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Article 2 – regular article:

Revisiting (In)visibility: A Reflexive Study of Two English Translations of Iqbal's "Shikwa" and "Jawab-i-Shikwa"

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Article 4 – regular article:

How to Employ Nagasaki: Kazuo Ishiguro's *A Pale View of Hills*

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Article 5 – short article:

One Plus One is Greater than Two: Faculty-Librarian Collaboration for Developing Information Literacy in Higher Education

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At present, Dr Morozova supervises a multi-year project of syntactic profiling human speech by using Gestalt approach. She does research in the following spheres: sociolinguistics; psycholinguistics; cognitive, communicative, applied linguistics; germanistics; general linguistics; theory and practice of translation; intercultural communication. She is the author of several monographs (*Structural and organizational role of the English simple sentence in different functional styles and registers*, 1998; *Speech signals as a specific technique of optimizing interpersonal communication in Odesa linguistic school: Integrative approach, 2016*; *Paradigmatic analysis of the elementary communicative units: Structure and semantics in the light of the Gestalt-theory in modern English*, 2009), four grammar books recommended by the Ministry of Education and Science of Ukraine for university students majoring in English (among those: *The Use of Modal Verbs*, 2008; *The Use of the Non-Finites*, 2012; *The Use of Modal Verbs and Moods*, 2019); altogether she has authored over 150 papers.

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Editor's Introduction

It is our great pleasure and my personal honor as the editor-in-chief to introduce Volume 9 Issue 2 of the *IAFOR Journal of Literature & Librarianship*. This issue is a selection of papers received through open submissions directly to our journal.

This is already my third issue of the journal, and once more, this is done with the precious help of our Co-Editor, Dr Rachel Franks (University of Newcastle, Australia), and our two Associate Editors, Dr Jeri Kroll (Flinders University, Australia) and Dr Murielle El Hajj Nahas (Lusail University, Qatar).

Our team is growing fast. We are now 50 scholars from many countries, that are always eager to help despite their busy schedules, and willing to review the submissions we receive. I'd like to offer special thanks to the IAFOR Publications Office and its manager, Nick Potts, for his support and hard work.

We hope our journal, indexed in Scopus since December 2019, will become more international in time and we still welcome teachers and scholars from various regions of the world who wish to join us.

Finally, we would like to thank all those authors who entrusted our journal with their research. Manuscripts, once passing initial screening, were peer-reviewed anonymously by at least four members of our team, resulting in seven being accepted for this issue.

In this issue, for the first time, we opened a space for submissions of short original essays and articles (800 to 2000 words) that were peer-reviewed by several members of our team, like regular research papers. One short article was accepted for publication in this issue.

Please see the journal website for the latest information and to read past issues: https://iafor.org/journal/iafor-journal-of-literature-and-librarianship/. Our latest issue is now freely available to read online and is free of publication fees for authors.

With this wealth of thought-provoking manuscripts in this issue, I wish you a wonderful and educative journey through the pages that follow.

2020 has been very difficult and quite tragic in many parts of the world, we would like to wish everybody, and notably all our members and all our readers, great health and safety through these challenging times.

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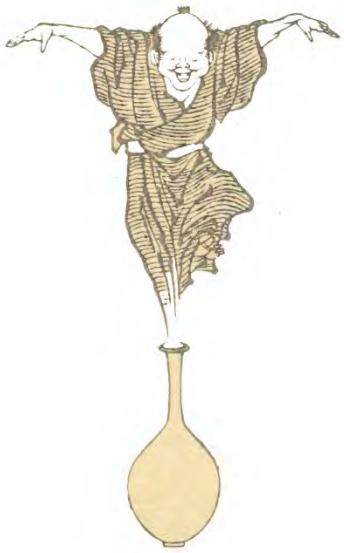

Lexical Semantics: Mapping Gender and Cultural Geography in Ursula K. Le Guin's Speculative Fiction

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Abstract

This article attempts to contextualize how the idea of geography plays a significant role in speculative fiction. The resultant contention is that the gender dynamics of space and place, regarded in the setting of literary anthropology, can be studied through a close examination of lexical and semantic patterns. Stemming from this line of enquiry, the article revisits Ursula K. Le Guin's novelette "Buffalo Gals, Won't You Come Out Tonight" and discusses the striking co-relations that emerge when reading into the underlying intersections of gender geography and cultural geography.

Keywords: gender studies, geographical perspectives, Le Guin, lexical semantics, literary anthropology, speculative fiction, Ursula K. Le Guin.

Introduction

There are those who tend to follow the beaten path and write in the language of what is known, and there are those who create their own trajectory: charting new lands, crafting new maps, exploring new worlds to usher readers into the nourishing terrain of what may yet be known. Ursula K. Le Guin is one such pioneering voice that resonates strongly within the American writing scene.

A poet, an essayist, short story writer, novelist, playwright, literary critic and the grand master of science fiction, Le Guin brought to literature a unique and lasting flavor which challenged the tonality of hard science-fiction and the space-fantasy genres that most readers were accustomed to. The former era had seen a surfeit of writerly clichés such as the overt emphasis on male hero figures and the habitual use of masculine archetypes, combined with a certain phallocentric bias. Amidst her male peers, Le Guin surfaced with a distinct style that drew upon her own embodied experiences. Eventually – be it her choice of feminist rhetoric which indicated the need for new word coinages, her treatment of narratives that worked by the principle of a cycle instead of a series, or her aesthetic vision which sought to capture the understated and the unsaid – Le Guin challenged existing notions of what a woman writer could accomplish in a male-dominated publishing system.

It can even be said that Le Guin liberated the confined subject of nut-and-bolt science fiction from its rusty bearings, and retitled it speculative literature, all the while retaining the recognisable acronym of SF. This genre title has, in recent years, come to mean a hybrid category of genre fiction that encompasses themes that border on intimate encounters with the fantastic, where one is presented with a utopian or dystopian ecosphere of alternate reality. Given that the art of challenging stereotypes built around philosophies of "othering" was always Le Guin's secret enterprise, it comes as no surprise that her writings repeatedly challenged preconceived notions on gender, class and race. On these lines, it is easy to see how her creative mind and her creative ambitions were always seeking to envelope subjects as diverse as folkloristics, ethnography and anthropology.

"Buffalo Gals, Won't You Come Out Tonight" published in the collection *The Unreal & The Real – Where on Earth* (2012) is a novelette which won Le Guin the prestigious Hugo and the World Fantasy awards. It was penned in a time when male writers dominated the market. The title is inspired by a song made popular by James Stewart in *It's a Wonderful Life*. The storyline revolves around two lead female characters, while the plot opens to a scene of events unfolding after an apparent plane crash, whose lone survivor is a little girl called Myra, travelling to Canyonville. In a tryst with destiny Myra is in due course forced to wake up to the bizarre vicissitudes of life in the high desert of Eastern Oregon, with a talking she-coyote for company who rescues her and helps restore her senses. Although, on the pretext of leading the girl to her people the harmless looking coyote is soon shown to don the role of a shape-shifting trickster figure, guiding a dizzy Myra into uncharted land and calling for a divide between the ways of the Old People and the New People. What follows is a queer ethnographic saga doused in intrigue. The story finally settles with Myra learning to trudge through a maze of mythical vagaries, as it were, across a hundred miles of sagebrush, away from the clutches of nefarious civilizing forces.

Conceptual Framework of the Study

This article is a qualitative study which utilises the conceptual framework of lexical semantics to analyze the novelette and so draws heavily on the work of M. A. K. Halliday and lexical field theory developed in the early 1950s, which offers the technique of componential analysis to study language structures (Lipka, 1992, pp. 118–45).

Lexis implies word usage. Semantics points to units of meaning. Put together, lexical semantics signposts the complexities involved in the process of meaning creation. In hindsight, a traditional componential analysis of lexical patterns, as proposed by Halliday, assumes that words do not have unitary meanings but are complexes of components. For example, the meaning of the word "woman" can be analyzed for its complex of components [female] [adult] [human]. Similarly, the meaning of the word "spinster" can be analyzed through a larger assembly of components [female] [adult] [human] [not married].

In literature, componential analysis calls for a close reading of a text as probing a narrative would necessitate a deeper understanding of choices in diction, as lexical units comprise of words, phrases, expressions and even dialogue at large.

This article argues for an anthropological attitude in the application of componential analysis, where the focus shifts to the cultural praxis or context of phraseology in fiction. Oftentimes, a creative writer is prone to choose a particular word or idiomatic expression over another (diction), or indulge in the creation and arrangement of neologisms in order to clarify an idea (new word coinages), or construct a nexus of intricate semantic relations through word-clusters that syndicate a discourse which is polemic in intent (word-set disambiguation). These choices deserve a closer look, especially in the context of an author like Le Guin whose fiction is profoundly influenced by complex ideas such as cultural relativism, social anthropology, ethnography and Native American history. Indeed, it is possible that Le Guin never believed in the idea of crafting a make-believe world unless it addressed important questions on matters of race, ethnicity, gender, class and the environment. Consequently, one way of viewing her writings is to see them as thought experiments in literary anthropology where the imaginative connects with the real.

Literary anthropology is "the study of people and their cultural manifestations through literature" (Erickson, 1988, pp. 95–126). Various approaches to literary anthropology suggest that literature holds the power to generate intimate encounters with social and cultural customs, beliefs and artefacts (Cohen, 2013, pp. 1–26). In the context of "writing social reality" N. J. Rapport (2012) suggests, literary anthropology is essentially split into two categories. The first category discusses why a certain literary genre is greeted for its concerted representation of historical imagery, ushering the exchange of "myth" across cultural provinces in thought. The second category brackets anthropology per se as a chastised discipline that has in due course come to regard "the subjectivity of experience" as episcopal to the inclusion of "different kinds of expression – visual, audible, sensory, or different kinds of literary genres – fictional or poetic or dialogic". Basically, literary anthropology encourages one to treat a story as a context for understanding cultures and phenomena in an imaginative grid, where the reader takes the position of an ethnographer or participant observer in a text's co-creation of meaning. By this logic, the reader does not merely make meaning out of a text by observing what characters have to say in a situation, rather the reader is encouraged to minutely observe what characters do in terms of their everyday actions. Likewise, as each character is located in a place and occupies

a certain space, it is important to acknowledge how geography plays a central role in speculative fiction.

Geography and literature share a deep connection. Modern-day approaches to geography make it an interdisciplinary area. In recent years there has been a renewed interest in reviewing the role of landscape in literature, particularly against the setting of the Anthropocene. Geography viewed as symbol, geography as determining point-of-view, geography as shaping characters and geography as defining plot structure are some of the areas that are being revisited by scholars and readers. In this fashion, geography can be contextualized on several scales of reasoning: physical geography, human geography and cultural geography. As per Anderson (2019) culture is moresoever a "mediated experience" if one were to consider how discourses, ideologies and narratives subtly blend with "geo-historical processes" that edify the value of embodied experiences (pp. 608–617). Therefore, in rudimentary terms, we may see how cultural geography correlates with the natural environment and with the human organization of space and place in an lived context (Johnston, 2019, pp. 369–371**)**. Cultural geography is best understood in a text by tapping into the semantic affiliation of its nestled counterparts: that is, feminist geography, gender geography and social geography. As per Lorimer (2005), one can examine three other discursive branches in cultural geography: traditional cultural geography, new cultural geography and more-than-representational geographies (pp. 83–94).

The idea of geography when yoked with literary anthropology allows us to hypothesize why literary texts are first and foremost the pivotal site of noteworthy social, cultural and historical engagements (Hemer, 2020, pp. 1–10). Working along these lines it is noteworthy to observe how geographical considerations are ever present at the heart of good speculative fiction, eliciting the requirement for a comprehensive understanding of world-building experiments. Often the worlds pictured in SF point to curious in-betweens and radical imaginings. It is from this vantage point that "Buffalo Gals" is explored here as a way to investigate the conceptualization of geography in the novelette, as determined through a close examination of lexical and semantic patterns.

Analysis of the Novelette – "Buffalo Gals"

The subject of geography in its most elemental description opens up to elaborate visualizations of the earth's surface, although a dynamic entry point is to see it as a study of phenomena. While physical geography discusses the anatomy of the earth (landscapes, territories and boundaries) and its changing contours, human geography is a branch explaining how human activity affects or is molded by geography.

"Buffalo Gals" (Le Guin, 2012) presents, on its exterior, a compelling series of semantic relations which establish the rapport between the gal and the coyote who represent two different physical geographies. The presence of the coyote in the text can be analyzed for its lexical complex of components being [female] [adult] [human] [animal] [wise] [trickster] [outsider] [not feminine] [reminiscent of the Old People] [of life amidst the hinterland sagebrush]. The entry of the gal can be analyzed for its own complex of components being [female] [child] [human] [animal] [naive] [outsider] [indicative of the New People] [of life in the town]. At this stage, the contrast and similarity in components display an assortment of apparent contradictions that stem from locational differences in positionality.

The child who hails from the urbane city finds it bizarre to walk on blistered feet in the high heat of the desert, just as the coyote finds the prospect of wearing shoes in her rural locale

absurd. Resisting the rough and rugged life in the land of rimrock cliffs is part of Myra's upbringing. Shunning the hostile city full of estranged people who live in suffocating holes is part of Coyote's instinct.

Cultural Geography and the Locational Positioning of Identity

The perspective of cultural geography when combined with literary anthropology presents a move from the world of external surfaces and appearances to an inner world of meaning and experience. Atwood (2013) in "Survival: A Thematic Guide to Canadian Literature" illustrates how "literature is a map, a geography of the mind." Geography is not merely about what something "looks like" but is also inclusive of "how it feels." In this fashion, so called "real" places transform into "creative geographies of the mind" (pp. 19–40). For instance, provincial writers the world over are known for their creative emphasis on cultural geography: one can consider R. K. Lakshman's fictitious town Malgudi, or relate to Mark Twain's personalized depiction of the Mississippi river (*Life on the Mississippi*, 1883), or even study Robert Frost's visualization of New England (*Collected Poems*, 1930).

Writing a place into the literary landscape generates its own climate of characters that network in it. That said, no text is outside geography. The places constituted in fiction articulate the very nature and situation of the characters that people it. Determining the construction of places, Morgan (1996) maintains, a place "entails history … [and] is always framed by the point of view of other places" (pp. 1–30). Entrikin (1991) also reasons for the centrality of place in the construction of subjective experiences in society. He contends, "place presents itself to us as a condition of human experience," meaning we are always "in place" as much as we are always in culture. To this degree, one can say, "places make people" (pp. 10–26).

The Coyote and Myra in "Buffalo Gals" (Le Guin, 2012) are good examples for illustrating the influence of location in shaping the inner disposition of characters. Myra prioritizes vision as she belongs to the sophisticated world of the New People. Yet, the Coyote who abides by the rustic topography of the Old People fancies the truth that is revealed through her visceral senses, which is proof of her otherness. Coyote lives by the produce of her bioregion and is directed mostly by her tactile, gustatory and olfactory senses, so the craggy cliffs where a crow carcass may be scavenged, or the creeks which taste of salmon, or the juniper forest that smells of cat-pee. *"*This is my country," she exclaims. "Every goddam sagebrush" (p. 139).

It is useful to observe the child's memory of hospitality at Coyote's abode Bide-A-Wee. In Myra's understanding, the Coyote's personality is characterized by how she arranges her home through geographical actions. The ramshackle is "dark – cluttered" with no light. One has to "feel" the way inside and about. What "felt like a bed – felt more like a dirty-clothes pile". Often, when Myra is hungry, she has to smell out what is edible like Coyote would, so that "the dead fish hanging from the ceiling" is certified to mean "smoked dried salmon" and each meal is complete only when one licks the fingers clean as is customary. On a similar front, Myra's experience of quenching her thirst in Coyote's home is no less fascinating. She feels her way to a pot, smells it, then tastes it cautiously, and explains how the texture is like mud – "warm – stale". To make matters worse, the Coyote's home is infested with fleas, which adds a tactile dimension to the repeated visits. Myra notes, the peculiar feature in Coyote's household is that she "slept at night and waked in the day like humans instead of the other way round like coyotes" (p. 147).

In the child's assessment all the people in Coyote's cultural ecosphere are outlandish geographical entities who live and are shaped by what is available to their senses. Geography

defines their movements, behavior and their ways of experiencing reality. A common feature is to look like children even though they are adults, "mostly fat – broad-bodied – short – with bright eyes that shine." Their dwarf homes are filled with the scent of "wood-smoke", "salmon-mush" or sometimes what smells like "toasted sesame seeds". Inside Chipmunk's sleeping room it is always "stuffy – warm – half dark" during day and night; the inmates drink water from the bucket and dipper and doze most of the time. Near the rimrock, by the "slimy – reedy" shores, women bathe naked, showing their "round bellies and breasts – broad hips –buttocks – and walk barefoot." The sagebrush people wear "colorful shirts – print dresses – strings of beads – earrings." At times they gather in "uneven half-circles" and dance to the rhythm of the rattle, singing and humming healing melodies with a pipe stuck in the mouth. Likewise, each family in the vicinity adapts to the contours of the terrain. Doe walks elegantly with "small steps – like a woman in high heels – quick – precise – very light" for such is her dwelling. Young Owl is a "sleepy-looking" big man sitting amidst others who have shiny "eyes like jewels" that adjust to the opacity of night vision. Horse is a splendid person with "copper-red skin", "strong legs", a "deep chest", "dark eyes" and "black hair whipping his back" while he runs across the countryside. In stark contrast Myra observes, these regions are remote places where there are no "lawns – gardens" and just "paths – dirt" which is opposed to her cultural orientation (pp. 140-151). Overall, we see the locational positioning of identity as deserving a special mention in exploring the novelette.

Cultural Geography and its Nestled Counterparts

Cultural geography in the collective encompasses discourses in feminist geography, gender geography and social geography. While feminist geography weighs in a critique on the battle of the sexes, gender geography aligned with social geography theorizes how gendered social processes are linked with distinctions in place and space. By this frame of reasoning, it is particularly inviting to notice the symbiotic connection between geography and gender. It could be said that geography influences the cultural meaning of gender, and vice versa. So too it is possible to see a series of interlinked modalities that bulb into pressing questions. How does geography impact the construal of gender identity? How do places and spaces shape gender? How does gender shape places and spaces?

Arguably "place" is not a static image in literature. It is much beyond the idea of a mappable location. Fiction as such is inherently geographical in that it is made of settings, horizons and perspectives, which present intricate psychic patterns. In a wider context, fiction represents "a field of sometimes competing forms of geographical knowledge and experience, leading one from a sensuous awareness of places to the enlightened idea of a region or a nation" (Massey, 1994, p. 64). Moreover, studying geography in fiction presents a compelling paradox of semantic signage, such as the blend of the objective and the subjective, and the merger between the real and the imaginary. Might we not assume, a plurality of cultures suggests a multiplicity of landscapes?

The concept of "space" in literature is relatively more abstract, the inference being that people turn places into spaces. In feminist speculative fiction, for instance, space can indicate the emotive layout of a radical womb-shaped utopia. It is no surprise then that feminists tend to accentuate the difference between "male" versus "female" ways of viewing and experiencing geography.

The conceptualization of gender geography fetches a nuanced understanding of word choices in the narrative "Buffalo Gals" (Le Guin, 2012). To begin with, the lead female characters – Myra and the Coyote – are both hero figures. We see the Coyote guiding Myra home in the

first half of the narrative, and Myra takes the Coyote adjacent to her home in the latter half. Both the characters suffer the label "outsider". Myra is much younger going by her age and the cultural climate that she comes from, and is referred to lovingly as "child" by her foster "mother" the Coyote. The Coyote is her elder by all means: in size and in age, as much as in the acquired experience of being a compulsive drifter. A naïve Myra is likewise referred to by the matriarch Coyote as "pup" and "Buffalo Gal". These word choices bridge the gap between the human and the animal. The Coyote on a parallel scale gravitates in description between the realm of the animal and the human. For it is only through the child's cascading vision that the reader has access to the Coyote's shape-shifting skills.

On the map of civilization, Buffalo refers to a place. Yet, to the Coyote living cloistered from the modern world that is of late filled with people who have moved out of the folkloristic way of life, the expression "Buffalo Gals" must symbolize the animals she once knew to roam the wild alongside her, who/which are no longer to be found. In this semantic reading of the text, the Coyote calling Myra "gal" indicates as to how she must be perceived as a Buffalo Gal, i.e. a person belonging to an older totemic clan of cultural nomads. "Is that you?" asks Coyote: "A Buffalo Gal? What happened to the rest of you? ... All your people" (p. 139). Contrary to this appellation, in Myra's understanding of her own self, she is but entirely human: a child who will one day grow out of her active imagination and spontaneous engagement with nature, only to meekly accept the passive gait of adulthood with the dulling of intuitive senses. In due time she would be weaned out of the old ways, as the New People spurn erstwhile mythical collocations and choose to live in conflict with nature.

A little further on in the narrative it is Myra's turn to inquire of the coyote: "I don't understand why you all look like people." To this the coyote responds in a firm tone: "We are people." And later, "Resemblance is in the eye" (p. 147).

Myra tries hard to read the Coyote's actions past her words:

> But – like you wear clothes – and live in houses – with fires and stuff – You mean what I am seeing isn't true? Isn't real – like on TV, or something? No, Coyote said … So, to me you're basically greyish yellow and run on four legs. To that lot you hop around twitching your nose all the time. To Hawk, you're an egg, or maybe getting pinfeathers. See? It just depends on how you look at things. There are only two kinds of people … Humans and animals? [exclaims Myra] … No. The kind of people who say, there are two kinds of people, and the kind of people who don't … There's the first people, and then the others. That's the two kinds (2012, p. 147).

By every measure it appears that subtle tunings in cultural geography dictate Myra's validation of what is metaphoric truth and what is experiential reality. More than once she is made aware of the capacity to choose between the two worlds by will. Simply shifting from one eye to another, brings about a change from passive "viewing" to active "seeing". For Myra hails from the land of the New People and the coyote volleys about the dwellings of the Old People. Myra must eventually choose her orientation to fit in here or there, lean to accept this eye or that one. This diagonal view in interpretation raises several concerns. Could it not be that Myra's travails may be regarded from an ethnographic standpoint where she is a participant observer watching an ethnic community? Is her cultural conditioning the cause for her "viewing" the Old People as bizarre and outlandish instead of her "seeing" them for who they really are? Necessarily Myra's urbane sensibility shapes her fundamental understanding of "people" and of how they

should look and act. After all, Myra was on her way to the very human abode of Canyonville before she met a talking coyote in an abrupt turn of events.

On the lines of gender geography, we grasp, the Old People possibly practice a free life that Myra essentially is not comfortable with or even acquainted with, though she is prone to appreciate the enchanting environment and its magical people. The important question is which "people" would she want to be. Could she adjust to coyote's place? For there were a lot of things that were hard to digest about coyote as a mother. For instance, in Myra's presence the coyote and "her friend" would "get on the bed" and "start doing that": "the child had to lie up against the wall in the same bed and hear and feel them doing that right next to her … something like fighting and something like dancing, with a beat to it" (p. 148). On one occasion the coyote's friend even stroked Myra's stomach "in a creepy way" and the coyote bit him hard and kicked him out only to spend the night with him, her "son" again doing "that" annoying thing three or four times. In entirety, one observes, the coyote's kinship patterns of ritual and taboo are such that it is acceptable for her to mate with her litter, although she would want her sense of space preserved when she insists upon it. The coyote had a series of other habits which embarrassed Myra to the bone: she would pee anywhere and take her pants down in public, or she would do "number two" anywhere and turn around and talk to it. It appeared as if the turds would respond: "Mommy! Mommy! We're here". "Poor little shits" Coyote would say (p. 149). A lot about the coyote's gender build-up confuses Myra, even she still would like to be a part of Coyote's place and space and be called family. As much as she tries to fit in, Myra is not always admired by her new neighbors, the Old People. There are many who make it apparent that she does not belong. Hawk's furious stare burns through her. The Skunk children snicker at how she smells foul. Whitefoot and Chipmunk were kind only because they had big families and pitied her solitary status. Cottontail or Jackrabbit might have as well left her lost and blind in the desert, had it not been for the daring coyote who rescued her against odds. Only Buck and Doe were not afraid of her as they were used to danger like the New People. "The Rattler wasn't afraid because he was dangerous" (p. 150). The fearless little boy called Horned Toad Child alone remained a loyal friend apart from the crazy Coyote who refused to step away from testing the road to the New People's city.

Gender and Traditional Cultural Geography

Traditional cultural geography is where basic signs for intervention in the natural landscape are studied in a literary text. For example, the erection of fences, walls, buildings and dams, impelled by the muscle of technology can trigger a series of responses towards the Anthropocene. In "Buffalo Gals" (Le Guin, 2012), the divide between the ways of the Old People and the New People are reflected in the cultural practices and physical fortifications that separate them.

Geography dictates a certain way of seeing things. Consider, for instance, the feminine character Chickadee who Myra befriends in the Coyote's absence. Chickadee embodies the traditional gender role of a "trim black-capped woman" who does not take kindly to Myra sleeping "outside" as she believes it is necessary that children must rest in a "nest". Having a home and staying indoors is culturally important to her (p. 156).

Chickadee's culinary etiquette is of special mention. She cooks in "baskets" and uses "fire" which in her outmoded cultural setting are signs of refinement. Chickadee's earthy elegance of demonstrating culture in the language of sensory appeal makes perfect sense to Myra: the "wooden tongs", the "heated rocks", the "water-filled basket" with its "terrific hiss and steam

and loud bubblings" are a tactile and kinesthetic treat to the child as they sit and eat "on the newly-shaken-out rug" embracing the bounty of hearty country manners (p.156).

Chickadee's impression of the New People is colored by her ethnic background. In her opinion the New People live in "one of the holes – across the wall" pictured as "a straight jerky line drawn across the sagebrush plain." Here is where you find one of "those fast turtle things coming." Myra offers to clarify: "It's a ranch … That's a fence … There's a lot of Herefords" (p. 154).

In playing the naming game and fine-tuning to Chickadee's wavelength, Myra mulls over the strangeness of the New People: "the scattered whitefaces", "bluish' eyes", the "high barn" and the thing moving in the distance at a terrible speed, which resembles a "fiery burning chariot", smelling of acid, iron, and death (p. 155).

Gender and New Cultural Geography

New cultural geography involves the inspection of signs for non-material culture. Geography, by this measure, seeks expression in the patterning of indigenous and urban mind-scapes. Identity, ideology, belief-systems and philosophy are just some characteristics of non-material culture that finds overt or covert expression in a narrative. For instance, Myra's query about the cultural evolution of the Old People into the New People chronicles Chickadee's impression of ethnic history:

> I guess we do things the way they always were done. When your people and my people lived together, you know. And together with everything else here. The rocks, you know. The plants and everything… you people! Do you think you [the New People] invented the sun? (Le Guin, 2012, p. 156)

When we were together it was all one place, Chickadee explains in her soft home-voice. But now the others, the new people, they live apart. And their places are so heavy. They weigh down on our place, they press on it, draw it, suck it, eat it, eat holes in it, crowd it out… Maybe after a while longer there'll only be one place again, their place. And none of us here. I knew Bison, out over the mountains. I knew Antelope right here. I knew Grizzly and Grey-wolf, up west there. Gone. All gone. (Le Guin, 2012, p. 157)

The tribulations of the indigenous mindscape are recurrently substantiated in Coyote's enumeration of the rift between the Old People and the New People. When Myra poses her question: "The first people are –?" Coyote the woman swiftly retorts:

> Us, the animals … and things. All the old ones. You know. And you pups, kids, fledglings. All first people … Them. You know. The others. The new people. The ones who came … We were here. We were always here. We are always here. Where we are is here. But its their country now. They're running it … Illegal. (Le Guin, 2012, p. 148)

By this rant one notices, the sagebrush people suffer from an encroachment in space. What was always their rich cultural space is slowly turning into the New People's lofty place, as the latter do not flinch while they gun down traditional ideas and the nature-loving people.

Gender and More-than-Representational Geographies

More-than-representational geographies discuss signs which expand into the more-than-human category. Here, the psychological scape of cultures-in-transition are observed on the lines of

performance, so one may lean beyond the frame of surface meanings to make sense out of a situation. This direction, that emerged in the 1990s, came to mean many things such as adopting the phenomenological lens and observing how people "speak in action" through their everyday enactments of embodied experiences. This is why the subject of ethnic cultural "practices" is primary located in more-than-representational geographies, as they communicate the possibility of a language which is pre-cognitive and pre-logical in nature.

Considering the psychological treatment of geography in a narrative, expressive practices of the body are regarded as signs for the flow and disruption of everyday life. In this order of reasoning, the metatheatrical function of "performativity" is thought to play a central role (Thrift, 2008, pp. 171–197). For instance, an author might make his/her artistry transparent through the act of directly showing what the characters are doing in a story, without explaining what those actions mean. The reader would have to play the role of a participant observer to make meaning out of what one sees. Through this phenomenological lens, even the picturization of mundane acts such as a routine, a practice, a custom or the staging of a conversation through the language of gesture is considered relevant. Essentially, the characters talk in action.

Considering the enigmatic presence of the surreal grandmother spider in the novelette is a valuable exercise. Grandmother is eulogized as the symbol of history and ancestry: she is the great weaver of dreams, for all places and experiences known to people are laced into reality by her. One can infer, the means by which the animistic characters communicate her presence is unique. Lizard and Beetle communicate by singing regional growing songs or blessing songs that have been handed down by way of legacy. Blue-Jay communicates through his rattle-aided healing dances and shamanic pine-pitch cures. We see the Old People choose to live by their totemic and pan-psychic practices and display a penchant for mythical appositions evoked through their folkloric actions.

In perspective, within the margin of a narrative, in terms of studying body-politics alone, a paradigm shift is registered in the researcher rejecting the question "What is a body?" which is now replaced with the question "What does a body do?"

"Buffalo Gals" (Le Guin, 2012) in many ways is about the act of seeing difference through what characters do. The narrative opens with a startling encounter, the literal and metaphoric "plane crash" that has impaired Myra's sight in one eye. She realizes that "if she shut the hurting eye and looked with the other, everything was clear and flat" whereas "if she used them both, things were blurry and yellowish, but deep" (p. 145). Through her ordinary human eye, the coyote is envisaged to be a "slender grey-yellow animal" with a coat that is "silvery and thick" and a "dark tear-line" marking its "long yellow eye". It is found trotting through the rabbit-brush and cheat grass, sometimes "splashing like a dog" or "quiet like a cat", carrying its tail low. The she-coyote has "hard nipples" along the "whitish belly-fur" and is habitually found gnawing and licking her food, or pissing and shitting in the open (pp. 138–150). These physical descriptions act as a corollary to the geographical actions of the Coyote, and blur the gulf between gender assumptions surrounding the performance of masculine and feminine roles. Through the child's other "hurting eye" or "weeping eye" or "pine pitch eye", her vision alters to view the coyote as magically human:

She saw a tawny-skinned woman kneeling by a campfire, sprinkling something into a conical pot … The woman's hair was yellow and grey, bound back with a string. Her feet were bare. The upturned soles looked as dark and hard as shoe soles, but the arch of the foot was high,

and the toes made two neat curving rows. She wore blue jeans and an old white shirt. (Le Guin, 2012, p. 138)

It is right for the reader to speculate, ultimately the anatomy and psychological disposition of the coyote rests in the functionality of Myra's eyes, which are fast adjusting to the mythical constituencies of a folkloristic life. The gesture-based interactions between the duo guides this interpretation. Every now and then, the Coyote hums lyrics from the popular song Buffalo Gals, and asks Myra if she is indeed a Buffalo Gal. Myra remains baffled with the pedantic rhetoric and bizarre acts, as any child born in the 1960s would be, that is a product of the future reckoning the past with curiosity and bewilderment.

Connecting the dots in a story context, more-than-representational geographies refuses to surrender to a particular interpretation. Practices staged are open to multiple interpretations and defy the rule of a logical explanation. One can say practices contribute to geographical knowledge production based on which yardstick authors tend to focus on what is most prosaically understood as everyday actions in life, such as dancing, walking or simply breathing. For all that is known, these taken-for-granted practices brought to life by characters in a narrative are not background material to be ignored. The depiction of practices are shown to foreground the embodied experiences of characters in all seriousness. The everyday then is not profane; it is beyond ordinary. Furthermore, as there is no balcony seat for the omnipresent narrator, meanings are derived and not prescribed by the author. Viewing fiction as an anthropological excursion allows the reader to make one's own meaning out of a visual context. This implicates just how often we may come up with unpredictable outcomes in semantic inferences. Finally, more-than-representational geographies highlight the role of performance. Gender is a performance. To quote the theorist Butler (1988) gender is:

> an identity instituted through a stylized repetition of acts … the possibilities of gender transformation are to be found in the arbitrary relation between such acts, in the possibility of a different sort of repeating, in the breaking or subversive repetition of that style (p. 520).

By this description, we see how Butler's contribution to geographical studies (which is heavily influenced by John Searle's speech-act theory) presupposes the need for understanding informal practices that elicit specific "gendered", "sexed" and "radicalized" subjectivities. By her formulation, we are prompted to study speech acts that manifest what is "named" and how gender is an "act" which "constructs the social fiction of its own psychological interiority". More poignantly, Butler offers, gender has a historical and geographical base which exists beyond the actor (or character) who performs the scripted conventions. Ultimately, in life, what is "actualized" and "reproduced" is habitually decreed as reality. In this vein, Butler offers a powerful argument against gender's "constructed nature" (Butler, 1988, pp. 519–531).

On a footing with Butler, Deleuze's concept of "virtualities" adds another dimension to the functioning of more-than-representational geographies. Virtualities echo the certainty of diversity in time and space. They refer to parallel possibilities that are unexplored by characters facing a situation, in that we are speaking of actions that could yield a range of results, which are in every sense real but not always actualized (Glowczewski, 2020, pp. 81–130).

In Le Guin's novelette it is fascinating to "see" how each mentalized action of the hero figures corresponds to a virtual possibility that may or may not be actualized. The Coyote can return home to the Old People, or allow itself/oneself to get killed/murdered by surrendering to the

bullet-spitting enemy: the New People. The child too has a number of virtual choices at hand based on the new kinship linkages that are gathered in her journey: she can be schooled in what is appropriately human and remain Myra, or grow into the space of the more-than-human Buffalo Gal. She can traverse the physical geography of the country/town that is full of silly lines drawn by the patriarchal New People who dominate and suppress all that is beautiful, or she can be at home in the matriarchal utopia of the more-than-geographical Old People who accept her exactly as she is. Ultimately, given the political economy of the text riveted in emic-etic observations, we see the Coyote and Myra evoke in us a Lacanian experience of shifting meanings, leaving us to choose between the veracity of reality and truth.

Conclusion

Embracing various approaches to reading speculative fiction on the lines of geography and literary anthropology, can lead to a reflection upon Le Guin's radical word-building experiments. At its opulent best the novelette "Buffalo Gals" grants an imaginative interface for the reader and critic to observe and acknowledge how real-time negotiations on questions of gender and ethnicity are subtly achieved in feminist literature. Le Guin's gynocentric accent in diction and her revisionist portrayal of inventive geographies spells out the gender dynamics of space and place, in a manner that is unique to the genre of SF. We see, through the close examination of lexical and semantic patterns that one is invited to observe how cartographic references tend to steer the lead female characters into assuming gender roles that resonate with the positioning of geographical identities and the performance of geographical actions. Assuredly, the Coyote is no simple character if one were to address her educative role in the narrative. In all potentiality, Coyote's everyday fare of unusual enactments assist Myra – as much as the reader – in recognizing how received information is of no use in the ontological wilderness of the mind. We see, Coyote's mercurial presence urges us to ponder over the nature of truth and realisms prevalent in the world, of such magnitudes that may be accessed only through the standpoint of embodied and mediated experiences as revealed in the novelette.

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Revisiting (In)visibility: A Reflexive Study of Two English Translations of Iqbal's "Shikwa" and "Jawab-i-Shikwa"

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Abstract

This research is a comparative analysis of two translated versions of Iqbal's Urdu poems: "Shikwa" and "Jawab-i-Shikwa" to determine the actual position of the two translators in the light of the concepts theorized by Venuti (2008). Venuti mainly focused on the visibility and invisibility of the translator. These theoretical aspects, conjoined with certain peripheral scholastic ideas, have been applied on both translated versions. Through the strategies of (in)visibility, the research also investigates how the boundaries between foreignization and domestication have been blurred, and how the ideologies are embedded in the translation process. The result displays a revised version of (in)visibility.

Keywords: domestication, foreignization, ideology, invisibility, translation/translator(s), visibility

Introduction

The field of translation was revolutionized with the publication of Lawrence Venuti's article "The Translator's Invisibility" (1986) followed by his book of the same title in 1995. These sources initiated an unending debate over the issues of (in)visibility, domestication and foreignization (Lapiedra & MacDonald, 2017), and the associated politics involved in translating and publishing. Both sources are related to the issue of invisibility. According to this concept, a translator succeeds in his task when he becomes an invisible figure and his work appears to be transparent and original (Venuti, 2008, p. 1).

This conception of originality has been criticized by many critics who declare it as constructed originality (Sheriff, 2008, p. 27). It is an ideological practice (Hatim & Mason, 1997, p. 146) that is propagated through multiple sources. In this regard, Sheriff (2008) points out, "if a certain review studies any part of the translations, it becomes a translation study, for which the periodicals are commissioned which ensures the acceptance of a translated work". Venuti's (2008) book is focused on invisibility that can be achieved through fluency and originality (p. 1). Fluency can be practiced through many linguistic and stylistic strategies (see Theoretical framework for details).

The concept of visibility, attached with foreignization, has been advocated by Venuti. Through foreignization, the translator deliberately disturbs the genre and linguistic "expectations of the target culture" (Kadiu, 2019, p. 24). Moqattash (2017) also endorses this viewpoint through his critique of the foreignizaton by the translator. Venuti has raised a voice of resistance against Anglo-American hegemonic power through domestication, which is in itself a strategy to eliminate the cultural values of a source text from the translated text (p. 4). In this regard, Coldiron (2018) is a key figure who expounded the relevance of Venuti's work beyond the boundaries of time and clime. To explain his ideas, Nascimento & Brisolara (n.d.) offered a relationship among invisibility, faithfulness, loyalty, and fidelity.

Translation, according to Sheriff (2008), is a work of collaboration (p. 28). The latter requires a set of ethical standards which may differ for each translator – visible or invisible, depending on what the translator strives to achieve, that is, foreignization or domestication. The preceding argument is supported by Pym (n.d.) who states that [Venuti's] translation theory is to "know what to look for". Most of the ideas given by Venuti or his critics are related to visibility or invisibility, but we rarely find any work taking the stance that the position of a translator can be visible and invisible at the same time within the same translated text. Due to the blurring of the distinguishing line between visibility and invisibility, the translators, ironically, may appear "invisibly visible" or "visibly invisible".

The present research focuses on the analysis of selected couplets from two different English translations of Iqbal's poems: *Shikwa and Jawab-i-Shikwa* by Khushwant Singh (1990) and Muhammad Ashraf Arif (2007). It aims to come at a deeper understanding of the translation process as well as how the strategies chosen by the translator lead to his/her (in)visibility.

The selected works were translated into English as *The Plaint* and *The Answer* by Arif (2007) and *Compliant and Answer* by Singh (1990). The former was published by a Pakistani publisher whereas the latter was published by Oxford University Press. The poems, complaining and presenting the pathetic case of Muslims before Allah, were warmly acclaimed and celebrated by the Muslims of the subcontinent in the times of colonialism "when the atrocities of the European countries had heightened to the peak" (Arif, 2007, p. 7). Allama Iqbal was concerned

to see the Muslims aping the West (Ansari & Abbas, 2018, p. 127) and losing their identity. He used his poetry to awaken them about their identity loss. Due to his resistive ideology, Iqbal could not enter the sphere of *world literature*. Certain political agendas of the West worked behind it, and it was [surely] colonialism, which created cultural arrogance among European critics and a corresponding sense of inferiority among the colonized (Pizer, 2000, p. 217). El-Haj Ahmed and Shabana (2017) highlighted the role of ideology in translation. They write "translation is always shaped by a certain force, power and so on, and the choice of the works to be translated and goals of the translation activity are also set by certain forces" (p. 199). These forces can be the dominant worldviews of a particular time, the translators' political, historical, and cultural ideologies, as well as the translators own understanding of particular phenomenon.

The analysis aims to explore how both translators cross (and at times blur) the boundaries of domestication and foreignization. It also explores how the translators move between the position of visibility and invisibility, investigating how the prevailing ideologies determine the utilization of words as well. In addition, this research sheds light on the politics of translation and reiterates the Iqbal's ideology to the Eastern and Western literary circles.

Theoretical Framework

Translation, as an activity, is fraught with many complications that often remain unnoticed. The position of the translator has been one of the controversial issues in the field of *traductology* since 1986 when Venuti published "The Translator's Invisibility" (Lapiedra & MacDonald, 2017, p. 441). He perpetuated the discussion on the same issue in his book *The Translator's Invisibility: A History of Translation* (2008). In(visibility) refers to the position, situation and activity of a translator in the Anglo-American culture (Venuti, 2008, p. 1). According to his ideas, there are many factors like fluency (p. 1), naturalization (p. 16), and politics of publication that determine the position of a text and the author.

Fluency ensures the acceptance of a work by "most publishers, reviewers and readers" (p. 1), so the reviewers see through the apparent aesthetics, neglecting the other related issues (p. 2). Venuti has reproduced many strategies propagated by the exponents of *invisibility* and *domestication.* They can be summarized as: First, transparency is achieved through *fluent translation* easily readable by adhering to the current usage of vocabulary (p. 1) by avoiding the use of archaic expressions (p. 4). Secondly, translation should maintain the continuity of sentences (p. 1), by avoiding the use of idiomatic expressions (p. 4). Thirdly, the translation should fix a semantic precision (p. 1) by using a rhythmic definition (p. 5). These strategies entail *domestication* that minimizes the foreignness of the target text, and eclipses the personality of the translator to the extent of invisibility (Venuti, 2008, p. 6; Venuti, 1986, p. 181). In this regard, the readers in Europe and the USA, accustomed to fluent translations and bound in unified consciousness (Venuti, 1986, p. 187), recognize their own cultural values within the source text (Venuti, 2008, p. 12). Cohn cited by Venuti (2008) exposes the strategy of Anglo-centrism through homogeneity that is further gained through fluency that could transform all literature into simple prose. He also describes the strategy of *functional equivalence* introduced by Nida in 1964. This strategy also promotes the cultural assimilation of foreign and host cultures through "naturalness of expression" (p. 16). This process provides more vigor to the idea of *domestication*. It is meant for replacing the words and expressions from the source text, which are not recognizable by the readers of translated text.

The writer is more visible when the translator is invisible (p. 1) and the translator is visible when the author is invisible. The visibility of a translator is relevant to the concept of foreignization presented by Venuti in antagonism to domestication. It resists against the dominance of the target-language [English] (p. 16) and cultural strategies to preserve the foreign linguistic and cultural values. Foreignization avoids the strategies of fluency (discussed above). These strategies may use the *slangs, jargons, pidgins* (p. 4) and the archaic vocabulary, although it has not been described by Venuti directly. Kadiu (2019) has elaborated these unexplained strategies by using the term *discontinuities* which can be created by using *marginal and minority forms* "which may include the close adherence to the source text structure and syntax" (p. 24). [Kadiu] also brings in the term *abusive fidelity* given by Philips Lewis according to which "a translator should not adopt the norms of the target culture but try to follow the source text closely" (p. 24).

Analysis

Translation is a nuanced activity imbued with many issues that are often unnoticed by the translators (Venuti, 1986, p. 179). Similarly, in the case of the translations under study, both the translators seem to be constantly vacillating between the positions of visibility and invisibility. Venuti (1993) has asserted that the related terms *foreignization* and *domestication* depend upon the subjectivity or objectivity of the readers and the translators (p. 217). Fluency that resembles a prose style (Venuti, 2008) is prevalent in the translation of Singh (1990) whereas Arif's (2007) translation shows loyalty to the source text because in Moqattash's (2017) conception it preserves the values of the source language and exposes the readers to the indigenous Muslim cultural spaces (p. 2). For instance, the first four lines of the first sestet of the C*omplaint* disclose the standing of the translator as visible or invisible on the basis of his/her translations:

کیوں زیاں کار بنوں، سود فراموش رہوں؟

Kiyun ziyaan kar banoo'n, sood faramosh rahoo'n?

فکر فردا نہ کروں، محو غم دوش رہوں

Fikr-e-farda na karoo'n, mehv-e-gham-e-dosh rahoo'n

نالے بلبل کے سنوں اور ہمہ تن گوش

Naalay bul'bul k sunoo'n, aur hama tan gosh rahoo'n

ہمنوا! میں بھی کوئی گل ہوں کہ خاموش رہوں؟

Ham'nawa! Main bi koi gul hoo'n k khaamosh rahoo'n?

(Arif, 2007, p. 13; Singh, 1990, p. 28)

English Translation

Why perform a useless work/And be thoughtless of the gain?

Why not think of future plans?/Why bemoan the past in vain?

I am not a bud of rose/Silent with the nightingale.

Why should I remain engaged/Listening keenly to its wail? (Arif, 2007, p. 12)

Why must I forever lose, forever forgo profit that is my due?

Sunk in the gloom of evening past, no plans for the morrow pursue.

Why must I all attentive be to the nightingale's lament,

Friend! Am I as dumb as a flower? Must I remain silent? (Singh, 1990, p. 28)

In the translation by Arif (2007), we see that he is faithful to the original version of the text in terms of subject. He has employed *paratextual* technique which contextualizes, explains, and primes (Pellatt, 2013, p. 3) to bring the text to the level of interpretation which is an attempt to fix a particular meaning by taking into account the source text and translation culture (Venuti, 1993, p. 158). It is to showcase the Muslim religious values to the outer world, to challenge the Western hegemonies, and to promote the visibility of the translator. So, a foreignized text presents possibilities of resistance through challenging the canonical and dominant translation methods (Lapeidra & MacDonald, 2017, p. 441). In addition, there is no prose like fluency that is near to the heart of the West. The sentences are discontinuous adhering to the source text in regard of structure and syntax pattern. For example, in the first two lines, the translator is translating the message with appropriation. Despite the fluency, the other strategies like semantic precision (Venuti, 2008, p. 4) are absent. Singh's (1990) translation of the same lines reflects how the translator used comparatively easier (prose like fluency) diction to translate the lines. He used alternative words too. For instance, for the phrase (*mehv-e-gham-e-dosh*, محو غم دوش) Singh (1990) used the phrase: "sunk in the gloom of evening past" (p. 28). On the contrary, Arif (2007) used the phrase "bemoan the past in vain" (p. 12). The phrase with the words "gloom" and "evening" stereotype the Muslims as others. The activity of rewriting is affected by the dominant western culture, as a result of which *domestication* is produced which bestows the status of a conqueror to the West (Asghar, 2015). It produces a discursive originality, as a result of which the translator's spirit gets away from the ideologically constructed text (Delabastita, 2010, p. 126). The translation with the additional word "vain" describes the true philosophy of Iqbal – the concept of self-recognition. In the second couplet Arif (2007) eliminates the meaning of the Urdu word (*ham'nawa!*, ہمنوا!) whereas Singh (1990) adds the word "Friend" (p. 28). By using the additional words "bud of" to the meaning of "rose" for the Urdu word (*gul*, گل), Arif (2007) seems to be striving for legitimizing his own authority and authorial position (Pym, 2011). Singh (1990), however, equalizes the same vocabulary item with the word "flower".

The strategies of *domestication* and *foreignization* seem to work *in tandem*. The following instances can be observed to prove this assumption:

آ گیا عین لڑائی میں اگر وقت نماز

Aa gaya ain larhaai main ag'er waqt-e-namaaz

قبلہ رو ہو کے زمیں بوس ہوئی قوم حجاز

Qibla roo ho k zamee'n bos hooi qaum-e-Hijaaz

(Arif, 2007, p. 33; Singh, 1990, p. 38)

English Translation

Even in the thick of fight,/The Muslims didn't fail in pray.

Facing Ka'ba's Mosque, they stood/And prostrated in array. (Arif, 2007, p. 32**)**

In the midst of raging battle if the time came to pray,

Hejazis turned to Mecca, kissed the earth and ceased from fray. (Singh, 1990, p. 38)

Singh (1990) translated the line with great fluency. To achieve the maximum level of fluency, he mistranslated the Urdu phrase (*zamee'n bos*, زمیں بوس). Arif (2007) equalizes it to prostration (p. 32) meaning humility before Allah or submission to Allah, but Singh (1990) has brought the semantic layers to the level of ambiguity through the idiomatic expression "kissed the earth" (p. 38). Earth is synonymous to *loam* or *dirt* (Spooner, 2012, p. 163). If it is used in this sense, then the phrase means defeat or humiliation that has been associated with prayer by Singh. According to Sheriff (2008, p. 27) and Asghar (2015), originality is a discursive construction to *domesticate* the text. This negative expression definitely suits the ideology of the western readers. He might have utilized the word "ground" instead of "earth" that could give the actual meanings. Instead he violates the strategy of avoiding idiomatic adaptations to diminish the status of the Muslim. In the same couplet, the Urdu phrase (*Qibla roo*, قبلہ رو) has been translated disparately by both, out of which "Ka'ba's Mosque" (Arif, 2007, p. 32) is better rendering than "Mecca" (Singh, 1990, p. 38). The use of *Mecca* also facilitates the common understanding of the Western readers. In the same testet, another couplet is also very remarkable:

بندہ و صاحب و محتاج و غنی ایک ہوئے

Banda-o-saahib-o-mohtaaj-o-ghanni aik huay

تیری سرکار میں پہنچے تو سبھی ایک ہوئے

Teri Sarkaar main pohnchay to sabhi aik huay

(Arif, 2007, p. 33; Singh, 1990, p. 38)

English Translation

The servant and his boss as well;/The rich and pauper high and low;

All of them were equal, when/In Thy court they stood in a row. (Arif, 2007, p. 32)

Between serf and lord, needy and rich, difference there was none.

When they appeared in Your court, they came as equals and one. (Singh, 1990, p. 38)

This couplet also displays the prose type fluency with the rhyming words "none" and "one" (Singh, 1990, p. 38). On the contrary, Arif's (2007) translation is showing a discontinuity at the end of the third line and in the beginning of the fourth line. This strategy, according to Venuti (2008), produces the sense of *foreignization* and the role of the translator is expanded to visibility. Another strategy of visibility, that is, the use of archaic words like "Thy" for "Allah" has been used in opposition to the current (modern) word "Your" (Singh, 1990, p. 38) where the first promotes *foreignization* and the second enhances the impact of *domestication*. In addition, the word "serf" and "lord" (p, 38) for Urdu words (Banda, بندہ) and (*saahib*, صاحب) seem inappropriate. This inappropriateness comes in the domains of Bassnett's ideas of "approximately similar" and "as closely as possible" (Nascimento & Brisolara, n.d., p. 11). Arif (2007) used the additional phrase "high and low" to enhance the interpretive values. This impact of additional phrases has already been described as *paratext.* Venuti (1986) has mentioned them as *explicative* or *additive* practices (p. 183).

Functional equivalences also magnify the quality of fluency. It does not only magnify the fluency at the syntactic level but it also works at the ideological levels. The Urdu word (*hoor,* حور) in the following couplet is an example:

قہر تو یہ ہے کہ کافر کو ملے حور و قصور

Qe'her to yeh hay k kaaafir ko milay hoor-o-qasoor

اور بے چارے مسلماں کو فقط وعدہء حور

Aur bay chaaray Musalmaa'n ko faqat wa'da-e-hoor

(Arif, 2007, p. 43; Singh, 1990, p. 43)

English Translation

The misery is that pagans have/Mansions and the Hoors today.

Upon the word of life to come,/A Muslim has to wait and pray. (Arif, 2007, p. 42)

What injustice! Here and now are *houris* and palaces to infidels given;

While the poor Muslim is promised *houris* only after he goes to heaven. (Singh, 1990, p. 43)

Singh (1990) has translated this couplet, keeping special attention to the syntactic flow. He has used the word "*houris*" (p. 43) which is causing a semantic ambiguity. The word (Hoor, حور) in the first line does not refer to "an extremely beautiful young woman… exists in Paradise as a divine companion for those believers who have died" (Dictionary: vocabulary.com). So, this is not the suitable equivalence in the given context. The word "Hoor" utilized by Arif (2007, p. 42) is purely a religious terminology. In the second line where the word is used in a religious context, Singh (1990) puts the same word *houri,* once again creating ambiguity through discursive construction. A web source defines this lexical item as "[in] European cultures… a *houri* is simply a 'voluptuous woman'" (Dictionary: vocabulary.com). As a *functional equivalent* theorized by Nida (Venuti, 2008) and Bassnett's ideas of "approximately similar" and "as closely as possible" (Nascimento & Brisolara, n.d., p. 11), this expression brings the western reader to the comfort zone of ideological understanding. In another couplet: "*Hum to jeetay hain k duniya main Tera naam rahay/ kahin mumkin hay k saaqi na rahay, jaam rahay?*" (Arif, 2007, p. 47; Singh, 1990, p. 47), Arif has translated the word (*saqi*, ساقی) as "bearer" (2007, p. 46) contrary to Singh's transliteration as "saqi" (1990, p. 47). At this point, Singh could have given an interpretative note or *paratext* but he has not done so. Here, the translator seems invisible. Following the same pattern, in another couplet, Singh (1990) and Arif (2007) translated the Urdu phrase (*daana-e-ramooz-kum,* دانائے رموز کم) as "quantity and quality" (p. 64) and "taste and quality" (p. 82) respectively. Both translators avoided the idiomatic expressions in response to the Arabic expression. Both translators also avoided idiomatic ambiguity by translating another idiomatic expression (*naara-e-mastaana,* نعرہء مستانہ) as "moans of inward pains" (Arif, 2007, p. 84) and "cry of lament" (Singh, 2007, p. 65). Therefore, they became invisible, because the techniques utilized are related to the strategies of fluency. There is no doubt that the expressions are inappropriate but they have been incorporated to make the target-language more comprehensible by the readers.

Discontinuity can be produced through the use of marginal and minority forms (Kadiu, 2019, p. 24, Corbett, 2001, p. 159) which are borrowed from minority languages and are substandard too. There are many examples of such words in Arif's (2007) translation whereas Singh (1990) avoids them. In this regard, we provide the following example:

ہم تو مائل بہ کرم ہیں، کوئی سائل ہی نہیں

Hum to maa'el baa karam hain koi saa'el hi nahi'n

راہ دکھلائیں کسے؟ رہرو منزل ہی نہیں

Raah dikhlaa'en kisay? Raah'r-oe-manzil hi nahin

کوئی قابل ہو تو ہم شان کئی دیتے ہیں

Koi qaabil ho to hum shan ka'ee daitay hain

ڈھونڈنے والوں کو دنیا بھی نئی دیتے ہیں

Dhoondhnay waalo'n ko duniya bi na'ee daitay hain

(Arif, 2007, p. 87; Singh, 1990, p. 66)

English Translation

We are predisposed to grant;/But no man is mendicant.

And to whom we guide the way?/There is no one itinerant.

Someone who is fit for that, He is granted kingly show.

Those who seek, they find at last;/A new world on them we bestow. (Arif, 2007, p. 86)

Limitless is Our bounty, but none for it will pray.

There's no one the seeker's path; to whom do We point the way?

If there were one deserving, We'd raise him to regal splendor,

To those who seek, we would unveil a new world of wonder. (Singh, 1990, p. 66)

In the first couplet, Arif (2007) has used marginal word forms which are also archaic and unfamiliar to the contemporary readers. In Arif's (2007) translation, the word "mendicant" for (*saa'el,* سائل) or "beggar" and "itinerant" for (رہرو منزل) or "traveler" fulfill the aim of discontinuity skillfully. They are also the best semantic choices which are equivalent to the source lexical items. The latter couplet has been translated in good fluency through good choice of syntactic items by both translators.

Conclusion

Both translated versions claim foreignization and domestication simultaneously. However, the extent of domestication and foreignization can be fully grasped if ideological, cultural, social and religious aspects are made a part of theoretical framework. Singh's sentence structure is plainer than that of Arif but it does not mean that Arif's translation is altogether away from natural flow. Singh has not used the technique of additives or *paratexts* because domesticated texts require semantic precision. His translation looks original and objective but Arif's translation exposes the subjective role of the translator when he adds or eliminates certain lexical items. During the whole process, he remains faithful to the cultural and religious message. Functional equivalences are the prerogative of the domesticized text but this is also quite observable in Arif's translation. So at this level, both translators are invisible. Domestication avoids the use of complex and prolonged idiomatic expressions but at certain situations Singh uses them, and wherever he uses the idiomatic expressions, he presents some sort of discursive and disgraced picture of the Muslim. It is also to be noted that no single strategy can declare a text's belongingness, or determine the translator's position. We must

have to see the proportional tendency, and proclaim to what extent the translator is visible or invisible, or the text is domesticized or foreignized. In the light of this assumption, Singh is more invisible than Arif, and the translation of Arif is more foreignized than that of Singh.

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Leadership Styles, Promotion Opportunities, and Salary as Correlates of Turnover Intentions among Librarians in Nigerian University Libraries

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Abstract

The study investigated leadership styles, promotion opportunities, and salary as correlates of turnover intention among librarians in Nigerian academic libraries. It applied the correlational survey design, and data was gathered with a questionnaire. The entire 115 librarians in three (3) universities in South-South, Nigeria formed the population of this study. The data was analyzed with mean and Pearson Moment Correlation (2-tailed). The findings show that the turnover intention of the librarians was high; leadership, promotion opportunities, and salary positively correlate with the turnover intention. The major implication of the findings of the study is that the issue of leadership style, promotion, and salary should be carefully planned by the management of the library, otherwise, the librarians will leave the library whenever the opportunity shows up. These findings provide new data for planning the management of library staff to achieve effective information service in the library.

Keywords: academic libraries, leadership styles, librarians, promotion opportunities, salary, turnover intention

Introduction

In this modern world, the level of commitment of workers is critical for the survival and continuity of any organization (Azeez, Jayeoba & Adeoye, 2016). For any organization to function effectively, the organization must be able to retain the qualified and committed workforce. However, this is not the case in many organizations today, as evidence has shown that it is becoming difficult for managers to retain their workers and this is increasing the rate of the turnover intention among employees across various sectors. In fact, Caglar & Duarte (2019) pointed out that "managers now spend 10-20% of their time recruiting and training new hires in high turnover service businesses". Although, in a developing country like Nigeria and with the uncertainty brought about by rising unemployment rates even among the vibrant youth population, it can be said that turnover may not be as high as recorded in developed countries, however there is an intent to leave an organization for another due to one or a combination of several factor(s). This is what is referred to in the literature as "turnover intentions".

Kumar (2011) noted that "turnover is a critical human resource issue in all sectors of the economy which affects productivity, product and service quality, and profitability". Azeez, Jayeoba & Adeoye (2016) defined "turnover intention as the intent of an employee to leave an organization in search of a new job". Also, Ngamkroeckjoti, Ounprechavanit and Kijboonchoo (2012) stated that "turnover intention of employees refers to the likelihood of a worker to change their place of work". In the view of Medina (2012), the term "turnover intention" "is often used in human resource management to describe an employee's intention to find a new job with another employer". The intention to leave one's place of work is a result of several factors. Bandhanpreet, Mohindru & Pankaj (2013) asserted that turnover intention is a complex phenomenon that depends on various factors; Omeluzor et al. (2017) noted that these indicators are "age, gender, tenure, designation, experience, compensation, education, nature of employment are predictors of turnover intentions of employees in organizations" (p. 5). Furthermore, Belete (2018) identified factors that may influence the turnover intention, such as leadership styles, organizational culture, promotion opportunities, salary, and job satisfaction.

Employee's intention to leave their current place of work has become a critical issue for organizations irrespective of size, where they are, and what they do (Long, Thean, Ismail & Jusoh, 2012). This means that the turnover intention among employees cuts across sectors and organizations. The library as an organization has its fair share of turnover intention among its staff. Studies, such as Idiegbeyan-Ose, Opeke and Nwokeoma (2018), have shown the growth of turnover issues among Nigerian librarians in public and private universities in recent times. Other studies in Nigeria have shown that promotion (Owhondah, Onuoha & Akhigbe, 2016), organization factors (Omeluzor, 2018), and leadership style (Nwokocha & Iheriohanma, 2015) are some of the factors affecting turnover intentions among librarians. The few studies on this subject have paid more attention to private universities, however, it seems that the intention to leave a library also affects library professionals in government-owned academic institutions. In Southern Nigeria, the issues of poor welfare and delay in payment of salaries have been causing agitations in recent times.

Based on the foregoing, this study is designed to investigate leadership styles, promotion opportunities, and salary as correlates of turnover intentions among librarians in three (3) selected universities in Southern Nigeria.

Research Question for the Study
What is the level of the turnover intention of the librarians in the selected universities in South-South, Nigeria?

Hypotheses
The following null hypotheses were tested at 0.01 level of significance:

$H0_1$: There is no significant relationship between leadership styles and turnover intentions
$H0_2$: There is no significant relationship between promotion opportunities and turnover intentions
$H0_3$: There is no significant relationship between salary and turnover intentions

Literature Review

Organizations in the modern era are faced with unrestricted and rapid changes in their processes and procedures (Olusegun, 2012). This has posed serious challenges to the sustainability of these organizations. For instance, Azeez, Jayeoba & Adeoye (2016) opined that "volatile free market economic environments, rapidly changing technologies, global competition, workforce diversity, and new organizational structures are some of the challenges an organization faces". Human capital is the major aspect of the organization that is affected by these changes. It should be noted that human capital is the pivot that drives effectiveness in organizations (Idiegbeyan-Ose, Opeke & Nwokeoma, 2018). In fact, the human capital determines to a large extent the value of the organizations and their level of productivity.

Also, Akthar (2017) noted that in this era of highly competitive business environments, "talented employees are considered as key resources". The ability of organizations to retain these employees has been seen as a critical challenge to 21st-century organizations. In fact, many employees have shown the intention to change their workplaces to organizations with better career prospects and welfare packages. This desire to leave one place of work for another is called "turnover intention". Mwita, Mwakasangula, & Tefurukwa (2018) define "turnover intention" as "employees' willingness or attempts to leave the current workplace voluntarily". Also, Idiegbeyan-Ose, Opeke & Nwokeoma (2018) defined "turnover intention" simply as "the rate to which a member of staff is willing to leave a particular organisation" (p. 2). Turnover intention could even mean an employee's consideration or thinking of quitting a job (Long & Thean, 2011).

Nyamubarwa (2013) reported that in Zimbabwe the "majority of academic librarians (80%) consider employment outside Zimbabwe as a vibrant option to their current state of affairs". Similarly, Olusegun (2012) did a study in Southwest Nigeria and found that the rate of turnover intention of library personnel in some universities in Southwest Nigeria was high.

Several studies have shown that there are many variables that could lead people to quit their job. Some of them are; job satisfaction (Hussain & Ghulam, 2017), organizational culture (Idiegbeyan-Ose, Opeke & Nwokeoma, 2018), organizational commitment (Akhigbe, Felix & Finelady, 2014), leadership styles (Domfeh, Obuobisa-Darko & Asare, 2016), pay satisfaction (Singh & Loncar, 2010), promotion opportunities (Owhondah, Onuoha & Akhigbe, 2016), work-family conflict (Long, Azami, Kowang & Fei, 2016), and so forth.

The findings by Nwokocha and Iheriohanma (2015) established a connection between leadership styles, employee retention and employee performance. Nwokocha and Iheriohanma

(2015) concluded that effective leadership style is crucial for achieving organizational goals. Also, Sulamuthu and Yusuf (2018) established that a relationship exists between leadership style and turnover intention.

Other studies show that salary or financial benefit is a major consideration both for employers and employees (Singh & Loncar, 2010; Akhtar, 2017). Hence, Singh and Loncar (2010) noted that for employees, pay is of obvious importance in terms of satisfying their economic needs. All these variables provide an interplay that results in turnover intention of employees. For librarians in South-South, Nigeria, this important correlation has not been scientifically established. This study aims to fill this gap in order to help library managers and make critical decisions that will foster employee satisfaction and retention.

Conceptual Framework

Building on existing theories of social exchange, this study is built on the conceptual model that suggests that leadership styles, promotion opportunities, and satisfaction from salary are independent variables that correlate with turnover intention among librarians. The framework for this study proposes that if the leadership style is considered appropriate and the library has a balanced way of reward and promotion, as well as pays librarians the salaries due to them, the turnover intention among them will be low. However, if the opposite happens, the turnover intention of the librarians will be high, and this will disrupt effective delivery in these libraries.

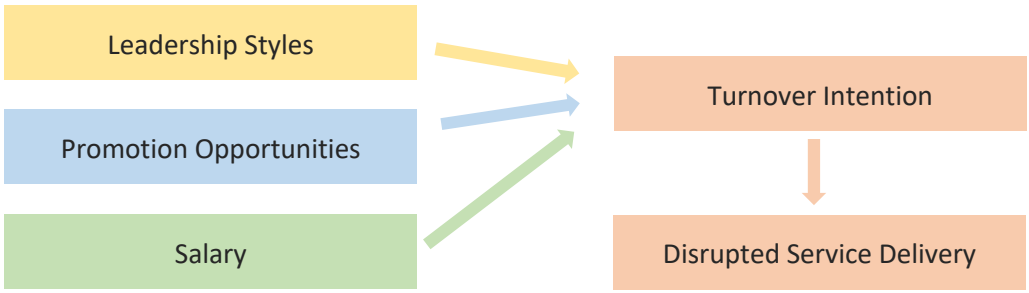

Figure 1: Conceptual Model of Turnover Intention of Librarians (designed by the authors)

Research Methods

This study employed correlational research design. The research design simply seeks to establish the relationship among the variables of the study. A total of 115 professional librarians at the University of Benin, Ambrose Alli University, and Benson Idahosa University formed the population of the study. The total enumeration sampling technique was used to survey all the (115) professional librarians. This method is adopted because the population was deemed manageable. Data collection was done with a questionnaire titled "Turnover Intentions of Librarians in Selected Universities". The hypotheses were tested at 0.01 level of significance with two-tailed Pearson Moment Correlation calculated with Statistical Package for Social Sciences (SPSS).

Analysis and presentation of Data

Research question: Level of turnover intention. With a grand mean of 3.16 out of the maximum of 4.0, the data on Table 1 shows that the librarians in the selected university libraries in South-South, Nigeria have a high level of turnover intention. While all the items returned high mean scores except one, it is striking to note that a personal desire to change the current

place of work (x=3.81); availability of job opportunities (x=3.54), and establishment of new universities (3.51) are the most likely reasons that motivate the librarians to want to leave their current place of employment.

Table 1: The Turnover Intention of the Respondents

ITEMS	Very High (4)	High (3)	Low (2)	Very Low (1)	M
I wish to change my current place of work in the nearest future.	68 (80.9%)	16 (19.0%)			3.81
I am open to finding a another job if the opportunity presents itself.	50 (59.5%)	20 (23.8%)	10 (11.9%)	4 (4.8%)	3.38
I believe there are available employment opportunities in my profession, hence I can change my place of work as soon as possible.	52 (61.9%)	27 (32.1%)	3 (3.5%)	2 (2.4%)	3.54
New institutional libraries are being established, hence I can easily find another job.	55 (65.4%)	22 (26.1%)	2 (2.3%)	5 (9.5%)	3.51
I have the qualifications and years of experience to get another job.	39 (46.4%)	24 (45.2%)	19 (5.9%)	2 (5.9%)	3.19
I am willing to leave my current place of work for a similar position elsewhere if the pay is better.	49 (58.3%)	14 (35.7%)	9 (10.7%)	12 (17.8%)	3.19
I do not think my expectation can be fulfilled in my current place of work.	34 (40.4%)	27 (32.1%)	3 (3.5%)	5 (5.9%)	3.30
Thoughts of leaving my current place of work comes to my mind quite often.	30 (80.9%)	39 (46.4%)	2 (2.3%)	8 (9.5%)	3.15
It is not likely that I would think of quitting my library.	5 (5.9%)	8 (9.5%)	50 (63.0%)	21 (25%)	1.37
Grand mean					**3.16**

Interpretation criteria: means scores 1-1.4 = Very Low, means scores 1.5-2.4 = Low, means scores 2.5-3.4 = High, while means scores 3.5-4 = Very High; and the benchmark mean = 2.50 since the response format is 4 point.

Hypothesis 1: There is no significant relationship between leadership styles and turnover intentions.

As shown in Table 2, a strong positive relationship exists between leadership styles and turnover intentions with ($r = .834$; $N = 84$; $p < .01$). Therefore, the hypothesis which states there is no significant relationship between leadership styles and turnover intentions is hereby rejected. Hence, there is a significant relationship between leadership styles and turnover intentions. Therefore, a change in leadership style will account for 84% of turnover intention among the librarians.

Table 2: Pearson's correlation on the relationship between leadership styles and turnover intentions

Correlation	Leadership styles	Turnover intentions
leadership styles		
Pearson Correlation	1	.834**
Sig. (2-tailed)		.000
N	84	84
turnover intentions		
Pearson Correlation	.834**	1
Sig (2-tailed)	.000	
N	84	84

** Correlation is significant at the 0.01 level (2-tailed)

Hypothesis 2: There is no significant relationship between promotion opportunities and turnover intentions.

As shown in Table 3 the correlation coefficient of 0.887 indicates that a strong positive relationship exists between promotion opportunities and turnover intentions. The significant value of .000 shows that turnover intention has strong relationship with promotion because $0.00 < 0.01$ Sig level. Therefore, the hypothesis which states there is no significant relationship between promotion opportunities and turnover intentions is hereby rejected. Hence, there is a significant relationship between promotion opportunities and turnover intentions.

Table 3: Pearson's correlation on the relationship between promotion opportunities and turnover intentions

Correlation	Turnover intentions	Promotion opportunities
Promotion opportunities		
Pearson Correlation	1	.887**
Sig. (2-tailed)		.000
N	84	84
Turnover intentions		
Pearson Correlation	887**	1
Sig (2-tailed)	.000	
N	84	84

** Correlation is significant at the 0.01 level (2-tailed)

Hypothesis 3: There is no significant relationship between salary and turnover intentions.

An interpretation of the correlation coefficient of .752 in Table 4 shows the existence of a relationship between salary and turnover intentions with ($r = .752$; $N = 84$; $p < 0.01$). Therefore, the hypothesis which states there is no significant relationship between salary and turnover intentions is thereby rejected. Hence, there is a significant relationship between salary and turnover intentions.

Table 4: Pearson's correlation on the relationship between salary and turnover intentions

Correlation	Turnover intentions	Salary
Salary		.752**
Pearson Correlation	1	.000
Sig. (2-tailed)		
N	84	84
turnover intentions		
Pearson Correlation	752**	1
Sig (2-tailed)	.000	
N	84	84

** Correlation is significant at the 0.01 level (2-tailed)

Discussion of Findings

The findings revealed that majority of the respondents agreed that their turnover intention was high. The major factors encouraging the tendency to change their current place of work was attributed to a personal desire to leave and the availability of job opportunities. These findings align with Long & Thean (2011) who stated, "Employees' turnover has been always a key concern issues faced by organizations regardless of its locations, sizes, natures of business, business strategy" (p. 91).

The finding is equally in tandem with the report by Mwita, Mwakasangula, and Tefurukwa, (2018) who predicted that "external employment opportunities to have a direct positive effect on turnover intention". The finding that librarians have a high turnover intention in South-South, Nigeria, attributed to the availability of job opportunities, is not far from the reality. Even though the general employment situation is bad in Nigeria, the proliferation of public and private universities in recent times have increased employment opportunities for librarians. And this could be why turnover intention is high among the librarians in the selected university libraries.

Finding of hypothesis one shows a strong relationship between leadership styles and turnover intentions with ($r = .834$; $N = 84$; $p < .01$). This finding is in agreement with Belete (2018) who reported that leadership style affects the turnover intention. This means that the nature of leadership in the university libraries has capacity to either encourage the librarians to stay or leave the library for other places of work.

Finding of hypothesis two shows a strong positive relationship between promotion opportunities and turnover intention of librarians ($0.00 < 0.01$ Sig level). This finding agrees with Nyamubarwa (2013) who reported that promotion opportunities along with other factors have significant relationship with turnover intentions. Medina (2012) also noted that "promotion speed and remuneration growth are the foremost factors that have direct high

impact on employees' turnover intentions". If the issue of promotion is mishandled, it can result in employee dissatisfaction and fuel the intention to leave the library.

Finding of hypothesis 3 shows a strong positive relationship between salary and turnover intentions with ($r = .752$; $N = 84$; $p < 0.01$). This finding agreed with Singh and Loncar (2010), who reported that "for employees, pay is of obvious importance in terms of satisfying their economic needs… this may impact their attitudes and behaviors." Again, whereas, Akhtar (2017) reported that there is a negative relationship between salary and turnover intention, Singh and Loncar (2010) found that "money and nonmonetary reward system in term of remuneration were the motivation for an employee". The implication of this finding is that if salaries are poor, unpaid or delayed, the librarians will have a higher tendency to change their jobs. This further implies that such librarians are constantly looking for new opportunities. In view of this, the current situation in Nigeria, where salaries are delayed, must be carefully reviewed so that the librarians can concentrate to deliver services instead of constantly looking for new opportunities.

Recommendations

Arising from the findings, the following recommendations were made:

1. The issue of salaries and allowances of library personnel should be taken seriously since it could lead to turnover intention.
2. The leadership in operation should promote employee's satisfaction and participation in order to stem discontent and turnover intention among librarians.
3. The promotion principles should be transparent and understood by all the staff in the library in a way that none will nurse the intention to leave due to vague and unreliable promotion criteria.

Conclusion

The findings of this study have helped to establish the fact that most of the librarians in the studied libraries have a high tendency to change their place of work. Some of the factors that influence this desire are leadership, promotion opportunities, and salary. It can be concluded that if the factors identified as influencers of turnover intention are not properly managed, most libraries will be unable to retain their workforce for longer periods. The consequences may be devastating for these libraries especially in developing economies where libraries are already understaffed.

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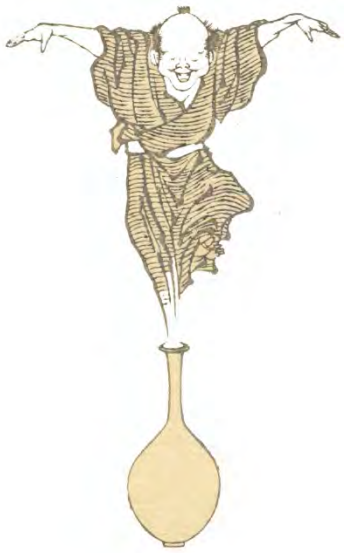

How to Employ Nagasaki: Kazuo Ishiguro's *A Pale View of Hills* (1982)

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Abstract

Not a few scholars believe that representation of scenery in Nagasaki is a mockery in Kazuo Ishiguro's novel *A Pale View of Hills* (1982). However, Etsuko's narration faithfully represents individual facts about Nagasaki, but her combinations of facts are not consistent with the real world. Overall, Ishiguro's narrative strategy is to represent as realistically as possible how a person's memory works; at a time when rigid opposition between history and fiction collapsed as a result of the expanding literary theory of postmodernist positivism. A somewhat distorted narrative of recollections holds true not only in Etsuko but in human beings generally. If everything in the record of one's past life is fictional, realizing how one's memory is distorted or colored is impossible. Thus, Ishiguro wrote Etsuko's reminiscences by faithfully describing facts of Nagasaki, for instance, nonlinguistic artifacts and relics, but making them anachronistic or discordant in time and space. This strategy resists the postmodern view of history and simultaneously emphasizes human memories' ambiguities and distortions. Nagasaki, as a faithful background setting for Etsuko's memories, is entirely plausible because Ishiguro was born and raised there until he was six years old. Yet, the realism of *A Pale View of Hills* encompasses a universal story of reminiscence or human testimony by employing the narratives of an atomic-bomb victim and a war bride.

Keywords: A Pale View of Hills, Kazuo Ishiguro, Nagasaki, narrative, reminiscence, testimony

Introduction

Many scholars, including B. Lewis (2000), B. W. Shaffer (1998) and A. Parkes (2001), believe the Nagasaki that Kazuo Ishiguro describes in *A Pale View of Hills* (1982) is a mockery because they read, literally, his statements in interviews: first, according to Ishiguro, a novelist does not need such correctness as is required of a historian (Aoki, 1990). Second, when Swain (1990, p. 99) commented about setting the "story in Nagasaki" and "get[ting] the feeling of being there without describing every event, every building – that was not [the] purpose, in any event," Ishiguro explained,

> I'm never particular … as a novelist. I'm not interested in writing down details about the surface textures of places. To me, I'm creating landscapes of the imagination, landscapes that somehow express various themes and emotions that I'm obsessed by. I don't see my task as being that of a travel writer or a journalist or someone who tries to convey to westerners what it's like in Japan, or conveys to other people what it's like in England.

Third, Ishiguro's answer to a 1990 interview question might support the belief in an unrealistic Nagasaki: Ishiguro confessed that since his early career, he had tried to avoid local color, for instance, English puns and plays on words (Aoki, 1990, pp. 304–305). Thus, Sugano (2017, pp. 68–71) declared that Ishiguro writes novels by focusing on real people's ease in reading and on ease of translation into other languages. Scholars might therefore associate Ishiguro's statement about avoiding England's local color with an avoidance of Nagasaki's local color.

Literal belief in Ishiguro's statements in interviews is naïve. In *A Pale View of Hills*, Ishiguro realistically represents even slangpoken in Nagasaki city, which functions to support Etsuko's narrative as entwined with Sachiko's from the very beginning. As Hirai (2011; 2018) also indicates, places and buildings in *A Pale View of Hills* are so concretely identified and realistically described that Ishiguro's descriptions vividly represent even today's Nagasaki.

However, when readers confront one fact – of space or time – with another, they discern a certain discord. But such discord represents Etsuko's reminiscences realistically: she says, "Memory, I realize, can be an unreliable thing; often it is heavily colored by the circumstances in which one remembers, and no doubt this applies to certain of the recollections I have gathered here" (Ishiguro, 1982, p. 156). Distorted narratives of memories are characteristic not just of Etsuko but of human beings in general. Even so, if everything is fictional in the record of one's past life, realizing how one's memory is colored becomes impossible.

To ensure reality in the record of Etsuko's past life, Ishiguro needed Nagasaki, especially because he wrote *A Pale View of Hills* when the rigid opposition between history and fiction collapsed due to the expanding literary theory of postmodernist positivism. Thus, Ishiguro realistically represented (Etsuko's) memory by faithfully supplying facts, for instance, about nonlinguistic artifacts and relics, along with discordances for combinations of facts.[1] Nagasaki was appropriate for Ishiguro's faithful descriptions because he lived there until he was six years

[1] As A. Whitehead (2009) suggests, "memory" is a huge area of scholarship and concepts of "memory" and approaches to it have changed since ancient Greek times. Henri Bergson created the concept of habit memory and James E. Young has pointed out that scholars always argued "collected memory" of individuals, as a counterargument against Maurice Halbwachs' insistence on collective memory. This essay focuses on texture of memory as finds expression in texts by Rousseau and Proust, and constructability and reconstructability of the past in mind and in discourse.

old and then used Nagasaki as a background setting for realism of reminiscence or, to put it another way, for a universal novel of testimony. This viewpoint brings up Etsuko's identity as an atomic-bomb victim and a war bride, who has "insomniac," or unsleeping, but unspoken experiences always in mind. In this respect, Etsuko's reminiscence is a testimony of sad memories.

This article serves to develop the preceding arguments. In the next section, I argue the novel's representations as faithful to facts about Nagasaki by confirming slang and incidents and by identifying its places and buildings. In the third section, I offer examples of discordant combinations of facts in space and time. In the fourth section, I explore what is needed to write reminiscence: nonlinguistic artifacts and relics form firm ground for judging the historical narrative's veracity. In the fifth section, I argue Etsuko's identity as an atomic-bomb victim and a war bride. Such a woman must be concerned about the health and well-being of her daughters Keiko and Niki. She must feel guilty about passing to them the possibility of "a bomb disease" due to radioactivity. *A Pale View of Hills* begins and ends with Niki, who seems to frame Etsuko's reminiscence. Etsuko's current feelings for Niki are complicated, so Etsuko muses, "often [memory] is heavily colored by the circumstances in which one remembers" (Ishiguro, 1982*,* p. 156).

Faithful Representation of Nagasaki in Etsuko's Reminiscence

By identifying them, this section confirms that the novel's representations – slang, incidents, places, and buildings – are not fictional. Let us begin with confirming slang spoken in Nagasaki city. At the novel's beginning, Etsuko remembers Sachiko's utterance "I must get into town" (Ishiguro, 1982, p. 15). "Getting into town," or "*machi e iku*" in Japanese, has long had a certain special meaning in Nagasaki city. It is a phrase spoken by people living in and around Nagasaki's central district when they signify "getting into Hamanomachi," Nagasaki's bustling shopping and entertainment district. In *A Pale View of Hills* and reality, Hamanomachi was also crowded with many Allied soldiers. It follows, then, that Etsuko recalls Sachiko saying to her, "I must get into Hamanomachi," probably to meet a soldier. Just after saying "I must get into town," Sachiko says, "I have to go into Nagasaki" (Ishiguro, 1982, p. 15). In Nagasaki, "going into Nagasaki," or "*Nagasaki ni iku*" in Japanese, also means "going into Hamanomachi" although the phrase is usually spoken by those who live in areas away from Nagasaki's central district.

These facts tell readers a certain truth from the novel's very beginning; that Etsuko's narrative is inseparably entwined with Sachiko's. Sachiko had moved from Tokyo to Nagasaki city about a year earlier. However, she never used any Nagasaki slang, and she was easily identified as a Tokyoist because she used a Tokyo dialect. A woman who met her in Nagasaki city pointed out that she "had spoken with a Tokyo dialect and certainly was not from Nagasaki" (Ishiguro, 1982, p. 13). To people in Nagasaki, Sachiko "seemed unfriendly—proud probably" (Ishiguro, 1982, p. 13). In addition, Sachiko certainly did not want to integrate herself into Nagasaki's society and thus did not speak the slang; she disdains Nagasaki. Indeed, she protests, "I didn't need to leave Tokyo" (Ishiguro, 1982, p. 45), and "After Tokyo, Nagasaki seems a tame little town" (Ishiguro, 1982, p. 68). Therefore, Sachiko is unlikely to have ever spoken any Nagasaki slang, including the phrases "I must get into town" and "I have to go into Nagasaki." This tells us that it is not Sachiko in Etsuko's memory but Etsuko herself who says, "I must get into town" and "I have to go into Nagasaki." In fact, Etsuko was born in Nakagawa, a town near Nagasaki's central area, so she would likely use the phrase "get into town" to signify going to Hamanomachi. Additionally, to express the same meaning, Etsuko who lived away from central Nagasaki, would likely say, "I have to go into Nagasaki."

Contrary to the view of scholars including B. Lewis (2000), B. W. Shaffer (1998) and A. Parkes (2001), as mentioned earlier, who insist that Ishiguro did not describe Nagasaki faithfully, this evidence supports a past and present entwined in Etsuko's narrations; obviously, Etsuko identifies herself with Sachiko from the novel's beginning. Conversely, scholars have insisted that Etsuko's identity gradually overlaps with Sachiko's by focusing on Etsuko's conversation with Mariko, Sachiko's daughter, in the novel's latter part. Etsuko attempts to persuade Mariko to go to the United States with her mother, "if you don't like it over there, *we* can always come back" (Ishiguro, 1982, p. 173, italics added), instead of "*you* can always come back." However, Ishiguro's details about Nagasaki reveal that Etsuko's identity immediately, not gradually, overlaps that of Sachiko.

In *A Pale View of Hills*, not only language but also incidents and buildings, stations, houses, mountains, and towns are faithful to the real Nagasaki. For instance, Sachiko (or Etsuko in her own memory) drowns unwanted cats in the river; people in Nagasaki commonly did so or placed a box of kittens in the sea when they could not take care of them. Infanticide also occurred, not only in Nagasaki, but all over Japan. After World War II, a woman who delivered a baby, especially a "GI baby" from a man with the occupation forces, but felt she could not bring up the child, frequently committed infanticide. Such deliveries were reported as stillbirths at registry offices.

The Peace Park, Mt Inasa, Mt Inasa Park, the ropeway, and the TV tower on the mountain, the Hamaya department store, and other locations are also realistically represented in *A Pale View of Hills*. The noodle shop run by Mrs Fujiwara on "a busy sidestreet" (Ishiguro, 1982, p. 23) used to be on Shindaikumachi street near Nakagawa in Nagasaki. Even without names, identifying Nagasaki's places and buildings is easy. For instance, Etsuko and Ogata "were standing in a concrete yard surrounded by several empty tram cars. Above our heads, a maze of black wires crossed the air" (Ishiguro, 1982, p. 141). This scene is the Hotarujaya streetcar stop in Nagasaki. The following description is faithful to Shin-Nakagawamachi, where Kazuo Ishiguro was born: "As we walked, the narrow roads twisted, climbed, and fell. Houses, many of them still familiar to me, stood wherever the hilly landscape would permit; some were perched precariously on slopes, others squeezed into unlikely corners" (Ishiguro, 1982, p. 141). I could list many other examples.

Faithful Representation of Individual Facts; Discordance of Combined Facts

Interestingly, however, faithfully represented facts, when combined in Etsuko's narration, contradict Nagasaki's physical reality. As an example, let us focus on the area of Etsuko's apartment. The closest streetcar stop can possibly be identified by Etsuko's remark "We were standing on a railway bridge and on one side of the tracks at the foot of the hill could be seen a cluster of roofs as if houses had come tumbling down the slope" (Ishiguro, 1982, p. 13). Currently, three stops fit her remark: Suwajinja, Shin-Nakagawamachi, and Sōfukuji, all on a bridge, with hills of houses to one side of the tracks. Additionally, all three stops are east of Nagasaki, within 10 minutes of Hamanomachi by streetcar. This accords with Etsuko's explanation of her apartment's location: "My husband and I lived in an area to the east of the city, a short tram journey from the centre of town" (Ishiguro, 1982, p. 11). However, scenery at all these stops differs completely from the description of the area around Etsuko's apartment. According to Etsuko (Ishiguro, 1982, p. 11),

> A river ran near us, and I was once told that before the war a small village had grown up on the riverbank. But then the bomb had fallen and afterwards all that remained were charred ruins. Rebuilding had got under way and in time four concrete buildings had

> been erected, each containing forty or so separate apartments. Of the four, our block had been built last and it marked the point where the rebuilding programme had come to a halt; between us and the river lay an expanse of wasteground, several acres of dried mud and ditches.

As Kyoko Hirai (2011, p. 42) also indicates, this description fits only the Urakami district, north of Nagasaki city, where the atomic-bomb exploded.

If Etsuko's description is of the Urakami district, her apartment might have been near the streetcar stop at the Shimonokawa bridge, both of which survived at least to the Korean War period. Near the stop, reinforced concrete apartments for employees of Mitsubishi Heavy Industries, one of the "expanding firms" (Ishiguro, 1982, p. 12) in Etsuko's remark, were built after World War II. As Etsuko reports, the apartment had a "tatami" floor and "bathrooms and kitchens of a Western style" (Ishiguro, 1982, p. 12). Contrary to Etsuko's recollection, however, many more than four apartment buildings were built there. Besides that, no "side of the tracks" at the Shimonokawa streetcar stop "has a hill full of houses." In Shōwamachi, very near the Urakami district, four-story apartment blocks of reinforced concrete were erected as part of rebuilding after the war, but the closest streetcar stop is not Shimonokawa. R. Taketomi (2018, p. 224) asserts the Uonomachi public complex east of Nagasaki city to be Etsuko's apartment block. Indeed, the Uonomachi apartment has exactly the same room arrangement Etsuko describes, and the Nakashima river flows near Uonomachi. However, the area has never been a charred ruin, and the closest streetcar stop is Shiminkaikan, which is not on the bridge.

Of course, a novel's scenery need not be faithful to the real world. Significantly, however, individual facts about Nagasaki are accurate, but combinations of facts are not. Indeed, the discordance of anachronism often occurs in the novel. As K. Hirai (2011) observes, although descriptions of the Peace Park and Mt Inasa are realistic, the Peace Park was established August 8, 1955, the ropeway on Mt Inasa opened in 1958, and the TV tower on Mt Inasa was built in 1959. None of these fit the novel's setting – the Korean War from 1950 to 1953. They did occur from approximately 1954 to 1960, when Kazuo Ishiguro lived in Nagasaki. Another example is the restaurant at the Hamaya department store. Etsuko says she "had been eating supper on the restaurant floor of the Hamaya department store" (Ishiguro, 1982, p. 120). That would be sometime from 1950 to 1953. According to the Hamaya department store (1960, pp. 284–5, 496), however, the restaurant on the building's second floor was ruined during World War II, and a new restaurant was built on the fifth floor in 1958. Obviously, we can trust Etsuko's reference to each fact but not to their combination.

In *A Pale View of Hills*, discordance emerges only when we confront one fact with another. If the novel's Nagasaki was truly unrealistic, no one could recognize the discordance itself and thus call Etsuko an unreliable narrator. From another perspective, the novel's Nagasaki needed to be faithfully represented so that we can easily recognize the discord. According to K. Hirai (2018, p. 66), Kazuo Ishiguro "could get a map and a chronicle of Nagasaki," and Ishiguro also confesses, "I obviously looked in the history books once I figured out the story and was in the process of fine tuning" (Krider, 1998, p. 129). Thus, Ishiguro dared to emphasize discordance in combinations of facts through faithful representation of individual facts because he wrote during an era when writing reminiscences was difficult.

History and Memory: Reality of Testimony

Etsuko's reminiscence is a kind of recorded history, or historiography, in that it narrates past events from her life. Historiography has contained tension between truth and imagination, or

objective accounts and subjective projection, since ancient Greek times. In the twentieth century's latter half, however, a distinction between truth and fiction was denied, as be typically observed in Hayden White's study (1978), which had a major effect on the study of historiography. Rigid opposition between history and fiction collapsed as a result of the expanding literary theory of postmodernist positivism, or "the so-called 'linguistic turn' that holds language to be a closed system of signs, its meaning determined by and within that system rather than by any extra-linguistic reality" (Zhang, 2015, p. 98). Any past event is passed down to the generations within the closed system of signs. As a result of the linguistic turn, hence, the Holocaust has been treated as a non-affair, and famous historical persons, for instance, Ieyasu Tokugawa in Japan, as non-persons. However, denial of historical truth, as the distinguished comparative-literature scholar Zhang Longxi persuasively argues, has "other than linguistic motivations" because, despite "all the sophisticated theoretical argument about the textuality or linguistic nature of all discourses, including historical narratives, history as past event has a claim on us that is not at all linguistic in nature" (2015, p. 100). Indeed, as "reconstructed narratives, history may be prone to errors and lapses, not to mention ideological biases and spots of blindness." But "underneath all the layers of relations, descriptions, and imagined dialogues or motivations, there is a core of verifiable facts as the basis of all the narration." This "core of facts together with nonlinguistic artifacts, relics, and archaeological findings … form[s] a firm ground for judging the veracity of historical narratives" (Zhang, 2015, p. 101).

In *A Pale View of Hills*, Nagasaki's Peace Park, Mt Inasa, the noodle shop, the Hamaya department store, the charred ruin in the Urakami district, and others are "nonlinguistic artifacts [and] relics." In the 1980s when Ishiguro wrote *A Pale View of Hills*, the view that historiography is fiction, typified by Hayden White's view, was popular. Contrary to this academic mode, Ishiguro clearly denied the postmodernist view: "I try to avoid that very postmodern element in my books" (Mason, 1986, p. 8). Rather, Ishiguro's interest in writing a novel lies in "metaphor and myth," "a universal story," and "a human story" (Ono, 2006, p. 144). To write such novels, he certainly needed a narrative strategy that would resist postmodernist positivism.

Ishiguro's strategy was to compose Etsuko's reminiscences by faithfully describing Nagasaki's "nonlinguistic artifacts [and] relics" but to discordantly conflate them in geographic space and time. This strategy simultaneously resists the postmodern view of history and emphasizes the ambiguity and distortion of Etsuko's memories. Indeed, Etsuko herself acknowledges both accurate and inaccurate recollections of facts. She admits, "Memory, I realize, can be an unreliable thing; often it is heavily colored by the circumstances in which one remembers, and no doubt this applies to certain of the recollections I have gathered here" (Ishiguro, 1982, p. 156). On the other hand, she emphasizes her memory's accuracy by intentionally asserting, for instance, "they [journeys …] serve today to bring a certain distinctness to that summer" (Ishiguro, 1982, p. 99). Nagasaki's "nonlinguistic artifacts [and] relics" are truths for which she does not need to emphasize accuracy. Faithful representation of "nonlinguistic artifacts [and] relics" in Nagasaki – the Peace Park, Mt Inasa, the ropeway, the TV tower, streetcar stops, and the Hamaya department store, among others – and discordance of combinations of facts show "imagined dialogues or motivations" and underneath them "a core of verifiable facts as the basis of all the narration."

"Imagined dialog or motivations" are Etsuko's "circumstances in which one remembers," which mean, in turn, the current state of Etsuko's mind, filled with painful memories: the deaths of her family and her boyfriend in World War II, marital lives in Nagasaki and England, the

death of her second husband, and Keiko's suicide. In this regard, T. Shōnaka (2018, p. 112), a Japanese scholar of Kazuo Ishiguro, remarks, "Etsuko tries to reawaken her distant, vague memories slumbering at the back of her mind and harks them back, consciously or unconsciously wrenching them because of her anxiety and desire."

When we read her following remark, however, we doubt that Etsuko "tries to reawaken her distant, vague memories slumbering at the back of her mind":

> I have found myself continually bringing to mind that picture—of my daughter hanging in her room for days on end. The horror of that image has never diminished, but it has long ceased to be a morbid matter; as with a wound on one's own body, it is possible to develop an intimacy with the most disturbing of things (Ishiguro, 1982, p. 54).

Etsuko's statements – "the horror of that image has never diminished" and "it is possible to develop an intimacy with the most disturbing of things" – suggest that her memory never slumbers. Thus, has Etsuko realized the insomnia of memory. She can now understand how women in Nagasaki have developed "an intimacy" with insomniac memories about World War II, the atomic bombing attack, or a terrible wound to the psyche. Etsuko says:

> Now I do not doubt that amongst those women I lived with them, there were those who had suffered, those with sad and terrible memories. But to watch them each day, busily involved with their husbands and their children, I found this hard to believe—that their lives had ever held the tragedies and nightmares of wartime (Ishiguro, 1982, p. 13).

For Etsuko, as well, losing her family and her boyfriend during the war and the atomic-bomb attack – "tragedies and nightmares of wartime" – must hold as horrific memories as remembering the loss of her daughter Keiko to suicide – one of "the most disturbing things" with which she can "develop an intimacy." Etsuko's marital life with Jiro must also be such a thing. First, she hesitated to marry Jiro, as revealed when she began her marital life in Mr Ogata's house. She told Ogata that she "wouldn't live in a house without azaleas in the gateway" (Ishiguro, 1982, p. 136). Her remark partially foretells the theme of Ishiguro's next novel *An Artist of the Floating World* (see Suzuki, 2020), for, in Japan's flower language, the azalea indicates hesitation or not going forward. Indeed, Etsuko and her husband soon left Mr Ogata's house and began marital life in another place, but in this case, her husband decided on their move. In other words, Etsuko's concern was not life with Mr Ogata but hesitation about her new marital life. Eventually, she leaves Jiro and marries a British man, repatriating to England with him. Still her life in England must also be one of "the most disturbing of things" with which she can just "develop an intimacy." She arrived in England with hope (Ishiguro 1982, p. 182), but gradually succumbed to disappointment: she was not well received in England, judging from the newspaper full of Japanese stereotypes, from her criticism of her husband's lack of cross-cultural understanding, and from her daughter's suicide. Regarding Etsuko's life in England, we can again rely on flower language. Behind the orchard, at the grass field's crest, Etsuko observes, "we could see two thin sycamore trees" (Ishiguro, 1982, p. 181). In Japanese culture, sycamore trees mean beautiful change, but in Anglophone countries, they mean endurance. Besides that, one could see the sycamore trees most clearly from Keiko's room – the daughter without friends in England, who committed suicide.

These insomniac events, past and present, coexist in Etsuko's mind, causing her to say, "I must get into town" and "I have to go into Nagasaki" as if they were Sachiko's utterances and "if you don't like it over there, we can always come back," instead of "you can always come back":

that is, "often [memory] is heavily colored by the circumstances in which one remembers." Actually, calling Etsuko's narrative "reminiscence" is inaccurate because her memory never sleeps. Her narrative represents the reality of testimony, in which the insomniac past and the present are conflated and confused. This reminds us of L. Langer's experience of conducting interviews with many Holocaust survivors. Langer explains:

> I think the terminology itself is at fault here. There is no need to revive what has never died. Moreover, though slumbering memories may crave reawakening, nothing is clearer in these narratives than that Holocaust memory is an insomniac faculty, whose mental eyes have never slept. In addition, since testimonies are human documents rather than merely historical ones, the troubled interaction between past and present achieves a gravity that surpasses the concern with accuracy. Factual errors do occur from time to time, as do simple lapses; but they seem trivial in comparison to the complex layers of memory that give birth to the versions of the self that we shall be studying in this volume (1991, p. xv).

Etsuko's remark "often [memory] is heavily colored by the circumstances in which one remembers" is equivalent to Langer's descriptive phrase "the complex layers of memory that give birth to the versions of the self."

Thus, to condemn as an error of fact the discordance between Etsuko's memories and Nagasaki's reality is trivial. Etsuko, for instance, places her apartment "east of the city" in a district that is a "charred ruin"; in truth, it is north of the city. But this discordance is uttered through "complex layers of memory that give birth to the versions of the self." And, in fact, such utterances are often heard in Nagasaki. Many who tragically experienced the atomic bombing attest, and believe, that the bomb exploded near their homes. From a factual perspective, the bomb did not explode where Etsuko remembers, but from the perspective of human testimony, Etsuko's narration, with all its unreliability, circumscribes the reality of human testimony.

A Story Beginning and Ending with Niki: Testimony by an Atomic-bomb Victim and a War Bride in Front of Her Daughter

Finally, in connection with the reality of human testimony, I point out Etsuko's identity as an atomic-bomb victim and a war bride, even though Ishiguro (e.g., Mason, 1986, p. 8; Bigsby, 1987, p. 24) often says in interviews that he will not bring the atomic-bomb into his novels. His narrator Etsuko was born and grew up in Nakagawa in Nagasaki. Nakagawa was not charred by the atomic-bomb but has been designated a bombed area by the Japanese government (Ōta et al., 2014, p. 27). This means that Etsuko is an atomic-bomb victim. Some scholars emphasize the complete lack of references to the atomic-bomb in *A Pale View of Hills*, but according to Ōta et al. (2014), who conducted a detailed analysis of atomic-bomb victims' testimonies, many victims do not want to speak of their experiences. In other words, the atomic bombing is "an insomniac but unspoken experience." Ōta et al. also analyzed what words victims tend to utter in referring to the experience; according to their analysis, the words female victims frequently use are "wind," "light," "mother," "scare," "water," and "passed away" (Ōta et al., 2014, pp. 54–58). Etsuko also uses these words. Besides that, atomic-bomb victims tend to feel physically and mentally unwell in summer, when the bomb attack occurred (Ōta et al., pp. 103–104). Etsuko, too, felt unwell in summer. More significantly, atomic-bomb victims in Nagasaki were discriminated against even by people who lived outside the bombed area. Young female and male victims were avoided as marriage partners, and if they did marry, especially the female victims feared delivering a baby because of concern about heredity of "a

bomb disease" from radioactivity. This is one reason Etsuko fears delivering her baby in Nagasaki. Another lies in Etsuko's lack of confidence in her married life with Jiro. As previously mentioned, Etsuko hesitated to marry Jiro, and as Nakai (2017) mentions, she was tired of patriarchy. That is why she finally left Japan; as she (Ishiguro, 1982, p. 170) confesses in Sachiko's voice, "Japan is no place for a girl. What can she look forward to here?"

In a sense, Etsuko is "a war bride," a woman who married an American, British, or Australian man who stayed in Japan after World War II and then repatriated along with her husband. As Tolbert (2016) revealed by conducting interviews with Japanese war brides, they left because they lost hope for a life in Japan and wanted to escape to another country. However, like Etsuko, despite their hopes for a new land, they suffered during their marital lives due to gaps between the real and the ideal – discrimination, cultural barriers, and so on. As the title of Tolbert's investigative report "The Untold Stories of Japanese War" suggests, like atomic-bomb victims, war brides do not want to speak of their experiences, making those experiences also "insomniac but unspoken."

No doubt Etsuko has complicated feelings about her daughters. Etsuko must have been concerned about Keiko's health and likely felt guilty because her decision to come to England made Keiko suffer and finally commit suicide. Etsuko must also be concerned about Niki's health and feel guilty about passing the possibility of a bomb disease to her. Although Niki completely denies the value of marrying and having a baby – Etsuko's life – she is Etsuko's irreplaceable daughter. *A Pale View of Hills* begins and ends with Niki as a kind of a frame of Etsuko's reminiscence. Etsuko's complicated feelings toward Niki spur her reflection, "often [memory] is heavily colored by the circumstances in which one remembers."

A Pale View of Hills is not a singular story of an atomic-bomb victim or a war bride but a universal story of the realism of human testimony against a background narratives of an atomic-bomb victim and a war bride. Because Ishiguro is interested in "metaphor and myth," "a universal story," and "a human story," *A Pale View of Hills* emerges as a universal story about a person with "complex layers of memory that give birth to the versions of the self" (Langer, 1991, p. xv).

Conclusion

A Pale View of Hills is configured through the narrator Etsuko's memory, which "can be an unreliable thing; often it is heavily colored by the circumstances in which one remembers, and no doubt this applies to certain of the recollections [Etsuko] ha[s] gathered here." Distortion of her memory in recollection is true not only of Etsuko but of human beings in general: if the record of one's past life is fictional, realizing how one's memory is colored is impossible. Indeed, Ishiguro wrote *A Pale View of Hills* when rigid opposition between history and fiction collapsed as a result of expanding postmodernist positivism. Therefore, Ishiguro realistically represents human testimony to describe faithfully such facts as nonlinguistic artifacts and relics, along with discordant combinations of facts. But discordances appear only when the reader can confront one fact with another. For faithful description of facts about nonlinguistic artifacts and relics, Nagasaki is an appropriate setting for Ishiguro's first novel because he was born and grew up there.

Judging from facts about Nagasaki in Etsuko's memory and the framework of the novel that begins and ends with Niki, Etsuko is an atomic-bomb victim and a war bride. However, *A Pale View of Hills* is not an atomic-bomb victim's story or a war bride's story but a universally

realistic story of human testimony that justly employs the background narratives of an atomic-bomb victim and a war bride.

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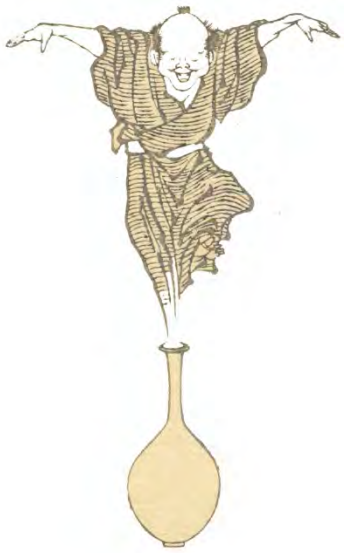

One Plus One is Greater than Two: Faculty-Librarian Collaboration for Developing Information Literacy in Higher Education

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Introduction

Information literacy is a term that is utilised to refer to the set of skills required to identfify information needs, locate, evaluate and use information (American Library Association, 1989). Past research studies (Fain, 2011; Foo et al., 2014; Tang, 2018) have shown that students often have trouble in identifying, locating, evaluating and using information. In education settings, some faculty members believe that it is the responsibility of librarians to teach these skills (Derakhshan & Singh, 2011; Weiner, 2014). There are also studies (Hawes & Adamson, 2016; Otoide & Idahosa, 2018) that have demonstrated how faculty members and librarians have equal stakes and mutual goals in developing the information literacy skills of students.

Faculty-librarian collaboration is particularly essential for effective information literacy education. There are several works (Bakermans & Plotke, 2018; Gilman et al., 2017) that focus on the importance of integrating information literacy learning activities with librarians and teachers. Faculty-librarian collaboration is established on a shared vision, mutual respect and continuous discussions, regardless of the substantial course contents (Arp et al., 2006; Shumaker, 2012). By collaborating, there is a mutually beneficial and well-designed relationship entered by faculty members and librarians to improve students' information literacy. This short article highlights the main forms of collaboration between faculty members and librarians in developing information literacy skills for university students.

Forms of Faculty-Librarian Collaboration

Change the Format of the "One-Shot" Information Literacy Session

Typically, librarians at university libraries provide an information literacy course to all freshmen, or first-year, students. It is generally in the format of a "one-shot" information session, but such a session is not linked to the curriculum. The freshmen do not know what they need to know, and so these sessions cannot, realistically, help them to improve their information literacy skills and the quality of their learning (Igbo & Imo, 2017). Librarians can collaborate with faculty members. The first step towards such a collaboration is to connect with the faculty members directly (Zanin-Yost, 2018). Librarians can discuss how to work productively with faculty members based on their teaching modules. In general, faculty members and librarians can discuss the assessment items and course syllabus together. Then, librarians can provide one or two focused library sessions in information literacy. For example, if faculty members identify that students often have trouble in providing quality information on their assignments then librarians can focus on the selection of quality information in the library session. This provides a more overtly relevant, and hands-on, experience for students. This has proved to be more effective than a 'one-shot' library session without any focus on a course's learning content and associated assessment tasks. Moreover, it would be better if the "one-shot" information literacy library session is included in the module. Such an arrangement enhances the quality of student work and reduces the workload of faculty members (Junisbai et al., 2016).

Flip the Classroom to Integrate Information Literacy

An other form of collaboration is to develop a flipped classroom learning experience for students. Hawes and Adamson (2016) have shown the benefits of the flipped classroom model. The librarians can provide flipped classroom library instruction sessions for students with targeted follow-up by faculty members in lectures. In the flipped classroom setting, the library instruction session is generally conducted online, with some video demonstrations. The librarians are responsible for identifying and planning content and objectives for students.

Therefore, librarians also often work as facilitators in this model. Hawes and Adamson (2016) believe that this could compensate for the lack of interaction opportunities and offer more engaging activities for students than a library seminar alone would be able to provide. The embedded model changes librarians from the external partner to the internal partner (Summey & Kane, 2017). It helps to build up a strong relationship with students and faculty members (Summey & Kane, 2017).

Develop a New Information Literacy Module

With university support, the faculty members and the librarians can form a teaching team to create a full learning experience for students to develop critical information literacy skills. The faculty members and the librarians develop the semester-based sessions on information literacy together for first-year students, in which faculty members and librarians work as instructors. The librarians generally aim to develop students' information literacy skills through collaboration with faculty members across each stage of course development, including course design, delivery and assessment (Douglas & Rabinowitz, 2016). These semester-based sessions can form a new credit-bearing module or a non-credit bearing compulsory module in information literacy.

Information Literacy Learning Community

In addition to embedding information literacy in a formal curriculum, some studies (Burgoyne & Chuppa-Cornell, 2015; Lebbin, 2005) have noted the value of forming a learning community to develop information literacy skills. Learning communities help to build connections between disciplines by developing interrelated common curricula. Students in the learning community have, in this approach, gained greater academic achievement and shown higher levels of motivation since they are working towards a common goal, which enhances the learning atmosphere. There are several models of learning communities, such as freshman interest groups and pair-groups, which connect freshman courses by theme and connect students with similar interests together for intellectual growth. The librarians acts as peer-facilitators and research consultants in each of the learning community group (Igbo & Imo, 2017).

Conclusion

Information literacy education is not just an issue for librarians. The faculty members should share the responsibility for developing students' information literacy skills. This short article has briefly introduce four forms of faculty-librarian collaboration: (1) re-design "one-shot" library sessions; (2) develop a flipped classroom learning experience; (3) develop a compulsory module in information literacy; and (4) form a learning community. The information literacy development models, highlighted here, require tight cooperation between faculty members and librarians so that the curricula can cater to students of different levels to maximise their learning outcomes.

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Motion, Change and Discontinuity in David Lodge's *Changing Places* (1975)

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Abstract

This paper aims to show that the suitability of the title of Lodge's novel, *Changing Places*, transcends the surface level meaning of the story it purports to reflect. In its referentiality, this title is far from restrictive. The concept of motion it suggests can be found in the interactions between characters, but also at an emotional and textual level. I argue that movement and change prevail in the novel. The analeptic references, and peripatetic nature of the story, as well as the shifts of identity noticed in the protagonists, among others, are very telling as to the place devoted to movement and change. Also, Lodge's different narrative techniques disrupt the narrative linear progression of the novel, thus underscoring both its lack of uniformity and its unpredictable nature.

Keywords: *Changing Places*, David Lodge, irony, intertextuality, movement, postmodern novel

Introduction

David Lodge's *Changing Places* has been subject to many studies, most of them focusing on its humor, on its treatment of academe or on the influence it bears from such writers as James Joyce, Kingsley Amis and Malcolm Bradbury.[1] Others have emphasized David Lodge's tendency to use theory in *Changing Places* and in his writings in general.[2] Many of these studies have proved insightful in their examination of its subject matter about exchange as well. Seldom, however, have they tapped the implications of its title – when unshackled from the subtitle – beyond the ironic trading the main characters are engaged in. In this paper, I argue that the suitability of the title of Lodge's novel, *Changing Places*, transcends the surface level meaning of the story it purports to reflect. In its referentiality, I believe, this title is far from restrictive. The concept of motion it suggests can be felt in the interactions between characters; but it also appears at an emotional and textual level.

Changing Places: A Tale of Two Campuses is the first of a trilogy, its sequels being *A Small World* and *Nice Work*. It is a campus novel about two university teachers who, through an exchange program, find themselves trapped in an ironic and comic logic of mobility.[3] As a result, they unintentionally intrude into one another's personal life. Philip Swallow, an English lecturer, and Morris Zapp, an American Professor, exchange universities, offices, and eventually houses and wives; but more importantly, they "exchange" countries. *Changing Places*, therefore, is suggestive of migration. It foregrounds¸ as we shall see, migration-related phenomena such as homesickness, farsickness, and what Paul White calls shifts of identity (1995, p. 2). Migration, states Paul White, "is about change [and] about identity. It is about movement" (1995, p. 6). In its various treatments of movement and the comic trading it presents, *Changing Places* is dynamic. It reflects both thematically and structurally a poetics of mobility. In this article, to bear out the far-reaching suitability of Lodge's title, I set out to show first the central place of movement and change in the story; subsequently, I will analyse the construction of the narrative in order to point out how it is, in large part, premised on the notion of movement.

Shifting Ironies

From a chronological point of view, nostalgia determines to a great extent Lodge's *Changing Places*. Shifts from the present to the past, and the past to the present, are signalled frequently in the story, thus giving birth to an interplay between reminiscences and present experience. The virtually constant resort to anachrony is one of the most striking features of Lodge's novel. Analepses are intermittently used in it as one of the main characters, Philip, remembers the/his

[1] See Bernard Bergonzi, *David Lodge* (1995); Bruce K. Martin, *David Lodge* (1999); and J. Russell Perkin, *David Lodge and the Tradition of the Modern Novel* (2014).

[2] "Over the course of his career, Lodge has proved himself the most conspicuously 'ambidextrous' of the contemporary generation of novelist-critics. In what looks like a calculated reproach to the traditional division of labour between authors and critics, his major campus fictions, *Changing Places* (1975), *How Far Can You Go?* (1980), *Small World* (1984), *Nice Work* (1988), were produced in systematic alternation with his works of theoretical criticism, *The Modes of Modern Writing* (1977), *Working with Structuralism* (1981), *Modern Criticism and Theory: A Reader* (1988), *After Bakhtin* (1990). Fiction and theory are, for Lodge, complementary, even symbiotic modes of writing that speak productively to one another in an ongoing two-way exchange" (Greaney, 2006, p. 24).

[3] As Jason Finch (2017) suggests in his article Comic Novel, Comic Cities, and as we shall see in the following pages, *Changing Places* is a novel which arouses much laughter in the reader.

past.[4] He happens, for instance, to oppose his youth, spent in a society with rigid social conventions, to the sexual-revolution period of the mid-sixties; or to remember his honeymoon celebrated during his previous stay in the US. In the past, indeed, Philip and his wife, Hilary, had stayed in Boston on a fellowship of which one of the conditions was to "travel widely in the United States" (Lodge, 1978, p. 19).

> By way of honeymoon, and to escape the severity of the New England winter, the young couple decided to start their tour immediately. With Hilary at the wheel of a gigantic brand-new Impala, they headed south to Florida, sometimes pulling off the highway to make fervent love on the amazingly wide back seat. From Florida they crossed the southern states in very easy stages until they reached Euphoria and settled for the summer in an attic apartment on the top of a hill in the city of Esseph [...] They sailed back to England in September (Lodge, 1978, p. 20).

Just as the shifts from present to past and past to present, this rendering of the peripatetic experience of Philip and Hilary is indicative of the concept of motion underlying the story. By the way, travels, highlighting the centrality of movement in Lodge's novel, frame the narrative: the novel starts by, and ends after, a travel.[5]

From the onset, in fact, the reader is made aware that the subject matter of the novel is grounded in movement: Philip and Morris are flying in the opening scene, respectively to the US and England (Lodge, 1978, p. 7). They travel on the same day and roughly same time, though "the crossing of their paths at the still point of the turning world passed unremarked by anyone other than the narrator" (Lodge, 1978, p. 7). Likewise, before the ending, both characters travel, by plane anew, and again the move is simultaneous, synchronic. Nonetheless, this time Morris Zapp is flying to New York from Rummidge and Philip Swallow, on the other hand, is flying from the state of Euphoria to the same destination as Morris's. Both, furthermore, are accompanied by the other's wife. They are supposed to meet in New York and find a way out of the relationship problems they are facing since, by the end of the novel, as Robert Morace notes, "the academic exchange has become a sexual exchange as well" (1989, p. 159). The two scholars have ended up thoroughly involved in an exchange logic (Lodge, 1978, p. 240).

Of course, this wife-swapping results from movement. Philip, because of the landslide at Pythagoras Drive, has moved to the Zapp's house at the invitation – "a purely act of charity" – of Désirée, Morris's wife (p.179). Previous to that move, changing places being, it would seem, the lot of the characters in the novel, Philip sheltered Charles Boon, a former student of his in Rummidge. In the same way, and on the recommendation of Morris, Mary Makepeace, another character whom Morris had met during the "annual migration" (Lodge, 1978, p. 39), moves in with the Swallows. Afterwards, Morris leaves the flat he rented at Oshea's to settle with Hilary, Philip's wife. These movements from one house to another agree, semantically, with the title of the novel. So does, besides, the hilarious scene in the hotel in New York where, sharing with Philip the same room, while their respective wives are spending the night together in the

[4] An analepsis, in Barthes's terminology, is "any evocation after the fact of an event that took place earlier than the point in the story where we are at a given moment" (1980, p. 40). The opposite move in narration is called a prolepsis.

[5] As Erbayraktar remarks, "to underline the issue of mobility, the opening chapter of *Changing Places*, which is about Philip Swallow and Morris Zapp up in the sky crossing each other's paths, contains a set of aviation terminology, such as 'Boeing 707, cabin, corridor, risk of collision, altitude, criss-crossing, soaring, looping'" (2018, p. 149).

opposite room across the corridor, Morris phones Désirée to ask for "some more comfortable arrangement":

> Morris: Hallo, sweetheart.
> Désirée: (annoyed) What do you want? I was asleep.
> Morris: Uh...Philip and I were wondering (looks across at Philip) if we couldn't come to some more comfortable arrangement...
> Désirée: Like what?
> Morris: Like if one of you girls would like to change places with one of us...
> Désirée: You mean either of us? With either of you? You don't have any preference?
> Morris: (laughs uneasily) We leave it to you.
> Désirée: You're despicable. (Puts down receiver) (Lodge, 1978, pp. 242–243).

Against all odds, the "exchange" takes place, thus allowing temporary reunion for husband and wife:

> Hilary, in dressing-gown, emerges from door on left, leaving it ajar, crosses corridor and knocks on door to right. It opens. Hilary goes in, door shuts. After a short interval, door on right opens and Morris, in dressing-gown, comes out, closes door behind him, crosses corridor, enters door left, closes it behind him (Lodge, 1978, p. 243).

Evoking screenwriting, this passage relates movements in opposite directions which, somehow, duplicate the primary movement around which the novel revolves, that is to say, the transplantation of both scholars in a reverse dynamic. However, the movements here undermine, and even nullify the exchange logic the characters were involved in because they restore, provisionally (the outcome of their meeting in New York is not told), the relationship between the two couples; couples who, as Morris observes, "hold the world record for long-distance wife-swapping" (Lodge, 1978, p. 245).

As already suggested, Morris Zapp and Philip Swallow, both English teachers, respectively in Euphoria and Rummidge – fictionalized versions of the University of California Berkley and Birmingham University – engage in a six-month exchange program. Unsurprisingly, each of them occupies the other's room at the hosting university; but, unexpectedly, each meets the other's relatives as well. Mrs Swallow first meets Morris at Rummidge University, while searching for *Let's Write a Novel*, one of her husband's books. Earlier, Mrs Zapp meets Philip at a cocktail party soon after the latter's arrival in Euphoria. Philip, moreover, has sex with Morris's daughter, though unknowingly; and, above all, as told earlier, he ends up living in Morris's house with the latter's wife. Similarly, Morris, by happenstance – he ignores that Philip is having sexual relations with Désirée ends up having an affair with Philip's wife.[6]

This ironic and dizzying logic of exchange has been prompted by a shift of identity in both characters. As Bruce Martin puts it: "the introductory comparison of the personal and professional backgrounds of the two flying academics gives way to an ongoing description of how each fares with a particular aspect of his new location, especially compared with how the other is faring at the same time with the same aspect" (1999, p. 32). The novel puts much

[6] This recalls Bergonzi's description of university as a microcosm where academics "may be struggling with each other for power and promotion; or having affairs with their colleagues or colleagues' spouses, or their students" (1995, p. 14).

emphasis on the cultural integration of Philip and Morris in their new environment. An adaptation so well managed in Philip that he considers acquiring permanent residence. He is so much integrated that he no longer feels British: "I don't feel British any more" (p. 174), says he. He is even considering staying in the US lest he should be unrecognizable once back in England: "If only he could send home, when time came, some zombie replica of himself, a robot Swallow [...] if he went back in person, in his present state of mind, they would say he was an impostor" (Lodge, 1978, p. 178). Philip, despite some hesitations in the beginning, has fitted into the American way of life. In England, he was the Victorian type of puritan and has succeeded, for a while, to stand his ground in the US. However, influenced by his new environment, he ends up "breaking bad". His remorse is fleeting, after his sexual intercourse with Morris's daughter. In his book *Postwar Academic Fiction*, in which he discusses the ethics of romance in Lodge's academic trilogy, Womack writes that "Swallow's guilt eventually subsides [...] when he realizes 'how needlessly he had complicated it with emotion and ethics'". And "by choosing to divest himself of the emotional and moral obligations of his previous life in England", writes on Womack, "Swallow avails himself of a radically different system of ethical values, opting for the erotic possibilities of adultery over the quiet stability of his marital commitment to Hilary (2002, p. 83). These changes in (e)motion, making him slide into bad habits, Philip warrants with reference to Providence: "Not for nothing had he taken up residence in a Slide Area"(Lodge, 1978, p. 107).

Changing Patterns

Actually, Philip has changed quite a bit. Emancipated, temporarily, from the rigid boundaries of his marriage and the institutional requirements of his lectureship in Rummidge, he has transcended his ineffectual persona through the personal freedom of his new adulterous lifestyle (Womack, 2002, p. 83). This is what Martin echoes when he contends that Philip – who manages to engage in party games, patronize a strip club and have an affair with Mrs Zapp, within a few weeks after his arrival in the US – succeeds in his cultural integration because, on the one hand, he is no longer constrained by the obligations and inhibitions of his ordinary identity and, on the other hand, he is inspired by the hedonism of his new environment (1999, p. 28).[7] Philip, in a word, epitomizes the migrant who, on leaving, "expects to change and to run away from stability and an order which is felt to be unchanging" (White, 1995, p. 8).

To this wanderlust of Philip's is opposed Morris's homesickness. Morris Zapp adapts otherwise to his new environment. He is adapting, in spite of himself, to a reverse version of life in the US at that time.[8] When, for example, in order to overcome boredom, he visits Soho (a mirror effect of Philip in Cortez Avenue, in Euphoria) he is, contrary to Philip, "disappointed, cheated, frustrated and finally bored" (Lodge, 1978, p. 113). As the narrator observes: "Morris paid his pound and pushed through a baize curtain and a swing door [...] the room was very cold and, except for Morris, entirely empty" (Lodge, 1978, pp. 112–114). This type of frustration has much deferred Morris's cultural integration which, besides, was impeded from the start. For one thing, Morris found it in the beginning difficult to adjust to British culture and to adapt to

[7] For Martin, "Swallow begins to seek out pleasures and experiences he has shunned in his role as husband, father, and British Academic and in the process becomes at least somewhat 'Americanized'" (1999, p. 28).

[8] It would be interesting to recall that Life in the US was marked at that period by enjoyment of individual freedom, sexual liberation and deviation from social norms embodied by such countercultural movements as the beat generation in the 1950s and the hippies in the 1960s.

the weather. For another, he had a biased opinion about England and English people in general.[9] For him, England is a "lousy country" (Lodge, 1978, p. 115) and in Rummidge, "the tolerance of people is enough to turn your stomach" (p. 126).[10] But like Philip, he eventually changes. As Womack states, "Zapp discovers a previously unrealized ethical component of his persona during his stay in England" (2002, p. 84). This is notably evoked in his brooding about a seeming shift of identity in him: "he cast his mind back over the day – helping Mrs Swallow look for her husband's book, letting the Irish kid watch his TV, driving O'Shea around to his patients – and wondered what had come over him. Some creeping English disease of being nice, was it?" (Lodge, 1978, p. 93). Cultural integration is at work: Morris who was described, previous to his stay in England, as a conceited and contemptuous scholar, quick to look down on people, is now imbued with "a sense of ethical renewal and selfless propensity for acting favorably on behalf of his community" (Womack, 2002, p. 86).[11] Morris has in reality so much changed within the course of his short stay in the UK that, just as Philip wants to become a permanent immigrant in the US, he considers staying in Rummidge for good. He ponders, as it were, the prospect of becoming the Chair of English at Rummidge.

The pervasive logic of movement in *Changing Places* can account for Philip Swallow's and Morris Zapp's shifts of identity. No temporary standstill neutralizes the changing-place dynamic. Protagonists, mainly, move from one place, one partner, and one psychological state to another. The English Department in Euphoria partakes in the dynamic of motion too. In fact, the reader is told that the English Department has been moved to the 'newly built hexagonal block" (Lodge, 1978, p. 211). But the horizontality of this move is soon supplanted by the idea of "fall" expressed through the "falling tiles":

> The English Department [...] was now situated on the eighth floor of a newly built hexagonal block [...] the changeover had taken place [...] Exodus was nothing in comparison [...] a tile fell in fragments at Morris's feet just as he mounted the steps at the entrance [...] (Lodge, 1978, pp. 211–212).

The presence of vertical motion in this passage obviously redefines the logic of mobility: up-and-down movements are now criss-crossing with horizontal moves. Furthermore, the entailed feeling of dizziness is heightened when Morris decides, to please Hilary, and at the expense of Dempsey – a younger and more deserving colleague – to help promote Philip in his academic career. One is made to believe, therefore, that for this "intrusion" in internal affairs, Morris gets his comeuppance. After advising the Vice Chancellor on the promotion issue, he becomes the target of Professor Masters, the former Head of the English Department; and for that matter, a "crack shot" (Lodge, 1978, p. 224). When he is informed that Professor Masters had escaped from the psychiatric facility where he was committed and that he might be intending violence to him (Lodge, 1978, p. 223), Morris realizes that the tiles that had dropped on him earlier were, in reality, purposely shot. Masters had been sniping at him. Shortly after, they meet on the eighth floor of the hexagonal block and engage in a chase; pursuer and pursued sketching criss-crossing vertical lines:

[9] It is noteworthy that Morris was reluctant to engage in the exchange program. "His dislike of the country, later on, is supported with the information that Morris has never been in England before this exchange program despite his mobile lifestyle (Erbayraktar, 2018, p. 150).

[10] He also expresses his homesickness to Désirée in these terms: "I am lonely here these long English nights. Just to give you an idea how lonely I am, this evening I'm going to the English Department's Staff Seminar to listen to a paper on linguistics and literary criticism" (Lodge, 1978, p. 134).

[11] "[…] Zapp proves an unexpected humanitarian side by asking Hilary to shelter his ex-student, the pregnant Mary Makepeace" (Nicolau, 2013, p. 79).

> [M]orris boarded the paternoster [...] As he stepped out on the landing, the first thing he saw was Gordon Masters [...] Morris retreated rapidly into the paternoster and was borne upwards. He could hear Masters galloping up the staircase [...]. Each time Masters arrived on a landing, Morris was just moving out of sight. On the eleventh floor, Morris thinking to trick his pursuer, jumped out of the elevator and boarded a downward-moving compartment [...] on the fifth-floor Morris hopped out and boarded a rising compartment. [...] and continued his upwards journey [...] Morris went up to the ninth floor, across and down to the sixth, up to the tenth, down to the ninth, up to the eleventh, down to the eighth, up to the eleventh, down to the tenth, up and over the top, got out on the twelfth, going down (Lodge, 1978, pp. 225–226).

When the reader is caught in this tension between horizontality and verticality, he or she becomes fully aware of the centrality of motion in *Changing Places*. The scene in the aforementioned passage – Martin terms it a "Chaplinesque chase scene" (1999, p. 36) – is one of the most hilarious and illustrative instances of mobility in the novel.[12] Verticality in this scene is opposed to the horizontal motion in the preceding pages (Zapp driving Mary Makepeace to the railway station and then heading to Rummidge university, the English department being relocated to the 'hexagonal block', etc.), and thus evokes a changing pattern. The binary opposition vertical-horizontal is, incidentally, suggestive of the dichotomy of selection and combination, the paradigmatic and syntagmatic axes. It also recalls Jakobson's distinction between metaphor and metonymy in which Lodge took a keen interest in the 1970s. An interest that could be explained by his concerns, as a literary critic, about the realistic novel in the face of a growing number of experimental novels, most of which resorted to metafiction as a narrative technique, at the same time using and abusing the conventions of realism. As Martin points out, Jakobson's distinction between metaphor and metonymy symbolizes somewhat the difference between the realistic novel and metafiction (1999, p. 32), the latter precluding the former when it is self-conscious.

Texts in Motion

According to Bergonzi, "*Changing Places* is deliberately self-conscious, a critical reflection on the art of fiction as well as an enjoyable example of it" (1995, p. 18). And what's interesting is that the metafictional aspect of *Changing Places* is closely related to the logic of motion intrinsic to the novel. Philip's book, *Let's Write a Novel*, foregrounds the self-reflexivity in *Changing Places*. It is a book which 'migrates' from Rummidge to Euphoria, for the purposes of Philip's novel-writing class:

> The package from Hilary evidently contained a book, and was marked 'DAMAGED BY SEA WATER' which explained its strange, almost sinister shape. He peeled the wrapping paper off to reveal a warped, faded, wrinkled volume which he could not immediately identify. The spine was missing and the pages were stuck together. He managed to prise it open in the middle, however, and read: "Flashbacks should be used sparingly, if at all. They slow down the progress of the story and confuse the reader. Life, after all, goes forward, not backwards (Lodge, 1978, p. 186).

[12] The scene is, for Robert Morace, "reminiscent of silent film comedies" (1989, p. 162).

In addition to pointing out the metafictional essence of the novel, the shipped book subtly signals a self-conscious narrative, as in most postmodern novels. After the above mentioned passage deprecating flashbacks in novels, for instance, and as if to invalidate it, the narrative line breaks to give way to a flashback from Philip's memory about his arrest and the beginning of his affair with Désirée; a moment of erotic recollection interrupted by Sy Gootblatt whispering to him: "I think you're having an erection and it doesn't look nice at a vigil" (Lodge, 1978, p. 192).

The self-reflexive function of *Let's Write a Novel* shows in the epistolary section as well. Hilary observes, in one of her letters to Philip: "*Let's Write a Novel*? What a little book it is. There is a whole chapter on how to write an epistolary novel, but surely nobody's done that since the eighteenth century?" (Lodge, 1978, p. 130). While in the first case it was a harbinger of flashbacks, here *Let's Write a Novel* has a parodic and self-reflexive function.

As a matter of fact, the passage is quoted in the third part of the novel, where the epistolary form is used and which is accordingly entitled "Corresponding". This section of the novel is altogether composed of letters in a criss-cross pattern: Hilary and Philip are writing to one another and, by the same token, Désirée and Morris are corresponding. Texts are consequently crossing borders, epistles being sent from England to the US and vice versa. The epistolary narrative is always a signifier of distance; it would otherwise be superfluous. It supposes that writing a text is bound to a 'journey,' the letter moving from one place to another, and this text migration is inseparable from the concept of motion that determines the novel.

Additionally – and this further confirms the centrality of movement in Lodge's novel – other narrative techniques are concatenated to produce the variable structure of *Changing Places*, as is often the case in postmodern fiction. Homogeneity is only transient. The perspective and narrative method in the linear progression of the fiction change as one chapter ends and the other starts. At least five narrative shifts operate from the first part to the ending. The first and second parts, respectively entitled "Flying" and "Settling", are presented in the guise of traditional realistic narratives with an omniscient narrator describing, through a double perspective – a "duplex chronicle" (Lodge, 1978, p. 7) – the protagonists' arrival and their struggle for adaptation. The third part, as already mentioned, is epistolary. In the fourth part ("Reading"), the narrative line shifts to a collage of newspapers clippings. Characterized with non-linearity and discontinuity due to the numerous flashbacks it comprises, the fifth part is evocative of other postmodern narratives. The sixth part, entitled "Ending", is written as a film script, as noted earlier.

In this final part, the reader must cope with visual images and, as cinematic writing supersedes novelistic writing, is invited to reflect on the likelihood of an unpromising future for the novel as a literary genre:

> Our generation—we subscribe to the old liberal doctrine of the inviolate self. It's the great tradition of realistic fiction, it's what novels are about. The private life in the foreground, history a distant rumble of gunfire, somewhere offstage. In Jane Austen not even a rumble. Well, the novel is dying and us with it. No wonder I could never get anything out of my novel-writing class at Euphoric State. It's an unnatural medium for their experience. Those kids (gestures at screen) are living a film, not a novel (Lodge, 1978, p. 250).

Philip's allusion in this passage to Jane Austen – both Philip and Morris are Jane Austen scholars[13] – reminds readers that intertextuality too, with its basic system of transfer and influences, implies movement. Unarguably, intertextuality suggests a metaphysics of motion; the presence or suggestion of previously published texts in a work presupposes an abstract movement of those texts – literally cited or just alluded to – moving from their original narrative space to the parodying text. To paraphrase Edward Said: like people, texts travel from person to person, from situation to situation, from one period to another (1983, p. 226). In a way, *Changing Places* is extremely intertextual; so much so that it encompasses a passage which alludes, as notes Bergonzi, "within a few lines to Swift, T. S. Eliot, Nietzsche, Mark Twain and Blake" (1995, p. 16).

The wide range of literary allusions in *Changing Places* also includes such novelists and writers as Charles Dickens, Jean-Paul Sartre, T. S Eliot, E. M. Forster, Jack Kerouac, James Joyce, F. Scott Fitzerald, John Milton, Walt Whitman, Herman Melville, Henry James, as well as Camus and D. H. Lawrence. William Shakespeare's *Hamlet* arguably draws even more attention from the reader (it functions as a foregrounding). It is mentioned in one of Philip's game performances. The game, recalling what Bakhtin calls "the peculiar logic of the inside out" (1984, p. 11), is called "humiliation". And as its name implies, it consists of humiliating oneself by naming a book one has not read. When Philip plays the game with his fellow colleagues of the English Department in Euphoria, much to everyone's surprise, *Hamlet* is named:

> This was a game you won by humiliating *yourself*. The essence of the matter is that each person names a book which he hasn't read but assumes the others have read, and scores a point for every person who has read it. [...] Howard slammed his fist on the table, jutted his jaw about six feet over the table and said: '*Hamlet*'. [...] Howard Ringbaum unexpectedly flunked his review three days later and it's generally supposed that this was because the English Department dared not give tenure to a man who publicly admitted to not having read *Hamlet* (Lodge, 1978, p. 136).

Obviously, Philip's humiliation game is not so much derisive as it is referential; but the backdrop of the referential function it is granted is clearly sarcastic.[14] The game, whatever the case, contributes to foregrounding the place of intertextuality in the novel; and the comic effect it gives increases the pleasure of reading. To fully enjoy that pleasure, however, "the reader must be ready to change places much more frequently than the two characters do" (Martin, 1999, p. 31).

On this text movability depend the production of meaning and its manifestation in the reader.[15] The satirical essence of the novel makes it compulsory for the reader to become involved in

[13] In fact, Morris is an eminent Jane Austen scholar; he has published extensively on her work. Philip, however, has just written a Master's dissertation on Austen.

[14] This sarcasm about academic staff is felt again later on when Hilary says to Philip: "Incidentally, Bob told me that Robin took rather a pasting from Morris Zapp at the last Staff Seminar. It seems that Mr Zapp, despite his somewhat Neanderthal appearance and loutish manners, is really quite clever and knows all about those fashionable people like Chomsky and Saussure and Levi-Strauss that Robin has been brow-beating the rest of you with, or at least enough about them to make Robin look fairly silly" (p. 138).

[15] The notion of "text movability", used of late in reception theories in Scandinavian countries, namely in foreign language teaching has been inspired, in part, by the work of Judith Langer. The notion owes much to her concept of envisionment-building used in her theory of literary envisionment. Text movability refers to the fact that in reading process, it is the reader who is moving, not the text (Langer, 1990).

achieving effects (causing laughter and fostering critical thinking) by "stepping in, and stepping out" of the text (Langer, 1990, p. 813), in order to objectify it, reacting to it through his or her experience. In truth, because the comic novel is dynamic and relational, the act of reading is inherently disruptive insomuch as the story demands the reader's emotional participation in the form of laughter. Relaxing, no doubt, and definitely cathartic extradiegetic moments of laughter necessarily punctuate the narrative, making of the reader an incentive mechanism, at the same time breaking and binding the structural components of the narrative These intermittent changes in the mood of the reader fill the feedback gaps deliberately left open for the sake of co-construction of the comic effect. They function as the reader's "lols," reacting to the comic elements, generating in the process an interplay between reading and laughing, seriousness and hilariousness; in short, a dialog between *homo poetica* and *homo ridens*.

Conclusion

The suitability of Lodge's title, "*Changing Places*", is by no means self-evident. "Changing Places" as a title does not so much refer to the two protagonists and the exchange program they engage in as it reflects a well-designed, entirely ironic and radical logic of motion throughout the novel; a dynamic which is rendered thematically, psychologically as well as textually. Lodge has remarked, as Bergonzi reports, "'I write layered fiction, so that it will make sense and give satisfaction even on the surface level, while there are other levels of implications and reference that are there to be discovered by those who have the interest or motivation to do so" (1995, pp. 16–17). His title, no doubt, was devised in that vein.

I have seen how movement and change prevail in the novel. The analeptic references, and peripatetic nature of the story, but also the shifts of identity noticed in the protagonists, among others, are very telling as to the place devoted to movement and change. What's more, the different narrative techniques, as discussed above, disrupt the narrative linear progression of the novel, thus underscoring both its lack of uniformity and its unpredictable nature. I have also shown that this instability and changes in the narrative are mirrored and reinforced in the textuality the novel signals. Dramatizing movement in writing, Lodge makes texts travel. The shipped book and the epistolary form adopted in the third part testify to it. So do the imported ideas which in changing places, and spaces, become constituents in an intertextual frolic.

Abounding with kinaesthetic images, Lodge's fiction about change, mobility and motion at large, is both satirical and farcical. The metonymic aspect of irony and the metaphoric nature of parody are woven together in it. Carnivalesque in spirit, and like the Mennipean satire defined by Blanchard (Womack, 2005, p. 328), *Changing Places* is basically parodic and replete with ironies. As a university teacher, Lodge viewed academic life and academic institutions with some scepticism (Martin, 1999, p. 24). He uses, regardless, "the contrast between Zapp and Swallow [...] to exploit to fine comic effect a whole series of oppositions: English and American academia; the Midlands and the Bay Area; clashing cultures in general" (Bergonzi, 1995, p. 16). Morris Zapp and Philip Swallow have experienced change and exchange to the highest degree. Through their portrayal, and as they move in various opposite directions only converging towards the end of the novel, Lodge seems to suggest that to enjoy the pleasures of a nice work, in a small world, changing places, at times, is mandatory.

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Anthroparchic Gynocide/Genocide vs. Capitalist Patriarchy: An Ecofeminist Reading of Zadie Smith's "Two Men Arrive in a Village"

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Abstract

This essay examines the representations of feminine subjugation in Zadie Smith's "Two Men Arrive in a Village" through the lens of ecofeminism. It reveals how the issue of female exploitation is considered as a correlate of the deterioration of the environment. The essay argues that Smith's short story allows us to see how patriarchal, capitalist, and imperialist systems work in tandem to illustrate how the destruction of land and the abuse of women are part of the same ideological enterprise. It investigates the influence of industrialization and patriarchal capitalist invasion through the metaphor of raping. Domination of the marginal and objectification of the women/nature provide considerable ecological, social, and cultural implications. The interpretations prove how exploitation of nature and women, invasion, instrumentalism and class discrimination are characteristics of patriarchal system which have made a correlation between anthroparchic gynocide/ genocide and androcentric patriarchy.

Keywords: anthroparchy, capitalism, ecofeminism, patriarchy, short story, Zadie Smith

Introduction

Born to a black Jamaican mother and an English father, and being raised in an Indian and Pakistani neighborhood in the suburb of London, Zadie Smith encountered many immigrants and was acquainted with their lives and community. She generally dealt with the issues of immigrants, multiculturalism, racism, and clashes of cultures in her writing, and as Ged Pope explored the setting of Smith's fiction, "Smith's work opens up the suburb, to see how it has become deeply affected by global migration and the decentring effects of post-modern cultural and social forces" (Pope, 2015, p. 168). She was largely influenced by E. M. Forster, and in several interviews including her interview with Cambridge Authors, she described her 2005 novel, *On Beauty*, as a "novel inspired by the love of E. M. Forster, to whom all my fiction is indebted." E. M. Forster's influence on Smith is also reinforced by Catherine Lanone, "She chose an extract from *Where Angels Fear to Tread*, Forster's first novel, as the epigraph for the opening chapter of her own first novel, *White Teeth*, adding echoes such as Forster's statement that one should betray one's country rather than one's friend" (Lanone, 2007, p. 186). Smith's fiction presents characters who challenge the rigid standards of the society and seek to have an identity of their own. Besides, she emphasizes gender discrimination as depicted by the oppression of women in a patriarchal community. The term "hysterical realism" is coined by the critic James Wood to define Smith's fiction. Wood believes that Smith's novels "engage primarily with ideologically-driven, issue-led narratives and are less concerned with feeling and more concerned with ideology" (Allen & Simmons, 2014, p. 10).

However, multiculturalism or racist discrimination is not the subject of the discussion here, and the focus is on the connection between the natural world and women through the lens of the "Eco-Feminism." Although Smith's novels such as *On Beauty* and *White Teeth* have been read through the critical framework of Feminism, no one has ever read her short stories through a lens of ecofeminism. Smith delivers a metaphorical message through her parable-like story. As Turner believes "parable serves as a laboratory where great things are condensed in a small space. To understand parable is to understand root capacities of the every-day mind, and conversely" (Allen & Simmons, 2014, p. 5). What makes Smith's writing unique in the use of language in this story is that she utilizes a relative and "depending" text and a representative context. Smith, regardless of any setting, has fabricated a specific location, probably an African village, encompassing "a story that happens in many places at many times simultaneously," as it is described by herself in an interview with The New Yorker. She describes the time of the arrival of the two strangers, "the women are only just back from the desert, or the farms, or the city offices, or the icy mountains" (Smith, 2016, p. 46). Therefore, Smith's narration is not restricted to one single setting in her storytelling, and by repeating the word "depending" in many places in the story, she generalizes about what could recur in different contexts.

Zadie Smith's feminist concerns are revealed through a sense of marginality prevailing among her female characters. Silence is the only defending voice given to her female characters. "TwoMen Arrive in a Village" has considerable cultural and ecological feminist implications which are illustrated through the metaphor of village, rape, two men as the curators of culture and colonization, and the disenfranchised women.

A Theoretical Overview and A Parable of Patriarchal Colonization

Ecological Feminism or Ecofeminism is one of the offshoots of ecocriticism which was first introduced by French feminist Françoise d'Eaubonne in 1970s and its main assertion is that there is a link between the women's oppression and the ecological exploitation. Ecofeminism, generally speaking, is an umbrella term for a number of distinct theories reinforcing the

domination of nature and that of women. Ivone Gebara, a theologian from Latin America, asserts that the world today by neglecting the "marginalized persons" and "their natural environment" is directing towards "self-destruction." She extends her argument by claiming that "women's bodies are producers, both biologically and culturally, to the extent that women give birth to and feed their newborns" (Gebara, 2003, p. 170). But this productivity is not considered as "an agent of social production." "Domestic work," such as "feeding and rearing children" is not considered a work in the "social sense," but has "physiological functions" like other mammals (Gebara, 2003, p. 170). Then, Gebara concludes that "it is therefore patriarchal society with its male division of social labor that becomes biology-based and essentialist. In this respect, as Kate Soper claims, it is "woman's biology" which makes her closer to the side of nature. Some of these definitions sound sexist by equating women and biology, which are not what contemporary ecofeminists do. However, the connections between nature and women are not exactly similar in different contexts. In spite of the fact that Ecofeminism involves numerous woman/nature correlations, three claims, according to Eaton and Lorentzen, seem pivotal in ecofeminist studies – the empirical, the conceptual, and the epistemological.

The empirical claim keeps countless women's lives under economic/ecological poverty. It discloses how "environmental problem disproportionately affect women in most parts of the world" (Eaton & Lorentzen, 2003, p. 2). Since they are the major caregivers in the society, they confront the most struggling conflict. The second claim emphasizes the woman/nature interconnections symbolically. By creating dualistic divisions such as reason/emotion, mind/body, and culture/nature, and giving priority to the first and associating them with men, this declaration makes male supremacy over both women and nature. The last and the third claim asserts that women are epistemologically prioritized, as they are more knowledgeable than men about Earth system, and consequently, possess a higher degree of Earth sensitivity (Eaton & Lorentzen, 2003, p. 3). While discussing all these ecofeminist assertions in "Two Men Arrive", the current essay concludes that this short story could epistemologically prove that women would create better ecological paradigms. In this short story, the issue of female exploitation is considered as a correlate of the deterioration of the environment.

The story, "Two Men Arrive in a Village" describes what happens when two intruders arrive in a particular village, which can stand for a country, continent, or any colonized region or community. Zadie Smith universalizes a typical colonial visit in this story. The village is susceptible to the menace from the outside world. The strangers behave amicably, and it occurs when only old men, women, and children are in the village, and it is the women who join together against the invasion. However, despite their efforts, the villagers cannot resist against the invasion, and the narrator considers this as "pointless courage," for one of the men breaks up the protective circle, and a "bloody chaos" (Smith, 2016, p. 47) pops up. Strangers' friendly treatment very soon is replaced by their violent act and the carnage of the village. They rape the girls, abuse the villagers, and ravage the village. As Smith mentions, her story "has the perfection of parable" (Smith, 2016, p. 44). The story of their arrival is narrated the next day, but in "broken versions that change depending very much on who is asking" (Smith, 2016, p. 47). The story is a parable, and as Turner explicates, "The essence of parable is its intricate combining of two of our basic forms of knowledge- story and projection" (Turner, 1996, p. 5). Smith's story projects to a general ecofeminist thesis, and her parable is used as an instrument of her argument.

Smith, in this parable-like story, not only dramatizes women's vulnerability to patriarchal and capitalist force as a correlate of nature's similarly precarious state through the image of rape, but she also treats the correlation of women and nature, itself, as a form of social violence.

Ecofeminists apply feminist interpretations of patriarchal oppression and sexual assault of female bodies to the environmental debate. These critics assert that "there are important connections between the unjustified domination of women, people of color, children, and the poor and the unjustified domination of nature" (Warren, 2000, p. 1). This reading of Zadie Smith reveals how women are depicted as earth mothers in "Two Men Arrive in a Village". The association between women's bodies and nature has been long established in history, and for many ecocritics, the female body is considered as mother-earth, and the earth is identified as sacred body. Being conscious of maltreatment, abuse and raping of particular bodies in a particular time and place would help the reader to preserve the referent of the metaphor; and the justice for female discussions or ecological debates would be conveyed. Zadie Smith presents this problem in two dimensions which could be looked upon one in the same; the first implication is that the story can be contextualized as patriarchal colonization. Secondly, this narration is examined through the metaphor of rape. Thus, all interpretations are supposed to prove how women and nature are oppressed by both androcentrism and anthropocentrism through the apparatus of racism, capitalism, sexism, and classism.

Discussion

Ecofeminists theorists believe women's association with nature, the emotional, the rational, etc. are all a product of the patriarchal system of domination and an androcentric practice. The anthropocentric dualism, humanity/nature, and the androcentric dualism woman/nature are two principal resulted dichotomies, and ecofeminist theorists endeavor to subvert and reconstruct them. Nature and women have been historically conceptualized in the western culture. Consequently, whatever is associated with women, emotion, animals, nature and the body is devalued; whereas all the values associated with men, reason, humans, culture, and the mind have priority. "Ecofeminism," according to Birkeland, "is a value system, a social movement, and a practice, but it offers a political analysis that explores the links between androcentrism and environmental destruction" (Birkeland, 1993, p. 18). The hierarchal dualisms of the masculine world give rise to the oppression of not only women, but also other natural life-forms.

Village, a georgic environment which is ideal to the ecocritics in this story, has turned into a place of domesticity and a place of patriarchal dominance and a new critical category. However, this domesticated environment becomes a place of captivity, a boundary between the natural sphere and culture. All of female characters are in a way domesticized and bound to their civic/civil duty, "Cleaning or preparing food or grinding meat" (Smith, 2016, p. 44). According to ecofeminist theorists, the hierarchal dualisms of the masculine world are the main cause of both women's and other natural life-forms' oppression. Therefore, such dualisms could justify the domination of women, animals, and nature. From an empirical perspective, the female characters in this story are lowered to a resource reservoir for fulfilling the material requirements of men, and are victimized as primary caregivers, and are, as Gebara argues, "colonized to stay home and allow men the grand flights of fancy required for production of culture, politics, and religion" (Gebara, 2003, p. 171). Depicted as displaced to the margins of the action in "Two Men Arrive in a Village", the female characters meet ends that are impossible to ignore, and in fact, they are at the center even if they lack agency; especially because their fates illustrate the consequences of the patriarchal reduction of women to the two functions that Kate Soper identifies as "maternal force" and "sexual enticement and ultimate seduction" (Soper, 2000, p. 141). In "Two Men Arrive in a Village", women demonstrates the consequences of not only the latter reduction, as the men in the story regard them as nothing more than a seductress and a subject of rape, but a reduction to maternal force and supplying

service. These women are even called "the bitches" (Smith, 2016, p. 47) by the strangers, which associates women with animal. The ecocritical reading correlates this exploitation of women with exploitation of nature, as Estok notes, "women are raped and butchered like the land" (Estok, 2011, p. 109). Village and the body (of women/earth) become associated and are one at the end of the story. When the chief's wife asked for the girls' account, one told her: "He said he did not want to think that he had passed through my village, through my body, without anybody caring what he was called" (Smith, 2016, p. 47). The story is a portrayal of the female obligatory docility. "Women and land are husbanded," according to Estok, and "control of both is the assumed basis of natural order in patriarchal capitalist thinking" (Estok, 2011, p. 106). The females are considered biologically natural and, therefore, like "nature," they are ignored by male or better to say by a male dominant society because as quoted in Mary Mellor's "Gender and the Environment," "Men are not inherently destructive, however: it is patriarchy, not men per se, that is the enemy of nature" (Mellor, 2003, p. 19). Plundering of the village for the sake of being "husbanded," and appropriation of these women for the purpose of patriarchal domesticity helps alienation of these women and deprives them of their identities.

The story is also significant in that it reflects this "control" of nature especially in terms of colonialist ambitions. The new-comers of the village are similar to the invaders of nature. What matters to them is capturing a land, killing its people and looting it. They rob, rape, and murder, and leave the village to piece itself back together both in literal and spiritual terms. Eaton and Lorentzen's claim focusing on conceptual correlation between woman and nature has been discussed in various ways by many ecological feminists. Many ecocritics generally focus primarily on the main dichotomy of nature/culture. This nature/culture opposition appears as a tool to serve the benefits of the power-holder. This power which Val Plumwood, as a significant ecofeminist critic, labels as "master identity" indicates itself as the master of animals, slaves, savages, and women who are identified as non-humans (Plumwood, 2005, p. 192). In this way, "master identity" legitimizes the exercise of exclusion and control over the other that is identified as inferior. According to Plumwood, the master identity, "which is more than complot, rather a heritage, a constructed form of culture and rationality, shapes all of the entities" (Plumwood, 2005, p. 190). The story shows the invasion of a village by men, who are apparently representative of not only power but also civilization. The strangers penetrate the village in any way possible:

> Sometimes on horseback, sometimes by foot, in a car or astride motorbikes, occasionally in a tank—having strayed far from the main phalanx—and every now and then from above, in helicopters. But if we look at the largest possible picture, the longest view, we must admit that it is by foot that they have mostly come, and so in this sense, at least, our example is representative (Smith, 2016, p. 44).

Darkness is also portrayed as a colonization symbol. The narrator maintains:

> But darkness also has its disadvantages, and because the two men always arrive in villages and never in towns, if they come by night they are almost always met with absolute darkness, no matter where in the world or their long history you may come across them. And in such darkness you cannot be exactly sure whose ankle it is you have hold of: a crone, a wife, or a girl in the first flush of youth (Smith, 2016, p. 44).

These women are not supposed to be as blank slates upon which patriarchal values could be displayed. The darkness acts as a metaphor for the entire story, and this patriarchal obscurity serves the excuse of civilization. The strangers use the darkness as a mask to conceal the truth

which is well expressed by the narrator, who is one of those women, "But the women! How proud we are, in retrospect, of our women, who stood in formation, arms linked the one to the next, in a ring around our girls" (Smith, 2016, p. 47). However, nature (village) and women, the girls and chief's wife as the representative, are valuable to the extent that they serve the male master. These women should not be depicted as objects upon which men could prove their status. Designating other entities as "primitive" and the self as "civilized" is the main method of exercising power over the other, and thus colonizing it. This can be interpreted as instrumentalism of the other to fulfill the master's needs. This means that a natural space is transformed to a cultural place. A natural place which with the interference of human, has lost its naturalness and change to a so-called civilized environment. The narrator for the story tells us "Two men arrive in a village by foot, and always a village, never a town" (Smith, 2016, p. 44). Village has implication for the nature, for the primitive life. This may remind us of Garrard's discussion about the city and the country. To Garrard, "town" is identified as "frenetic, corrupt, impersonal" and country as "peaceful" and "abundant" (Garrard, 2008, p. 35). In Smith's story, the master's attitude towards nature conceived as female and woman is based on the dialectic of civilization and primitiveness. Village, darkness, women, night, sunset are images of primitiveness. In terms of Western dichotomies, women are depicted as a inferior form of humanity deprived of any rationality or culture. The story is an example of what happens when new cultures try to influence less civilized societies. The "two men," – as curators of culture – or two cultures have government and "always-depending" methods of colonization.

Smith's story is a depending text, and the idea of "depending" appears periodically in the story which confirms Smith's anti-essentialist point of view. Everything from their instrument of invasion to their favorite food recipe is "depending." The story is establishing two men's master identity in two ways: by confirming their self-dependency and determining identity and cancelling the other's – what is called nature – independence of them. Everything turns out to be depending. "Two Men Arrive in a Village" can be looked upon as a culture-vulture story and an anti-essentialist viewpoint towards association of the dichotomy of nature/culture and that of women/men. An ecofeminist reading explores the ways in which the patriarchal culture has been responsible for the oppression and exploitation of women and devastation of the natural environment. Ecological feminists attempt to subvert the patriarchal systems of supremacy over both women and nonhuman nature, that have been traditionally regarded as the Other or inferior. As Birkeland states "ecofeminists believe that we cannot end the exploitation of nature without ending the human oppression, and vice versa. To do both, they reason, we must expose the assumptions that support Patriarchy and disconnect our concept of masculinity from that of 'power over' others and the rejection and denigration of the 'feminine'" (Birkeland, 1993, p. 19). Smith makes an association between the women and nature through the narrator's words when she explicates, "We understand that women stood so in ancient times, beside white stone and blue seas, and more recently in the villages of the elephant god and in many other places, old and new" (Smith, 2016, p. 47). The story makes an implicit comparison between women's resistance and nature's sustainability in a conceptual domain.

Patriarchy, in addition, articulates with capitalism to strengthen the oppression of women, and we can see this clear-cut metaphor in "Two Men Arrive in a Village". Zadie Smith's critiques of the environment, patriarchal violence and the exploitation of marginalized women and communities are extended to the economic domain. New-comers, in this story, can be considered as capitalist investors. We witness women's oppression both in patriarchic and capitalist context – which is a by-product of imperialism. According to ecosocialists, under capitalism people are bought and sold and capitalist system leads to the commodification of

human beings and the objectification of the natural environment. Both woman and nature are accepted as a kind goods and commodity to serve male power holders, and both are devalued in the industrial systems. As Mellor elaborates "ecofeminists argue that this is because women's work is associated with the bodily process of life, from child care and hygiene to health provision and basic food production. In their common marginalization, women and nature appear to have been thrown into at least a contingent relation" (Mellor, 2003, p. 17). Meanwhile, the values in such society are shaped by the patriarchal norms and institutions through false consciousness. As noted in Pepper, "false consciousness is at the heart of alienation. It involves you in believing as objectively true, natural or inevitable, a set of premises that run counter to your own interests, which are not really true, natural or inevitable" (Pepper, 1993, p. 88). These women are believed to be responsible for family subsistence, and to be collector of water and food, which establishes their affinity to land.

In Smith's parable, too, the strangers "are almost always met with absolute darkness" (Smith, 2016, p. 44), which can be correlated with a primitivism and fear. The capitalist system robs individuals of their real selves and turns them into automatons. Mass media aims at manipulating people, turning them into decent citizens. Mobile phone, TV, and news are things whose presence is completely felt. It seems that the characters depend strongly on them for getting information and also as a means of communication. This dependence of human on technological instruments can reduce its interaction with natural environment and the more one uses these instruments, the more he/she is separated from his/her nature as well as from physical nature. They do not contain good and desirable information to bring the people peace. They are the exact projection of what is going on outside and therefore, make the inside environment the same as the outside and consequently cause man's identification with outside society. Thus, even in their homes the people do not feel at ease and the boundaries between the outside (society, pressures, corruption) and inside (privacy, individuality, home) fades away, or better to say, the latter is drowned into the former. In this parable, technology and urbanization has left many traces in the village. "Coca Cola hoarding" marks the entrance to the village, the two men arrive sometimes "on a Suzuki scooter," sometimes "in a tank," sometimes "in helicopters" (Smith, 2016, p. 44), and entertain and satisfy themselves by reclining on the sofa or watching TV. Capitalism has instrumentalized these people and the earth, and obviously, in such a society "moral and spiritual matters tend to lose the importance they had in other modes of production, except in so much as they govern the capacity to produce efficiently" (Pepper, 1993, p. 85), and everything is oriented towards the exploitation of the subjugated women. Chief's wife, who is known to be a good example of a justified person who is estranged from her true self and is unable to establish stable relationship with other members of her community. Chief's wife verbalizes women's internalized inferiority when "stood up suddenly, left the room, and walked out into the yard" (Smith, 2016, p. 47), in reaction to the girl's exclamation. Even though she knows this type of abuse, she endorses this patriarchal ideology through her (non)reaction and inattention. In this process, people are objectified and reduced to the status of things. As is described in the story, these strangers "reach out for your watch, cigarettes or wallet or phone or daughter"(Smith, 2016, p. 46).

Women are treated as a physical object which brings about human alienation and separation from their true selves. Ecofeminists believe "in western Patriarchal culture, masculine constructs and values have been internalized in our minds, embodied in our institutions, and played out in power-based social relations both in our daily lives and upon the world stage" (Birkeland, 1993, p. 17). That is why there are numerous stereotypes in the patriarchal culture and the androcentric canonical literature. Maria Mies declares that the term capitalism is the "contemporary manifestation of patriarchy which constitutes the mostly invisible underground

of the visible capitalist system" (Mies & Vandana, 1993, p. 38). In "Two Men Arrive in a Village", women are confronted with inequality and discrimination. The patriarchal violence of these strangers is further revealed through the sacrifice the women make for the strangers' convenience.

Any inclination to blame for environmental degradations in a patriarchal culture is accused of essentialism. The story reflects that both males and females have the potential of conceiving the self as interrelated with nature; however, a disconnected sense of self results from patriarchal environment. Nothing seems abnormal in the male terrorism. It is in actual fact internalized incarnation of patriarchal politics in a technological/industrial world, and stems from the conventional dichotomy of male/female in which the male has the charisma which turns him into a weapon, and woman, on the other hand, are masochistic victims of this male-created system. Zadie Smith's short story necessitates hearing all voices of subjugation against all forms of power. The apparatuses of penetration as a deliberate domination over nature and woman can be examined from an ecofeminist point of view in this story through the image of rape. Portraying a patriarchal invasion, Zadie Smith employs the metaphor of raping to extremize the maltreatment against women and land. The massacres of unarmed civilians continue to wreck the village, and the huge problem is the rape epidemic. Here, female bodies are confused with the real battlegrounds. Tzeporah Berman, an anti-essentialist ecofeminist, considers that when the image of rape is utilized loosely, the brutality against women by some means turns into the "absent referent." Consequently, for Berman, using the term "rape" to indicate the exploitation of nature displaces and buttresses the sexual violence that women undergo. Sexuality is associated with the idea of ownership, domination and submission. Berman writes: "The absent referent can be found in many metaphorical sayings which link animals and women … [t]hrough the absent referent the subject is objectified and patriarchal values are institutionalized" (Berman, 1994, p. 176). What is absent in "Two Men Arrive in a Village" is the raped woman herself and the violence underlying these conceptions.

Smith, like many feminist writers, confirms that patriarchy together with capitalism has brought about female instrumentalization, and as a result fetishized women, which is nothing more than gynocide or killing of women as a social phenomenon. Here, patriarchal domination is identified as rapism (of women and village – as a microcosm compared with the earth as the macrocosm), and gynocide is associated with genocide (not as a term coined by Raphael Lemkin to the 1940s and the Nazi's mass killing) which could refer to the systematic extermination of ethnicity. This creates an "anthroparchy" or a systematic natured domination. As Cudworth argues "Anthroparchy is a complex system of relationships in which the environment is dominated by human beings as a species, and it involves different degrees of the form and practice of power: oppression, exploitation and marginalization" (Cudworth, 2005, p. 64). In this story, colonialism – a context of genocide – is used in favor of anthroparchic oppression and patriarchal invasion.

Through the reaction of chief's wife, Zadie Smith intends to highlight the universal aspect of rape instead of a personalized one. Village, the closed community, becomes a ground for different issues Smith intends to argue against. The setting Smith describes gives the impression of a place and time forgotten in history. Smith uses many words in this story to reinforce the universality and pervasiveness of such arrivals. "Depending," "representative," "simple common sense" are not anything more than a sense of consistent existence of it over time. A feeling of not belonging prevails at Smith's characters. Chief's wife historicizes the invasion: "Sunset has, historically, been a good time for the two men" (Smith, 2016, p. 44). When a sense of time and place does not exist in human's mind any more, they will turn into

an alienated creature. The way through which Smith wants to situate her characters within her tale gives a feeling of continuance. Smith employs the metaphor of village and the people involved, including two men and the villagers, to represent something that has the power to be the mutual connection to all people, places and historical periods. The story is retold the next day in "broken versions" (Smith, 2016, p. 47) and heard by the chief's wife who is "more of a chief" to the villagers and who "lives" by these stories and does not even care about hearing the name of the rapist. The wife "believes in the ga haramata" (Smith, 2016, p. 47). This quick dry dust-bearing wind covers the entire village by dunes while blowing. This natural element that stands out in the story blows in West Africa and originates from the Sahara Desert, and is popular among locals as "the doctor." However, it does not cure anybody, and, instead, causes environmental challenges. The two strangers in this story could be associated with "*ga hamarta*"and identified with the evil force of nature which, in words of chief's wife, "you cannot help but breathe it in" (Smith, 2016, p. 47). Smith depicts a depending universal viewpoint through the chief wife's reaction. The wife evades the reality in order not to be overwhelmed by it. Smith wants the reader to see the problems and its severity in some places. The marginalized people are affected by it by any means, "wind which blows here hot, here cold, depending, and which everybody breathe in" (Smith, 2016, p. 47).

To Smith, although the people who resist against this invasion are often suppressed, some reactions lead to a sort of chaos, "though only some will breathe out in bloody chaos" (Smith, 2016, p. 47). These women are treated as sex objects, child-bearers, household helpers and cheap labor, and once more, sexuality is bound up with power structure. It is as if their suffering has turned into a disenfranchised grief, and anthroparchy system works to the benefit of patriarchy, and inflicts atrocities on this community. As narrator describes, "a kind of wildness descends, a bloody chaos" (Smith, 2016, p. 47), and the villagers are powerless to harness it, even if they are well-informed, "when these two men arrived in the village, we spotted them at once, at the horizon point" (Smith, 2016, p. 44). These women, in abject powerlessness, are not able to resist against the invasion of their body and land, and dispossession of the resources, since "fear is always the greater part of what they want" (Smith, 2016, p. 46), and they are denied of any bonds.

Construction of various dichotomies including man/woman, culture/nature, civilized/primitive, and human/ animal through an androcentric point of view lead to picturing wildness in terms of nature and woman, both of which should be tamed by the hands of violent male power. However, it is not male power, but patriarchy that establishes such binary oppositions. As Petra Kelly maintains a woman could "go back to her womb, her roots, her natural rhythms, her inner search for harmony and peace, while men, most of them anyway, are continually bound in their power struggle, the exploitation of nature, and military ego trips" (quoted in Mellor, 2003, p. 18). Although this difference may seem essentialist, it is a rough justification for the affinity between women and natural world in patriarchal structure.

Conclusion

Ecofeminists, in line with other environmentalist theorists, believe human beings and nature are interrelated and they both form a huge web of life. In this sense, war, poverty, class exploitation, animal experimentation, and genderization are regarded as worrying as other ecological issues including air and water pollution, and the extinction of wildlife. Accordingly, it is "imperative that we challenge both the ideological assumptions and the hierarchal structures of power and domination that together serve to hold the majority of earth's inhabitants in thrall to the privileged minority" (Gaard, 1993, p. 10). "Two Men Arrive in a

Village" can be contextualized in light of environmental discussions and it demonstrates that patriarchal assumptions are internalized by women as well as men, and regard no intrinsic worth for women who are valued based on their utility and profitability for capitalist investors. Zadie Smith successfully reveals her ecofeminism by exposing the ideological and structural interconnectedness of the patriarchal systems which dominate the disenfranchised.

The effect of the new-comers' arrival is always "the dread stillness" (Smith, 2016, p. 46), especially for the women who condemn themselves to a life of unhappy submission. Speaking through the lens of ecofeminism, there should be a call for an end to all the oppressive systems as they are all interrelated and interdependent, and all forms of exploitation and oppression including racism, capitalism, and imperialism are considered as extensions of male dominance and sovereignty. This story exhibits how sexual, ethnic, racial, and class differences approach body/animal sphere and signify an inferior form of humanity devoid of culture or rationality. These women are treated like animals, and considered as subhuman. They are representative of a large number of women who have been assaulted over centuries. This parable portrays how the hierarchal dualisms of the masculine world have been used to justify the domination of both women and nature. Racism, exploitation of nature and women, invasion, objectification, instrumentalism and class discrimination are characteristics of the practice of patriarchy.

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