see more explanation in Table 7 below).

Another factor to investigate in this study was whether the positive attitude towards the language at hand is related to its mastery. For this, the students were asked to rate themselves on a scale of 0 to 4 with the numbers representing levels of mastery as follows: 0= do not know; 1= basics; 2= intermediate; 3= advanced; and 4= native-like.

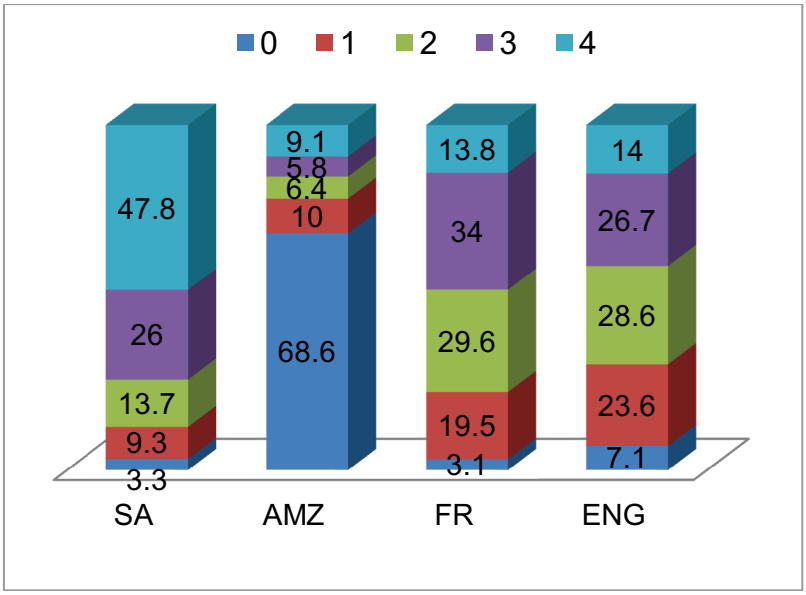

Figure 6. Self-evaluation of mastery of languages by Moroccan students

Figure 6 shows how Moroccan students, after so many years of learning foreign languages (French and English in this case), still think they have levels ranging mostly between basics (1) and intermediate (2). Surprisingly, some students have low levels in their mother tongue, SA, and almost 70% do not know anything in the official language, Amazigh (AMZ), which they are supposed to learn in primary school. A close look at the students of the Islamic Studies stream reveals that they know more English than French and, as expected, they are good at SA, their medium of instruction (see Table 5).

Apparently, these students mainly focus on Arabic but they do not underestimate the importance of languages as a big majority of them also believe other languages are very important or important (see the table above).

Table 5

Mastery of languages by the Islamic Studies students

	0 (do not know)	1 (basics)	2 (intermediate)	3 (advanced)	4 (native-like)
SA	0	0	8	25	58
	0.0%	0.0%	8.8%	27.5%	63.7%
ENG	19	48	20	5	0
	20.7%	52.2%	21.7%	5.4%	0.0%
FR	7	57	17	11	0
	7.6%	62%	18.5%	12%	0.0%
AMZ	65	4	1	10	12
	70.7%	4.3%	1.1%	10.9%	13%

It was originally assumed that the students who study a certain language must think it is important. However, in the three departments under study very weak correlations have been found between the importance of languages to students and their mastery of those languages, as the following table shows:

Table 6

Correlation between medium of instruction and language importance by students' Departments

Department	N	Spearman's rho	Sig.
Arabic Studies	89	.18	.09
French Studies	96	.16	.08
English Studies	196	-.06	.33

However, unlike the results of data analysis by students' departments, the study revealed significant correlation between students' language preferences and their mastery of the language at hand, as the following table shows:

Table 7

Correlation between students' mastery of a language and its importance at all levels

Language	Spearman's rho	Sig.
Arabic	.233	.000
Amazigh	.446	.000
French	.250	.000
English	.187	.000

Table 7 confirms that the mastery of a language reflects its importance to the learner. Except for English, which is important to all and therefore the correlation coefficient is relatively low, the other languages have shown stronger correlation values.

Specifically, AMZ has scored the highest correlation value which supports the claim that the students think that its importance is associated to its mastery.

Another factor that reveals a positive attitude towards a language is the student's intention to preserve this language by using it with a partner. The students have shown such intentions, which are mapped out in the following graph:

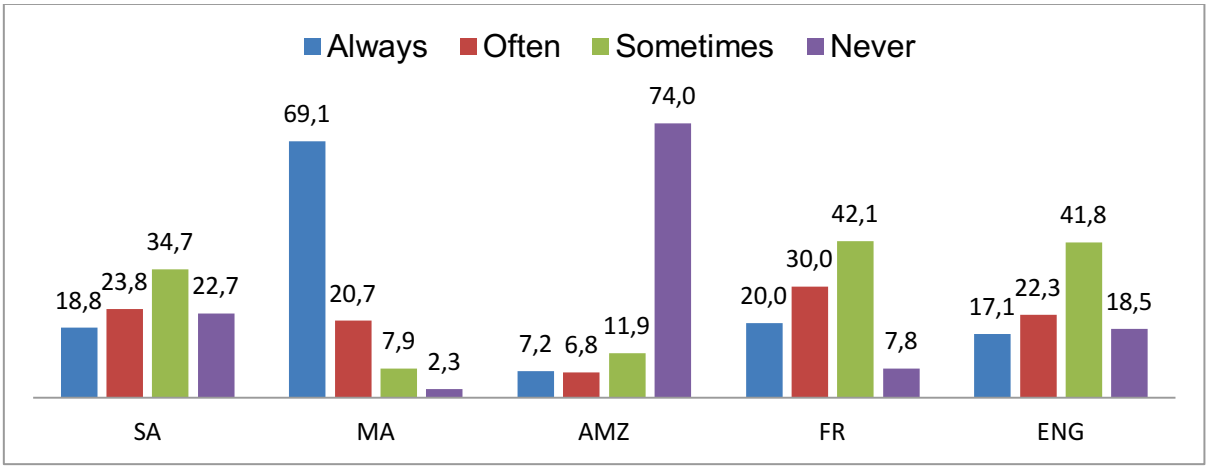

Figure 7. Use of languages with partner in the future

The analysis of the data concerning the use of a language with partners, spouse, in the future has revealed an important factor shaping the students' attitudes towards languages. It is shown that the Moroccans will use the languages in the following order: MA first, followed by French, then English, then SA and then Amazigh. This finding implies that the students identify with the Moroccan Arabic as their mother tongue and favour foreign languages they deem useful for their careers and lives (see Figure 8 below). Only 26% of the students will use Amazigh with their partners. However, the order differs when the students are asked about the use of languages with their children.

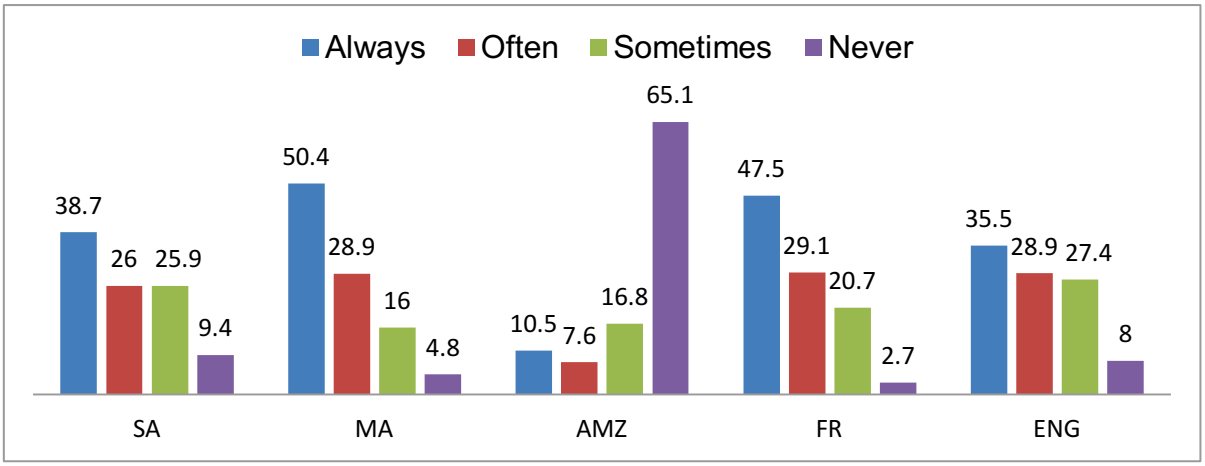

Figure 8. Students' use of languages with children in the future

Thirty-five per cent of the respondents intend to use Amazigh with their children and this percentage exceeds the number of the students with the Amazigh origin (26% said they used it at home, see Figure 2 above) in the sample. The striking finding is that the number of students who will use foreign languages with their children is far higher than those who will use Arabic, the official language. These students prefer foreign languages for their importance for their children's education and professional lives later (see more reasons in Table 9 below). The highest score has gone for MA because it is the language of daily interactions with the students' immediate background; it is followed by French, SA and then English. The mastery of languages must play an important role in this choice.

A further indicator to investigate is why the students want to study foreign languages. The students have chosen the following reasons:

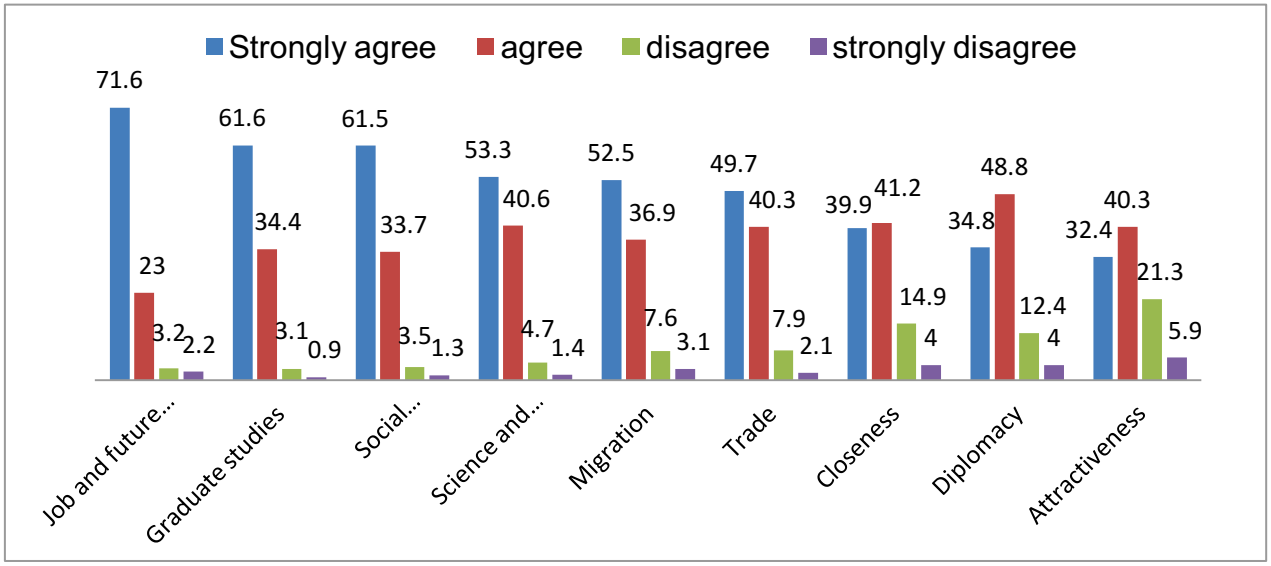

Figure 9. Instrumental reasons for students learning foreign languages

The high scores in Graph 9 lend support to the fact that a good command of foreign languages offers multiple opportunities for development and self-realisation. Actually, the reasons for learning foreign languages that receive the highest scores (the addition of results for *Strongly Agree* and *Agree* equals 95% or more) are those which have immediate effect on individuals such as finding a job, or pursuing further studies, or having more access to science and technology. Other reasons that serve communities or the country or bring communities closer received less attention, though the added value of *Agree* and *Strongly Agree* options ranges between 70 and 90%. The integrative reasons have received quite the same percentages.

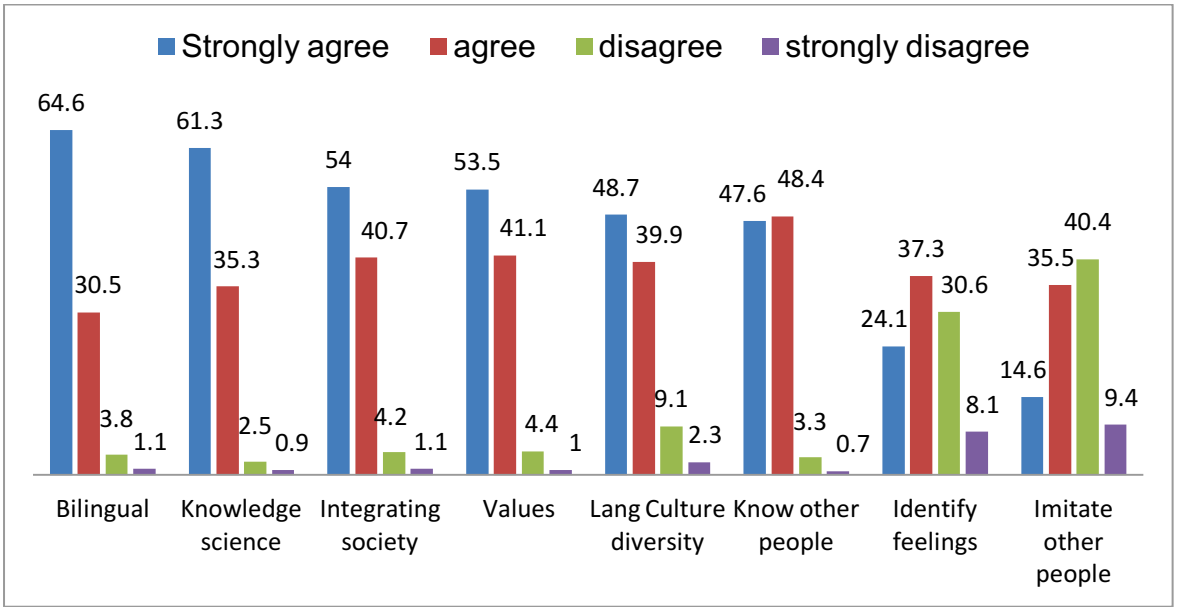

Figure 10. Integrative reasons for students learning foreign languages

Similarly, the factors that affect individuals immediately have received the highest scores, namely becoming bilingual and knowing more about science. Also, those factors that affect communities received lower scores. When *Strongly agree* and *Agree* are added up, the scores for the integrative reasons for learning foreign languages are distinctively high, with values as follows: I would like to become bilingual 95%; Knowing other languages can help me have access to others' cultures and sciences 97%; Knowing another language will help me integrate another society 95%; Knowing another language will help me spread social and cultural values 95%; Diversity of languages means cultural diversity and this interests me 89%; Knowing another language will help me know other people 96%, Knowing another language will help me identify with other people and share their feelings 61%, and Knowing another language will help me imitate other people 50%.

Figures 9 and 10 show that Moroccan students have both instrumental and integrative motives for learning foreign languages. The high percentage of Moroccan migrants and the aspiration of the Moroccan youth to seek better opportunities in countries in which these languages are spoken may explain these preferences for the respective foreign languages. Also, the less promising opportunities that are related to the official languages may have triggered such data results.

The overall findings are linked to the answers to the two research questions (see above). As an answer to the first research question it could be argued that Moroccan

students at all levels generally hold positive attitudes towards languages and tend to prefer those that help them reach their personal objectives. Not only do they believe in the importance of languages but they also use all the languages they study, though at varying degrees. However, while they use Moroccan Arabic on a daily basis and intend to use it with their family partners and children in the future, they do not do so with Standard Arabic. They tend to value languages according to their role in their studies and the opportunities they offer in the future. They prefer foreign languages for both integrative and instrumental motives. This echoes Elinson's (2013) comments: "Despite more than fifty years of official Arabization policies, knowledge of French and, increasingly, English is viewed as necessary for success in a wide range of fields including science, technology, and business." (p. 716). These students are far from being chauvinistic as they value all languages, including those they neither study nor use daily. The only language they deem unimportant is Amazigh, but that may not reflect a negative attitude towards this language. Rather, the reason may be related to the data which was collected from a background where Moroccan Arabic is mostly used and, therefore, the respondents feel there is no need for Amazigh. These results, however, should be checked in an Amazigh-speaking background for further verification. Generally, these findings reinforce the fact that Morocco has been and will remain a multilingual country.

The factors that nurture positive attitudes towards languages are closely related to individuals and their close backgrounds. A major factor that nurtures the positive attitudes towards language in Morocco is the prestige that languages are granted. It has been shown in the review of literature that upper-class students are interested in and master foreign languages whereas lower-class are almost monolingual with more focus on SA, the latter being regarded as less prestigious. The other factor that nurtures more inclination to some foreign languages lies in the instrumental functions of these languages. Moroccan students consider some languages such as French and English to be a key to their future. The high school students prefer French as they believe it will provide opportunities for their study aspirations (see Bouziane & Rguibi, 2018). Another factor can be inferred from the students' answers to questions concerning the reasons for their integrative and instrumental language learning motivation. Their positive answers to both types of questions implicitly show that they understand that learning

another language helps to explore different peoples and cultures. This breeds mutual respect and understanding across societies. This factor also needs more investigation.

The factors that nurture the students' preferences to languages are far from being related to language policy orientations; rather, they are related to students' personal objectives. Whereas policy makers believe that languages, especially official ones, represent signs of identity and authenticity, the students consider languages from more instrumental perspectives. They partially care about language continuity or about the mother tongue as a symbol of national identity preservation as they exclude both official languages from their use with their family partners or children in the future or even for their daily interactions. Seemingly, the respondents believe that the future of their children depends more on foreign languages, namely French and English, than on the local ones. This clearly implies that the education system seems to have failed in implementing the reforms it has designed and articulated in the Moroccan official discourse (see the introduction above). While the decision makers try to boost Arabic and Amazigh as official languages in Morocco, students believe in foreign languages as ways of competition and openness to new cultures and to the world at large. Therefore, the hypothesis set for this study, Moroccan decision makers have designed a top-down language policy that may not affect the learners' attitudes or preferences towards languages, is confirmed. This finding is in harmony with Jaafari's (2019) wonder of whether "the multilingual situation in Morocco has ever been taken as the starting point for educational policy makers" (p. 139).

However, the issue of the Moroccan learners' choice between French or English needs further scrutiny as it seems far more complex. Despite the spread of English in Morocco and its ease of learning both in formal (Benzehaf, 2017) and in non-formal settings (Dressman, 2019), French still predominates the Moroccan linguistic scene. The students see it as an opening for future studies and career prospects in Morocco and abroad. The Moroccan students' aspirations to foreign languages face two important challenges. First the Moroccan learners' level in foreign languages is too low to enable them to pursue their undergraduate studies or get a job in which such languages are used as mediums of communication (Bouziane, 2018). Second, English is generally taught systematically in some areas of academic study that do not directly contribute to the development of the country such as language studies and humanities and less

systematically in other areas that do. Importantly, the implementation of delivering contents in English in other domains seems to face challenges of implementation (Nadri & Haoucha, 2020). However, the delivery of subjects related to business administration, technology and engineering are exclusively affordable to a tiny portion of the Moroccan society as they are provided in highly expensive and private institutions or abroad where the fees are too high for a large portion of Moroccans (Bouziane, 2011). These arguments reduce the Moroccan students' inclination towards foreign languages, at least those involved in this study, to mere hopes or even dreams. There is still hope for some, however. The students who can afford to follow science, technical or engineering streams in French can still develop their linguistic competencies in English but this remains more an individual initiative than an institutional and educational policy.

The last point which is worth raising is that despite the bulky number of studies conducted in an attempt to understand the Moroccan students' attitudes and motivation towards languages, local or foreign, this area remains ambivalent. Such ambivalence has its roots in the history of the education reforms and particularly in the introduction of Arabisation which has inherent contradictions (Boutieri, 2011). Further research is needed on history of some linguistic phenomena in Morocco such as Arabisation, bilingualism, code-switching, the role of languages in the Moroccan linguistic scene, the dynamics of languages and language conflicts that are subtle in Morocco, but they are becoming more and more serious over time. In short, the complexities of languages in Morocco and the ambivalent situation they have created throughout recurrent reforms require more research.

Conclusion

This study has shown that Moroccan students' attitudes towards languages lie outside the policy making spheres. These students are ready to study languages and consider them important but their selective approach follows instrumental considerations. A large body of research has shown that social class determines the interest in the foreign languages in upper class, albeit at the detriment of the mother tongues to a large extent, as foreign languages are considered languages of prestige. Surprisingly, the factors that nurture such preferences lie far beyond belonging to a department in which a certain language is used as a medium of instruction. They are related to how important and instrumental the language is for the learners themselves.

The recurrent reforms come and go with very little effect on the accumulating failures in the area of language teaching and learning. Particularly, other motives of the Moroccan learners' preference of English can be attributed to its status worldwide as a global language with a wide spread (Sadiqi, 1991). The abundance of online resources has facilitated the learning of English for many students in Morocco. The question on which decision makers should reflect is the future awaiting the official languages, SA and AMZ, if young generations start to consider them unimportant and thus not worth studying.

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THE INTERTEXTUAL USE OF GREEK MYTHOLOGY IN AGATHA CHRISTIE'S DETECTIVE FICTION

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Abstract

This study investigates the intertextual use of Greek mythology in Agatha Christie's short stories *Philomel Cottage, The Face of Helen*, and *The Oracle at Delphi*, a short story collection *The Labours of Hercules*, and a novel, *Nemesis*. The results of this research based on the hermeneutical and comparative methods reveal that A. Christie's intertextual formula developed over time. In her early works, allusions were based on characters' appearances and functions as well as on the use of motifs and themes from Greek myths. Later on, she turned to using allusory character names; this would mislead her readers who thought they already knew the formula of her stories. Although not a postmodern writer, A. Christie enjoyed playing games of allusion with her readers. She wanted them not only to solve a case but also to discover and interpret the intertextual references.

Keywords: detective fiction, intertextuality, hypotext, allusion, intertext, Greek myths, Agatha Christie

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Background and aims

Agatha Christie is the best-selling novelist of all time. There is a wealth of scholarly and popular research on her life and works. Her detective novels and short stories have long been considered as belonging to pop culture balanced on the edge of literature and sub-literature. Subsequently, many authors focus on her personal life and her mysterious disappearance between 3 and 14 December1926 (e.g. Morgan, 1985; McCall, 2001; Cade, 2011 etc.) rather than the merits of her literary work.

Scholarly research of her fiction revolves around the following issues: A. Christie's role in the history of detective novel (Knight, 2004); composition and style of her books (Lovitt, 1990; Alexander, 2009); screen adaptations (Aldridge, 2016); gender approach (Makinen, 2006); translation of A. Christie's works (Hudácskó, 2016; Dash, 1975); the use of poisons in her novels (Molin, 2010; Gerald, 2010).

Intertext and intertextuality in Christie's fiction have attracted less academic attention. For example, Makinen (2016) and Hamblen (2014) investigate the influence on A. Christie of British and American writers respectively. Rowland (2010) analyzes the use of Breton legends in her writing and concludes that all detective fiction is essentially mythical. Berger (2015) describes the creation of Hercule Poirot by Agatha Christie as probably the most important popular culture adaptation of the myth of Hercules. Margaret (2012) unveils the intertext of the Greek mythology in *The Labours of Hercules*. Jackson (2015) examines some of the classical allusions Christie makes in her work, specifically in her Miss Marple novels, including *Nemesis*. Book reviews by bloggers such as Margaret and Jackson lack deep philological analysis of Christie's texts and are based mainly on their personal attitude towards detective stories. Zavyalova (2014, 2017) looks at the sources of intertextuality in Russian and English detective stories such as Greek and Roman mythology, the Bible etc.; however, in her analysis of Christie's works she focuses on allusions based on nursery rhymes and Shakespeare's tragedies.

The aim of this paper based on hermeneutical and comparative methods is to contribute to the study of the intertextual use of Greek mythology in Agatha Christie's fiction and discover her formula for the use of ancient allusions. The very names of the works we will look at in this paper bear allusions to Greek mythology, i.e. short stories

The Face of Helen (1930), *The Oracle at Delphi* (1934) and *Philomel Cottage* (1948), a short story collection, *The Labours of Hercules* (1947) and a novel, *Nemesis* (1971).

Greek mythology in Christie's short stories

According to her *Autobiography,* Agatha Christie was home-schooled by her parents and showed a deep interest in reading from an early age (Christie, 1977). She was an avid reader of Greek mythology and ancient literature. However, it was not until mid-1920s that Greek mythology found its way into her own books. The very title of *Philomel Cottage*, a short story published in 1924, has a loose allusion to the story of Philomela and Procne. Later on, Agatha Christie frequently used titles drawn from literature and folklore. The titles of her mythology-based stories usually feature names of Greek heroes and gods in a search for analogies between these mythical characters and common people depicted in her books.

Of course, she was not unique in turning to Greek mythology for inspiration. In James Joyce's *Ulysses* (1924), an ordinary Jew from Dublin is compared to Odysseus. Many writers of first half of the twentieth century were in one way or another influenced by this book. Though A. Christie was not a modernist writer, she did use certain modernistic literary techniques (e.g. stream of consciousness in *And Then There Were None*). Her books based on ancient allusions can be divided into two groups, i.e. earlier writings (short stories, *Philomel Cottage, The Face of Helen, The Oracle at Delphi* and a collection of short stories, *Labours of Hercules*, all written and published between 1924-1947) and a mature novel, *Nemesis* (1971).

The earlier works are less dramatic; the crimes are not serious (stealing, blackmail) or even prevented by a private detective. All of them have a happy ending. If somebody has to die, it is a criminal who deserves this fate. Agatha Christie seems to be a little ironic in her attitude towards her characters that she compares to heroes of Greek mythology. Her description of Hercule Poirot is a brilliant example of this irony,

> Here, then, was a modern Hercules – very distinct from that unpleasant sketch of a naked figure with bulging muscles, brandishing a club. Instead, a small compact figure attired in correct urban wear with a moustache (*The Labours of Hercules*)

The comparison between ancient heroes and A. Christie's characters in her earlier stories can be seen in their appearance and functions. A beautiful girl at the theatre reminds Mr. Satterthwaite of Helen of Troy,

> 'Beauty!' said Mr Satterthwaite to himself. 'There is such a thing. Not charm, nor attraction, nor magnetism, nor any of the things we talk about so glibly – just sheer beauty. The shape of a face, the line of an eyebrow, the curve of a jaw. He quoted softly under his breath: 'The face that launched a thousand ships.' And for the first time he realized the meaning of those words.' (*The Face of Helen*)

Miss Jillian West is described without any irony and her beauty (as Helen's) is her curse. The ability of common people to resemble Greek heroes is also observed by Hercule Poirot; he describes Ted Williamson, a garage mechanic as 'a simple young man with the outward semblance of a Greek god... a Greek god – a young shepherd in Arcady' (Christie, 1947).

In the other stories the characters' appearance usually has some peculiar features that are associated with a certain mythological hero. It is especially clear in "The Labours of Hercules" where humans share some features with the chthonic monsters slain or captured by Hercules. For example, a girl's hair was 'like gold – it went up each side like wings – and she had a gay kind of way of tripping along' (Christie, 1947). The girl was reminiscent of the Ceryneian Hind with its golden antlers and she had even danced a part of a Hind in some ballet performances. A young naval officer is 'tall, magnificently proportioned, with a terrific chest and shoulders, and a tawny head of hair. There was a tremendous air of strength and virility about him....' (Christie, 1947). Hercule Poirot could not but compare him to 'the young Bull – yes, one might say the Bull dedicated to Poseidon' (Christie, 1947) as the Cretan Bull had been.

Sometimes characters are not so pleasant looking. For example, two women met by a young politician Harold Waring by Lake Stempka 'had long, curved noses, like birds, and their faces, which were curiously alike, were quite immobile. Over their shoulders they wore loose cloaks that flapped in the wind like the wings of two big birds' (Christie, 1947). The lake was not Lake Stymphalion, but its name was as significant as the women's appearance so the character considered them an ill omen.

Humans are not the only one to be compared to the chthonic monsters. Sometimes, Christie is even more ironic and the awful beasts of Greek mythology become nice pets. Dogs represent both the Nemean Lion and Cerberus: a tiny Pekinese and a huge black hound. The last one was so loyal and obedient that its master used it to carry sealed packets of cocaine.

Thus, it is obvious that Christie's characters not only resemble their ancient prototypes outwardly but also share their characters and perform functions associated with them. Her Cerberus guarded the door of a fashionable nightclub *Hell* situated in a basement. Every visitor had to give it a treat to be able to enter. In *The Apples of Hesperides,* Hercule Poirot used a man named Atlas to steal a gold goblet decorated with emerald apples. Atlas helped him to break into the convent by offering his back to climb the wall. Here A. Christie combines two main functions of mythological Atlas: he holds the celestial heavens on his back and steals the golden apples from the garden of Hesperides for Hercules.

In Trojan myths, Helen of Troy is a synonym of a woman whose charms are irresistible and cause trouble to men. In *The Face of Helen,* the main character has a lot of "unpleasantness":

> Between them, Mr. Satterthwaite became enlightened as to various happenings which were vaguely classed by Burns under the heading of unpleasantness. "A young man who had shot himself, the extraordinary conduct of a Bank Manager (who was a married man!) a violent stranger (who must have been balmy!) the wild behaviour of an elderly artist. A trail of violence and tragedy that Gillian West had left in her wake, recited in the commonplace tones of Charles Burns. (Christie, 2010).

However, Christie's approach to allusions connected with mythological functions was not the same in all her works. She frequently used mythological allusions to deceive her readers trying to solve the case. Some of her characters associated with the chthonic monsters in *The Labours of Hercules* because of their appearance are harmless creatures. For example, the two ugly-looking sisters in *The Stymphalion Birds* never thought of anything connected with crimes, but the main character (and readers as well) accuse them of blackmail. Sometimes a character is referred to mythological characters on purpose to make the other characters believe he or she can perform

certain functions. In *The Oracle at Delphi*, Mrs. Peters whose son had been kidnapped turned for help to a person who had advertised himself as a new oracle. He said he could give people advice to solve their problems. In fact, the oracle was the criminal who had organized the kidnapping.

Allusions to appearance and functions of mythological characters are not the only one used by the author. In several stories, she employed the whole plot of a certain myth. To trace the beautiful lady's maid Nita, Hercule Poirot had to travel across Europe similar to Hercules chasing the Ceryneian Hind all over Greece. The use of a mythological plot can also be found in *the Cretan Bull, The Apples of Hesperides* and *The Capture of Cerberus.* Employing the whole plot is a peculiar feature of the stories in *The Labours of Hercules.* However, it is clear that Agatha Christie started by using not the plots but recognizable motifs. A fight between two suitors in *The Face of Helen* instantly reminds readers of Menelaus and Paris. Later, the girl in the story broke up with her boyfriend and was engaged to a new one associated with Paris and Helen's elopement. Nevertheless, it did not lead to a war between the young men (Christie did not use the plot of the myth).

In *Philomel Cottage,* the writer adapts a less popular myth about two sisters, Philomel and Procne. Procne's husband Tereus raped and mutilated Philomel and kept her imprisoned in a hut in the wood. She made a beautiful carpet depicting her story and sent it to her sister. In revenge, Procne killed Tereus' son Itis (Takho-Godi, 1982, p. 337). Christie employs several motifs from the myth, i.e. an abusive husband (Alix Martin's husband killed several women whom he had married for money); imprisonment and abuse of a woman (the husband hid the main character in a distant cottage and was preparing to get rid of her); a smart plan worked out by the victim (Alix managed to warn her ex-boyfriend who rescued her); a revenge (the criminal died of fear because he thought Alix had poisoned him).

As for *The Oracle at Delphi,* the only motif from Greek mythology Christie used was connected with the main function of the ancient oracle: he gave useful advice in any difficult situation.

If we consider the chronological order of the short stories, it is obvious that Christie started by using certain motifs from Greek mythology and ended up using the

plots in *The Labours of Hercules*. In the short-story collection, she also applied a metaphoric approach to plots and characters. The Lerneaen Hydra became a metaphor of gossips few people can fight with; the Augean Stables in a need of cleaning represented a political scandal. Hercule Poirot came up with a clever scheme first to ruin and then to clear the reputation of the Prime Minister's wife just as Hercules proceeded with the Augean Stables.

Christie's formula of using Greek myths in her earlier works is represented by the titles and the allusions to the appearance of the characters, their functions, plots and motifs of myths. Sometimes she treats Greek myths as metaphoric stories of people's flaws and sins. Nevertheless, she does not seem to take her stories seriously. Her intention is to make her readers smile comparing the situations in the stories to the myths they studied in school.

Greek mythology in *Nemesis*

In her later works, Christie turned to folklore and literary allusions and did not return to Greek mythology until 1970s in her last novel about Miss Marple. The book is entitled *Nemesis* in line with the author's intention to clearly point to the hypotext she uses. However, it is not only twenty years which separate the novel from her earlier short stories. The formula she uses is new.

First, there are no well-known stories about Nemesis in the Greek mythology. She was honoured as a goddess of retribution and sometimes named the mother of Helen of Troy, but there were no myths directly associated with her (Takho-Godi, 1982, p. 209). There were not any notable features in her appearance except for the wings, according to Mesomedes (Mesomedes, 2011). She was kin to Clotho, Lachesis and Atropos, the Moirai who span the thread of life for every mortal and it was Atropos who cut it. Greeks considered them to be sisters and usually portrayed them as white-robed old women (Losev, 1982, p. 169).

In *Nemesis,* allusions to the mythological creatures are clear, because Miss Marple was named Nemesis by a late millionaire Jason Rafiel who wanted her to solve the case of an old murder. The main suspects are three elderly sisters with remarkable names: Clotilde (the eldest), Lavinia and Anthea (the youngest). The names are allusions to the Moirai, as well as the fact that they are sisters and live together. Clotilde

reminded Miss Marple of Clytemnestra while Anthea brings to mind allusions of Ophelia:

> She could be cast successfully as a mature Ophelia, Miss Marple thought. Clotilde, Miss Marple thought, was certainly no Ophelia, but she would have made a magnificent Clytemnestra she could have stabbed a husband in his bath with exultation. (Christie, 1971)

Christie tries out a new technique of creating allusions to mythological heroes by giving her characters speaking names, although not as obvious as Hercule or Atlas in *The Labours of Hercules*. At the same time, the character's appearance becomes less significant; Miss Marple and the Bradbury-Scotts are described as elderly women without any peculiarities of their prototypes.

As for the functions, Miss Marple lived up to the role of Nemesis. She strictly followed Mr. Rafiel's plan to solve the case and the criminal who had killed three women and tried to kill Miss Marple committed suicide. The innocent man was acquitted.

The three Bradbury-Scott sisters did not perform the Moirai's functions for they were not fond of spinning or doing any needlework (it was Miss Marple who enjoyed knitting), but one of them was definitely guilty of several murders, and it was Miss Marple's job to expose her.

In the novel, Christie did not use the plot of any Greek myth; in fact, the tragic story of Verity Hunt and Michael Rafiel was based on *Romeo and Juliet* with Miss Temple as the Nurse and Archdeacon Brabazon as Friar Lorenzo. The images of ancient goddesses and heroes were used to mislead the readers into searching for allusions to the Greek mythology.

After learning Verity's story (Chapter 10), Miss Marple grew suspicious that at least one of the sisters should know something about the murders and by Chapter 15 she was sure that either Clotilde or Anthea was responsible for the crimes. Lavinia was away with her husband when Verity was killed. At this point, the evidence was against Anthea who was mentally unstable and represented Antropos, the Moira who cut the thread of life and chose the manner of a person's death. The allusion suggested that Anthea was guilty, but in fact it was Clotilde who constantly reminded Miss Marple of Clytemnestra, a

cruel murderer of her husband. Readers knowledgeable of the Greek mythology will also remember that the Moira responsible for cutting the thread was the eldest of the sisters.

Thus, the technique of using the hypotext of Greek myths in *Nemesis* is different from the earlier approach. The plot is tragic because of three murders and a long imprisonment of an innocent person. The mood of the text is gloomy as most of the characters are elderly and lonely people. There is no place for irony so common in the earlier short stories. Christie continued using allusions in titles with reference to certain functions of the characters' prototypes and motifs but refrains from employing mythological plots. A new technique was to use speaking names, i.e. allusions to her characters' mythological prototypes, thus misleading the readers who tried to solve the case searching for allusions to the Greek mythology.

Conclusion

The results of this research based on the hermeneutical and comparative methods reveal that A. Christie's intertextual formula developed over time. In her early works, allusions were based on characters' appearances and functions as well as the use of motifs and themes from the Greek myths. Later on, she turned to using allusory character names. This would mislead her readers who thought they already knew the formula of her stories. Although not a postmodern writer, A. Christie enjoyed playing games of allusion with her readers. She wanted them not only to solve a case but also to discover and interpret the intertextual references.

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