

Modern Languages, Literatures, and Linguistics

VOL. 02 ISSUE 01, 2023



ISSN 2834-5207

Indexed by Google Scholar

jhkpress.com

USA

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A Probe into Academic English Writing from the Perspective of Ideational Grammatical Metaphor: A Study of 30 IELTS Argumentative Essays

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Funded Project: Guangdong Province Young Innovative Talents Program (Humanities and Social Sciences) (2018WQNCX313)

Abstract

In light of the thirteen types of ideational grammatical metaphors (IGM) proposed by Halliday and based on thirty IELTS argumentative essays, the author tries to explore the characteristics for the usage of IGM by different candidates and the implications for English teaching. The data shows that candidates' ability to use IGM is directly proportional to their final achievements in the test, and those with higher scores are better than those with lower ones in terms of both the number and type of IGM used by them. In addition, the use of IGM is one of the key elements to realize the coherence and cohesion of the writing, as well as its diversity and accuracy of vocabulary and grammar.

Key Words: Ideational Grammatical Metaphor, Academic English, IELTS Writing, Coherence and Cohesion, Vocabulary and Grammar

1. Introduction

Grammatical metaphor (Halliday & Christian, 2014) is an important concept in systemic functional linguistics, which refers to an indirect mapping between the semantics and the lexicogrammar. Ideational grammatical metaphor is one of them. Halliday believes that ideational grammatical metaphor is closely related to education, science, bureaucracy, and legal discourse, and divides them into thirteen types (Halliday, 1998, 2004). Therefore, ideational grammatical metaphor has become an important feature of academic discourse and is closely related to academic English expression.

Since the commencement of this century, grammatical metaphor has gained a growing concern from scholars both inside and outside China year by year; among them, there are many studies related to ideational grammatical metaphors, which can be roughly summarized as follows: (1) researches on ideational grammatical metaphor in English teaching and second language acquisition, especially on verbalization and nominalization in English teaching (Chai & Liu, 2019; Chen & Wen, 2020; Tang, 2013; Zhu, 2006), and ability analysis of learners' ideational grammatical metaphor (Sun & Song, 2008; Vinh To, 2020; Zhou & Liu, 2017), as well as analysis of ideational grammatical metaphors from the perspectives of information density (Li, 2010) or based on a corpus (Zhao, 2017); (2) researches on ideational grammatical metaphor from a cognitive or semantic perspective, including cognitive interpretation of IGM (Cong, 2011; Liu & Zhang, 2014; Yang, 2013) and exploration on models of ideational grammatical metaphor based on semantic change (Cong & Wang, 2013); (3) translation of ideational grammatical metaphor, including news translation (Liu, 2020), English-Chinese translation of English for science and technology (Ye, 2005), and reflections on translation teaching (Jia & Zhang, 2012); (4) studies on ideational grammatical metaphor in other applied discourse, covering scientific and technological discourse (Yang, 2011), business contracts (Xu, 2011) and political discourse (Chai & Liu, 2019; Liard & Black, 2020), and so on.

Scholars have carried out very valuable descriptions and analysis of ideational grammatical metaphor and its characteristics, which provides a valuable reference for the teaching and learning of IGM, especially those specific studies on IGM, such as the nominalization of verbs and adjectives (Chen & Wen, 2020), verbalization (Zhu, 2006) or adjectivization of nouns (Fang & Cong, 2020). However, there are few pieces of literature comprehensively discussing and analyzing all thirteen types of IGM together. Therefore, it's worthwhile to explore how to enable English learners to have an overall grasp of ideational grammatical metaphor; on the other hand, existing research lacks a discussion on the usage of IGM in IELTS argumentative essay writing. As one of the well-known international English standardized proficiency tests, the analysis of the IELTS argumentative essay can help us to discover the characteristics of English learners' (especially L2 learners') ability to use ideational grammatical metaphors and bring inspiration to the teaching of academic English writing.

The author selects 30 IELTS argumentative essays as a research object to analyze the characteristics of using ideational grammatical metaphors by learners at different academic English levels. The related research questions are: What are the characteristics for the use of ideational grammatical metaphors in IELTS argumentative essay writing by candidates with higher final achievement? What are the characteristics for the use of ideational grammatical metaphors in IELTS argumentative essay writing by candidates with lower final achievement? What are the implications for the teaching of academic English writing, including IELTS?

2. Ideational Grammatical Metaphor and Its Classification

The categorization of ideational grammatical metaphor proposed by M. A. K Halliday (Halliday, 1998) consists of thirteen types altogether. From the perspective of the rank shift at the lexicogrammatical level, ideational grammatical metaphor is mainly divided into nominalization, adjectivization, verbalization, prepositionalization, zero-type nouns, and zero-type verbs, etc.

Among the selected 30 IELTS argumentative essays, there are 10 essays with a score of 5 and below (ESOL, 2005-2020), 10 essays with a score of 7 or 7.5 (ESOL, 2005-2020), and 10 essays with full marks of 9 which are written by examiners (Ieltspodcast, 2020). In this way, the relationship between the use of ideational grammatical metaphors and academic English ability is analyzed from the perspectives of both the examiners and candidates. All corpora will be manually annotated by UAM and then counted. The annotation framework (Li & Guo, 2020) is as follows:

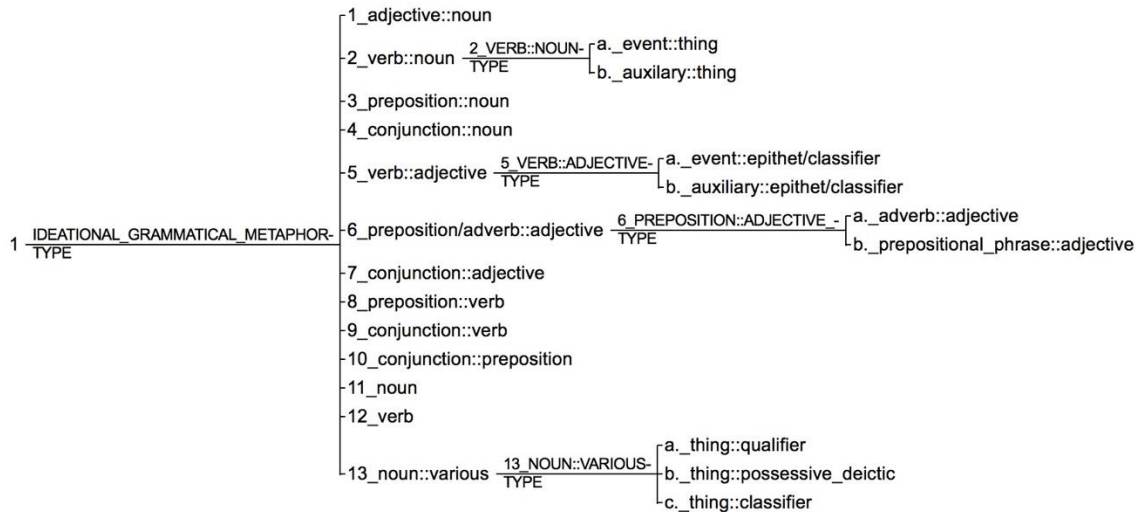


Figure 1. Annotation Framework

3. Statistical Results of IGM in the Sample

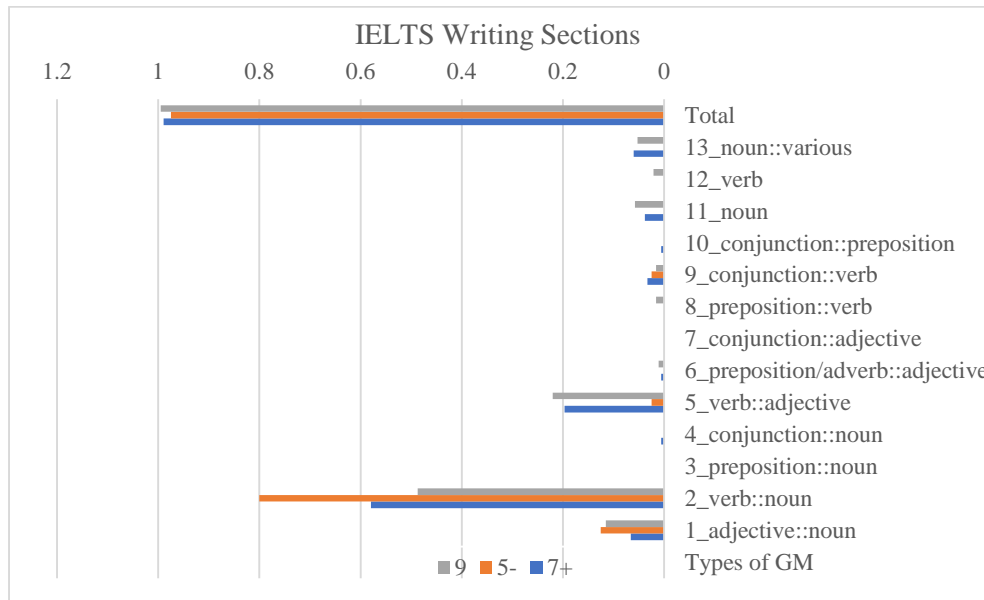


Figure 2. Statistical Results of IGM

The statistics in the above figure show that, overall, verb nominalization is the most used grammatical metaphor among all score levels, followed by verb adjectivization (around 20% at both band 9 and 7, only 2.5% at band 5), adjective nominalization takes up a more even percentage at three levels, all above 6% (among which band 5 and band 9 reach 12.5% and 11.52% respectively). Among the three score levels, no preposition nominalization and conjunction adjectivization appear, which shows that these two grammatical metaphors are not commonly used.

In a comparison of each score level, band 5 uses the fewest types of grammatical metaphors, namely only four. Except for the nominalization of verbs and adjectives, the adjectivization of verbs, and the verbalization of conjunctions, none of the other grammatical metaphors are used; among them, up to 80% are the metaphorical form of verb nominalization (all the other three types only account for nearly 20% together), which far exceeds the frequency of verb nominalization at other score levels (57.92% and 48.69% at band 7 and 9 respectively), which shows that candidates with lower scores are best at using the grammatical metaphor of verb nominalization, lacking understanding or exposure to other metaphorical forms. The use of ideational grammatical metaphors in band 7 and 9 have a certain degree of convergence. From the above figure, we can see that the frequency of use of verb nominalization, verb adjectivization, adjective nominalization, and noun adjectivization in the two bands are in a similar downward trend. In addition, the use rate of zero-type nouns is also very close in the two bands. The only difference between the two is that the specific types used in each band. The former uses a total of nine ideational grammatical metaphor forms (excluding conjunction propositionalization, conjunction adjectivization, conjunction nominalization, and proposition nominalization), while the latter adopts nine kinds too (except for zero-type verbs, preposition verbalization, conjunction adjectivization, and preposition nominalization). In a word, the variety of grammatical metaphors used in these two bands greatly outnumbers that at the lower band.

In IELTS argumentative essay writing, candidates with higher scores have stronger grammatical metaphor ability, in other words, higher academic English level, which is more in line with the examiner's expectations. Specifically speaking, it's not enough for candidates to master only one certain form of grammatical metaphor, because overusing one certain form may be counterproductive. A close look at the band-9 sample essay written by the examiner clearly shows us that the number of grammatical metaphors used by candidates is not the first thing that matters in IELTS argumentative writing but the variety of grammatical metaphors. Therefore, candidates are supposed to master as many kinds of grammatical metaphors as possible and use them alternately, thus fundamentally improving their academic English skills.

It is also worth mentioning that the respective congruent form of the 11th and 12th ideational grammatical metaphors do not involve specific semantic components, and their metaphorical forms are derivatives of other types of ideational grammatical metaphors; likewise, the 13th type is the derivatives of the first and second type of ideational grammatical metaphor (Yang, 2020). Therefore, the above statistical results show that in bands 7 and 9, the frequency of adjectivization of nouns, type-zero nouns, and type-zero verbs is slightly higher than that of other grammatical metaphors because of the high usage rate of the first and second categories of grammatical metaphor. On the other hand, the above data also proves to a certain extent that in the transfer of components involved in ideational grammatical metaphor in English, objectification or nominalization is the main trend, while the transformation of things into traits is a subsidiary product of the main trend, which can only arise in the company of the two main types of nominalized grammatical metaphors (type 1 and 2) (Yang, 2020).

4. Discussions on IGM and Academic English Writing

The grading criteria for argumentative essay writing in the second part of IELTS writing consists of four aspects, namely, task achievement/response (TR), coherence and cohesion (CC), lexical resources (LR), and grammatical range/diversity and accuracy (GRA). Specifically, the first criterion (TR) refers to whether a candidate can fully address all parts of the task (including word count) and present a fully developed position in answer to the question with relevant, fully extended, and well-supported ideas. While coherence and cohesion are mainly reflected in whether there is a skillful management of paragraphing, and a logical organization of information and ideas with clear progression, as well as appropriate use of a range of cohesive devices by the candidate. In contrast, the third and fourth criteria focus more on a lexical and grammatical level. The lexical resource gives the examiner information about whether a candidate can use a wide range of vocabulary with very natural and sophisticated control of lexical features, in other words, effective and non-repetitive wording in different situations. The final criterion (GRA) shows whether a candidate can accurately use a variety of sentence structures (such as compound and complex sentences) with full flexibility and accuracy.

Among them, the latter three criteria, namely coherence and cohesion, lexical resources, and grammatical diversity and accuracy of the argumentative essay indicate how well a candidate can make use of ideational grammatical metaphors.

4.1 Ideational Grammatical Metaphor VS. Coherence and Cohesion

Different from Chinese, English is a hypotactic language, which emphasizes the connection within a sentence or between sentences by using grammatical means of the language itself, including syntactic devices and lexical devices. In other words, instead of semantic connection, cohesive ties are far more frequently used to organize information or ideas in English. Therefore, in IELTS academic argumentative essay writing, the usage of cohesive means is essential for the structure of the text, especially the cohesive devices that link the previous and the next. Like road signs and beacons, they give the reader direction to better understand the writer's thinking.

The statistics in Section 3 show that in the writing of IELTS argumentative essays, nominalization is the most popular form of grammatical metaphor, and it is also the main trend of component transfer in ideational metaphors. The discourse cohesion function of nominalized metaphors is mainly embodied by theme-rheme structure and lexical devices (Liu et al., 2020); among them, the former is the most important means for nominalized metaphors to realize English discourse cohesion (Fan, 1999), while the latter refers to the repetition of the original word, the recurrence of synonyms or antonyms, etc. (Yu, 2006). According to the three main theme-rheme patterns summarized by Hu Zhuanglin, the R1→T2 pattern is the main way of realizing the "theme-rheme" cohesion of nominal metaphors, namely, the rheme of the previous sentence or a part of that rheme is the theme of the latter sentence (Hu, 1994).

The following excerpt is from a 7.5 argumentative essay in the self-built corpus, and the black boldface represents the ideational grammatical metaphor used in the writing.

Fixing punishments for each type of crime has been a debatable issue. There are many arguments supporting both views, those for and those against **fixed** punishments.

On the one hand, **fixed** punishments will have a **detering** effect on society. Individuals **knowing** that they will be subject to a certain punishment if they are convicted of a **given** crime will reconsider **committing** this act in the first place.

This **detering** effect also **leads to** social **stability and security**, by **minimizing** the number of crimes committed.

If people knew they would be able to convince the court or the jury of a reason for **having** committed the crime they are accused of, penal decisions would be largely arbitrary. This would **result in** criminals **getting** away with their crimes and a high level of injustice caused by the subjective approach of different courts.

On the other hand, **taking** the circumstances of a crime and its motivation into consideration is a prerequisite for **establishing** and **ensuring** justice and equity.

Because the verb *fix* is nominalized in the first sentence of the first paragraph, *fixing punishment* becomes the theme; then it is transformed into the adjective form *fixed* to act as a part of the rheme in the second clause, which does not only avoid the repetition of the same form but also achieves coherence at the semantical level.

There are two sentences in the second paragraph, both of which adopt ideational grammatical metaphors. The phrase *fixed punishments* in the rheme remains the same as above. Additionally, the verb *deter* is adjectivized into *detering* to modify *effect*, which introduces new information and lay a foundation for the rest of the paragraph. The *detering effect* also echoes in the third paragraph, where the *detering effect* becomes a theme (R1→T2 pattern) due to the transformation of new information into old one, which ensures the coherence and logic of the meanings of the two paragraphs.

In the third paragraph, there is only one sentence, whose congruent form is the *detering effect can minimize the number of crimes committed, thus the society will become stable and secure*. Through the nominalization of adjectives (*stable and secure* becomes *stability and security*), the nominalization (*minimizing*) of the verb *minimize*, and the verbalization of the adverb *thus*, the clause complex in the congruent form is compressed and degraded into a single one, and metaphorically transformed into an NG1+VG+NG2 (noun phrase + verb phrase + noun phrase) structure, the noun phrases act as participants, while the verb phrase indicates the logical-semantic relationship between the two (Liu et al., 2020), strengthening the cohesion.

There are two sentences in the fourth paragraph. The congruent form of the first sentence is *if people knew they would be able to convince the court or the jury of a reason, for which they have committed the crime they are accused of, penal decisions would be largely arbitrary*, where the verb *have* is nominalized into *having* preceded by the preposition *for*, so that the clause complex in the congruent form is compressed into one clause. In this way, its connection with the theme *this* in the second sentence becomes more natural and reasonable. In succession, the second sentence verbalized the conjunction *so/as* as a result in the congruent form (*so criminals will get away with their crimes, and a high level of injustice will be caused by the subjective approach of the different courts*) into *result into*, at the same time, the verb *get* is nominalized into *getting*, so the clause complex is compressed into a clause with a higher lexical density, making the cohesion of the discourse smoother, compared with the loosening structure of the congruent form.

4.2 Ideational Grammatical Metaphor VS. Lexical Resource

The criteria of IELTS academic argumentative writing tell the candidates that they are supposed to use a wide range of words. Under this guidance, it's easy to equate a wide range of vocabulary with a large vocabulary. Based on the findings, it seems that IELTS examiners pay more attention to how candidates make good use of the words they have already understood to express their thoughts. After all, a piling up of ornate terms doesn't indicate a candidate's large vocabulary; instead, it might show the candidate's little understanding of a certain word. Worse still, it will destroy the overall style of the writing. On the

other hand, the variety of vocabulary is embodied by knowing how to choose the most appropriate vocabulary in different situations and using synonyms if possible based on the mastery of the known words.

Today more people are traveling than ever before. The reasons for this increase are many and varied. On a simplistic level, there are larger numbers of means of transportation – there are more cars, buses, and trains in operation. However, the sheer number of transportation means is not enough to explain this increase. The cost of traveling; even though it is at present increasing due to an economic slowdown globally; is still relatively affordable to many people. This **affordability** is further enhanced by the use of credit cards and loans to fund travel, especially for holiday purposes. An **increase** of travel companies in competition with each other has also helped bring package prices down, while an increase in the number of operating flights globally has also increased, giving rise to **falling** air-fare prices.

In the above example, when the underlined words or phrases affordable, increase(d), and bring down have to be mentioned more than once, it'll be helpful to take advantage of ideational grammatical metaphors. Specifically, the adjective is nominalized (*affordable* → *affordability*), the verb nominalized ((is) *increasing* → an *increase* of), and the verb adjectivized (*bring down* → *falling*), etc. The use of IGM not only avoids repetition but also enriches the diversity of vocabulary.

4.3 Ideational Grammatical Metaphor VS. Grammatical Range and Accuracy

Grammatical Range and Accuracy is a standard that requires candidates to change various grammatical structures while ensuring that they are used accurately. Therefore, when writing an argumentative essay, it's very unfavorable for the writer to use only simple sentences throughout the text. If it can be mixed with appropriate coordinating sentences and complex sentences, the effect will be better. The following excerpts are taken from essays awarded band 7.5 and band 7 respectively. It can be seen that candidates with higher scores can more accurately grasp different sentence patterns including compound sentences and simple ones.

For many people around the world, the **preferred** method of transportation is high-speed rail. Commuters **traveling** to and from work rely on the **safety and efficiency**, while tourists appreciate the **convenience and novelty** that trains provide. Others believe that highways, buses, and regular trains should be improved before new, high-speed lines are added.

In addition, people now have more leisure time and disposable incomes. **The combination of** these two variables with **unrelenting** advertising campaigns from travel companies and cruise ship operators arguably **leads to an increase** in the number of people **traveling**, in this case for holiday purposes. Another reason why people travel is going to work. More than ever before, people are traveling greater distances to get to be located outside city areas. This invariably leads to increases in the number of people traveling locally. In conclusion, there are many reasons why more people are traveling both internationally and locally, for business and leisure. What is sure is that this increase is likely to continue until traveling at current rates is no longer economically viable.

As above, in the first excerpt, *commuters traveling to and from work rely on the safety and efficiency, while tourists appreciate the convenience and novelty that trains provide* is a compound sentence with two clauses, in which the adjectives are nominalized (safe and efficient/convenient and novel → safety and efficiency/convenience and novelty). By use of ideational grammatical metaphor, the depiction gives us a concise contrast of the convenience and comfort provided by the high-speed rail, rather than a tediously long description.

In comparison, the second excerpt adopts more simple sentences in combination with appropriate grammatical metaphors, which can also help the candidate gain a good score since it equally reflects the candidate's great English expression skills. For example, *the combination of these two variables with unrelenting advertising campaigns from travel companies and cruise ship operators in the second paragraph arguably leads to an increase in the number of people traveling, in this case for holiday purposes*, in which a cause and effect relationship is more clearly taken down. The congruent form of this simple sentence is originally a complex one (*these two variables combine with the advertising campaigns which unrelent from travel companies and cruise ship operators; so the number of people traveling has increased*). To ensure the integrity and the coherence of the whole text, it's essential to make use of grammatical metaphors, including verb nominalization (*combine* → *combination*, (has) *increased* → *increase*), verb adjectivization (*unrelent* → *unrelenting*), conjunction verbalization (*so* → *lead to*). Simple sentences here can express the meaning more effectively than complex ones. Therefore, the diversity and accuracy of grammar are both indispensable. To achieve this, ideational grammatical metaphors do help.

5. Conclusion

In the IELTS argumentative essay writing, candidates' ability to use ideational grammatical metaphors is directly proportional to their final achievements. The use of ideational grammatical metaphors by high scorers is far more than that of low scorers in terms of quantity and variety. The latter are often only familiar with a certain ideational grammatical metaphor (such as the nominalization of verbs or adjectives), and they are apt to overuse it, which diminishes their academic expression to some extent. From the examiner's point of view, the full score essay uses a variety of ideational grammatical metaphors, which on the one hand responds to the demands of the task well, on the other hand fully realizes the coherence and cohesion of the text and the diversity and accuracy of vocabulary and grammar. Therefore, in English teaching, it's essential to introduce the concept of ideational grammatical metaphor to candidates; what's most important is to let them understand how to achieve textual cohesion and coherence through ideational grammatical metaphor (such as theme-rheme cohesion), which may also help them to enrich their vocabulary thus diversify the range of words in the writing, and to compress clauses complex into sentences with higher lexical density (such as verb nominalization, verb adjectivization, conjunction verbalization, etc.), so that the structure of the writing will be more condensed. Therefore, the academic expression of the candidates will be fundamentally improved.

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Clause Structure and Types in M'ëranaw

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Abstract

This paper describes the clause structure and types of M'ëranaw (ISO 639-3: mrw). M'ëranaw, or more commonly known as Maranao, is a Philippine language prevalently spoken in almost all of Lanao del Sur province and in some areas in Lanao del Norte, Maguindanao, and North Cotabato (Eberhard, Simons, & Fennig, 2022). The internal structure of clauses in M'ëranaw is typologically similar to that of most Philippine languages. It is left-branching and predicate-initial—that is, it begins from the left and with a predicate that is followed by (pro)nominal arguments. In terms of clause types, they are divided according to predicate heads and pragmatic function. Furthermore, the predicate slot in M'ëranaw is not only limited to verb phrases; it can also be filled by nonverbal ones such as noun phrases, adjective phrases, and even prepositional phrases. On the other hand, clauses in M'ëranaw categorized through pragmatic function include existential, possessive, and locative clauses, negation, and interrogative clauses.

Keywords: Maranao, M'ëranaw, Philippine languages, clause structure, clause types

1. Introduction

The grammatical description of M'ëranaw is far from complete: syntax is one of the research areas in M'ëranaw where not much has been written. During the last century, linguistic studies in M'ëranaw mostly focus on phonology and historical linguistics apart from the dictionary and some morphosyntactic works¹ done by Howard P. McKaughan and Batua A. Macaraya. In these papers, M'ëranaw is found to subgroup with Maguindanao and Iranun on the basis of phonological and lexical innovations, while its phonology is reanalyzed to revisit the overlooked consonants /p', t', k', s'/, which are called “heavy” in contrast to their voiceless counterparts /p, t, k, s/ (Allison, 1979; Lobel & Riwarung, 2009; Lobel 2013). To contribute to the growing body of literature of M'ëranaw, this paper aims to describe the clause structure and types in M'ëranaw.

This paper is organized into the following sections. In section 1, facts about M'ëranaw including its location and speakers are discussed in 1.1., while the vitality status of this language is briefly explained in 1.2. In section 2, the data collection and presentation are explained thoroughly, while the theoretical framework used in data analysis is laid out. In section 3, the internal structure and various types of clauses in M'ëranaw are presented and discussed.

1.1. M'ëranaw and Its Speakers

M'ëranaw² is a Philippine language prevalently spoken by an ethnic population of 1,325,000 (2010 NSO) in four provinces in Mindanao, namely—Lanao del Norte, Lanao del Sur, Maguindanao, and North Cotabato (Eberhard, Simons, & Fennig, 2022). As previously mentioned, in terms of subgrouping, it is more genetically related to Maguindanao (ISO 639-3: mdh) and Iranun (ISO 639-3: ilp), and together, they form a legitimate subgroup called Danaw, one of the microgroups that constitute a higher-order proto-language³ called Greater Central Philippine (GCP) (Blust, 1991). M'ëranaw and its two other sister languages, Maguindanao and Iranun, all share the same root—i.e., *danaw* or lake—which reflects these ethnolinguistic groups' being generally referred to as people of the lake.

¹These studies include (overt) relation markers and verbal affixes in Maranao (McKaughan, 1957, 1958, & 1962).

²This study prefers to use M'ëranaw over Maranao, which is the more commonly used in the literature. The shift of preference here is to accurately represent speech sounds in M'ëranaw.

³A protolanguage is a hypothesized parent language from which languages are believed to have descended based on phonological, lexical, morphological, syntactic, and semantic evidence (Crowley & Bower, 2010).

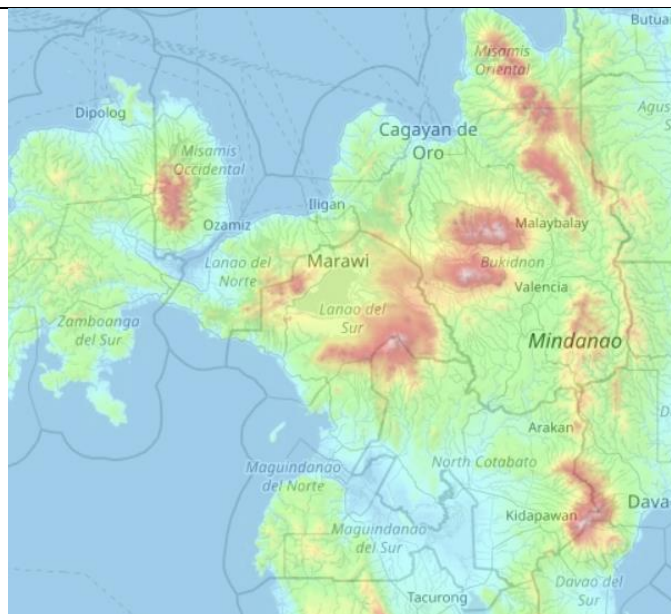


Figure 1. The topographic map of Lanao del Norte and Sur, Maguindanao, and North Cotabato, where M'ranaw is spoken. Taken from <https://en-us.topographic-map.com/map-5v93q/Lanao-del-Sur/?center=7.60429%2C124.44983&zoom=8>

1.2. Vitality Status

The language status of M'ranaw is evident in the number of its speakers. According to the 25th edition of Ethnologue, the status of M'ranaw on the Expanded Graded Intergenerational Disruption Scale (EGIDS⁴) is 4 or educational—that is, it is standardized through the codification of grammatical and lexicographic materials as well as the literature flourishing (Eberhard, Simons, & Fennig, 2022). The current situation of M'ranaw seems to have been further improved, as it has been initially chosen as one of the 12 language areas for the implementation of the Mother Tongue-Based Multilingual Education (MTB-MLE). Furthermore, M'ranaw is the de facto provincial language⁵ in the entire province of Lanao del Sur.

2. Materials and Methods

This section is divided into three, namely: data collection and processing, data presentation, and data analysis. In 2.1., how the data used in this study has been collected and processed is explained. In 2.2., how the data is presented is discussed. In 2.3., the framework used in analyzing the processed data is argued about.

2.1. Data Collection and Processing

The data collected for this study are elicited. As opposed to text data, elicited data refer to language samples “that accomplish hypothetical communicative tasks” (Payne, 1997, p. 366). What the term “hypothetical” entails in this context is that the tasks carried out are “controlled, limited, and static” (p. Payne, 1997, p. 367). For instance, these data are typically gathered through the translation of materials from a lingua franca to the language under study (e.g., from Tagalog or Binisaya to an indigenous language). The elicited data were collected using the elicitation materials of Department of Linguistics at University of the Philippines-Diliman. These materials consist of a 700-sentence list and a 600-word list, both of which are in Tagalog.

The data collection process was done virtually—i.e., through Facebook messenger, where the materials were sent over to the participants in this study, who hail from Marawi City, Lanao del Sur, and where the translated materials were sent back. The recorded files of both sentence and word lists were sent over email. Furthermore, the translated materials were cross-checked with the recorded files to ensure the accuracy of the translation and orthography.

2.2. Data Presentation

⁴It is a tool that is used to measure the status of a language in terms of endangerment or development (Eberhard, Simons, & Fennig, 2022).

⁵It is the language, in which the local government of Lanao del Sur conducts their business, but it is not mandated by the law (Eberhard, Simons, & Fennig, 2022).

In presenting the elicited data, especially sample sentences, they are glossed or represented in five tiers or layers, as shown in the sentence below. The (1) tier is for orthographic representation. The (2) tier is for morphophonological representation. The (3) tier is for morphemic analysis. The (4) and (5) tiers are for Tagalog and English translation, respectively.

- Mamot so sampaguita. (1)
 mamut su=sampagi:ta (2)
 ADJ.fragrant ABS=sampaguita (3)
 “Mahalimuyak ang sampaguita.” (4)
 “Sampaguita is fragrant.” (5)

Additionally, the conventions adapted in this study for the interlinear morphemic analysis are Leipzig glossing rules⁶.

2.3. Analysis of the Data

Since this study strives to be descriptive, the framework used here is basic linguistic theory (BLT) recognized by R.M. Dixon to be the dominant theory among descriptive grammars in the past century (Dryer, 2006). As a typologically-informed framework, BLT allows one to describe a language in own terms and “furnishes an array of grammatical categories and construction types—together with varieties of interrelations between them—from which appropriate choices are made” (Dixon, 2009, p. 182). Hence, the description of clause structure and types in Mëranaw is based on the typological characterization of the internal structure of a clause and the various clause types. Moreover, when it comes to the organization of the clause structure and types in Mëranaw, *The Art of Grammar* was used (Aikhenvald, 2016).

3. Results

This section discusses the clause structure of Mëranaw and the various types of clauses. In 3.1, the internal structure of clauses, which is shown to consist of different kinds of phrases, in Mëranaw is described. In 3.2, the typical word order in Mëranaw is presented and explained.

3.1. Clause Structure

The basic clause structure in Mëranaw consists of a predicate followed by arguments. Hence, like most Philippine languages, Mëranaw can also be said to be a predicate-initial language, as exemplified in (1). In (1), the predicate is the affixed verb *miyamasa*, while the arguments are either core—i.e., the 1st-person singular personal pronoun (absolute) *ako*—or peripheral—i.e., the genitive or extended argument *sa isa ka gantang a margas*.

- (1) Miyamasa ako sa isa ka gantang a margas.
 m<ij>-(p)amasa=ako sa=?isa=ka=gantaŋ=?a=margas
 AV<RLS>buy=1SG.ABS GEN=one=LKR=3 kilograms=LKR=rice
 “Bumili ako ng isang salop ng bigas.”
 “I bought three kilograms of rice.”

3.1.1. Phrases

This subsection includes noun phrases in 3.1.1.1, adjective phrases in 3.1.1.2, prepositional phrases in 3.1.1.3, and verb phrases in 3.1.1.4. As seen in (1), the typical phrases found in a Mëranaw clause are verb (VP) and noun phrases (NP) functioning the predicate and arguments, respectively. In addition to VPs and NPs, there are also adjective (AP) and prepositional phrases (PP), both of which can be part of a complex noun phrase, although PPs can be on their own.

3.1.1.1. Noun Phrases

In Mëranaw, noun phrases typically function as arguments that are either core (or required by the verb) or peripheral (not required by the verb or fulfilling adverbial functions). In terms of the internal structure of a noun phrase, the only obligatory element in it is the head noun or only a noun, as shown in (2).

- (2) NP → (Nominal Marker) (Adjective) + (Linker) + (Head) Noun + (Linker) + (Adjective)

The rewrite rule about a Mëranaw noun phrase captures the optionality of a nominal marker occurring preminally, while the adjective can occur attributively (i.e., before a noun) or postnominally. Moreover, Table 1 is a list of possible noun phrase combinations in Mëranaw.

⁶The glossing abbreviations and symbols used in this study are as follows: (), nasal substitution or epenthesis; ~, reduplication; -, an affix boundary; =, a clitic boundary; ., a boundary for metalanguage elements; 1, first person; 2, second person; 3, third person; ABS, absolute; ADJ, adjectivalizer; AV, actor voice; CAUS, causative; CORE, demonstrative; ERG, ergative; GEN, genitive; INCL, inclusive; INTERROG, interrogative marker; INTR, intransitive; IPFV, imperfective; IRR, irrealis; IV, instrument voice; LV, locative voice; MED, medial; NEG, negation; NCORE, non-core; NOM, nominalizer; OBL, oblique; PL, plural; PFV, perfective; PROX, proximal; PRT, particle; PV, patient voice; RLS, realis; SG, singular; and TR, transitive.

Table 1. Possible combinations of noun phrases in M̄ranaw

	Absolutive Case	Genitive Case	Ergative Case	Oblique Case
Noun	wata wata N.child “bata” “child”			
Non-Personal Nominal Marker + Noun	so wata su=wata ABS=child “ang bata” “the child”	sa wata sa=wata GEN=child “by bata” “the child”	o wata ʔu=wata ERG=child “ng bata” “by a child”	ko wata ku=wata OBL=child “sa bata” “to the child”
Non-Personal Nominal Marker + Plural Marker + Noun	so mga wata su=maņa=wata ABS=PL=child “ang mga bata” “the children”	sa mga wata sa=maņa=wata GEN=child “ng mga bata” “of/by a child”	o mga wata ʔu=maņa=wata ERG=child “ng bata” “by a child”	
Personal Singular Nominal Marker + Noun	si Pedro si=Pedro ABS=Pedro “Si Pedro” “Si Pedro”	e Pedro ʔi=Pedro GEN/ERG=Pedro “ni Pedro” “of/by Pedro”	ki Pedro ki=Pedro OBL=Pedro “kay Pedro” “to Pedro”	
Personal Plural Nominal Marker + Noun	siki Pedro siki=Pedro ABS=Pedro “Sina Pedro” “Pedro (and company)”	saki Pedro saki=Pedro GEN/ERG/OBL=Pedro “Nina/kina Pedro” “of/by/to Pedro (and company)”		
Non-Personal Nominal Marker) + Noun + Linker + Adjective	so walay a ator su=walaj=ʔa=ʔatur ABS=house=LKR=stone “ang bahay na bato” “a house that is made of stone”			
Non-Personal Personal Nominal Marker + Adjective + Linker + Noun	so ator a walay su=ʔatur=ʔa=walaj ABS=stone=LKR=house “ang bato na bahay” “a stone house”			
Cardinal Number + Noun	isa ka kilometro ʔisa=ka=kilumetru one=LKR=kilometer “isang kilometro” “one kilometer”			

3.1.1.2. Adjective Phrases

As mentioned, adjectives are part of noun phrases because the former modifies the latter. In terms of adjectives’ internal structure in M̄ranaw, it consists of an adjectivalizing affix *ma-* and the root as shown in (3) or only a root.

- (3) **Adjective**
 mapiya
 ma-pija
 ADJ-good
 “mabuti”
 “good”

In M'ranaw, adjectives can also be accompanied by a comparative marker in (4), a superlative marker in (5), and an intensifier in (6). All these modifiers all occur before the head of the adjective phrase. In (4), the comparative form of an adjective is expressed analytically through *mas*.

- (4) **Comparative Marker + Adjective**
mas mapasang
mas=ma-pasaŋ
COM=ADJ-intelligence
“mas matalino”
“more intelligent”

In (5), the superlative form of a M'ranaw adjective is expressed morphologically, while the intensified adjective in M'ranaw is expressed analytically through *benar a*⁷

- (5) **Superlative Affix + Adjective**
miyakapasam-pasang
mijaka-pasa(ŋ)-m~pasaŋ
SUPER-RED~intelligence
“pinakamatalino”
“most intelligent”

- (6) **Intensifier + Adjective**

benar a mapasang
bənar=a=ma-pasaŋ
INT=LKR=ADJ-intelligence
“napakatalino”
“very intelligent”

3.1.1.3. Prepositional Phrases

Prepositions in M'ranaw, like in Tagalog and Cebuano, co-occur with the oblique non-personal nominal markers, as in (7) where the preposition *para* is right next to *ko*. Other examples of prepositions in M'ranaw include *taman* “until” and *poon* “because”. In terms of function, prepositional phrases in M'ranaw can also occupy the predicate slot.

- (7) **Preposition + Non-Personal Nominal Marker + Noun**
para ko raga
para=ku=raga
PREP=OBL=young woman
“para sa dalaga”
“for the young woman”

3.1.1.4. Verb Phrases

As previously mentioned, verb phrases in M'ranaw function as the predicate; the only obligatory elements in a verb phrase are the verbal affix and the head verb, as in (8).

- (8) **Affix + Verb**
miyalalagoy
m-(p)<ij>alalaguj
AV<RLS>run
“tumakbo”
“ran”

Together with modifiers such as adverbs, modal particles, and even negative particles, the possible combinations of verbs are shown from (9) to (11). As can be seen in (9) and (10), the form of the adverb is analogous to that of the adjective. Also, the placement of the adverb also affects whether a linker or a non-personal nominal marker is used.

- (9) **Adverb + Linker + Affix + Verb**

magaan a miyalalagoy
magaʔan=ʔa=m-(p)<ij>alalaguj

⁷Due to the constraint of space, other ways to express adjectival intensification, such as *tanto a* and *bes*, have not been included here.

- fast=LKR=AV<RLS>run
 “mabilis na tumakbo”
 “ran fast”
- (10) **Affix + Verb + Non-Personal Nominal Marker + Adverb**
 miyalalagoy sa magaan
 m-(p)<ij>alalaguj sa=magaʔan
 AV<RLS>run OBL=fast
 “tumakbo nang mabilis”
 “ran fast”

Moreover, if a modal particle is used, it can precede or follow an affixed verb in Mëranaw. In (11), the reportative particle *kon* immediately follows the verb, provided that there are no pronominal arguments within the clause.

- (11) **Affix + Verb + Modal Particle**
 miyalalagoy kon
 m-(p)<ij>alalaguj=kun
 AV<RLS>run=MOD
 “tumakbo raw”
 “reportedly ran”

3.1.2. Word Order

In predicate-initial languages like Mëranaw, the basic word order consists of a predicate, regardless of its head, and one to two arguments or even more. In (12), the predicate is an affixed verb *karosen*, which is followed by the volitional agent *o bedong* and the patient *su wata*.

- (12) Karosen o bedong so wata.
 karus-ən ʔu=bəduŋ su=wata
 scratch-IRR.PV ERG=cat ABS=child
 “Kakalmutin ng pusa ang bata.”
 “The cat will scratch a child.”

Moreover, there is a change in the word order when a noun phrase becomes pronominalized; it tends to cliticize to the clause-initial element, which is typically the predicate. In (13), because the 3rd-person singular absolutive personal pronoun *sekaniyan* is an enclitic⁸, it occurs right after the verb.

- (13) Karosen sekaniyan o bedong.
 karus-ən=səkanijan ʔu=bəduŋ
 scratch-IRR.PV=3SG.ABS ERG=cat
 “Kakalmutin siya ng pusa.”
 “The cat will scratch him/her.”

3.2. Clause Types

Clause types in Mëranaw can be classified according to the head (i.e., verbal or nonverbal) of a predicate or the pragmatic function.

3.2.1. According to Predicate Heads

In Mëranaw, clause types classified in terms of predicate heads are either verbal or nonverbal. In 3.2.1.1, verbal clauses can be further classified as intransitive or transitive. In 3.2.1.2, clause types can also be nonverbal—i.e., nominal, adjectival, and prepositional.

3.2.1.1. Verbal Clauses

Verbal clauses in Mëranaw are either intransitive or transitive. The concept of transitivity followed in this study refers to the property of the clause, which specifies the number of core or required arguments per clause. Moreover, it should not be confused with valency, a closely related concept that is a property of the verb.

3.2.1.1.1. Intransitive Clauses

Intransitive clauses have just one core argument (S), as in (14) where *so mama* is the required argument. In Mëranaw, the actor-voice affix *m-* signals intransitivity. Moreover, if an intransitive clause has two arguments, one of which is an extended argument (E), then it is called an extended intransitive clause.

⁸An enclitic is one of the two kinds of clitics (i.e., phonologically dependent words/morphemes) that appear after its host.

- (14) Somombali so mama sa mga manok.
 <um>sumbali? su=mama? sa=maña=manuk
 (S) (E)
 <IRR.AV>kill ABS=man GEN=PL=chicken
 “Papatay ang lalaki ng mga manok.”
 “The man will kill chickens.” (McKaughan, 1957, p. 1)

3.2.1.1.2. Transitive Clauses

As opposed to intransitive clauses, transitive ones have two core arguments: the agent (A) and the patient (O). In M̄ranaw, there are three basic transitive affixes, namely: the patient-voice (PV) affix *-en*, the locative-voice (LV) affix *-an*, and the instrument-voice (IV) affix *i-*.

As can be noticed, O is marked with *so* from (15) to (17), while A, with *o*. What can be gleaned from (14) to (17) is that S and O are marked the same, while A differently. This kind of marking in the morphosyntactic alignment of a given language is called ergative-absolutive, which can also be found in other Philippine languages like Tagalog, Cebuano, and Tausug (Dixon, 2009; Payne, 1997).

- (15) Sombalien o mama so mga manok.
 sumbali?-ən ?u=mama? su=maña=manuk
 (A) (O)
 kill-IRR.PV ERG=man ABS=PL=chicken
 “Papatayin ng lalaki ang mga manok.”
 “A man will kill the chickens.” (McKaughan, 1957, p. 1)

- (16) Sombalian o mama sa mga manok so kapekaoma o maior.
 sumbali?-an ?u=mama? sa=maña=manuk su=kapekaoma=?u=major
 (A) (E) (O)
 kill-IRR.LV ERG=man GEN=PL=chicken ABS=arrival=GEN=mayor
 “Ipagkakatay ng lalaki ng mga manok ang pagdating ng alcalde.”
 “A man will kill chickens for the mayor’s arrival.” (McKaughan, 1957, p. 2)

- (17) Isombali o mama so gelat ko mga manok.
 ?i-sumbali? ?u=mama? su=gelat ku=maña=manuk
 (A) (O) (E)
 IRR.IV-kill ERG=man ABS=knife OBL=PL=chicken
 “Ipampapatay ng lalaki ang kutsilyo sa mga manok.”
 “A man will use the knife to kill the chickens.” (McKaughan, 1957, p. 2)

3.2.1.2. Nonverbal Clauses

On the other hand, clauses classified as nonverbal have nouns, adjectives, or prepositional phrases as the predicate. In M̄ranaw, there are three types of nonverbal clauses, namely: nominal, adjective, and prepositional.

3.2.1.2.1. Nominal Clauses

According to Reid & Liao (2004), there are two types of nominal clauses: classificational and identificational. In a classificational nominal clause, the nominal predicate classifies the absolutive noun phrase or S as a member of a certain class, as in (18) where someone’s sibling is a member of a class of lawyers.

- (18) Wakil so pagari niyan.
 wakil su=pagari=nijan
 (S)
 lawyer ABS=sibling=3SG.GEN
 “Abugado ang kapatid niya.”
 “His/her sibling is a lawyer.”

On the other hand, in a specificational nominal clause, the absolutive noun phrase or S is identified through the nominal predicate, as in (19) where the one who escaped is the soldier.

- (19) So sondaro i miyalagoy.
 su=sundaru ?i=m-(p)<ij>alaguj
 (S)
 ABS.FOC=soldier ABS=AV<RLS>escape’
 “Ang sundalo ang tumakas.”
 “It is the soldier, who escaped.”

3.2.1.2.2. Adjective Clauses

Adjective clauses are fairly straightforward in that they are used to qualify the absolutive argument. In (20), *so raga* is described as pretty or *mataid*, while in (21), *si Juan*, strong or *mabagr*.

- (20) Mataid so raga.
 ma-taiʔd su=raga
 (S)
 ADJ-beauty ABS=young woman
 “Maganda ang dalaga.”
 “The lady is beautiful.”
- (21) Mabagr si Juan.
 ma-bagər si=Juan
 (S)
 ADJ-strength ABS=Juan
 “Malakas si Juan.”
 “Juan is strong.”

3.2.1.2.3. Prepositional Clauses

Prepositional clauses are typically used in expressing the absolutive NP’s location and source or origin, as well as the time of occurrence. In (22), the prepositional predicate is about the item given to a recipient.

- (22) Para ko raga so mga bolaklak.
 para=ku=raga su=maja=bulaklak (S)
 PREP=OBL=young woman ABS=PL=flower
 “Para sa dalaga ang mga bulaklak.”
 “The flowers are for the young woman.”

3.2.2. According to Pragmatic Function

Māranaw clauses classified in terms of pragmatic function are as follows: existential, possessive, and locative; negation, and interrogatives.

3.2.2.1. Existential, Possessive, and Locative Clauses

In Māranaw, the existential verb *aden* is used to form both existential (i.e., to express existence in a location) and possessive (i.e., possession) clauses (Payne, 1997). The difference between these clauses is noticeable: in (23), *taw* is unmarked, while in (24), there is an absolutive noun phrase or S. Moreover, as a possessive verb, *aden* takes a complement—e.g., *bolakbolak* in (24).

- (23) Aden a taw sa walay.
 ʔakən=ʔa=taw sa=walaj
 EXIST=LKR=person OBL=house
 “May tao sa bahay.”
 “There is no one at home.”
- (24) Aden bolaklak so raga.
 ʔakən=bulaklak su=raga
 POSS=flower ABS=young woman
 “May bulaklak ang dalaga.”

Finally, a locative clause has an oblique noun phrase in (25) or a reduplicated oblique demonstrative pronoun in (26) as its predicate.

- (25) Sa walay so raga.
 sa=walajsu=raga
 OBL=house ABS=young woman
 “Nasa bahay ang dalaga.”
 “The young woman is in the house.”
- (26) Sisii siran.
 si~siʔi=siran
 RED~DEM.PROX.OBL=3PL.ABS
 “Nandito sila.”
 “They’re here.”

3.2.2.2. Negation

In a negative clause, it is asserted “that some event, situation, or state of affairs does not hold” (Payne, 1997, p. 282). According to him, clausal negation and constituent negation are among the most common strategies in expressing negation,

and M'ranaw utilizes both and has three negative particles, namely: *da*, *di*, and *kenaba*. The first two are both clausal negative particles, while the latter for constituent negation.

The clauses from (27) to (29) are negative counterparts of the existential, possessive, and locative clauses from (23) to (25). The clausal negative particle *da* negates the assertions of existence, possession, and location in such clauses.

- (27) Da a taw sa walay.
 da=?a=taw sa=walaj
 NEG.EXIST=LKR=person OBL=house
 “Walang tao sa bahay.”
 “There is no one at home.”
- (28) Da a bolaklak so raga.
 da=?a=bulaklak su=raga
 NEG.POSS=LKR=flower ABS=young woman
 “Walang bulaklak ang dalaga.”
 “The young woman does not have flower(s).”
- (29) Da sa walay so raga.
 da=sa=walaj su=raga
 NEG=OBL=house ABS=young woman
 “Wala sa bahay ang dalaga.”
 “The young woman is not in the house.”

In (30), it can be seen that *kenaba* is only used for constituent negation; it negates only *so mangoda*.

- (30) So wata i tominideg, kenaba so mangoda.
 su=wata ?i=t<um><in>indəg kənaba su=maɲuda
 ABS.FOC=child ABS=<AV><RLS>stand up NEG ABS=lad
 “Ang bata ang tumayo, hindi ang binata.”
 “It is the child, not the lad, who stood up.”

Clausal negation in M'ranaw is also sensitive to the aspect of the verb. As shown in (31) and (32), *da* is used if the aspect of the verb is perfective; whereas, *di*, if contemplative.

- (31) Da sekaniyan miyalalagoy.
 da=səkanijan m-(p)<ij>alalaguy
 NEG=3SG.ABS AV<RLS>run
 “Hindi siya tumakbo.”
 “S/he didn't run.”
- (32) Di sekaniyan p'yalagoy.
 da=səkanijan p(a)-ɻlalaguj
 NEG=3SG.ABS (IRR.AV).run
 “Hindi siya tatakbo.”
 “S/he will not run.”

3.2.2.3. Interrogatives

Traditionally referred to as interrogative sentences or clauses, interrogatives are expressed to request information that requires “a simple affirmation or disaffirmation” or “a more elaborate locution—a phrase, a proposition, or an entire discourse” (Payne, 1997, p. 295).

3.2.2.3.1. Polar Questions

In this study, questions that are answerable by a yes or a no are called polar, since there are languages without words for yes and no. Hence, a system of polarity—i.e., a contrast between positive and negative—is adhered to (Dixon, 2009). In M'ranaw, polar questions are expressed through rising intonation.

- (33) Kiyān ka so saging aken?
 <ij>kan=ka su=sagin=?akən
 <RLS.PV>eat=2SG.ERG ABS=banana=1SG.GEN
 “Kinain mo ba ang saging ko?”
 “Did you eat my banana?”

3.2.2.4.3. Content Questions

In M̄ranaw, content questions are formed through interrogative pronouns such as *anta* “who or whose”, *anda* “where or when”, *antona* “what or how”, *ino* “why”, and *pira* “how much”. Typically, these pronouns are clause-initial, as can be seen from (34) to (37).

- (34) Anta’y komiyan ko mangga aka?
 ?anta=?i=k<om><ij>an=ku=mangga=?aka
 INTERROG=ABS=<AV><RLS>eat=OBL=mango=2SG.GEN
 “Sino ang kumain sa mangga mo?”
 “Who ate your mango?”
- (35) Anda domiyapo so papanok?
 ?anda d<um><ij>apu su=papanuk
 INTERROG <AV><RLS>alight ABS=bird
 “Saan dumapo ang ibon?”
 “Where did the bird alight?”
- (36) Anda so kawing i Celia?
 ?anda su=kawing=?i=Celia
 INTERROG ABS=wedding=GEN=Celia
 “Kailan ang kasal ni Celia?”
 “When is Celia’s wedding?”
- (37) Antona i soloten aken a bangkala?
 ?antona ?i=sulut-an=?akən=?a=baŋkala
 INTERROG ABS=wear=1SG.ERG=LKR=clothes
 “Anong damit ang susuotin ko?”
 “What clothes do I wear?” (Alonto, Adam, Zorc, & Lobel, 2009, p. 66)

4. Conclusion

The clause structure of M̄ranaw and its clause types are quite analogous to those of most Philippine languages. The basic clause structure consists of a predicate and several arguments that are either core or peripheral; in terms of word order, a M̄ranaw clause begins with a predicate followed by arguments. Regarding the clause types, they can be classified in terms of their predicate heads or pragmatic function. Clause types classified in terms of their predicate heads are verbal or nonverbal, while those classified by virtue of pragmatic function include existential, possessive, locative, negative, and interrogative clauses on account of their context-based functions. Perhaps, one salient feature of M̄ranaw syntax is that clausal negation is sensitive to the verb’s aspect, which can also be found in some Bisayan languages.

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A Writer in Search of Black Freedom and Beauty: Alex La Guma's *A Walk in the Night*

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Abstract

Oral literature is the major form of literature in Africa, and it has existed for a long time. This is because, because of the widespread illiteracy in Africa, the creation of written literature took a long time. History has shown us that white people have discriminated against black people throughout the history of slavery. The novel investigates the ills of racism, which deprives individuals of their basic human rights. The work's approach and method are based on sociological, postcolonial, and Marxist theories. The major cause of the creation of protest writing in South Africa and Africa as a whole is shown in this text. Finally, the conversation demonstrated that, as an African writer, Alex La Guma is dedicated to questioning gender, racism, and aesthetic systems. In order to do this, he showed that the female characters are discriminated against because of their gender and skin color.

Key words: Racism, South Africa, Oral literature, La guma, Aesthetics. Africa

1. Introduction

Oral literature has been the main form of literature in Africa for a very long time now. Because Africans were mostly illiterate, there was a long delay in the development of written literature. No writer operates in a vacuum, and there is a close relationship between literature and society (Ordu and Better, 2022). History demonstrates that since their time as slaves, white people have had prejudice against black people. Wilmot, (1980). When Africans crossed the sea to meet the West for the first time, Phyllis Wheatly and George Horton were two of the people who planted the first seeds of new literature through this meeting. These poets were willing to accept the white values they had been taught, even though they didn't like being slaves. In his 1968 book, *A History of Neo-African Literature*, Jan Janheinz called the new universal works of black authors from the 18th and 19th centuries "apprentice literature." Two pan-African conferences were held in a variety of European locations, including New York, between 1900 and 1945. These seminars aided the patriotic development of African students who were studying abroad. During the sixth Pan-African Congress in Manchester in 1945, nationalism for the first time expressed a desire for political independence. When he wrote his book, "Christianity, Islam, and the Negro Race," in 1887, Blyden was the first black person to look at African culture from a neutral point of view. In this book, he tried to keep African communities' living cultures alive and took pleasure in their blackness. He used sociology, history, and literature to show that Africans had something good to say about the world, and he encouraged his fellow African-Americans to do the same. Every piece of art must, without a doubt, make a statement about itself (Ordu,2022).

He told African-Americans to use their history and culture as a foundation for the future. It was because of the romantic ideals of the time that Blyden had conversations with people. Peter Abrahams wrote *Sons of the City* in the 1950s, which made him the first non-white African author. There was a literary craze in the 1950s. This work began to have its own life. It is important for every writer to start writing with a strong sense of the language, styles, and forms that he is used to dealing with the time that Blyden had conversations with people. Peter Abrahams wrote *Sons of the City* in the 1950s, which made him the first non-white African author. There was a literary craze in the 1950s. This work began to have its own life. It is important for every writer to start writing with a strong sense of the language, styles, and forms that he is used to. There are some examples of this in African writings. They have their own unique qualities because they learned their writing tools from the West. They learned their language, styles, and forms from the West. It was in his book, *A History of Neo-African Literature*, that he said that all literature written by people who can trace their ancestors to Africa has a common theme. During a speech at the first Congress of Negro Writers in 1956, Ben Enwonwu said that literature should be used to show how important nationality is to people. "There must be a conversation about politics and art in this generation of African artists," says Ben Enwonwu. They should try to see art through the lens of politics (1956). "The political side of African art shows a lot of chaos and misery."

2. Theoretical framework

In terms of literature, postcolonialism covers a wide range of topics. The idea is concerned with the literature of both colonized and colonial nations. According to McEwan (2009), many individuals have used the term "postcolonialism." According to Saada (2014), the term has been used to describe a wide range of cultural, economic, and political problems in areas where

European colonialism has occurred (as cited in Saada, 2014). According to Saada, the word "postcolonialism" refers to a broad spectrum of relationships between conquerors and colonized people. In a similar spirit, Thamarana (2015) claims that postcolonialism, which is linked to imperialism, symbolizes concerns about ethnicity, culture, and human identity in the contemporary age, mostly after the independence of many conquered nations. Meanwhile, postcolonial literature, according to Javed (2016), is "work that investigates the many crises and ramifications of a nation's decolonization." According to Brians (2006), postcolonial literature is literature created by civilizations that have been colonized before. However, Brian has pointed out that the term should include works created before colonization as well as those written after independence. According to Brians, the term "postcolonial" may lead some people to believe that colonialism has ended, but the reality is that, despite their technical independence, most countries are still culturally and economically subordinate to wealthy industrial states through various forms of neocolonization. Everyone has been colonized in some way, even if postcolonial theory mostly concentrates on the last 50 years, particularly nations like England, which was invaded by Romans and Normans. The prevalence of the othering problem is evident while reading postcolonial literature. Othering, according to Tyson (2015), occurs when people in positions of power believe they are superior, civilized, the center of the universe, and a role model for humanity. In contrast to the prior, Tyson pointed out that colonized people are often seen as being inferior, strange, and lacking in human traits. Postcolonial theory may be applied to literary works to find patterns of hybridity and ambivalence in addition to concentrating on the process of otherness. Given the above, the theory concentrates on spotting colonial attitudes in literature, how colonizers take advantage of those with less political clout, and how oppressed people seek to reclaim their lost identities by battling various types of persecution. Marxism is a critical philosophy based on Karl Marx and Friedrich Engels' writings. The Communist Manifesto (1848), in which Marx and Engels declare that the history of all existing civilizations is the history of class struggle, encapsulates the basic principles of Marxism. (Duiker and Spielgovel 428, qtd.) Marxism is an anti-capitalist and anti-feudal doctrine that proposes communism or socialism as the ideal state. According to the idea, every human civilization has two opposing classes: the bourgeoisie and the proletariat, who comprise the elites/haves and the have-nots, respectively. The Marxist doctrine strives to eradicate this duality in human society by advocating for a classless society ruled by intellectuals, a society founded on equality and shared wealth, a society free of exploitation and oppression via proletarian revolution, and an egalitarian and utopian society. "Marxist criticism is not only a "sociology of literature," concerned with how novels are published and whether they address the working class," writes Terry Eagleton, a leading literary critic. Its goal is to gain a deeper understanding of the literary work by focusing on its forms, styles, and meanings. But it also necessitates an understanding of how those forms, styles, and meanings emerged from a specific historical context.

3. Literature review.

The novella is about the constraints of limited political understanding, according to Yousaf (2001). He goes far further, analyzing the novella using Marxist principles. He thinks that La Guma, writing from a Marxist perspective, "depicts the macrocosmic, capitalist-sponsored apartheid state's awful treatment of its majority people in microcosmic detail in his first novel." As a broad remark on the presence of ideas and resistance in La Guma's works, Yousaf notes that La Guma's novels "draw on a range of overarching themes presented in an opening chapter that examines the topic of writing and resistance in the context of apartheid South Africa."

Another critic who significantly contributed to our understanding of *A Walk in the Night* (2001) is Pointer. "A Passion to Liberate: La Guma's South African-Images of District Six," his article, analyzes the novella's themes and literary devices. He places a strong emphasis on using images in his analysis.

"The visuals are inextricably linked to the book's fundamental ideas, and they serve a vital role in communicating its meaning and heightening its aesthetic impact." When he comments that "when he (La Guma) is not employing similes, he is using other figures of speech, the most prevalent being metaphor and personification," Pointer adds to our understanding of La Guma's style.

Field examines *A Walk in the Night* from literary and political perspectives in his (La Guma's) "A Literary and Political Biography of the South African Years" (2001). He bases his justification on knowledge of La Guma's circumstances at the time he wrote "A Walk in the Night." He demonstrates how the creator of the anthology was impacted by historical, political, and social factors. His research shows La Guma as a child, adolescent, and adult. His research indicates that La Guma is a byproduct of the society in which he was raised. His analytical strategy is based on elucidating how apartheid affects coloured people, including the village of La Guma. He explains La Guma's desire for them to become conscious of the economical and political circumstances they were compelled to live in. His study emphasises the primary issues of La Guma, which include racism, socioeconomic injustice, and the anti-apartheid struggle. However, more importantly, his interpretation of the novella's conclusion, "A Walk in the Night," will be used to illuminate its truth.

According to Geertsema (2018), *A Walk in the Night* depicts the societal issues that coloured people were compelled to deal with as a result of the apartheid regime. The novella places a strong emphasis on critical realism's effect. He said.

Our comprehension of the novella has also greatly benefited from Cecil Abrahams' contributions as La Guma's "official biographer" since 1991. The novella "concerns itself with the social, economic, and political purposes of the Cape-colored people," as Abraham rightly notes.

According to him, La Guma "has the capacity to convey character... he is a master at observation, and he does not fail to note every line of physique, every facet of clothing, and every stance that a character may engage in." Abrahams also describes the novella as a slow-paced work that investigates every detail of the principal characters' lives and their harsh surroundings. I agree with Abraham's assertion in part. The novella does deal with the social lives of people, but it is incorrect to call it "slow-moving." Several occurrences occur in a single night, one after the other.

La Guma's political environment included issues such as race awareness and the concept of a racial hierarchy. This is what the anthology has to offer. Doughty, the old white former actor who drinks and thinks he's part of the downtrodden like Michael Adonis, is a good example to show this.

Violence, as Breidlid (2002) points out, has two sides. It has an impact on both the victim and the offender. People who perpetrate violence on others must ultimately become victims of the same violence they inflict on others. And almost always, people who are victims of violence respond in some way. This could be physical violence, or it could be a huge cloud of emotional violence—hate, anger, and a desire for revenge directed at the person who did the violence to them. "A Walk in the Night" and most of Alex La Guma's other works deal with "the dilemma of different communities being defined in exclusive terms but living in the same area and on the same ground," says Richard Priebe in 2005. Apartheid and its brutality are the issue. Both the victim and the perpetrator get dehumanized as a result of violence. Victimizers reject the humanity of their victims when they commit particular types of violence, such as the racial oppression inherent in Apartheid. The perpetrators of such denial block their eyes to their own humanity by refusing to recognise that the objects of their violence feel agony, scream, and cry out, and that when they are shot or slashed with a knife, the blood that runs from their bodies is just as crimson as their own blood. As a result of such denial, the perpetrators of violence suffer severe psychological consequences, as portrayed brutally by Frantz Fanon in *The Wretched of the Earth*. Many of the French troops who tormented Algerian peasants for hours suffered from mental illnesses, which caused some of them to commit suicide or go mad. Fanon and other influential colonial writers like Albert Memmi (*The Colonizer and the Colonized*) and Aime Cesaire extensively discuss the dehumanizing effects of violence on both perpetrators and victims (*Discourse on Colonialism*). More recent writers on the subject have confirmed this reality. A quote from Priebe (2005) says that "in the face of violence, everyone is reduced to an object." Priebe uses the story of Tantalus from Greek mythology to illustrate the domino effect of violence. Aeschylus' *Oresteia* Trilogy shows the tragic chain of events that happened after Tantalus killed his son and served his flesh to the gods. Agamemnon sacrificed his daughter Iphiginea; Helen was stolen by Paris of Troy; and Clytemnestra slew Agamemnon in retaliation for her daughter. Violence "breeds violence," as the saying goes. Violence is a devastating force that affects both individuals and groups, and no one person or entity has ownership over or control over it. Violence can never be used by one individual or one group without repercussions. Alex La Guma believes that violence breeds violence and that victims of violence have no option but to retaliate with violence. Apartheid was, by all accounts, one of the most heinous crimes against humanity in modern history. It was every bit as racist and fascist as Nazism was. The infliction of mental and physical violence on black, Asian, and coloured South Africans began in 1910, when Britain firmly placed political authority in the hands of the white minority in South Africa. In the preface to his edited collection *Apartheid* (1978: 13), La Guma says "the country's constitution codified racism and created the foundation for different facets of national oppression, exploitation, humiliation, and brutalization of non-white people." Despite the fact that apartheid did not become official policy until 1948, its origins may be traced back to the early days of Dutch and British colonisation in the Cape and on the border of British Kaffraria (mid-17th to early 19th centuries). Between 1948 and 1994, non-white South Africans were subjected to a wide range of emotional and physical violence as a result of the policy of separate development. Apartheid's fundamental goal was to keep South Africa white. Apartheid is defined as "the space of the white man's existence... the distance required to persuade himself of his rejection of the other's humanity," according to Breytenbach in an essay titled "Vulture Culture in La Guma's Collection." It ultimately deprives the other person and himself of all humanity. Apartheid is the darkness that obliterates the white man's knowledge and conscience. *Gymnasium* (2016). "What cannot be seen, cannot exist" (*Apartheid*, 138). "A Walk in the Darkness" by Alex La Guma serves as a metaphor for the darkness that Apartheid imposed on South African society.

Alex La Guma was a resistance writer who opposed both Western society's individualism and the idea that South Africa's white minority was immune to the brutality perpetrated against the non-white majority. While describing the oppressive heat and dry conditions in *Time of the Butcherbird*, he portrays the opulent environment in *A Walk in the Night* (2013). Apartheid is shown in both pieces as a colossal monster that feeds on society's flesh. It didn't know the difference between white and black flesh, just like a monster would. The environment of District Six is one of palpable hatred, wrath, severe poverty, decadence, depravity, and beastliness, all of which are natural outcomes of a society that feeds and lives on man's inhumanity to man. As a result, even Constable Raalt, the book's most powerful character, emerges as one of, if not the, saddest. Raalt is

a whirlwind of anger and malice. He's "fed up with riding around looking at these effing hotnot bastards" and wishes he could "wring one of those bushman bastards' bloody necks," he says, referring to his wife's alleged treachery (29 & 36). The ridiculousness of Raalt's seething wrath is revealed when it is realized that the only reason he is so angry with these "hotnot bastards" is because they have a different skin tone than he does. Raalt's humanity has clearly been harmed by his dehumanization of his fellow creatures. He's been reduced to a ferocity akin to that of a wild beast that pounces on weaker creatures and tears them apart. As the racist officer follows Willieboy on the dark rooftop, La Guma uses a metaphor of Raalt as an animal: "He'd cornered his prey and was confident in his ability to complete the hunt." He grinned contentedly as he crouched in the dim light (81).

In La Guma, the character of Raalt, a spokesman for the white establishment, represents the dehumanization of the ostensibly all-powerful oppressor. Raalt is little more than a ruthless hunter as he crosses District Six. He plunders the Jolly Boys Social Club, abuses Chips, and extorts money from him, leaving him with bloody lips. Raalt treats the locals with his usual scorn for "hotnot bastards" at the site of Doughty's assassination. Raalt takes his time after shooting Willieboy and flinging him into the back of his van, walking calmly into a store and extorting a package of cigarettes from the Portuguese proprietor, showing no regard for the boy's life. Raalt wonderfully captures everything about Apartheid's brutality, barbarism, and dehumanizing repercussions. In an unpublished interview with Cecil Abrahams in London in March 1978, La Guma states he was inspired to write *A Walk in the Night* after reading a small line in a Cape Town newspaper reporting "that a so-called thug had died in the police van after being shot in District Six" (Abrahams, 1985). The story's shallowness bothered La Guma. Was this officer-involved shooting victim a true thug? Or, like Willie, was he a helpless victim? Even if he was one, how did he become a hooligan in the first place? Was he a Michael Adonis or one of the three "skollies"—law-abiding, hardworking folks pushed into crime by Apartheid's brutal excesses? What led to the alleged hooligan's run-in with the cops and his death in the back of a police van? These and many more concerns are addressed in "A Walk in the Night." At the start of *A Walk in the Night*, Michael Adonis is subjected to ludicrous brutality. For just going to the restroom, he gets fired. From that point on, the story is filled with rage and a sense of impending doom. As Michael Adonis is leaving his old job, the police stop him. He is already very angry because he has been treated so badly. As Michael Adonis is leaving his old job, the police stop him. He is already very angry because he has been treated so badly. He was also questioned about his drug storage. His run-in with the cops is only one more step toward Adonis' ultimate criminality. La Guma takes us through dark alleys and into drunken bars where "insignificant lives" meet to drown their sorrows in streams of whiskey, compelling us to peek into the troubled minds of District Six inhabitants via Michael. He doesn't allow us to believe that these anguished souls are all black and white. Uncle Doughty, the old white soul who now lives "on crap street" and is like all the other animals that walked, crawled, or slept in the long, dismal night of Apartheid, is the subject of his attention. As a metaphor for South Africa, District Six has two dimensions. Its disorganized and decaying appearance represents all South Africans' physical agony. Within its gates, the decadence reflects the occupants' inner turmoil and misery. Povey 1993: 95) describes "the horrific conditions of slum living: the arrogance of the employers, the sadism of crooked cops, and the dehumanising character of poverty-induced hopelessness" in District Six and, by extension, apartheid South Africa (Povey 1993: 95). However, *A Walk in the Night's* storyline demonstrates "a much deeper and, in some ways, more devastating reality than the evident wrong of oppression: that the human propensity for violence, when awakened by anguish, may take routes that serve no purpose or reflect only iconoclastic savagery." In fact, Michael's murder of poor old Mr. Doughty "in a moment of drunken wrath" and Raalt's murder of the innocent Willieboy are two of the clearest examples of this phenomenon of ludicrous violence. When Willieboy is wrongfully accused of Doughty's murder, he realises that stating the truth won't help him. He has no choice but to become a wanted criminal for a crime he didn't commit. According to La Guma, years of perilous experience and victimization via distrust had corroded the armor of confidence, turning him into a generic creature who was an easy target for a lie that specialized in looking for scapegoats for everything that diverted him from its doomsday course (46). Willieboy has spent his whole life aspiring to be "a big shot," but he has never succeeded in realizing this ambition. He nevertheless "remains somewhat generic, a smudge on a dusty wall, part of the crowd's blurred visage" (69). The old alcoholic Greene tries to persuade himself that he is someone, but the harsh system eventually neutralizes him. Willieboy's life is a sorrowful journey from an unloving household to a loveless society, where he is eventually brutalized to death (Abrahams 1985: 60).

Mr. Doughty's assassination by Michael implies more than a drunken outburst. Doughty isn't Constable Raalt, nor is he even Raalt's terrified driver, who is terrified that his senior colleague would do anything to smear the white man's superior image. Mr. Doughty seems to be a non-racist individual. He's just a penniless and impoverished elderly white drinker living on "crap street," a victim of an awful system like the rest of District Six's non-white residents. However, he remains a white man. In Michael Adonis' life, he continues to represent all that is cruel, wicked, tyrannical, and harmful. When he stares at Mr. Doughty, Michael initially sees a white guy. And when Michael strikes Mr. Doughty, he is not striking his friendly and innocent uncle, with whom he had just shared a bottle of alcohol moments before. Instead, he is striking a white guy. By hitting Mr. Doughty, Michael Adonis, symbolising a youthful black country, is striking at Apartheid's corrupt system, indicating that one day soon, a black hand will strike and slay Apartheid's rotting monster. This seems to be a feasible

explanation for Michael's allegedly random murder of the elderly Mr. Doughty. In *A Walk in the Night*, La Guma makes another argument about violence: that all of Apartheid's brutality is unnecessary, even meaningless. Many apartheid institutions, such as the Group Areas Act, the Pass Laws, a biased court system, and a harsh security force, are plain in their ridiculousness. Mr. Doughty's assassination by Michael is a remark on apartheid South Africa's bizarre and violent culture. Raalt's assassination of Willieboy is a good example of this. Willieboy's childhood beatings by his traumatized mother are also remembered. In the above-mentioned article, Povey argues, "La Guma's series of severe and ultimately inexplicable injustices is no less ludicrous and implausible than society's ongoing, chronic injustices." "In a corrupted society, crazy things happen" (1993: 96). Consider the case of Shilling Murile, in *Time of the Butcherbird*, who was tried and convicted in an Apartheid court of law. The heinous assault committed on Shilling Murile and Michael Adonis can only fuel a desire for revenge. The difference between Apartheid's violence on its victims and Apartheid's violence on its victims is that the latter is not absurd; it has a source and a goal. In a way, it's necessary violence. Apartheid and its perpetrators were only able to communicate in this language. In this way, violence appears in *The Time of the Butcherbird* as a necessary evil. As a kind of retaliation against the system and the individuals who have denied him a good life, or at the very least, an honest and peaceful living, Michael Adonis in *A Walk in the Night* joins the "skollies," quits his honest work, and enters the shadowy underworld of theft and possibly murder. "The suffocating social and political climate drives him unavoidably to the realm of crime and eternal darkness," says Cecil Abrahams of Adonis, "and he becomes a full-fledged member of the underground with the possibility of roaming the night until he is captured or dies" (1985: 56). Finally, Alex La Guma seems to be arguing that, like Hamlet's father's ghost, South Africa was doomed to wander the night until the great evil of apartheid was abolished. Victims and perpetrators alike would be held captive in a mindless cycle of violence that became more savage and terrible by the day until that moment came. Shortly before his death, Uncle Doughty tells Michael, "Michael, that's us." "Nothing except ghosts, destined to wander the night" (26). Apartheid was a black night that encompassed and harmed all South Africans, regardless of skin color.

3.1 A summary of the text

He had just been fired from his sheet metal production job for defying his white boss, and two white police officers had since harassed him on a daily check route. He stops at one drinking establishment after another on his way home, seeking to wash away the shame and humiliation of his interaction with the white foreman, which resulted in his job loss. Mr. Doughty, a decrepit and intoxicated Irish co-tenant, greets Michael as he returns home. Over a bottle of strong wine, they have a fight. Michael spits at his adversary, already locked up with rage from his last encounter with the whites. In a fit of rage with the wine bottle, he loses control and accidentally murders Mr. Doughty. Adonis becomes a killer after this occurrence. To avoid being caught, he exits his apartment. Willieboy, Michael's buddy, comes on the scene to ask if Michael can give him any money from his payoff, only to find the elderly Mr. Doughty's body. To avoid being identified as the killer, Willieboy departs the apartment. On the basis of John Abrahams' facts and description, Willie exited the apartment in a strange way, which John noticed. The remainder of the story revolves around Willieboy's disappearance. Willieboy is apprehended by the authorities. Constable Raalt, a police officer, shot him in the leg, and he died almost instantly. As previously stated, Michael Adonis is at the center of the plot, and Willieboy is subsequently introduced to the following event (scene), in which he is mistaken for Mr. Doughty's killer. Michael Adonis and Willieboy's stories essentially make up the text's plot. ("*A Walk in the Night*"), according to the plot of the novella. After carefully reading the narrative, it will become clear that there is a group of individuals (the whites) who have an advantage over the "colored" people (blacks). During the colonial period, they persecuted black people in a variety of ways, including racial oppression, segregation, and brutality. They dominated the people, yet they ignored their needs and unfairly assessed them.

During the colonial era, Alex La Guma's "*A Walk in the Night*" depicts white rulers' sentiments against the South African people and the apartheid system in South Africa.

4. Results and Discussions

4.1 Discourse of freedom and beauty

Since its origins in the early twentieth century, South African English literature has come a long way. South African literature has reflected the history and social-political tone of its country as part of a larger body of work in the world's literature.

Apartheid inspired so many works that it has its own literary canon in Africa. Apartheid is intrinsically tied to the study of South African literature. Apartheid and racial dynamics may be traced back to the first works written in English by South Africans in the genre of fiction in which this work is set. Peter Abrahams was one of the early apartheid fiction authors. *Mine Boy* (1946), his globally acclaimed book, is widely regarded as a masterwork of the South African apartheid era. J. M. Coetzee, Nadine Gordimer, Andre Brink, Albie Sachs, and Njabulo Ndebele are just a few of the authors that dominated the South African literary scene during the apartheid era.

According to Johan Geertsema (1-2), victimisation and black suffering were fetishized in South African literature during the apartheid era, and a stereotype arose as a result. Since South Africa's literature was highly restricted during the apartheid era, literary works, particularly in the category of fiction, are limited. A number of anti-apartheid writers had their books banned in South Africa, including Nadine Gordimer, Andr e Brink, Mary Benson, Richard Rive, Bessie Head, Peter Abrahams, Dan Jacobson, C. J. Driver, and J. M. Coetzee. For their political and literary activities, a number of writers were detained on Robben Island, including Rive, Alex La Guma, Dennis Brutus, Breyten-Breytenbach, and D. M. Zwelonke. Several other anti-apartheid authors, particularly those who were black or of mixed race, such as Rive, Abrahams, La Guma, Arthur Nortje, Lewis Nkosi, and Ezekiel Es'kia Mphahlele, as well as some white South Africans, such as Breytenbach, Brink, and Athol Fugard, were exiled or fled their country on their own to avoid political oppression. Before the South African National Party formalised such practises prior to the official foundation of the apartheid regime, South African intellectuals like Olive Schreiner and Sol Plaatje criticised the inequities of racial segregation and discriminatory economic policies. Schoenberg and Trudeau (2) assert that there have been two main traditions in anti-apartheid literature: the more radicalised protest tradition that emerged in the black townships and gave rise to the works of Abrahams, Rive, and La Guma, and the multifaceted, liberal tradition started by Schreiner and carried on to varying degrees by Alan Paton, Gordimer, and Coetzee.

A novella is a term that has been used to describe this work. According to Field (243), La Guma's change from reportage to prose fiction is marked in this book. Mbari, a Nigerian publishing firm, first published the book in 1962. According to Field (226), La Guma seems to have completed it sometime in 1960, but it is uncertain whether he did it before or after his arrest. Throughout the whole novel, several people are affected by the horrible persecution of South Africa under apartheid. In his essay, Alex La Guma explains why he chose such an odd title:

One of the reasons why I called the book "A Walk in the Night"
The reason was that, in my mind, the coloured community was still discovering
In relation to the general struggle against racism in the South,
Continent of Africa They were working and enduring, and in this way, they were
They experienced this while walking in the night until such time as they found
They were prepared to be citizens of a society in which
They wanted to make a contribution. I tried to create a picture
of a people struggling to see the light, the dawn, and the stars
Apart from their experiences in this confined space
community (Abraham 49).

A group of young black South Africans are portrayed in the narrative as being subjugated by a totalitarian regime that prefers one racial group over another. District Six, a South African slum located in the city of Cape Town, is where the narrative is set. The narrative centres on Michael Adonis' murder of an elderly Irish man in a drunken frenzy and how the police mistakenly shoot the wrong guy, Willieboy, for Michael's murder. The novel's realism, language, and thematic thrusts have all been lauded. Using Marxism as a critical tool, the story depicts the wretched lives of the proletariat, the have-nots, and the oppressed in phrases such as "domestic workers," "working people," "taxi drivers," "loiters," "prostitutes," "number runners," "small gangsters," and "tattered looking thugs" (La Guma 3). The repressive class is portrayed as the scourge of the powerless. The South African police and white employers serve as the story's representation of the downtrodden class. By treating them like second-class citizens, oppressing, abusing, and ultimately disposing of them, this privileged class takes advantage of the black proletariats in the novel. Young blacks are shown as proletarian characters, and they are represented as destitute in the clearest possible terms. According to La Guma, Michael Adonis was a young guy who "wore pants that had been cleaned numerous times and were now left with a light blue color decorated with old grease stains" (1-2). Michael Adonis' residence on Hanover Street, in the District Six neighborhood, has "a row of dustbins lining one side of the door" (21), and the awful odor is described as "rotten fruit, stale food, stagnant water, and general decay," according to La Guma (21). The novel is depicted in these images as being aware of the oppressed masses' misery and situations, whereas the blacks and have-nots are not.

The work also addresses a number of other concerns. Racism and apartheid are at the forefront of these concerns. The black experience in South Africa is truthfully shown from many angles. One such example may be found in the main character, who gets fired from his job merely for standing up to his supervisor, who treats him like an animal rather than a person (14). As a result, his employer symbolizes the predatory bourgeoisie, who extort the proletariat's services in order to profit themselves while considering the oppressed workers as peasants, disposables, and appendages. The capitalist system's driving force is race. The use of derogatory phrases like "the colour of old leather" supports the novel's discriminatory portrayal of black people.

"a cockroach emerging through a floorboard" (9), "negroes" (16), "bushman bastard" (39), "hottentots" (39), "kaffirs" (39), "tan coloured" (51), "skollies" (56), "black bastard" (63), "coloured boy" (80), "bloody baboons" (88). These terms are mainly used by the white elites to taunt, debase, and mock blacks.

Apartheid is dealt with deftly in La Guma's story. It does not need to be highlighted since it has become so ingrained in people's everyday lives that authors do not strive to conjure up scenarios in order to depict this huge injustice. One such blatantly realistic picture of apartheid may be seen in an early exchange between Joe and Michael Adonis, in which Joe asserts unequivocally that the City Council would limit access to public beaches "so only white people can go there" (10). The oppression of the lower class of blacks by the governmental superstructure is also a component of oppression. In the story, segregation is directly blamed on the capitalist system (17). The cab driver is convinced that racial segregation, or the "color bar," is caused by capitalism.

The work is filled with themes like racial segregation, brutality, and filth. On the other hand, this study intends to investigate the South African police's role(s) in inciting the aforementioned, as well as their own specific responsibilities in victimizing and brutalizing innocent black South Africans.

5. Conclusion

According to the debate, as an African writer, Alex La Guma is devoted to questioning gender, racism, and aesthetic systems. He accomplished this by demonstrating that the female characters face discrimination based on their gender. The black characters in the book show how a person's skin tone affects their sense of race and hegemony. The black man encounters prejudice as a result of his skin tone. Despite the fact that there are more black people than white people, white people are still able to dominate them because of their skin color. Racial discrimination manifests itself in housing for blacks and whites, different job descriptions for whites and blacks, separate restaurants for blacks and whites, special laws for blacks, and unique economic initiatives for blacks. They are particularly good at demonstrating how whites and blacks both have a part in the construction of gender and race beliefs. In African society, the work deals with concerns about gender, racism, and hegemony.

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Critical Discourse Analysis of the Short Story “My Son the Fanatic” By Hanif Kureishi

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Abstract

This research aims to study social power relations in a postcolonial hybrid culture. The purpose is to reveal what lexicons are used to control power. The researcher manually collected words expressing power and analyzed the characters and their languages embodied in Pakistani literature. My Son the Fanatic, a short story by Hanif Kureishi is a story of Parvaiz and his son, who rejects his father's Western secularism and returns to strict Islamic fundamentalism. This study follows Fairclough's critical discourse analysis model for studying the power relationship. Discourse analysis is a very coherent model for analyzing spoken and written language in the text of a short story. The results show that power is a constantly changing phenomenon. However, male dominance is seen in the language and social practices of postcolonial literature.

Keywords: Critical Discourse Analysis, Short story, Fairclough, Ideology, identity

1. Introduction

Critical discourse analysis (CDA) is a system of critically analyzing the socio-historical context, power, interpersonal relationships and cultural and political influences. Our social practices and influences determine our language usage. This paper studies the text of Hanif Kureishi's short story “My Son the Fanatic”, to check the power relationship. The phenomenon of hybridization and imitation is reflected in this short story. It depicts the life story of a taxi driver, Pervaiz. He decided to leave Pakistan and migrate to England to live a decent life. His traumatized childhood was the result of a false education system, especially religious education, which was so rigorous that it created a different perception of religious recognition. Instead, his son's name was Ali. He defied all the customs of his father, who came from Eastern culture and stayed away from religion. The conflict between the perceptions of the two characters prompted the post-colonial analysis in this study.

2. Literature Review

Language assists people in forming and maintaining social ties with different humans. It also can be considered as a system for deriving meaning. It allows humans to shape mental photos of facts and make sense of what is going on around and within them. Language is generally used to discuss general matters of the world, both the external world things, events, attributes and so forth, or the internal thoughts, beliefs, emotions and many others, in written or spoken language.

Discourse deals with associated invisible sets of concepts, beliefs and values that exist therein social scenarios. A discursive event is an occasion of language use (Fairclough, 1993, p.138). Thus, the discursive event refers to social practice, text production and interpretation. Critical Discourse Analysis (CDA) is an approach used for interpreting and analyzing language. This approach is very crucial in research. It studies problems related to social issues in discourse. For example the production, domination and abuse of power. The struggle against inequality is studied and supported (Wodak and Meyer, 2001). Fairclough's CDA model focuses on the linguistic elements used in a text and analyzes the hidden meanings in the system of social relationships and their hidden effects on this system. Power relationships and inequalities are dealt with mainly by (Fairclough, 2010, Reisigl, 2013; Machin and Mayr, 2012; Wodak, 2009).

This paper investigates the social power relations in a post-colonial short story entitled as “My Son the Fanatic”, written by Hanif Kureishi. It was first published in The New Yorker magazine in 1994. The story throws light on the conflicts between Pervaiz, an immigrant father and his son, Ali, born in England. Pervaiz had been assimilating his grownup existence into the British lifestyle and desired that his son will transform too. He is consequently appalled whilst Ali abandons his passion for becoming an accountant. On the other hand, he devotes himself to a radicalized model of Islam and espouses hatred of the West. The father-son relationship gets complicated as time passes, influenced by many factors.

Applying Norman Fairclough's three-dimensional Model to the story will help to analyze the practice of inter-discursivity and hegemony in the story and what lexicons are used to deal with social power issues. Also, to study discourse about baspower and ideology (Fairclough, 1992:86). Hanif Kureishi's “My son the Fanatic” discursively depicts paternalistic power and dominance in hybrid British Pakistani culture, a mix of east and west.

This story is about Pakistani Immigrants and the impact of Islamic Fundamentalism. A young boy gets influenced by the Islamic ideology, due to which certain changes in his behavior were observed. Father becomes concerned about this change

in the behavior of his son and tries to convince him about British culture and argues with him that it is better than Islam. This became the key point due to which the researcher intended to study the power practice in this discourse and wanted to find out who is more dominant.

3. Research Questions

How power is practiced in Pakistani Literature, “My son the fanatic”?

Who is more dominant in the text of the short story?

4. Methodology

Norman Fairclough is one of the most important people in the field of discourse, language and society. Furthermore, he also argues that language is a part of society. He proposed a model called the 3-D model of Critical Discourse Analysis (CDA). His three-dimensional method for discourse analysis has three stages:

4.1 Description Stage (Text Analysis):

In the description stage, we read and analyze the text. As well as we need to explain the basic theme and situation of the text by focusing on linguistic features which may include Vocabulary, Sentence structure, turn-taking, etc. SFL, Systemic Functional linguistics is involved in this stage and discovers the (Ideational, textual and interpersonal) meta-functions.

4.2 Interpretation Stage (Processing Analysis):

It is the second stage and it deals with the relationship between the process of text production and interpretation. In this step, we analyze institutional practices. It deals with speech acts and intertextuality.

4.3 Explanation Stage (Social Analysis):

In the last step, the relationship between the discourse and society is examined. We see the importance of these aids because they show us the mirror of our society, so this is one of the most important steps in the Fairclough model of CDA. Social context and era are given the highest priority.

5. Theoretical Framework

Critical discourse analysis, according to Fairclough (1993), is a sort of discourse research methodology that focuses largely on the abuse of social authority, power, inequality and domination practiced, replicated and resisted via text and talk in the social and political context; with such dissident reveal and eventually resist social inequality. To alter an unfair or oppressive situation, critical discourse analysis (CDA) aims to highlight social injustices, inequalities, constraints on freedom and discrimination. Therefore, those two theories consider language to be deliberate whether discursive decisions are conscious or unconscious. This Critical Discourse Analysis looks at the ideology and social power dynamics in postcolonial hybrid writing.

6. Analysis

The short story “My Son the Fanatic” sets a plot that revolves around a father having secular beliefs and his son who is inclined toward Religion. Where the father starts adopting British culture and is influenced by western traditions, the son “Ali”, starts going to the mosque and offering prayers. The title itself told us the basic core of the story. Since it concerns a "son" who is overly enthusiastic about Islam, we assume that the word “fanatic” is referring to the boy. Later, the story grows and becomes more complex and the writer leaves the reader wondering by ending the story with a question: “Who is the fanatic now?” The story is written in the third person’s perspective. The main characters include Pervaiz (father), Ali (son) and Bettina (Prostitute/ Pervaiz’s girlfriend). The minor characters are Perviaz’s friends and wife, who have not been even named in the story.

The short story doesn’t follow any chronological order, it begins with a complex situation in the plot already. Ali's process of becoming a Muslim "fanatic" and his father’s being worried about his changed behavior can be seen in the beginning. The narrator’s approach grabs the attention and develops a sense of harmony or sympathy with Pervaiz, being a concerned father. Identity crisis is a major conflict in Pakistani literature. Pervaiz being a taxi driver works day and night to pay for his son’s school expenses. He proudly says that his son has excelled in cricket, swimming and football. Ali secured first prize in school, studied accounting as his major in college and was on his way to getting the right job. His “British Dream” was about to come true but a problem arose between Pervaiz and Ali, as the father begins to notice changes in his son's behavior by throwing away teenage stuff, stopping dating, breaking up with his girlfriend and changing his look, schedule and taking responsibilities more seriously.

Pervaiz then began watching Ali's every move. He was suspicious that Ali was using drugs but that wasn’t the case. He discovered that Ali joined Mosque’s community and visits Mullah all the time. One of the most important themes in this story is gender. As the character of Pervaiz’s wife is analyzed, it is observed that very little importance is given to his wife. She is

not visible in the story. Pervaiz finds solace in his relationship with Bettina and shares his thoughts with her. On the other hand, his wife is treated as a servant, forced to cook pork sausages, bacon and other haram food. Pervaiz drinks and asks his family to adapt to this British Culture. Ali, born in England, is opposite of his father. He hates his father having a sexual relationship with Bettina and calls her a prostitute, who has no respect.

Due to Pervaiz's negligence and affair, Ali became outspoken and started raising his voice in front of his father. Pervaiz considered evicting Ali from his home and became violent with his son due to his inability to answer his questions and starts beating him out of rage. The Language of Hanif Kureishi's short story is generally easy to understand. However, some lexicons like "surreptitiously", "truanting" and "usury" are not so common and are considered more difficult to understand. These vocabulary choices indicate a formal style of writing.

The main focus of the analysis is on the main character's words which contain power in the social relation. Some examples of powers, control and threat are found in the main character's conversations as they want to dominate each other. Fairclough (1992) argues that "power relations always conflict relations".

The influential lexical items found in the text are given below in the table. These vocabulary items played a major role in influencing the ideology and showing the power practice in the story.

Following are some lexicons from the text that depict power relationships in the story.

Table 1 The Lexical items found in the text

WORDS	MEANING
Retaliate	to do something bad to someone because they have done something bad to you
Hypocrite	someone who pretends to have certain beliefs or opinions that they do not really have
Mend your ways	to improve the way you behave after behaving badly for a long time
Rip off	to remove something quickly and violently
Scrape	to rub against a rough surface in a way that causes slight damage or injury
Haul	to move somewhere with a lot of effort, especially because you are injured or tired
Dislodge	to force or knock something out of its position
Pitiless	showing no pity and not caring if people suffer
Reproach	criticism, blame, or disapproval
Grovel	to praise someone a lot or behave with a lot of respect towards them because you think that they are important and will be able to help you in some way
Fury	extreme, often uncontrolled anger
Pant	to breathe quickly with short noisy breaths, for example, because you have been running or because it is very hot
Retaliate	to do something bad to someone because they have done something bad to you
Quell	to end a situation in which people are behaving violently or protesting, especially by using force
Censure	the act of expressing strong disapproval and criticism -
Infidel	an offensive word for someone who has a different religion from you

Here, the researcher has quoted the few examples below from the text for the purpose of showing the exact examples and also for the purpose of providing the evidences.

Examples from Text:

Line 110

“He didn't, as his father expected, flinch guiltily from his gaze. In fact, the boy's mood was alert and steady in this sense: as well as being sullen, he was very watchful. He returned his father's long looks with more than a hint of criticism, of reproach even; so much so that Pervaiz began to feel that it was he who was in the wrong and not the boy!”

Line 390

“Pervaiz was panting. He knew that the boy was un390 reachable, but he struck him nonetheless. The boy neither covered himself nor retaliated; there was no fear in his eyes. He only said, through his split lip: 'So who's the fanatic now?'"

Line 370

“If Bettina looked at the boy in anger, he looked back at her with twice as much cold fury. She said, 'What kind of woman am I that I deserve to be spoken to like that?'"

Line 125

“Pervaiz hurried into his bedroom where his wife was still awake, sewing in bed. He ordered her to sit down and keep quiet, though she had neither stood up nor said a word.”

Line 210

“Ali then reminded Pervaiz that he had ordered his own wife to cook pork sausages, saying to her, ‘You’re not in the village now, this is England. We have to fit in!’”

Line 300

“Ali accused Pervaiz of ‘groveling’ to the whites; in contrast, he explained, he was not ‘inferior’; there was more to the world than the West, though the West always thought it was best.”

As we can observe from the lines given that Pervaiz (Father) is trying to use his power by using physical force on his son which is common in Patriarchal society but his son, Ali, born in London fights back by showing an offensive attitude to his father and argues with him, In addition to that Ali criticize his father for changing his religious beliefs, drinking Alcohol and having a relationship. He claims that his father has no right to interfere in his life as he is following the right path of religion. The father, on the other hand, uses the same approach and both have an exchange of hot words so it can be seen that both males in the story are dominant and trying to prove their points.

The characters of Bettina and Perviaz’s life are marginalized. Ali shames Bettina for being a prostitute though the whole time she was trying to help Pervaiz and claimed to just be a good friend of Pervaiz. She jumps out of the car due to the insult but didn't say a word to Ali. Similarly, there is no character development of Pervaiz’s wife. She has been depicted as an eastern housewife, with religious beliefs who is forced to cook pork and obey all the orders of her husband.

7. Results and Discussion

The results demonstrate two things. First, is the power conflict between Pervaiz and Ali. Second, is the subordination of female characters in the story. The research shows that hegemonic masculinity is characterized by the discourse of story and the repressiveness of women. This research critically studies the context of this story having power conflict. Other participants can be seen challenging, questioning and resisting power. Thus, discourse is an interactive phenomenon. It is also called as a two-way process. The findings conclude that discourse is a war of words.

Hanif Kureshi elaborates on the polarities of the minds of fathers and sons. Ali is very different from his father. Seeing him endorse Maulvi and spit in Bettina's face, Pervaiz became mad at Ali. Pervaiz brings Ali home, he has a serious conversation with his son and beats him for insulting both Bettina and him. He screams:

Parvaiz: I won't stand for the extremity of anti-democratic and anti-Jewish rubbish.

Ali: Only the corrupt would say it is extreme to want.

The fact that Ali is bullied and unaccepted in Western society provokes a range of behaviors. Pervaiz, on the other hand, feels the need to assert their British identity and reject Eastern traditions. It has been observed that his father is too alienated from the culture of his origin. A limitation of this paper, however, is that it does not focus on other issues such as religion, identity, assimilation, generation and radicalization.

It is observed regarding women’s roles that there are many differences in the kind of oppression that the two female characters in the story were subjected to, perhaps one of them being a woman and the human being also from Pakistan. It reflects the

situation. , the other is female but European. It is subordination, despite existing differences that she may indicate immigrants suffer.

Following ideals of masculinity that include separation and independence, Parvaiz has a wife, but rather than establishing an intimate bond with her, he excludes and dominates her. He obscures her consciousness and strips her of both her action and her voice. She is a character in the background that we cannot even find her name in the text. While Parvaiz plays an active dominant role in this story, his wife is to be accused of passivity. The research shows that both Ali and Pervaiz attempted to keep the floor and challenged power.

8. Conclusion

The results of the above analysis show that the power relationship is an interactive concept in which two or more people share or oppose power. It shows that no one is completely more powerful than the other character in this story.

Neither male participant remains powerful during the speech, but both share the same status. However, women have remained powerless over language and social factors throughout history. The main characters keep trying to resist energy devices.

Thus it can be seen that power is a concept that is constantly changing and moves from one participant to another. In this story a verbal power struggle between father and son. The only stability in shared power is practiced by the female characters. Therefore, it is concluded that males are more dominant in this text and the last line "Who is the fanatic?" leads us to believe that Ali has become more powerful in the language and his father is using physical violence by hitting him.

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Invigorating Radical Feminism: An Appraisal of Chimamanda Adichie's *Half of a Yellow Sun*

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Abstract

Apparently in the novel, *Half of a Yellow Sun* (2006) by Chimamanda Adichie, the dominant leitmotif of the Nigerian civil war seems to have beclouded many critics from observing the radical feminist view of ending patriarchy through sociopolitical empowerment of women to create their own structure delineated in the text (as against the liberal feminists' clamouring for equality). The common perception of feminism, specifically radical feminist theory is the misinformation that feminists are extremely misandrists or man-haters. This study hereby attempts to clarify the problem of defining radical feminist theory by providing its brief history, major proponents and submissions which also guides the hermeneutic praxis for the analysis of the selected text. This paper basically expounds how female dynamic characters are invigorated or reinstated in the selected novels to espouse the radical feminist tenet of expunging patriarchal characterization of women in misogynist writings, as well as annihilate patriarchal societies' political and socioeconomic subjugation of women. As depicted in the selected text, the study examines the characterization of some dominant female characters who have radically reversed the male domineering culture to create their own new strong sociopolitical structure where male characters can serve women as their cooks and servants. This research aims to add to the existing knowledge in literary discourses.

Keywords: Feminism, Radical Feminism, Patriarchy, Women Writing

1. Introduction

This study assesses how Chimamanda Adichie's fictional novel titled *Half of a Yellow Sun* gives energy or support to some tenets of radical feminism. This is one of the possible ways of generating empirical interpretation of the text that has been read intensively as fictional Nigerian civil war novel. Since the text can be located under the umbrella term of contemporary women writing, it is essential to describe some keywords in order to foreground the analysis herein.

The term "Women's Writing" simply describes the writing of the female gender or writings that present the female gender issues usually in a patriarchal society. A reading of women's writing within a feminist skeleton usually gives vigour and inspires a theorisation within its own specific or larger context. In unmixed words of Nana Wilson-Tageo (1997: 11):

For what a feminist framework does is to introduce gender as a fundamental category in literary analysis, enabling the critic to see representations in texts as mediated by sexual difference and the aesthetic and political assumption that surround gender.

There is indisputably a confluence between women writing as literary discourse and feminism as concept. Women writing can be described to be as old as the antiquity literature itself. Many women in faraway history have used their writings to express the assumptions of feminism. The concept of feminism has evolved from time immemorial and has grown into a cocoon, as it is today. It is hard, if not impossible, to pigeonhole the varied strands of contemporary feminist criticism into a single ideology because many feminist approaches have been developed, as each creates its distinct "sphere of concern while usually intersecting not only with other approaches of feminism but also with other schools of literary criticism" (Bressler, 2011). According to Charles Bressler, feminist criticism can be classified into four subgroupings as **Anglo-American feminism** –having some renowned feminists that are, but not circumscribed to, Virginia Woolf, Judith Fetterley, Annette Kolodny, Nina Bayn, Elaine Showalter, Susan Gubar and Sandra Gilbert. **Poststructuralist feminism** also has notable feminists such as Luce Irigaray, Gayatri Chakravorty Spivak, Catherine Clement, Monique Wittig, Joan Scott, Julia Kristeva, and Helen Cixious, etc. Thirdly, there is the **Materialist feminism** with some of its proponents as Juliet Mitchell, Katie King, Michele Barrett, Rosalind Coward, Jacqueline Rose, Donna Haraway, Catherine Belsey, and Toril Moi; and fourthly **Postmodern feminism**, having notable advocates as Judith Butler, Gloria Analdua, Uma Narayan, Chandra Mohanty, Diana Fuss, Mary Daly, and Jane Gallop.

In addition, some critics prefer to divide feminist criticism "into a variety of subcategories, ranging in number that is more than thirty" (Bressler: 2011). Some of these subcategories include: Amazon feminism, radical feminism, liberal feminism, cultural feminism, ecofeminism, material feminism, separatism, and postcolonial or third-world feminism, to list a few. This

study herein provides a brief historical development of feminism and an exegesis of radical feminism as defined by some of its notable proponents in order to foreground how the selected text (*Half of a Yellow Sun*) enlivens some of the tenets of radical feminism.

The whole argument about feminism may be summarized in the words of Simone de Beauvoir in *The Second Sex* (1949) that asserts, “To emancipate woman is to refuse to confine her to the relation she bears to man”. This gives an overview that feminism is mainly about the freedom of women in social relation. From the mid twentieth to the turn of this twenty-first century, feminism has remained one of the most vital developments in literary discourses by basically advocating equal rights for all gender in sociopolitical, economical and psychological facets of life. Bressler (2011) buttresses that feminist criticism is a general or encompassing term for different approaches “to culture and literature that are of particular interest to women.” Bressler (2011) explains that feminism focuses on patriarchy (men’s domineering rule of culture and society) which is key or overarching in the various aims and strategies of feminist criticism.

Toril Moi, in the essay “Sexual/Textual Politics: Feminist Literary Theory” (1985), describes feminist criticism as a particular form of political discourse and “a critical and theoretical practice committed to the struggle against patriarchy and sexism.” She opines that a major goal of a feminist is to critique and question the patriarchal views enshrined in both culture and literature. Feminist criticism mainly aims to openly condemn and discard “phallogocentrism” –privileging of male point of view. Similarly, Judith Fetterley (1978) espouses the aforementioned premise that, “feminist criticism is [also] a political act whose aim is not simply to interpret the world but to change it...” Fetterley asserts that the first act of a feminist critic is to “become a resisting rather than an assenting reader and, by this refusal to assent, to begin the process of exorcizing the male mind that has been implanted in” women. On the whole, this research, in a way, examines the nexus between the literary discourse of women writing and the concept of feminism by adopting the praxis of radical feminism on the selected text as a case for women writing.

2. Brief Historical Development of Feminism

According to Charles Bressler (2011), some scholars believe that the “first major work of feminist criticism” that challenges the dominant male voices is *L’Epistre au Dieu d’amours*, which is authored by Christine de Pizan (1365 –c. 1434). In another work, *Le Livre de la Cite des Dames* (1405), Pizan religiously posits that God creates both the man and the woman as equal beings.

Other female voices expressed the right of women to be heard and acknowledged as artists, scholars and writers in the following centuries. The first English professional female writer of the Restoration, who has written works that depict the sexual love fiction in British Literature, is widely accredited to be Aphra Behn (1640 –1689). Unlike most of her contemporaries, Behn used her fictional writings to bring to the forefront and describes women’s sexual desires directed toward both male and female gender. Some of her notable influential works include the play, *The Amorous Prince* (1671), poetry *On Desire* (1688), and novel *Oroonoko* (1688). Behn was so influential that the twentieth century feminist, Virginia Woolf lauds her and urges all women to give homage to her, by asserting “All women together, ought to let flowers fall upon the grave of Aphra Behn”.

Similarly, *A Vindication of Rights of Woman* (1792), by Mary Wollstonecraft (1759 – 1797), is widely regarded as the first major published work that acknowledges an awareness of women’s struggles for equal rights. Wollstonecraft asserts that women must define for themselves the definition of a woman by rejecting the patriarchal assertion that women are inferior to men (Bressler: 2011).

Major concerns of feminist criticism, in Bressler’s words, took root in literature and criticism during the Progressive Era of the early 1900s. It was this period that women gained right to vote and became prominent activists in the social issues of the day. Building on Mary Wollstonecraft’s ideas, Virginia Woolf (1882 –1941) laid the foundation for present day feminist criticism in her influential work *A Room of One’s Own* (1929). While in support with Samuel T Coleridge that great minds possess both male and female characteristics, Woolf created the hypothesis of the existence of Shakespeare’s Sister as one who is equally gifted a writer as Shakespeare but prevented because of her sex from having “a room of her own”. Having “a room of her own” symbolizes the solitude and independence needed to seclude herself from the world and its social constraints and find time to think and write. Thus, Woolf argues the loss of artistic talent and personal growth due to the social construct of women as intellectually inferior to men. She advocates that women must eschew the societal construct of “femaleness” and define themselves in their own identity. To achieve this, she recommends women must challenge the prevailing false notions about their sexual identity and develop a female discourse that will accurately portray their relationship “to the world of reality and not to the world of men” (Bressler: 2011).

Simone de Beauvoir (1908 –1986) as a French writer and feminist made the publication of her influential work after the Word War II titled *The Second Sex*. She posits that the French society and Western societies at large are controlled by males. She argues that considering the female is defined to be different from the male, the female becomes the “Other”. Thus, she

advocates that women must defy male classification as the Other. For her, women must ask themselves, “What is a woman?” and that a woman’s answer must not be “mankind” because such a term promotes patriarchy.

Kate Millett’s publication of *Sexual Politics* in 1970 gives a new wave to feminism by challenging the ideological features of the male and the female gender. She posits that a female is born while a woman is created. In other words, one’s sex is ascertained at birth, while one’s gender is a product of social and cultural norms and creation. Conforming to the dictated sex roles in the society is what Millett calls “sexual politics”, or the operations of power relations in the society (Bressler: 2011).

Since the 1970s, literature that defines women’s writings in feminine terms flourished. One of the strong voices of feminist criticism, from the late 1970s and through the decades that follow, is Elaine Showalter. Showalter (1979) posits that feminist theorists must construct a feministic framework for analysis of women’s writings to produce new models and theories.” She coins the term “**gynocriticism**” to represent a feminist concept. Bressler further buttresses Showalter’s gynocriticism this way:

Through gynocriticism, Showalter exposes the false cultural assumptions and characteristics of women depicted in canonical literature. Showalter coins the word gynocritics –a classification she gives to those critics who “construct a female framework for the analysis of women’s literature, to develop new models based on the study of female experience, rather than to adapt to male models and theories”. Gynocritics and gynocriticism provide us with four models that address the nature of women’s writing: the biological, the linguistics, the psychoanalytic, and the cultural. (Bressler, 2011, 153)

Showalter argues that female writers were deliberately excluded from the literary canon by male professors who first established the canon itself. Therefore, she notes that the budding feminist theorists/critics presently concern themselves with developing the peculiarity in comprehending the female experience in art, such as a feminine analysis of literary forms and techniques. Such a task, according to Showalter, includes the uncovering of **misogyny** (a term used to describe the male hatred of women) in texts.

Nonetheless in the development of feminism, some scholars have made a division based on geographical strains. These strain can be summed in the words of Bressler thus:

According to Showalter, American feminism at this time was essentially textual, stressing repression of texts authored by females; British feminism was essentially Marxist, stressing oppression; and French feminism was essentially psychoanalytic, stressing repression. The aim of all groups was similar: to rescue women from being considered “the Other”.

All in all, the core tenet of feminist theory or criticism from its emergence till date is the submission that all humans –women and men are socially, politically, psychologically and economically equal, and basically advocates the rights of the female gender.

3. Hermeneutical Framework: Radical Feminism

Radical feminism is often misinterpreted as cultural feminism or separatist feminism. While separatist feminism advocates total or partial separation from men and some of them practice lesbianism, the term “radical feminism” suggests the leftist or the feminist political movement that believes in revolution as opposed to reform. According to Bressler, radical feminism and cultural feminism are synonymous thus:

Sometimes referred to as radical feminism, cultural feminism asserts that personality and biological differences exist between men and women. According to cultural feminists such as Elizabeth Gould Davis (*The First Sex*, 1971), the main tenet of cultural feminism states that women are inherently and biologically “kinder and gentler” than men. Such women’s ways should be celebrated because in the eyes of many cultural feminists, women’s ways are better than men’s (Bressler, 2011,158).

Contrary to the foregoing assumption that radical feminism is interchangeable with cultural feminism, Alice Echols succinctly describes the divergence between the two. She contrasts that while “radical feminism was a movement to transform society, cultural feminism retreated to vanguardism, working instead to build women’s culture”. Echols asserts that while radical feminism died out as a movement, cultural feminism emerged. Consequently, many of the radical feminists shifted to cultural feminism. In Echols’ words:

As various 1960s movements for social change fell apart or got co-opted, people got pessimistic about the very possibility of social change. Many of them turned their attention

to building alternatives, so that if they couldn't change the dominant society, they could avoid it as much as possible (Echols, 1989).

Giving credence to the above distinction and thus revealing the core precept of radical feminism, Willis Ellen, one of the founding proponents of radical feminism clarifies in her influential essay "Radical Feminism and Feminist Radicalism" (1984) this way:

I was a radical feminist activist in the late 60s. Today I often have the odd feeling that this period, so vivid to me, occurred fifty years ago, not a mere fifteen. Much of the early history of the Women's Liberation Movement, and especially radical feminism (which was not synonymous with the WLM but a specific political current within it) has been lost, misunderstood or distorted beyond recognition. The left, the right, and the liberal feminists have all for their own reasons contributed to misrepresenting and trivializing radical feminist ideas. To add to the confusion, radical feminism in its original sense barely exists today. The great majority of women who presently call themselves "radical feminists" in fact subscribe to a politics more accurately labeled "cultural feminist". That is, they see the primary goal of feminism is essentially a moral, counter cultural movement aimed at redeeming its participants, while radical feminism began as a political movement to end male supremacy in all areas of social and economic life, and rejected the whole idea of opposing male and female natures and values as a sexist idea, a basic part of what we are fighting for. Though cultural feminism came out of the radical feminist movement, the premise of the two tendencies are antithetical (Ellen, 1984,1).

Radical feminism is widely posited to have emerged from a left-wing group within the Women's Liberation Movement in the United States known as Redstockings. The group, which was sometimes referred as the Redstockings of the Women's Liberation Movement, was created in 1969 in the city of New York (Schneir, 1994). The word "Redstockings" from the group's name was derived from the word "bluestocking" – a pejorative term used to belittle scholarly and educated women of the earlier times in literary history. In exchanging the blue for the red in the formation of the word "Redstockings", it shows the group is associated with the revolutionary left and suggests a more opposing faction to such derogatory term as "bluestockings" that is used to refer to scholarly women who usually challenge patriarchy.

Furthermore, radical feminists posit that the differences in the reproductive system and secondary sex characteristics should be insubstantial culturally or politically. Hanisch Carol (2020) reveals that the radical feminists insist that "women's special role in reproduction should be recognized and accommodated without penalty in the workplace", while some of them have advocated that women be compensated for their essential social work.

Foregrounding these radical feminist precepts in the selected text, Adichie depicts female characters (Kainene especially) who radically challenge patriarchy. These characters attempt to change or transform the patriarchal society by seeking political and economic freedom that made them to define themselves as powerful women whom men serve and rely on for survival. This study hereby examines the characterization that gives energy to the tenet of transforming the patriarchal society by raising female political consciousness to rise to leading their societies and creating new values for themselves, more than seeking to amend the male domineering culture as advocated by the liberal feminists.

4. Invigorating Radical Feminism in *Half of a Yellow Sun*

The representation of Kainene and Olanna (nonidentical twin sisters) gives vigor to feminism. While Kainene may be viewed as possessing some of the qualities of a radical feminist because she attempts to change than negotiate with the male domineering culture, Olanna can be described to be sort of liberal. In describing the two in relation to their parents, the narrator reveals, "Kainene had always been the withdrawn child, the sullen and often acerbic teenager, the one who, because she did not try to please their parents, left Olanna with the duty" (p.52). The text delineates the argument that the girl-child can develop better social values than the boy-child to the extent that even a symbol of patriarchy in the text (represented by the father of the twin sisters) recognizes the possibility of having a girl-child developing better value than the boy-child. This is deductible in the text through a dialogue showing the character, Chief Okonji (another patriarchal symbol) and the father of the twins thus:

"Whosoever said you lost out by having twin daughters is a liar", Chief Okonji said.

"Kainene is not just like a son, she is like two", her father said. (p.46)

The twin characters blatantly reject the patriarchal structure of their father when he tries to arrange them for an affair with Chief Okonji. Olanna also confronts her father in defense of her mother over his infidelity. Their cheated mother represents the subjugated woman who could not confront her husband despite her knowledge of his unfaithfulness. When Olanna heard of her mother's complaint, she openly confronted the father, though wished her twin sister, Kainene was present to confront

their father instead, “Kainene was the best person for this. Kainene would know exactly what to say and would not feel the awkward ineptness that she did now, Kainene with her sharp edges and her bitter tongue and her supreme confidence” (p.266).

In a seemingly continuous revolt against patriarchal structure, Kainene changes the interior decoration of her father’s house in Port Harcourt to suit her feminist taste when she decides to occupy it. While showing Richard the rooms in her three-storey house, she says, “I did wish it was closer to the sea, so we could have a better view. But I changed Daddy’s décor...” (p.99)

Both Kainene and Olanna in the relation with men suffer the gender issue of infidelity, just as their mother suffers in her relation with their father. However, their individual reactions to this issue are quite different. While the mother represents the subjugated woman who sees herself to be inferior to her husband and cannot question his loyalty because of the patriarchal structure that the man is entitled to having many wives and mistresses, Kainene and Olanna confronted their men. Though Olanna’s reaction can be said to be more of tit for tat, Kainene creates her own way seeking revenge rather than letting the man’s action defines her reaction. In seeking to be even with Odenigbo, Olanna also commits the same offense as his: Odenigbo claims to be drunk and sleeps with Amala, she also gets drunken and sleeps with Richard (her twin sister’s lover). However, it was difficult for Richard to define Kainene’s expression and could not fathom how she would respond to the news of his infidelity. Eventually, Kainene takes her revenge by burning the almost ready manuscript Richard has been writing since his childhood, “Her face was expressionless. ‘I took your manuscript from the study and I burnt it’ she said” (p.315). This depiction corresponds to the radical feminist tenet that advocates that women should **change** patriarchy by creating their own values rather than seek equality or recognition with the male values.

Because of her socio-political empowerment, Kainene in the text is able to transform her society by defending feminism in the patriarchal physical setting of Nigeria and the temporal setting of the Biafran civil war. She violently attacks Father Marcel for sexually abusing young girls at the refugee camp she manages. She chases him and his accomplice Father Jude out of the camp and promises to ensure justice is done for the young girls by reporting such pedophiles:

Later, Ugwu watched Kainene push at Father Marcel’s chest with both hands, shouting into his face, shoving him so hard that Ugwu feared the man would fall. ‘*Amosu!* You devil!’ Then she turned to Father Jude. ‘How could you stay here and let him spread the legs of starving girls? How will you account for this to your God? You both are leaving now, right now. I will take this to Ojukwu myself if I have to!’ (p480).

As a strong independent woman, Kainene leads in her society and makes decision on her own without patriarchal influence. Against Odenigbo’s and Richard’s counsel not to go trade “across enemy lines” in her bid to procure foods for her starving people, she says. “It’s all decided.” (p.485). She transforms her community as a leader by also launching a Plant Our Food Movement (p.470) and saves a hungry soldier accused of stealing from being lynched. The fact that many characters including the major male revolutionary character (Odenigbo) and Richard rely on Kainene for leadership and survival during the hard times of the war shows the radical feminist premise that women can form a dominant structure in a society.

Furthermore, the fictional narrative tries to “exorcise” the patriarchal belief implanted in women that they are restricted to doing chores and cooking for men by radically reversing this assumption. This is achieved with the creation of menservants as characters who do the chores and cooking for the empowered female characters –especially as represented in the characters of Kainene and Olanna. To borrow Fetterley’s words of “exorcizing the male mind that has been implanted” in women, the radical feminist is more interested in creating her own structure rather than seek for more space or equality in the existing structure. Within this praxis, Chimamanda elevated the female characters whose sociopolitical power does not limit their societal values to the kitchen. Kainene for instance has three menservants: Ikejide, Nnanna and Sebastian. She intimidates them as their master and even lampoons them when introducing them to her white lover, Richard thus, “‘Ikejide is the only one with half a brain in his head,’ Kainene said. The three men smiled, as though they each thought differently but would of course say nothing” (p.99).

Similarly, Kainene satirizes Richard’s manservant, Harrison who cooks well for a living but would not cook for his own family because he subscribes to the patriarchal structure. This is delineated in the dialogue that ensues:

“Thank you, madam.” Harrison bowed.
“And do you cook this in your home?”
Harrison looked wounded. “I am not cooking in my home, madam. My wife is cooking native food” (p.312)

The portrayal that shows the cooks in the text to be all male characters can be viewed as a radical call to change and not negotiate with the patriarchal dominant structure. This patriarchy is well captured when the boy-servant, Ugwu narrates thus, “‘That’s better’, Master’s mother said, ‘You see why boys have no business in the kitchen?’” (p.123) Although Ugwu is originally employed to serve Odenigbo in the text, he takes command from Odenigbo’s lover (Olanna) as portrayed in the text, “My madam has never asked me to cook it” (p259). Apart from the aforementioned menservants weaved in the text,

Okon (Susan's manservant), Maxwell and the “new manservant” who stole rice served the empowered female characters. Thus the tenet that women can also rise above men or beyond the patriarchal construct to become economic and political forces that men would rely on for survival and leadership has been successfully invigorated in the text.

5. Conclusion

Taking together, this study has critically examined the representation of some precepts of radical feminism as depicted in the fictional narrative –*Half of a Yellow Sun*. The study shows through characterization the need for women to obtain high education and seek political power in order to overturn the patriarchal base of their societies. Although radical feminism as a political movement is widely believed to have fallen just like Marxism in the early 1980s, its tenets are invigorated in some contemporary women writings. This study posits that even though the novel has an overwhelming leitmotif about the Nigerian civil war, it is also a feminist novel. Many strands of feminism, apart from the scope of radical feminism, can be assessed from the text. This therefore gives room for further research on the text or object of enquiry. All in all, since literature is a vital means for the women to create their own voice and structure, just as earlier their counterparts have used it to carve a dominant niche for themselves, courses like Women Writing, Women Studies and Gender Studies should be encouraged in Literature and the Humanities as a whole in a bid to continue to understand sociocultural and gender relations.

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