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ARTICLES

Review

Looking at 'Modern India' IN Mark Tully's *NO FULL STOPS IN INDIA and NON- STOP INDIA*

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Mark Tully's books, No Full Stops in India (1992) and Non Stop India (2011) are telling commentaries on the situation of post-independent India. Central to both books is the question of Indian 'modernity' or 'development' after independence, and in this regard they explore various aspects of Indian society, economy, politics and religion. The aim of this paper is to analyse how India has been pictured in these stories. This picture should be important for two reasons – firstly, that these stories come from the pen of an author who is not an Indian but British by birth; and secondly, because the author claims that in these stories, 'Indians do as much of the speaking as possible'. Moreover, *Non Stop India*, written twenty years after *No Full Stops*, allows one to contemplate on the issues raised in the first book. The methodology used in this paper is mainly analytical, and combines tools of postcolonial theory and ideological criticism. The paper is constrained in that it tries to evaluate only two books by one author – Mark Tully. However, the researcher believes that this paper should contribute to define India's present reality in a new light, which can be further researched into.

Key words: India, Mark Tully, colonial legacy, postcolonial, modernity.

INTRODUCTION

Postcolonial studies refer to an effort by scholars in such diverse disciplines as literature, cultural studies, history and anthropology to come to terms, from a global perspective, with the legacy of European colonialism. The scope of postcolonial theory includes experiences of various kinds, such as: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.

Postcolonial writers and critics have played a very crucial role in nation-building of the once colonized nations. They have analysed the 'nation' as a construct. A new nation is created so as to liberate the native culture from the oppressive structures imposed by the colonizers. Exploring and investigating various contours of the nation–geographical, economic, political, and cultural – has been major themes of postcolonial writing. The postcolonial writers, who may or may not be a citizen of the colonized nation, situate themselves within communities and their spaces. The writer as such has to

be a part of the people's life, their relationships, emotions, histories, and memories. Their writing delves into the modes of constructing, imagining, and representing the nation. Many post-colonial critics are however critical of this concept of 'nation'. Benedict Anderson, in his *Imagined Communities*, has expressed the nation's ambivalent emergence thus:

The century of the Enlightenment, of rationalist secularism, brought with it its own modern darkness. . . . [Few] things were (are) suited to this end better than the idea of nation. If nation states are widely considered to be 'new' and 'historical', the nation states to which they give political expression always loom out of an immemorial past and ... glide into a limitless future. What I am proposing is that Nationalism has to be understood, by aligning it not with self-consciously held political ideologies, but with large cultural systems that preceded it, out of which - as well as against which - it came into being (Anderson, 1991).

Impressed by Anderson's views, Homi K. Bhabha also talks of nations in his edited volume, *Nation and Narration*. In this work he pushes the discourse to the borderline of history, to the limits of race and gender, not in order to formulate a general theory, but to consider the productive tension of the perplexity of language in various locations of living. He offers an exhilarated sense of alternate possibilities in which a culture is in permanent transition and incompleteness. Bhabha tries to emphasize the connection between nation and narration: "Nations, like narratives, loose their origins in the myths of time and only fully realize their horizons in the mind's eye" (Bhabha, 1990). Here Bhabha argues that our sense of nationhood is discursively constructed: it is narrativized. He also points out that the colonial authority, the power of the national narrative seems entirely confident of its consistency and coherence, but is all the while undermined by its inability to really fix the identity of the people, which would be to limit their identity to a single overpowering nationality. He adds further that the narrative of nationality is continually displaced by other identities, like sexuality, class, religion or race, and there can be no end to this displacement. Bhabha also sees the nation as the most important symptom in an ethnographic study of modernity in which the observer must simultaneously be the part of the observed. He popularized postcolonial theory by giving new terms such as, Hybridity, Mimicry, the other, etc. to it. In *The Location of Culture*, Bhabha 1994, uses concepts such as mimicry, interstice, hybridity, and liminality to argue that cultural production is always most productive where it is most ambivalent.

SITUATING TULLY IN INDIA

Mark Tully belonged to the last generation of British

Empire in India. He was born on October 24, 1935 in India. His father, William Scarth Carlisle Tully, was a stern British who worked for a very old and reputable managing agency, Gillanders Arbuthnot. He did not have a very cordial relationship with his father, who he claims was a 'stern moralist' with a very bad temper. His father was also against mixing up with the natives (Indians). He believed in the supremacy of the British as against the inferiority of the Indians. Throughout his whole life in India, Tully's father kept himself and his family aloof. They continued to eat British dishes and practised their Christian faith.

Tully had an elite British-style education. At the age of four, Tully was sent to a British boarding school in Darjeeling, a hill station in eastern India. Due to World War II, he was unable to return to England right away for his education as was common for most British children in India. At the age of nine, he with his family returned to England. While in England, he attended first Twyford School (Hampshire) from the age of nine to thirteen and then Marlborough College (a public high school). During this time, Tully began what he calls his "long rebellion" against everything his father wanted him to be. Included in this was his zeal for India. He returned to India in 1965, at the age of thirty, as a BBC correspondent. He was BBC's Bureau Chief in Delhi from 1972 to 1993. In 1994, he resigned from the BBC, though he continued living in India.

Tully has also written a number of books on India. Tully's first book on India *Amritsar: Mrs Gandhi's Last Battle* (1985) was co-authored with his colleague in BBC Delhi, Satish Jacob; the book dealt with the events leading up to Operation Blue Star, the Indian army's attack on Sikh extremists in the Golden Temple at Amritsar. His next book *Raj to Rajiv: 40 Years of Indian Independence* was co-authored with Zareer Masani, and was based on a BBC radio series of the same name. In the US, this book was published under the title *India: Forty Years of Independence*. Tully's *No Full Stops in India* (1991), a collection of journalistic essays, was published in the US as *The Defeat of a Congress-man*. Tully's only work of fiction, *The Heart of India*, was published in 1995. In 2002 came *India in Slow Motion* co-authored with Gillian Wright. Tully later wrote *India's Unending Journey* (2008) and *India: The Road Ahead* (2011), published in India under the title *Non-Stop India*. In the area of religion, Tully has authored *An Investigation into The Lives of Jesus* (1996) to accompany the BBC series of the same name, and *Mother* (1992) on Mother Teresa. The anonymously authored *Hindutva Sex and Adventure* is a novel featuring a main character with strong similarities to Tully.

MARK TULLY'S *NO FULL STOPS IN INDIA AND NON STOP INDIA*

No Full Stops in India (*NS*) is a collection of true stories

based on real experiences of the author, Mark Tully. He writes about the people and places he visits in India throughout his career as a BBC correspondent here. About these stories he says in the Preface to *Non Stop India* (*NSI*) that in them he has "let Indians do as much of the speaking as possible", so as to overcome the probable accusation that being a foreigner he could not comprehend the Indian situations. While Tully writes a lot about politics in this work, he also uses the stories to comment about social issues. His observation and description of the Indian landscape and lifestyle has got an alignment on the colonial past. He finds the construction of the post-independent Indian nation on the theoretical dimensions of the West inappropriate. In the 'Introduction' to *NS* he writes: "…India is still a land dominated by foreign thinking, and I would suggest that that thinking is just as alien as the brown sahibs'. Colonialism teaches the native elite it creates to admire – all too often to ape – the ways of their foreign rulers." (*NS*, 3) India, according to him, has not yet developed its own 'ideology' or 'attitudes' or 'institutions' of its own; but has adopted those of the West. He continues that: "What are required are politics and a political system which are relevant to India's past traditions and present circumstances" (*NS*, 11)   and also that "[India] must adapt [latest] knowledge to its own problems, it must bind on its own traditions and beliefs" (*NS*, 12). Tully, in these stories, has tried to depict why and how Indian ground reality has not changed in the positive way for the majority of Indians even after independence – Cultural imperialism has threatened the cultural and spiritual Indian base; agrarian economy has constantly been bullied by the rapidly developing corporate world; education has invariably come to be understood as Western modelled English education; even Indian politics has turned out to be alien to Indian needs. In the short story collection, *Non Stop India*, he tries to illustrate "what has happened in the twenty years since Indian enterprises were freed from the shackles of the Licence-Permit Raj and the entrepreneurship so long tied up in red tape was allowed to flourish" (*NSI*, ix).

Tully, by talking to Indian people at different Indian locale, has tried to access the effects of modernization on Indian society, particularly on villages. Even after independence majority of the Indians are poor. Their life has always been innately built up with religion. But the so called 'modern India' is bereft of the religious Indian ethos so essential to Indian life. In "The Rewriting of the Ramayan", Tully has tried to unveil the secrets to the success of the '*Ramayan*' television series in India. *Ramayan,* according to Moti Sagar, was "about everything that the élite doesn't like, considers awful – religion, superstition, women obeying their husbands, dynastic rule" (*NS*, 129). It was 'something very Indian' which was able to relate to and also bind majority of the Indians. Ramanand Sagar even elaborates on the relevance of *Ramayan* to present day politics. Even after

twenty years Moti Sagar believes that "'myth has a tremendous power in India'" (*NSI*, 87). But this power has at times been misused to meet political ends.   In "Operation Black Thunder", the traumatised atmosphere resulting out of the Golden Temple issue has been vividly depicted. The unhealthy politics of secularism versus Hindutva has long pervaded the Indian political scene. Glancing through the developments in this regard through two decades, Tully contemplates: "…although much of the steam seems to have gone out of the secular versus communal issue, the Congress Party … still lose no opportunity to accuse the BJP of communalism… Has India … reverted to the old culture where religion and politics were naturally separate, or could there be a return to tumultuous times?" (*NSI*, 104).

Tully is most concerned with the displacement of workers, changes in attitudes towards religion, caste, politics, and social hierarchy, and the role of women. In "The New Colonialism," Tully describes the small seaside town of Mahabalipuram, about thirty miles south of Madras. The place since antiquity is known for its temples, spiritual art and sculpture. But Tully observes that with modernism has crept in commercialism or what can be called 'second/modern colonialism'. Business and tourism, the two departments or indices to new imperialism, have taken over the traditional art of Mahabalipuram - the art rooted in the matrix of Indian culture and history. As such it is the non-Indians or the Indian elites rather than the poor Indians, who get engaged in these works. The art and sculpture produced by Indian artisans are brought in cheap rates by the foreigners or they use cheap labour and raw materials to produce art works which are then sold outside at a large profit. Tully ends the story with a very telling episode of a poster exhibited by an American sculptor, Henry Schiowitz:

Schiowitz dominated the poster, dressed in a white lungi. His bare chest was garlanded with marigolds and he held a cobra in his raised hand. At the bottom of the poster were Indian carvers, pygmy-sized compared with the great American, working outside their mean huts – the victims of cultural imperialism. (NS, 85-86) [Emphasis added]

Tully claims that some changes resulting from modernization are not good. In "Typhoon in Ahmedabad," he discusses how modernism has crept into the city, how the political dimensions have changed and how technological developments have led to worker displacement. Tully agrees with the American historian, Kenneth Gillion that in the city of Ahmedabad, "there was little British investment; there were never many Englishmen in the city; there was no higher education to speak of; the English language was understood by a few; and there was no English press" (*NS*, 239). After independence changes have come about in the political

sphere; where clashes between political parties find social colouring in the form of community riots. Though these riots are seen as rivalry between the Hindus and Muslims, they were actually initiated by political parties to meet their political needs. A member of SEWA says: "These sahibs [elite Indians] are the people in this city who want to divide us, to keep us down, but we will fight back – together" (*NS*, 267).   This city has been known for textiles, he writes about how traditional mills have been undermined by new powerful looms. Ahmedabad, he claims, is dying as a result of the dying textile mills. The families who owned the mills have ignored new markets and new technology. They have taken their success for granted. Over 35,000 Muslims and Harijans, traditional weavers, have lost their jobs. Many turn to bootlegging and other illegal occupations to support their families. Similarly, in Molanpur, cobblers are unemployed because of the invention of cheap plastic. There are, of course, many schemes and strategies taken up by the government or non-government organisations to provide self-employment to the rural poor after independence. Tully has discussed various government schemes like the National Rural Employment Guarantee Scheme, where the success rate is very low and remains much behind the projected target. In "Framing Futures", Tully talks about the working of public and private sectors in Indian economy and also the various strategic measures adopted. Strategic measures like 'cost-engineering', 'from farm to fork', 'contact farming', etc. have been executed in many Indian states like Punjab. But, while talking to many farmers and NGOs, Tully finds that these strategies are not very successful throughout. Tully feels that the failings are because these strategies, developed in the West, need to be tailored to Indian circumstances before implementation. For example, referring to the crisis caused to the Microfinance industry in 2010, Gurcharan Das, a champion of microfinance cites one instance, "Can you believe it? … We are being asked to get clearance for every loan, that means getting pre-approval for millions of women for millions of tiny loans" (*NSI*, 140).

Tully also objects to the impact, the West is having on religion in India. He claims that since religion is not given much importance in the West, Indian elites, influenced by the West are also beginning to ignore their religion. He fears that the elite's secularism will lead to a disrespect for religion and states that "the vast majority of Indians, who do not enjoy the benefits of modernity, still believe that religion is one of the most - if not the most important - factors in their lives" (*NS*, 5). It dictates food preparation, social hierarchy, family behaviour, and many parts of daily life. The power of religion and spiritual values has been reflected in all the stories by Tully. One such instance is of Swami Ram Dev, a comparatively young Yoga teacher and Hindu saint. This man had got his 'break' with his divine preaching and Yogic practices. His naturopathy and yoga healing practices perhaps adhere to the Indian life and ethos, for he claims so many

followers throughout the country.   Tully claims that modern Indians are following the western example of limiting religion to the personal domain. He argues that "the best way to destroy a people's culture and identity is to undermine its religion and language" (*NS*, 4). Mark Tully reminisces of a harsh judgement directed at him by Maulana Amir Rashadi, "'You came here with your East India Company to loot the country and rule over us. *Now there are East India Companies on every corner with every politician looting.*'" (*NSI*, 61) [Emphasis added].

The deterioration of the traditional caste system as a result of modernization also greatly concerns Tully. He defends the caste system and states that it adapts to circumstances and has positive as well as negative aspects. In "Ram Chander's Story", he provides examples of how the caste system helped Ram Chander (Tully's servant) when he left his village and went to Delhi. On his way to Delhi, he met a member of his caste who took him to his home and offered to help him until he found a job. The next day Chander became lost and was helped by a dhobi (washer man). He was given a place to stay, food to eat, and was helped to find a job. Similarly, he tells how Kamal, a relative of Chander's, defends the system. Kamal states that "only biradari people (same sub-caste) help you in times of trouble" (*NS*, 50). The strong kinship, which provides a wider support group than the family, is the positive aspect of caste system. But, it is negative in that it is a social construct which perpetuates tensions and atrocities. Tully finds that the social barrier between different castes has decreased to a considerable extent. In "Caste Overturned", he reveals the changes in lifestyle of the Dalits, the improvement in education, the changes in the works they do and their social relations with people of other castes. Of course, opinions vary regarding the extent of changes.

Tully writes about women's position in family and society as well. In *No Full Stops,* a woman states that "These men just think we are there to do the work for them . . .". He also condemned traditions like 'Sati' which made a widowed woman kill herself by burning herself in her husband's funeral pyre. He showed concern with empowering women. He tacitly argued that women should become informed and should strive for change. In "Ram Chander's Story", Ram Chander's daughter uses an IUD for birth control but she complains when villagers force her to remove it. They consider its use immortal. In *Non Stop India*, too Tully talks about the success of Indian women. He talks about the success achieved by many Dalit women, including Mayawati; appreciates the works done by women run NGOs; and even goes on to talk about the success of women from the remotest area of North-East India.

Commerce and business are other areas that Tully feels Indians are learning from the West and that do not apply to their culture. He states that Indians studying business in the U. S. learn how to manage large corporations, while Indian businesses are still largely

small family run operations. Similarly, U. S. trained Indian physicians learn to use the latest technologies, which are neither readily available in India nor affordable by the average Indian (since the majority of Indians do not have health insurance). He argues that basic inexpensive treatments are needed instead. Indians should apply their knowledge and technology to their own problems Tully argues. In "Entrepreneurship Unleashed" he talks about the struggles and progress of the Tata Group, one of the biggest names in Indian business. He tries to figure out its journey from its inception, through the Second World War, through the difficult post-Independence decades of the Licence-Permit Raj, up to the present. At present, Tata is not only an Indian group but a multinational company. But, it has kept in mind the needs of Indians, at the same time nurturing 'ambitions … [to] go to other soils as well' (*NSI*, 189), the Tata Nano being a good example of tailoring for the Indian market. Despite the realisation that it is frustrating to do business in India because of so many interferences of ministers and regulators, R. Gopalakrishnan, the executive director of Tata Sons, believes that 'Indian is at a very important turning point' and as in Bhagavad Gita 'God Krishna … will reappear when everything is in disarray' (*NSI*, 190).

After reading Tully's stories, it is apparent that he is passionate about his belief in India's traditional values. His writings, which are centred primarily in Indian villages, are a call to preserve India's culture, which he feels, is being destroyed as a result of modernization and negative influences from the West. He shows how the lower castes and women are trying to improve their lives, and how difficult change is especially since the elite are so determined to keep things the same. In addition, Tully shows the rampant corruption among politicians, police, and government officials, making life even more difficult for those who can ill afford the bribes commonly expected. Yet, he perhaps believes with R. Gopalakrishnan that "there is hope in [India's] present crisis" and that one day there would be an India "where there are clear-cut policies, where there are not all those people, those linesmen ... who can stymie you, an India where there are not the flip-flops in policy… an India which could never be said to be in danger of becoming a Banana Republic" (*NSI*, 189).

CRITICAL APPRAISAL

Tully is a British writing about India. His formative years, 1944-1965, were spent in England and which made him more a British than an Indian. However, his long career, thirty years, in India as a BBC correspondent brought him very close to India. His affinity to Indian people and culture is very evident in his writings. In *No Full Stops in India*, he writes: "On many occasions I still have difficulty in knowing how to be a foreigner in India…". While attending a wedding of his servant's daughter, he wanted

to be more involved with the wedding festivities but was very conscious of being treated differently. People treated him like royalty and maintained a distance because he was not only a foreigner but also Chander's employer, making the differences too great to be bridged. Tully expresses his desire to overcome these boundaries but acknowledges that in reality he must live within the traditional constraints of Indian society.

In an interview when asked if he can be considered Indian, Tully stated "No, I am a Briton who has been deeply influenced by India. But I want my epitaph to read 'A person who really loved India,' and I wish to be reborn an Indian." He does not explain how India has influenced him or why he wishes to be reborn an Indian. In many passages, he clearly identifies himself as a westerner. He writes: ". . . us in the west. . .", ". . . it was our (western) civilization which left India a poor and backward country," and "We, the British . . ." (*NS*). These are only a few examples of his acknowledgement of his British identity.

It appears that Tully is having '*double consciousness*' of being British as well as Indian. He talks of his fascination for the Indian life, culture and customs; but at the same time, he also hints at the Britisher's ability to structure politics, economy and life-style appropriate to their society. He acknowledges India's inability to figure out the plan and strategy suited to Indian social and cultural need; also confessing that: "…the West has harmed the poor and continues to harm them…" (*NS*, 2) In the words of Abdul JanMohamed, he can be called the 'specular border intellectual', one who stands at the border of two cultures, looking critically at both, neither assimilating nor combining either of them. However, Tully seems to override Said's thesis, that throughout Europe's history, "every European, in what he could say about the Orient, was a racist, an imperialist, and almost totally ethnocentric."

Tully's discovery of his own identity can be imaged as a 'spatial location' of his self. He, through his work (as a BBC correspondent) and also as a writer, discovers his identity, selfhood and belonging among the Indians, in the various places he visits. He relates different geographic location of India to its socio-cultural-political locations. As for instance he talks of Uttar Pradesh and many of his writings centre around this space. It is located in the heart of the Gangetic plain and thus in the heart of India, and it is an important religious centre where Buddha gave his first sermon, and Tulsi Das wrote the Ramayan (one of the two great Indian epics). In addition, Tully writes of Uttar Pradesh because Hindi is spoken there, and it is the one Indian language that he can speak fluently. Similarly he talks of Allahabad which relates to the Kumbh Mela – probably the biggest religious festival in the world; which also illustrate the heavy religious base of Indian culture. Thus he uses various locations to identify the post-independent Indian with its struggle for national identity. All these signify the centrality of locations to a postcolonial identity.

Tully is also critical of the neo-colonial state of India, which he calls 'modern colonization'. The language of the colonizers, English, stills dominates the elite Indian world of politics and economics. It stands as a barrier to the progress of the Indian multitude that is poor and not immaculate in the colonial tongue. But, at the same time he also highlights those Indians, like Dalits, who consider English as a reason for their liberation and progress from the shackles of caste and creed. Talking to many academics, evaluating common people and analysing the Indian situation, Tully agrees with Sanjaya Baru, "'Every educated Indian must be proficient in her mother tongue. A two-language policy – mother tongue and English – must be made compulsory'" (*NSI*, 166). He highlights the continuation of colonialism through other forms, especially by postcolonial elites. He observes that "new things … must be written on the Indian slate" (*NS*, 12). What he finds amiss is that "the Indian elite who emulate [the Western world] ignore the genius of the Indian mind. They want to write a full stop in a land where there are no full stops" (*NS*, 13). In the twenty years of liberation from the Licence-Permit Raj, Tully acknowledges the tremendous changes that have come into India, nonetheless conscious that '*jugaar* still flourishes'. India needs to overcome *jugaar* – 'muddling through or making do', 'celebration of expediency, shortcuts and shoddiness, a penchant for taking a winding course where a straight road would survive' (*NSI*, xii)– so as to reach its true potential. He envisages a 'Non Stop India'.

Conflict of Interests

The author have not declared any conflict of interest.

Conclusion

To sum up, the effects of Indian domicile and traditions are evident in Tully throughout his works. His writings address the Indians and their social issues. He proves a good critic of post-colonial India as he argues that India still looks to the West as a role model. He concludes *No Full Stops in India* thus,

I believe it could be the birth of a new order which is not held up by the crumbling colonial pillars left behind by the raj but is genuinely Indian: a modern order, but not a slavish imitation of other modern orders (NS, 336).

Tully writes about India and for India. The 'modern order' foreseen by him is undoubtedly an order that takes into its embrace India's social and cultural diversity as its strength. He interrogates the dual characteristic of modernity – firstly, as a European project with its unique

Europeanness, and secondly, its translability into Indian life and culture. With his ability to understand India to its roots, Tully highlights the contradictions of modernity in India. As 'an Englishman who lives in India and still has strong links with England', Tully acknowledges the difference between these two countries. In a BBC talk, he mentions how in England every train runs on time as opposed to the Indian situation, where every train runs late and no one is even bothered about it. He says delays are all part of Indian life. But, Indians do believe in a God and God makes things work!; as Tully is told, "…Why are we Indians religious people? Because we know that this country only runs because God runs it. It's all *jugaar*'" (*NSI*, xii). The idea of India as an ancient civilization cannot be done away with in its route to 'modernity', which was of all a 'colonial project' which tried to disregard the social and cultural differences in India for administrative convenience.

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Full Length Research Paper

The taxonomy of Nigerian varieties of spoken English

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The dream of a Nigerian English dictionary has recently been actualized. The academic body of teachers and researchers known as NESA recently published a dictionary of the Nigerian English. The corpus of words and expressions in the dictionary represents the meaning and pronunciation of words as used by Nigerians.As a headlamp into the major and minor languages spoken by a vast population of Nigerians, this article seeks to stratify the varieties of Nigerian English on the basis of the popularity of the various ethnic groups which culminate in the variations that subsist in the accents of English available in Nigeria. As a result, in the first instance, a pyramid which classifies the over three hundred languages into three levels (in a pyramidal structure) is proposed. Secondly, coalesced phonemic inventories from all the varieties of Nigerian English are linguistically reconciled. From the methodology of the study to the findings, formal and informal interviews, perceptual and acoustic experiments carried out textually and inter-textually form the background of results which have been corroborated in the literatures of Nigerian English. This study is basically an appraisal of Nigerian English without any bias for the educated, uneducated, standard, or sub-standard varieties. Whereas, linguistic, educational and ethnic parameters have been used in describing Nigerian English, the multi-ethnic influences on Nigerian English, being spoken in Nigeria has given it an appealing status among the colony of Englishes around the world to researchers. Thus, Nigerian English should begin to assume a status whose taxonomy will aid its international identity.

Key words: Multi-ethnicity, taxonomy, Nigerian English, Standard British English, dialects, topos, genesis, techne, nomos, polis, onyma, glossa, ethos.

INTRODUCTION

The three parameters which have gained wider acceptance in the business of differentiating the dialects of English spoken in Nigeria include the linguistic, ethnic and educational. These parameters have been championed by Brosnahan (1958), Banjo (1979), Jibril (1982) among other researchers in the area of English as Second Language in Nigeria. In the literature of Nigerian English, one prominent means of classification when talking about Nigerian English and its differentiation is the ethnic parameter. From time immemorial, however, Language has often been used as a code of communication and to define ethnic boundaries. It is thus essentially a property of society. On ethnicity in Nigeria, a lot has been written by Brann (2006). Brann (2006) identified certain elements as predisposing factors of the linguistic behavior of the speakers of English as second

language speakers in Nigeria. We have discussed taxonomy, ethnicity and the state of English language in Nigeria as key issues. There is the need for an expatiation of the relevance of ethnic compartmentalization and diversity in the tongues of those who inter-ethnically and intra-ethnically need to communicate with one another in different formal contexts as part of the role which the further tongue plays in Nigeria.

Hausa, Igbo and Yoruba subjects have been interviewed in the several studies on Nigerian English (cf. Banjo 1979; Jubril, 1986; Udofot, 2004; Josiah, 2009). Thus, corporal of Nigerian English is available for analyses and inferences. The three ethnic groups mentioned above represent the three major ethnic groups in Nigeria (Brann, 2006:32; Adegbija, 2004:6). The three major ethnic groups however, belong to three major geo-linguistic blocs in Africa. The three blocs include the Khoisan, Niger-Kordofanian and Afro-Asiatic. Hausa languages in the world emanate from the Afro-Asiatic, while the Igbo, Khoisan and Yoruba, Niger-Khodofanian respectively. This knowledge helps in the hypothesis that the same traits are observable in those who speak these languages respectively all over the world.

Purpose of the study

The primary purpose of this study is to attempt a taxonomy of the varieties of English spoken in Nigeria across the over three hundred ethnic groups and dialects. Already in the literatures of Nigerian English, Hausa, Igbo and Yoruba Englishes have been recognized as the "big three" or the major second language varieties (Eka, 1985). An attempt is made in this paper to further identify the smaller fractions of the Nigerian varieties of English according to their popularity which is affirmed by demographic strength,   political as well as statutory policies of the Nigerian government.

Towards the taxonomy of Nigerian English

The taxonomy of language and ethnicity has been perceived differently by linguists and ethnographers, and still more differently by sociologists and political scientists. According to Gandonu (1975, 1978), there are in Nigeria some 250 ethnic groups, whilst, according to K., Hansford, et.al (1976), there are some 400 linguistic groups. It is thus clear that there is no one-to-one relationship between the two concepts – language and ethnicity. For details on the ethnos of the three Nigerian Languages visit Brann (2006:95-105) and the tentative register of Nigerian languages, read Adegbija (2004:6). Eight markers of ethnicity have been identified by Brann (2006:97). They include: *Topos* (t) which represents 'territory', *Genesis* (g), meaning 'origin', *Onyma* (o), as 'identity', *Polis* (p), meaning 'organization', *Ethos* (e) for the 'values/beliefs', Nomos (n), for 'customs', Glossa (l),

'language' and lastly,   *Techne* (t) representing 'material culture'.

The influences observed in the spoken English of both educated and uneducated Nigerians in earlier studies such as those of Jibril (1982), Eka (1985), Akinjobi (2004), among others have revealed that the factors listed above account for the accentual variations observable in Nigerian spoken and written English, as shown in Table 1.

Topos (Territory)

The three ethnic groups in Nigeria have the same kind of territorial affiliation. Unlike the minority languages such as Tiv and Idoma which have interrupted territories and the Idomas/Etulo within Tiv or the many settlements where the major three languages are spoken, Hausa, Igbo and Yoruba have what Brann (2006:97) describes as continuous topos. Hausa language is spoken in nations beyond the four boarders.

To the north, Nigeria is boarded by Niger Republic, another nation that belongs to the Afro-Asiatic region. Senegal and Mali also have Hausa speakers. Hausa nation is composed of various ethnoi like the *Gobirawa, Zamfarawa, Adara, Arewa, Kebbewa*, *Aukoyawa* (Hansford et al., 1976:15) and *Gungawa* (Salamone, 1976 cited in Brann, 2006:96). Those countries where Hausa language is being spoken display the same character trait with the Hausas in Nigeria. This is the case with the Yoruba-speaking nations across the globe. Yoruba language is said to be spoken even in Brazil. The nation is reported in Polyglotta Africana by Koella (1914) to have been made up of some fourteen warring tribes, recorded as separate linguistic entities in the mid nineteenth century. The Igbo nation is also reported to be made up of Western *Aboh, Kwale*, Eastern *Izi, Ezas, Ikwo, Mgbo*, Southern *Ethchie, Egbema* and many others. The territorial affiliations and socio-cultural nativity go to explain the socio-cognitive features of the educated Nigerians that we have interviewed in our corpus.

Genesis (Origin)

The social features observed in our subjects can be traced to their Genesis. By ethnic origin, educated Nigerians display a biologically self-perpetuating unit of distinct physical traits. These traits are as a result of a traditional, external origin. For instance, the Chadic speaking Nigerians originated from the north east, the Bantu people appear to be from Cameroun and the Yoruba speaking tribes (*kwa* speaking) have myths of origin both\ locally (e.g. *Oduduwa* in Ife) as well as from across the desert – Egypt and Mecca. Those external influences remain with the ethnic groups   in Nigeria and thus inform the social and linguistic traits evident in not only the languages but also the social life of the people.

Table 1. Social categorization of ethnic groups in Nigeria.

Group	Topos	Genesis	Onyma	Polis	Ethos	Nomos	Glossa	Techne
Hausa	Continuous	External	Congruent	heterocentric	Arabic	Islamic	Hausa	warfare
Igbo	Continuous	External	Congruent	heterocentric	Idolatry	Christianity	Igbo	craft
Yoruba	Continuous	External	Congruent	monocentric	Traditional	Christianity	Yoruba	farming

Onyma (Identity)

Ethnic identity is a major distinguishing factor among Nigerians. In the articulations of our subjects, as "educated" as they are, they could not conceal their identity. The three language groups displayed a congruent kind of ethnic identity. This is not a study in sociology. Thus our observations are based on the limits we can get in investigating social and linguistic traits in the three groups of Nigerians. According to Jibril (1982:22), Nigerians, educated or not, 'could have a very poor impression of a person's education, if he made the most trivial grammatical mistake in his speech or writing but would not object at all if his phonology is virtually that of his mother tongue'. In other words, while grammatical errors are objected to, it is taken for granted that it is only natural for one to speak English with one's mother-tongue accent.

Olaniyi (2005) identified some linguistic shibboleths, which are common with the three ethnic groups in Nigeria. Socially, however in this scheme, the three groups show traits such as /t/ and /s/ for /θ/ as well as /d/and /z/ for /ð/ in HE and YE as the case may be. Those features are enough to make them stereotypes in their own right.

Polis (Organization)

Table 1 clearly shows that Hausa and Igbo speakers of English are influenced politically according to history by some external forces. In Nigeria generally as reported in Brann (2006:99), a monocentric monarchical system had been in operation before colonialism. These monarchies had favoured the development and imposition (author's emphasis) of standard language forms, such as Yoruba on *Oyo, Edo* on *Benin, Kanuri* on *Yerwa (Maiduguri).* The political system of the Igbo and Yoruba system is monocentric. The monocentricity of these regions culminate in the social lifestyle of the people.

Hausa language became standardized and used as language of wider communication in the North when Kano was able to assert its centrality as the main emporium, for which reason it was chosen as the standard by the British Administration, while the Sokoto dialect, supported by the Caliphate, remained a classical side-standard (making use of Arabic script, whereas Kananci uses Roman or *boko* script). Conversely groups such as *Jukuns* who had powerful polity in the central north, split into several centres at *Kona*, *Abinsi, Wurkum* and others, for which reason a central standard could not develop and their language was consequently weakened.

From the foregoing, it is evident that the three ethnic groups in Nigeria differ socially. The socio-cultural differences in history and linguistic patterns inform the variations observed in the 150 subjects that we have socially and phonologically observed in order to establish the features of Nigerian English among World Englishes.

Ethos (Beliefs)

The belief systems of Nigerian people are similarly divisible into the trichotomy of Traditional, Islamic and Christianity, with its corresponding use of vernaculars, Arabic and major languages-cum-vernaculars. Whereas traditional religions are essentially local, and often rural, and command local languages, the two ecumenical religions have their faith-fuls spread ubiquitously across the country even though Islam is dominant in the North and Christianity in the South.

To the extent that individual ethnic groups have their own tribal/national ethos, this is also educational ideal, as with *omoluabi* of the Yoruba, the *mutmin kirki* of the Hausa (Green and Igwe, 1963) or the Pulaaku of the Fulbe (Verbeke, 1966) and is expressed in the ethnolect. The ethos of the learned man (in scripture), the *malam,* is, however, expressed in Arabic, *rabi* in Hebrew and *oluwo* traditionally (vernacular) whereas the aspiration to 'modernity', with its frequent material value system, is expressed in English, - no longer the language of Christianity but of the West. Where there is a change of religion, there is a corresponding change of language use. The religious affinity of the three ethnic groups in Nigeria, undoubtedly contributes to the social and linguistic culture of the Educated Nigerians that we have chosen for this study.

Nomos (Custom)

The same explanation as above goes for the custom of the Nigerians. Brann (2006:102) comments that the "rites of passage of Nigeria's 300-500 peoples, formally in the hands of the elders of 'secret' societies, have been taken over gradually, over the past centuries, by two world religions: Islam in the North and Christianity in the South, with synchronization (sic) by both". Whereas the

traditional customs were expressed in the various ethnic languages, often in formulaic and archaic ritual, Islam has always favoured the use of Quranic Arabic, whilst Christianity in Nigeria has tended to continue the use of the vernaculars in name-given ceremonies, marriages and burials even though English serves as a *koine* on larger occasions. The situation is similar with educational systems. Traditional systems survive in forms of apprenticeships and are expressed in the languages of the soil – *chthonolects.* All the aforesaid so far (in this chapter) describes the social pattern of living of Nigerians and particularly our subjects who represent the microcosm of the larger Nigerian society.

Glossa (Language)

The three ethnic groups speak no different language from their nomenclatures. Hausa, Igbo and Yoruba are spoken by subjects from the Hausa, Igbo and Yoruba ethnic groups and many others as second languages. But for some minor ethnic groups in Nigeria, who have survived the loss of ethnic language by retaining their identity, (such as *Fulbe or Bororo'en* pastoralists), their native languages are the easiest indicators of their ethnic identities. Herderian philosophy would make us believe that language is inseparable from ethnic identity, i.e., that language is the soul or core of ethnicity. Apart from the ethnic languages, any Nigerian is easily identified whenever he or she speaks a few words of English.

Techne (Occupation/Material culture)

This term describes the occupation with which the three ethnos in Nigeria are identified. The Hausas are identified with warfare (*Jihad*), the Igbos with craft (business) and the Yorubas with farming. Customary techniques of home, agriculture, warfare, building and manufacture are thus couched in the various languages of ethnicity. We submit in this study that the occupational history of the Nigerian people largely influence their social attitudes or natures today.

We have tried to discuss the social characteristics of Nigerians using 150 subjects as specimen. The main issue in this study is their phonology. It was important we delved into the social studies of Nigerians in our corpus to allow us the possibility of reconciling their social and linguistic behaviours. We found out that the linguistic characteristics are group-based and not individualistic. In other words, shibboleths are deficient linguistic traits observable in a group, i.e., ethnic groups. In the next section, we shall further discuss how the corporals of English in this article were gathered.

METHODOLOGY IN NIGERIAN CORPUS OF ENGLISH

This research work attempts to provide a sociolinguistic

view of phonological features of Nigerian English, (NE) to explain the way such features tend to identify speakers either by dialects, or ethnic identity. The methods used to carry out the study are formal recordings, casual conversations, reading tasks and word lists. News broadcasts, lectures and students' seminars fall into the formal category, while casual conversations on the streets viewed in the Nigerian home movies recorded from the NTA fall into another category.

The voices of over 200 Nigerians were recorded after which only 150 participants were considered for transcription and analyses. The 150 participants were stratified based on certain 'ascribed' individual characteristics such as age, sex, ethnicity, etc. (Preston, 1989:53). 150 voices of Nigerians who are of the Northern, Western and Eastern origin were sorted for analysis in this research. The ethnic groups which had at least 50 participants each also accommodated some minority groups to ensure a national outlook. The participants whose voices were chosen for acoustic analysis were those whose ethnic backgrounds were known. The ethnic groups have been stratified according to their popularity into three big circles as the inner, outer and expanding circles taking a cue from Kachru (1982).

We have carefully elicited our data from strictly formal settings. All our subjects were not informed when their voices were being recorded. The lecturers and students were not informed when their seminar and paper presentations in parallel and plenary sessions were being recorded. All the effort was to forestall affectation or pretense on the part of the subjects in the course of recording. The procedures employed in this study for the analysis of our data include orthographic and phonemic transcription of the speeches. Over all, more than 10,000 words (corpora) were transcribed by the researcher. We used Gimson's (1980) Transcription System for the Standard English control data. Thus, the broad transcription method and symbols were used.

The intended population for this study are all the over forty million Educated Nigerians from the 150 million Nigerians according to the 2006 population census estimate. However, for time constraints and in fact, the huge financial involvement, only 150 educated Nigerians carefully chosen from the over 200 Nigerians whose voices were recorded, were considered as population for this study. The subjects were selected from tertiary institutions, media houses, banks and hospitals. The 150 L2 speakers of English include 50 Nigerians, each from the three major ethnic groups – Hausa, Igbo, and Yoruba, and other minority ethnic groups such as Efik/Ibibio, Izon, Northern Cross River languages, etc.

The taxonomy of Nigerian English

The general information about the language situation in Nigeria is useful in providing appreciable sub-varieties of Nigerian English. The varieties are classified according to

their macro-consanguine and not their micro groups. In descending order, the three languages – Hausa, Igbo and Yoruba, in Nigeria belong to the Afro-Asiatic and the Niger-Kordofanian family of languages. "While all Afro-Asiatic and Nilo-Saharan languages are located in the Northern part of Nigeria, the majority of the Niger-Kordofanian languages are concentrated in the Southern parts, as well as in parts of Jerawa and Taraba States in the North. In effect, many of Nigeria's languages share a great deal of structural similarity with each other, at least in terms of their genetic classification (Voegelin and Voegelin, 1977; Banjo, 1982; Agheyisi, 1984; Brann, 1990; Akinaso, 1991; Ruhlen, 1991; Adegbija, 2004).

Our classifications of Nigerian varieties of English into three levels in a pyramidal schema are based on the about 450 documented indigenous languages available in Nigeria (Adegbija, 2004). Hausa, Igbo and Yoruba have been constitutionally recognized as "major". This recognition has given them a kind of celebrity status among Nigeria's numerous languages (Adegbija, 2004: 46). The celebrity languages or the big three, Hausa, Igbo and Yoruba, each (has) with at least twenty million speakers, have been referred to as "decamillionaires" (Brann, 1990:4). In terms of numerical strength of speakers, the major minor languages, each has about five million speakers scattered within and outside the territory of Nigeria. The three major languages have in the literatures of Nigerian English earned the nomenclatures of Hausa English, Igbo English and Yoruba English as the sub-varieties of the Ninglish (Udofot, 2004). The highest level in the pyramid of Nigerian English therefore is occupied by the Hausa, Igbo and Yoruba English.

The lower level of the pyramid, similar to Kachru's (1982) outer circle is occupied by the major minor language varieties. The languages seen in that light in Nigeria are those languages which have a vast number of speakers in terms of population following the big three. These languages spoken by over three million Nigerians include: Fulfulde, Annang, Ibibio, Tiv, Angas, Kanuri, Nupe, Bassakome, Idoma, Ebira, Edo, Ibibio, Itsekiri, Igara, Igala, Urhobo, Ekiti, Igbomina, Ijebu-Ijesa, Egba, Gwari, Ilaje, Ondo, Agatu, Idoma, Kananci, Efik, to mention a few. The dialectal strains of Nigerian English have been proven to be evident in the accent of Nigerians who belong to the ethnic groups, referred to as the major minor groups. Findings from several research activities such as those of Dunstan (1969), Bamgbose (1971, 1995), Emenanjo (1991:65), Elugbe and Amayo, cited in Elugbe (1990), on *Bini* orthography, Omamor, in the seventies with *Ogbe* language, Williamson (1990), Adegbija (1992a), with Oko, Osisanwo (2010), on Ondo phonology, Akinjobi (2004), on Yoruba stress placement, Udofot (2004), Atoye (2008), Olaniyi (2011), among many other related works.

The lowest level in the pyramid, similar to Kachru's (1982), the expanding circle is occupied by all the remaining over one hundred and fifty languages in Nigeria.

Nigerians who belong to these ethnic groups are really in the minority. They include Nnewi, Ogbaru, Ihiala, Nsuka, Idemili, Oron, Abon, Awak, Banso, Bete, Bobua, Chomo-Karim, Chamba, Kuru, Kugama, Bangwinji, Wandi, Diryawa, Bade, Buduna, Abini, Ofomgbonga, Utama, Wor, Yahe, Nselle, Lungu, Kaje, Kalabari among others. The expanding status given to the minority languages fits them because they are the languages which are the least developed in terms of orthography, formality and educational use. While the big three major languages have standardized written and spoken forms, the major minor languages such as Efik, Batoonum, Ebira, Nupe among others are being codified and standardized. These languages already show some semblance of standardization. The corpora of these languages have been developed and are accessible in most literatures of Linguistics and Nigerian languages. However, they remain relegated to the national background. The governments in Nigeria have nevertheless supported the committees such as the Igbo Standardization Committee and the Society for the Promotion of Igbo Language and Culture (SPILC), and the Igbo Language Association (*Otu Ndi Nzuka*) on Igbo Central, on the basis of the varieties spoken in Nsukka, Onitsha and their environs. Efforts of the Hausa Language Board resulted in a well-developed vocabulary for the domain of government and those of the *Egbe Onimo Ede Yoruba* (The Yoruba Studies Association) and *Egbe Akomolede Yoruba* (The Yoruba Teachers' Association) have resulted in considerable development of Yoruba, especially in learned journals and literature.

The picture painted so far can be represented in Figure 1.

Nigerians, like other Africans speak the English language so differently to the extent that the ethnic divides are evident in their accents. There have been social, ethnic, physiological, and cognitive reasons given to explain differences in speech behavior by researchers. These explanations are presented in the following sections.

WHAT ARE THE SOCIAL FEATURES THAT DISTINGUISH THE THREE NIGERIAN VARIETIES OF ENGLISH?

The social features of Educated Nigerian English, for instance are traceable to the ascribed sociolinguistic elements which include education, ethnicity, age, sex, exposure time to L2 (linguistic factor) and other cognitive factors such as status, specialization, fluency and individuality, as acquired individual characteristics. First, we shall discuss the place of status because second to it is ethnicity which is given utmost priority in this research. We shall re-examine the class distribution of the Nigerian society subjectively considering deductions from the sample speech communities used for the experiment.
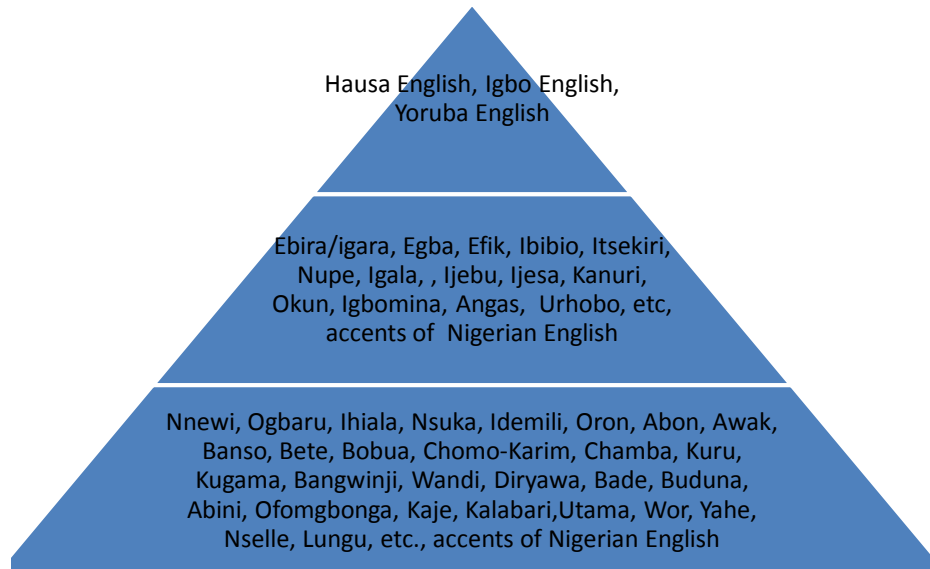
Figure 1. The pyramid of the Nigerian varieties of English.

As revealed in Plotnicov's (1970) model, there are the elites and sub-elites. On this basis, formal western education or knowledge of the English Language is the major distinguishing factor between the masses – most of whom speak the basic-uneducated Nigerian English filled with the deviant forms (at the lexico-semantic level). In this research, as important as economic status is to the description of class in Nigeria, our yardstick for measuring the educated or enlightened upper class is basic university education and post - school training. This judgement is however subjective.

Plotnicov (1970) and Adegbite (2009) in their models provide for the farmers, and artisans, as part of the masses. They are regarded as the group outside the formal sector of the economy (that is, not in paid em-ployment) and who often regard themselves as less fortunate than the educated people who are in the formal sector of the economy and who are guaranteed a secure income (cf. Adegbite, 2009:14). However, an uneducated person may acquire wealth and even be in a position to employ members of the elite. In such a case the wealthy person may be viewed as belonging to the 'ambiguous elite' (Plotnicov's term). Whereas economic and political powers are elitists' status symbols in Nigeria, we do not see any correlation between phonological variation and occupational, economic or political power. This may be an area of future research to whoever is interested. Many unprivileged Nigerians belong to the lowest level of the pyramid. Just a countable number of this sect is lucky by exposure to education and so might have been econo-mically empowered.

In this article, the varying articulatory patterns of phonemes of English as rendered by Nigerians have been tested for expected results. The results are in the frame of the L2 competences of our subjects while the unexpected results are in the patterns of alternative variant phonemes produced for the standard British English phonemes by our subjects, despite their familiarity with training in and level of education in spoken English language. Putting it very simply, we can say that L2 languages (contrastive analysis) select from the human articulatory potential and that the L2 inventories systematize that selection. In consequence, individual languages (and dialects) are normative, in the sense that speakers operate within the limits imposed by such selection and systematization.

In L2 phonology, phonological normativity is not of course a matter of legal obligation or moral duty, nor in most cases does it emerge from formal training or instruction in pronunciation; rather it unfolds in the process of our growing up in a particular speech com-munity – Northern, Western, Southern or Eastern Nigeria, and acquiring and maintaining the speech habits of the three major regions of Nigeria.

Common responses to strange accents of English language form part of our expectation in this research. Instead of feeling disgusted or uncomfortable like other researchers who may view NE phonology as deviant, our acceptance of the dialects sufficed in the light of its being a stereotype world English Phonology. L2 speakers of English show negative response to what we describe as "linguistic normativity" in a dozen of ways – often quite informally or even subconsciously – whenever they identify a particular pronunciation – say HE, IE, or YE accents as strange, foreign or uneducated (cf. Olajide and Olaniyi, 2013).

For cognitive reasons, none of our subjects is loyally attached to either the standard dialect or the second

Table 2. Prototype Nigerian English phonemes.

Typology	Convergence	Divergence	Coalescence
Hausa	All R.P. Phonemes	/f/, /p/, /θ/, /ð/, /ɒ/, /əʊ/, /ɜ:/	Diphthongs starting or ending in the short, mid central vowel **/ə/.** /θ/-/t/, /ð/-/d/, /ʒ/- /ʂ, /j/- /u/, /h/-/silence/,etc.
Igbo	All R.P. Phonemes	/eɪ/, /Iə/, /ɛə/, /ʊə/, /l, r/	
Yoruba	All R.P.Phonemes	/f, v/, /ʃn/, /ʒn/, /ɜ:/, //, /ð/, /θ/, /ʊə/, and other diphthongs	Vowel intrusion in cases of consonant clusters, i.e., pipul for pi:pl, edukelʃon for /edjʊkelʃn/, etc. All long vowels rendered in their reduced quality, e.g., /a: /- /a/, /ɒ/- /əʊ/ overlap in words such as 'holy', /hɒli/ for /hOʊll/, etc. Mid vowels /ə/ , /ʌ/ and /ɜ: / are rendered /ɛ/, /a/, /ɔ/ in differing word contexts While vocalic systems are reduced but for tense vowels they are lengthened in ENE and vice versa.

language learner's accent. Just as native speakers have their standard and local dialects so do Nigerians speak with accents that sound more educated than the Basic Nigerian English (BNE), spoken by a large population of Nigerians considering Plotnicov's pyramid and Adegbite's classification. In fact, the Received Pronunciation (RP) is said to be heard only on the British Broadcasting Corporation (BBC) news, from the Queen of England, Southern Englanders and on very formal occasions. Elsewhere, Olajide and Olaniyi (2013) have proved that Educated Nigerian English forms the core of a regional "RP".

HOW DISTANT ARE NIGERIAN ENGLISH VARIETIES IN TERMS OF SEGMENTAL PHONEMIC APPROXIMATION FROM THE STANDARD BRITISH ENGLISH?

To discuss the question above will be tantamount to passing judgments. Therefore the approach to be employed is implicational. In other words, we shall explain how the phonological features of Nigerian varieties of English are noticed in the speech of Educated Nigerian Speakers of English. Educated Nigerian varieties of English differ only in the major points of divergence. These divergent features are to be considered as the regional variants of the Standard British English and not deviant forms (Cruttenden, 2008:75) (Table 2).

HOW ARE THE FEATURES THAT MARK THE NIGERIAN VARIETIES OF ENGLISH NOTICED IN SPEECH CONTEXTS?

The features that mark ENE are the various *shibboleths.* The shibboleths (that is, the problematic phonemes in terms of articulation) in ENE identify Nigerian varieties of English. Two categories of phonemes present themselves as 'convergence' and 'divergence' in the Standard English inventory. Where Nigerians experience no difficulty in producing the almost target language proficiency in

English, it is described as a case of 'convergence'. On the other hand, where they experience difficulty or produce affected forms of the L2, it is described as a case of 'divergence'.

The ethnic variables that identify Nigerian English do so because they (the variables) can be called 'stereotypes'.

A small number of sociolinguistic markers rise as a result of constant and habitual use to become *stereotypes* (cf. Giglioli, 1972:292). Thus, phonemic markers of identity such as /z/, the voiced alveolar fricative instead of /θ/, the voiceless interdental fricative, /f, v/, voiceless and voiced labiodental fricatives instead of the /p, b/, voiceless and voiced bilabial plosive phonemes that identify Educated Hausas when they speak few words of English are *stereotypes* of their 'back lashing' .

Whereas the Hausas have difficulty in articulating those fricatives, mentioned above, the Yorubas do not, but have their own difficult sounds that mark them sociolinguistically as *stereotypes.* Such include the articulation of the voiceless glottal fricative, /h/ and the misplacement of /f/ for /v/and /s/ for /ʃ/ in speech contexts. The Igbos are identified when they produce /e/, the mid short front vowel instead of /eɪ/, a diphthong and /l/ the voiced alveolar liquid, instead of /r/, the post alveolar frictionless continuant consonant among many other examples identified in this paper. The different ethnic variables in Nigerian English, described by Giglioli (1972) as sociolinguistic variables, have risen to overt consciousness among Nigerians, and linguists and so have not only earned NE a *stereotyped* non-native World English but has remained the means of ethnic identification in speech.

WHY DO ETHNIC VARIABLES MAKE EDUCATED NIGERIAN ENGLISH RECOGNIZABLE AS NIGERIAN?

Familiarization with non-native varieties of English in Africa has revealed that all the consonant and vowel systems in all the African languages are similar although minor differences exist. This present study did not focus on other African English varieties but information which

we gathered from literatures such as in Schmied (1989: 23), Jibril (1982: 333) and inferences gathered from the heterocentric relationship that exists between the ethnic groups in Nigeria and neigbouring African countries inform the similarities that exist among the varieties of English in Africa. For clarity, Hausa, Igbo and Yoruba share boundaries with countries belonging to the Afro - Asiatic, Khoisan and Niger - Khodofanian blocs respectively. This goes to support the fact that the differences between Nigerian English and Ghanaian, Sierra Leonean or Gambian English can not only be physiologically and socially explained they can as well be explained phonologically. Whereas two people can hardly speak the same way, an individual may not also consistently articulate same sounds the same way.

Conclusion

A close look at the discussions in this article reiterates some salient issues about Educated and Uneducated Nigerian English. The findings are summarized according to the specific mannerisms in terms of articulatory attempts put up by the subjects in this study. The major attention-catching manners of articulation are in the *Affricates, Fricatives, Stops, Continuants and Central vowels.* In order to keep a record of the frequency of cases of failed attempts in the articulation of the listed phonological features without any need for judgment among the speakers or their ethnic affiliations, statistics of points of convergence and divergence in previous researches have been corroborated in this study. One notable feature of Nigerian varieties of English is observable among Nigerians who use strong forms of the weak vowel phonemes when they are supposed to use the weak vowel phonemes. One of such works is that of Akinjobi (2004). In her submission Akinjobi (2004:283-284) states that "the investigation into vowel weakening and word stress in relation to disyllabic, polysyllabic, and words that could function as noun/adjectives or verbs revealed remarkable scarce use of weak vowels and syllables in Educated Yoruba English". Among Educated Nigerian speakers of English, there is the "preponderant use of strong vowels... (cf. Akinjobi, 2004:284)". This suggests that Educated Nigerians are weakest in the articulation of central vowels.

Following the central vowels in order of deviation in articulation from the Standard British norm are the affricates and fricatives. In the stops and continuants, a good number of the subjects could not approximate the Standard British English norm. A further enquiry into the classifications of plosives into *voiced* and *voiceless* revealed that out of the 75 female subjects, 50 of them could not produce the quality of consonants expected. Female devoicing and lack of trill phonemes accounted for a 66.7% deficiency in the articulations of our 75 female subjects. In other words, 66.7% of the 75 females

could not produce some consonant phonemes with the full voiced quality similar to that of male speakers. This study has some phonological and sociolinguistic implications. It is not only relevant at a time like this when the embers of Nigerian English corpus is being fanned but also a corroborative plus towards the International Corpus of English (ICE) project.

The missing link therefore appears to be the reliable large-scale empirical data on usage of forms in educated speech. These data are expected by the ICE researchers to enjoy prolonged distribution across generations and genders. The ICE researchers also expect the data to be a corpus of at least one million words from different text types or four hundred thousand written words and six hundred thousand spoken words, printed and unprinted.

In this present study, 150 subjects provided additional corpora which may necessarily be a contribution to the effort of the International Corpus of English project. The list of coalesced forms in this research will have a great implication in terms of access to information which are useful for the codification of the standard spoken as well as the written variety of Nigerian English.

Conflict of Interests

The author has not declared any conflict of interests.

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Full Length Research Paper

Telling Stories in a World That Doesn't Fit Them: Michael Ondaatje's *The English Patient*

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This paper explores the tension between the human need for the form of story and the lack of structure in reality, and how such tension is presented and dealt with in Michael Ondaatje's *The English Patient*. Proceeding in a fragmented, discontinuous, and cyclical narrative pattern, this late-twentieth-century postmodern novel shows no intention to tell a coherent, structured, meaningful story but confronts its readers with the ways in which human beings make sense of the world and construct their knowledge of reality. However, instead of turning his novel into an unreadable chaos, Ondaatje endeavors to establish a new model of storytelling, or of fiction-making, that can not only satisfy the human desire for a "comfortable" story but also be true to the non-narrative, unstructured essence of reality as it is experienced in real life. Thus, although readers of *The English Patient* are likely to get lost in the non-sequential and strange orders of reading, they can still rely on the unique connection and coherence skillfully imposed on the seemingly fragmentary and repetitive narrative discourse of the novel to piece all the fragments together themselves and get a more and more understandable picture of what has actually happened in a world that does not conform to the straightforward progression of a beginning, a middle, and an end.

Key words: Storytelling, reality, postmodern, narrative techniques.

INTRODUCTION

Living in a world where things usually "just happen" without displaying any sort of coherence or a meaningful sequence, human beings often rely on the power of storytelling to turn chaotic or fragmental life experiences into well-made stories with proper beginnings, middles, and endings, that allow them to revisit, reconstruct and make sense of the events in the past. Since life is not like "a (Western) drama of four or five acts," and the present is "invisible" to us, we can't always tell whether an event is starting or ending, or whether it is important or not

(Minh-ha 1989: 144). To find order in the midst of confusion and chaos and explain to ourselves and others what was going on and why, we all, consciously or unconsciously, want to become the storytellers of our lives and look for "definitive meanings" and "singular interpretations" in the telling of stories about the past events that actually possess a lot of gaps and discon-tinuities (Novak 2004: 212). However, since the materials of our stories do not offer themselves in the form of story, when we impose plots and values upon real events in

our well-shaped stories, as William Cronon warns us, all we do is just to "force our stories on a world that doesn't fit them" (Cronon 1992: pp. 1368).

Frank Kermode's book *The Sense of an Ending* (1966) expounds the dissonance between the humanly needed form of story and the lack of structure in reality or human experience and why it is so difficult to deal with such dissonance in literary works of fiction. According to this eminent literary critic's theory of "fictions of the End," we were all born and will die in the midst without seeing the beginning and the end of "a world which is not our own," and our "existential pressures" or "anxieties" coming from "our spot of time in the middle" lead to our "persistence" of "coherent fictions," whose endings are in concord with their beginnings, for they allow us to know "the shape of life" and make our moments of standing in the midst become tolerable (4). The problem, as Kermode argues, is that when we try to "make our own human clocks tick in a clockless world," we inevitably change the past events themselves as well as the relations between them (135). He claims that since the reality we experience as we live in this "endless" and "shapeless" world is actually "discordant" and "contingent", the plots or forms that constitute the basic paradigms of "fictions of concord" can only give us "false consolation" because they have no concord with our sense of reality (166).

Kermode further uses some unconventional, experimental modern novels such as Alain Robbe-Grillet's *Les Commes* and Sartre's *La Nausee* as examples to explicate why their authors' attempt to fully represent the formless, contingent reality by banishing form and order altogether have actually created "some sort of chaos" that destroys the novel itself (138). Dissatisfied with "fictive concords with origins and ends" that are too "fully explanatory" and "consoling" to be found in the real world, these modern novelist-storytellers have tried to use or experiment with "dazzling" devices and stratagems to make their novels become "the mimesis of pure contingency" in reality (132). However, as Kermode argues, their great efforts to expel beginnings, ends, connections, concordances, development, potentiality, or even characters from their "realistic" novels end up turning these novels into "nothing but a discontinuous unorganized middle" that no one could ever read (140). Their failure to create a new genre where fiction and reality can be brought together not only proves that some sort of balance between the form of story and the contingencies of reality should still be achieved but also shows how difficult it really is to "relate one's fictions to what one knows about the nature of reality" (133).

Many postmodern novelists have also noticed the dissidence between the form of story and the contingent reality and tried to look for alternatives to conventional well-shaped narrative forms. This paper will use Michael Ondaatje's *The English Patient* as a prime example to illustrate how a new mode of narration can be established to achieve what Kermode calls "a concord between the human mind and things as they are" in this postmodern novel (150). It starts with a careful examination of the power of storytelling which the main characters of the novel all use to make sense of their lives and cope with their traumatic experiences of the past, followed by the exposition of the incapacity of storytelling to provide a "pure" imitation of the non-narrative contingencies of reality stated in Kermode's theory. Finally, it explores how Ondaatje makes use of postmodern narrative techniques and devices to disrupt and rupture conventional narrative illusion in a way that does not banish the continuity and coherence that a good story must possess, and thus brings story and reality together successfully by means of his new literary form of narrative in *The English Patient*.

THE HUMAN NEED TO "BREATHE IN LIGHT" THROUGH STORYTELLING

[T]he only way to survive is to excavate everything…In spite of the burned earth, in spite of the lack of water. Someday there would be a bower of limes, rooms of green light.
—*Michael Ondaatje, The English Patient*

Michael Ondaatje's *The English Patient* depicts a world "in near ruins" (Ondaatje 1992: 27) where four World War II survivors are displaced from their origins for various reasons and brought together in the last days of the war to sing songs, recite poems, have parties, and, most important of all, exchange stories about their past lives. Almásy, the so-called English patient, is the main storyteller, the one who "drag[s] the listening heart beside him to wherever his mind is, into that well of memory he kept plunging into before he died" (4). Nevertheless, the novel is "a quartet of balanced, and strongly interrelated characters" (Ellis 1996: 25), for the other three protagonists, Hana, Caravaggio and Kip, are also eager to plunge into their own "well of memory" to dig out and share their stories. Living "in a time of darkness" (9, 15, 61), when the war "has done its appalling work" (Meredith 2012: 14), the four exhausted characters are all haunted by their disordered or painful experiences, but none of them is permitted to retreat into their own worlds of "memory and solitude" (54); instead, they have to learn how to "breathe in light" again through their mutual storytelling and story-hearing in the bombed-out Italian villa, so that they may gradually recover from their psychological and physical wounds before their final separation (14).

The capacity of storytelling to give order and continuity to fragmented experience is particularly evident in the case of the mysterious English patient, Almásy, who can fill in the "gaps of plot" in any of the books Hana reads to him, recognize "an unnamed town by its skeletal shape on a map" (18), and even know the name of a tribe simply from "the sound of their music" (21). His great

capacity for making persuasive connection to all kinds of "fragments" makes the other three main characters strongly attracted to him. As the maimed thief Caravaggio tells Hana: "[We] can be obsessed by the Englishman because he knows more…Why is that? Because we want to know things, how the pieces fit" (121). The English patient's stories satisfy his listeners' instinctive hunger for knowing the missing incidents in a plot and help bring back some sort of continuity to their fragmented experiences in the real world. For Hana, an exhausted Canadian nurse, storytelling enables her to reassemble everything that has happened around her into a sequential whole. Staying with the English patient in the abandoned villa during the war, she not only likes listening to his stories, but also has the habit of reviewing each moment of the past day and trying to configure all the "fragments" into one story after another as she lies in bed at night. "The day seems to have no order until these times," as the narrator tells us, because not until her body is "full of stories and situations" can she prevent herself from dissolving into the disorderly and chaotic reality and feel "most alive" (35-6).

Storytelling also gives these protagonists in *The English Patient* the chance to figure out when and how things went wrong in their past lives. As Donald N. McCloskey (1990) points out storytelling is "best adapted to answering 'why' and explaining something that has already happened" (7). By retelling the same stories of their own, they revisit certain disturbing but crucial events in order to find out and explain what went wrong. For example, Caravaggio's storytelling always starts from and goes back to the night when the Italians captured him and cut off his thumbs: "I was accidentally photographed…So it meant having to try and steal that film back somehow" (35); "I was caught jumping from a woman's window" (54); "I was caught. They nearly chopped off my fucking hands" (34); "They had handcuffed [me] to the thick legs of an oak table…Blood everywhere now" (58-60). Caravaggio is permanently impaired, both physically and psychically, by what happened that night, as the narrator tells as, "[It] had produced age [in him], as if during the one night when he was locked to that table they had poured a solution into him that slowed him" (59). When retelling such a cruel and traumatic event over and over again, Caravaggio is actually struggling to find an explanation for this tragedy in order to get rid of his "terrors of dismemberment" (Meredith 2012: 17). Similarly, Kip's story also begins with the "shadows" of his memory (197), "the explosion in Erith" on "May 1941" (190), which killed Lord Suffolk, Miss Morden, and Mr. Fred Harts, all of whom had treated him as their own family. All these months later when he is staying in the small hill town in Italy, his storytelling still goes back to that terrible incident again and again, for he is desperate to figure out how and why he lost his dear friends all of a sudden on that night.

The English patient also retells certain stories about his past to find out what went wrong with his life, as well as the lives of his lover, Katherine, and her husband, Geoffrey Clifton. His guilt and regret for his betrayal of love and friendship force him to look for an explanation for how he fell in love with Katherine and made their lives start going wrong. For instance, his narrative repeatedly returns to the stories of Katherine's recitation of a poem and her reading of the story of Candaules: "That was 1936, the beginning of our story…Katherine Clifton began to recite something…That night I fell in love with a voice" (142-4); "Then she began to read from *The Histories*--- the story of Candaules and his queen…This is a story of how I fell in love with a woman…a path suddenly revealed itself in real life" (232-3). Furthermore, his attempt to explain how the adultery ended up with Katherine's lonely death in the Cave of Swimmers is also clearly shown in his retelling of the tragic ending of their love story: "She had been injured. In 1939. Her husband had crashed his plane…A husband gone mad…Killing himself" (171-3); "On the floor of the Cave of Swimmers…*I'm going for help now, Katherine. Do you understand? There is another plane nearby, but there is no petrol. I might meet a caravan or a jeep, which means I will be back sooner. I don't know*…When he got to the outskirts of the settlements, English military jeeps surrounded him and took him away, not listening to his story of the woman injured at Uweinat" (248-50); "[In 1942]. He walked farther into the coldness, into the Cave of Swimmers, where he had left her. She was still there" (169). In the course of repeating the story of Katherine's death and his belated return, he cannot but keep asking himself and his listener questions about what went wrong: "Was I a curse upon them? For her?" (257); "Had I been her demon lover?" (260).

Storytelling not just allows these characters to revisit the pain of a particular moment or a traumatic incident, but it also helps them to take control of it. As Hana tells Caravaggio the story of her unborn child, for instance, she re-lives the painful feelings of that period: "I was almost going to have a baby a year ago…I lost the child. I mean, I had to lose it. The father was already dead. There was a war" (82). Having experienced enough of death and loss, Hana decides to lose her baby because she does not feel like becoming a mother or having "ordinary domestic ties" (Ty 2000: 17). Her telling of the story brings her back to the traumatic experience, but at the same time, it also gives her the chance to justify the reason why she cannot keep the baby and recover from her pain of loss. In a similar vein, the English patient's storytelling takes him back to his deep distress at "the night of [Katharine's] insistence on parting" (156): "She sits, enclosed within herself, in the armour of her terrible conscience. He is unable to reach through it…He feels everything is missing from his body… [T]here is no order in the world. This night of her insistence" (157-8). Suffering from wounds that can neither be buried nor easily forgotten, these characters need to "excavate

everything" (44), to revisit and reinterpret the painful events of their past in their own words as they tell their stories, because as Mami Gillard argues, only when those stories "reopen" some emotional wounds can they begin to heal these wounds (Gillard 1996: 99). In other words, however painful it may be, it is necessary for these characters to retell and reshape their traumatic experiences if they want to recover from their pain or trauma.

For those who are suffering from the pain of losing their beloved ones, as J. Hillis Miller (1982) claims, storytelling also gives them the power to raise "the dead" and confer some sort of immortality on them (178). For example, Hana's heart is broken when she was informed of the death of her father Patrick in France, and she "cannot bear to talk of or even acknowledge" this unbearable loss (92) until she starts to "collect the moments of him" (91) and turn those "moments" into a story, which she first tells herself and later Kip. In Kip's case, his memories of Lord Suffolk, Miss Morden, and Mr. Fred Harts are like "a tarpaulin," which protects him from the terrible reality of their accidental death, and every time when he tells Hana their story, he feels that they are still alive and that he can still "eat at the same table with them" (197). For the English patient, who lost his best friend Madox and his lover Katherine, translating them into the body of his stories and retelling them over and over again enables him to resurrect the dead in his memory as well as in the minds of his audience.

Since the power of storytelling can make the dead become eternal, it can also allow these characters to escape from temporal or spatial distinctions or limitations in reality. As the narrator tells us, the stories Hana reads to the English patient not only enable both of them to "travel with the old wanderer in *Kim* or with Fabrizio in *The Charterhouse of Parma*," but also make her feel that those books "whose landscape they have already walked through" have gradually become "half of her world," and that only through them can she turn away from the chaotic reality, from the "cell" of "here and now," and go anywhere at any time (93). This is one of the reasons why she would like to "chain herself to the dying man" (40), to sit beside him and "travel like a squire beside him during these journeys" (135), especially when the chaos of the reality or the heavy burden of the past makes her feel upset. The childhood stories Kip exchanges with her in his small tent, "during [their] verbal nights," also help them both to escape the limitations of time and space and start to "travel his country of five rivers, the Sutlej, Jhelum, Ravi, Chenab, Beas" (270). In a similar manner, the stories told by the English patient also take his audience somewhere else, so even Caravaggio, who wants to "kill the Englishman" so that he can get Hana out of the villa, cannot stop himself from becoming obsessed by the burned man's stories and travelling with him "in deserts" (265). As for the English patient himself, even though he is now suffering from intense burns on his death-bed, he can still use the power of storytelling to

"leap back to the cave paintings or to a buried plane, or linger once more with the woman beside him under a fan, her cheek against his stomach" (247). Thus, as Caravaggio explains to Hana, the English patient is not really there with them in the villa: "The Englishman left months ago…he's with the Bedouin or in some English garden with its phlox and shit" (122). In fact, his "time-defeating narrative mode of experience," as pointed out by Rufus Cook (1999), has shown his least regard for conventional temporal or spatial distinctions and allowed him to act as if he had been a "spectral witness" to the significant moments or events in the other characters' lives (48).

For the four war-damaged victims in *The English Patient*, storytelling becomes their best way to "come out of the war" (33) and their "only way to survive" (44). In the course of telling and exchanging their own stories, these characters are able to reshape their identities, impose some sort of continuity on their experience of the chaotic reality, or even sail "into the past" (142) to interpret what went wrong and to heal the wounds left behind. What's more, it is also the power of storytelling that allows these characters to bring the dead back to life and to escape from or collapse the barriers of space and time. As Kermode concludes, storytelling can be one of the best means of "assistance" invented by the mind that can endow people with the ability to recover from "the assaults of a hostile world" (40).

THE RESISTANCE OF THE CONTINGENT REALITY TO THE FORM OF STORY

His only connection with the world of cities was Herodotus, his guidebook, ancient and modern, of supposed lies
─*Michael Ondaatje, The English Patient*

As Frank Kermode (1966) explicates, human beings who live "in the middest" always need the structure and order of story or other forms of narrative to impose some sort of order on the real world, or reality, which is always resistant to "human plot and human desire for order" (105). With the help of storytelling, the protagonists in *The English Patient* try to bring structure and new meanings to their chaotic and fragmented experience during a time of war, but the truth is that the "discordant" and "contingent" reality hardly accommodates the form of story or confirms "a humanly ordered picture of the world" (Kermode 59). Thus, although they need the plot-making power of storytelling to give them "a humanly needed order," the dissidence between "inherited" forms and the "non-narrative" nature of reality, the "natural history" of the desert, and the events that happened in their lives, all force them from time to time to acknowledge that "the pressure of fact" is "irreducible" to "human plot" and "human desire for order," so the materials of their stories

will always resist their narrative control, and their well-formed stories or perfectly-ordered narratives must therefore consist of some "supposed lies" (Kermode 169).

The English patient, Almásy, who lived in the desert for many years, is fully aware of the difficulty of controlling or shaping this area of the world by history or story. As he tells Hana, though this is "a world that had been civilised for centuries," even Herodotus's *The Histories* cannot impose order on its "natural history" (140). When he used Herodotus's book as his "only connection with the world of cities" in the course of his lonely trek across the desert, he came to realize that the world of the desert can not be shaped by history (or story), that the book is full of "supposed lies" (246), and that history (or story) can never adequately control reality or nature or "what's out there" (136). With the belief that no one can just rely on Herodotus' book or on any map in the desert, whenever Almásy discovered "the truth to what had seemed a lie," he "brought out his glue pot and pasted in a map or news clipping or used a blank space in the book to sketch men in skirts with faded unknown animals alongside them" (246) in order to keep on "mapping and re-exploring" the shifting topography of the desert (136).

Almásy's past experience in the desert has also taught him the vanity of naming or owning anything or any place there. As he keeps warning Hana, "it is easy to lose a sense of demarcation" because "everything drifts" in the desert (22), and after a sandstorm, "the surface of the desert" is often totally changed (137). It is useless to fight against the drift of the desert, and even Herodotus's *The Histories* can never completely shape its non-narrative, always changing "natural history." Thus, unlike the other desert explorers who "want their mark there" (139), Almásy is disturbed by the vanity of naming, of claiming "the powers of the linguistic sword," which suggests some sense of ownership (York 1994: 89). Trapped in the "half-invented world" of the desert (150), he has learned that the desert, just like "a piece of cloth carried by winds," is "never held down by stones" and can never be "claimed or owned" by the power of naming (139). There are always "lost history" (135) and "legends and rumours" (141) in the desert, as he reassures his audience, because the gap "between land and chart, between distances and legend, between nature and storyteller" (246) will exist forever. For Almásy, the desert is a symbol of reality itself, which is always shifting and can never be fully controlled by the power of words or storytelling.

In addition to the natural history of the desert, Herodotus's *The Histories* also fails to shape and determine the shifting relationships of the lovers in *The English Patient*. As Susan Ellis expounds, Ondaatje "narratively" links "erotic triangles" in this novel to the story of Candaules, a king of ancient Lydia, for the story, first read by Katherine from Herodotus's book to Geoffrey and Almásy, is then told within Almásy's story of his love affair with Katherine to Hana, Kip, and Caravaggio (33).

According to Almásy's narrative, Candaules's claim of ownership over his wife and her beauty leads him to demand that Gyges, one of his spearmen, hide in their bedchamber and look at her naked, so that his desire to be envied can be satisfied; when his wife sees Gyges leave the bedchamber, she realizes what her husband has done, and she makes Gyges kill her husband and reigns as king for twenty-eight years. Katherine reads this story to temper her husband's vanity about her beauty, but as she reads, Almásy begins to identify himself with Gyges and Katherine with Candaules's wife. As he explains to Hana and Caravaggio, through her telling of this story, he falls in love with her, and a new path suddenly "reveals itself in real life" (234). However, the adultery only leads to a terrible tragedy in which Geoffrey and Katherine both die, and Almásy himself becomes the burned and dying English patient in the novel. The triangular love affair in Cairo is later replicated in the Italian villa, after Almásy tells Hana and Kip the story of Candaules because of his awareness of their love affair, but as a father figure for Hana, he is more like Candaules this time. In contrast to Gyges, however, Kip does not kill Almásy; in the end, he takes back his own identity as an Indian and a Sikh and leaves Hana, Almásy, and Caravaggio forever. Once again, the intended purpose of the story and its unpredictable results in these characters' lives only reveal the instabilities of reality and the limitations on the shaping power of storytelling.

It is thus not surprising that the characters in *The English Patient* are eventually forced to admit that their attempt to shape and make sense of the contingent reality through the power of words or storytelling does not work all the time. In Hana's case, after experiencing the chaotic reality of the war, she needs words to give her "clarity" and bring her "reason" and "shape" (238), so she always uses her pencils and notebooks to write down and give order to the events in her life. As the narrator tells us, she is "secure in the miniature world" she has built, a world in which everything can be put into place by the power of words (47). However, on "that August day," when the atomic bombs are dropped in Japan, the attack of the contingent reality suddenly causes "the book in front of her, the pencil" to become "frozen and shadowed in the pre-storm light" (282). At this moment, she cannot write anything down to make sense of what has happened or to express any her emotions, for the power of words is suddenly "frozen" by her shock at the unpredictability and absurdity of reality.

Even the author Michael Ondaatje himself has to acknowledge the incapacity of his storytelling to explain everything in his novel or to give intelligible shape to his characters' lives. For example, when he describes the love affair between Kip and Hana, he admits that he can't explain this part of his story clearly: "How much she is in love with him or he with her we don't know" (127). Another striking example can be found in his description of what happens to Hana years after World War II: "She,

at even this age, thirty-four, has not found her own company, the ones she wanted…She still remembers the lines of poems the Englishman read out loud to her from his commonplace book. She is a woman I don't know well enough to hold in my wing, if writers have wings, to harbour for the rest of my life" (301). Although Hana is one of the fictional characters that he has created, Ondaatje still admits his failure and his own limitations as a narrator or an author in providing a complete version of her life in order to emphasize that even his art of storytelling is sometimes inadequate to fight against the absurd and contingent nature of reality.

BRIDGING THE GAP BETWEEN STORY AND REALITY

Many books open with an author's assurance of order…But novels commenced with hesitation or chaos. Readers were never fully in balance. A door a lock a weir opened and they rushed through, one hand holding a gunnel, the other a hat.
　—*Michael Ondaatje, The English Patient.*

As one of Canada's foremost postmodern writers, Michael Ondaatje is aware of the incapability of conventional well-formed stories to represent things as they are in real life, and his most famous novel *The English Patient* clearly demonstrates the great effort he has made to depict and come to terms with what Kermode calls the non-narrative nature of reality. Because of his superb use of diverse postmodern narrative techniques and devices, *The English Patient* follows a new sort of discontinuous and nonsequential narrative pattern that not only highlights but also reconciles the conflict between the human need for a "comfortable story" and "the contingencies of reality." This postmodern novel, according to Steven Totosy de Zepetnek, succeeds in representing reality by "underlining its fullness, complicatedness, inexplicability, fragmentation, and subtextual richness," which cannot be fully captured in a conventional linear fictional narrative (Totosy de Zepetnek 1994: 141).

To achieve "a degree of real compliance with the contingencies of reality" (Kermode 63), Ondaatje skillfully manipulates the narrative sequence and time order in *The English Patient*. While dredging up one piece after another of his past from his "well of memory," the English patient Almásy, the main storyteller of the novel, often talks "in his circuitous way" (89) or "in fragments" (96), and is sometimes allowed to give "no summary of the missing chapters" or "gaps in plot" (8), or even slip "from level to level like a hawk" (4), showing no concern for chronology or distinctions of time and space. While his life stories are often related in such a highly discontinuous and non-sequential manner, as Cook points out, the　so-called "conventional narrative logic" is thus

"hopelessly" scrambled" (110). For example, the English patient begins his narrative with the story of how he was saved by the Bedouin; however, he does not explain what had happened that led to his plane crash in the desert until hundreds of pages later. When he retells the story of Katherine's death in the cave, he again disrupts the narrative continuity and logic of his story by collapsing events that happened three or four years apart into one another: "She was still there…He had promised to return for her…She had been injured. In 1939. Her husband had crashed his plane…In the cave, after all those months of separation and anger, they had come together and spoken once more as lovers" (169-71).

In its attempt to rupture the linear sequence of a "comfortable" story, Ondaatje's narrative also keeps moving forwards and backwards discontinuously by jumping from present to past or even to future episodes. Throughout the novel, certain crucial episodes or incidents from the characters' past lives can be suddenly brought back simply by a "trigger of memory" (300) and immediately break down the narrative sequence of the current incidents. For example, while describing Hana's playing of a piano piece in the villa and the sudden appearance of the two sappers, the narrator suddenly flashes backward to Hana's memory of "the chalk notes that her mother had drawn onto the kitchen table and then wiped off later" (63). In another scene, when Caravaggio spills "the carafe of wine" on the kitchen table of the Italian villa (58), his memory of the night he was captured and tortured by the Italians is suddenly triggered back, and the narrator's narrative keeps moving back and forth between the table in the villa and the one on which his thumbs were chopped off. Such incongruous mingling of what happened before and what is happening, as stated by Miller, turns the narrative of the novel into "a simultaneous set of echoing episodes spread out spatially like villages or mountain peaks on a map" instead of one comfortable story that progresses in a smooth linear manner (35). Particularly noteworthy is that Ondaatje's narrative in *The English Patient* can also be interrupted when the narrator starts to describe an incident from the future, sometimes even in the future tense. For example, the narrator tells the reader that Hana "will remember the line of movement Kip's body followed out of her life" (282), that Kip will be reminded "years later" of the months he spent with Hana and Caravaggio and the English patient in the Italian villa (299), and that Caravaggio will recall the friendship he once had with Kip (208).

Another technique used by Ondaatje to disrupt the narrative continuity of his novel is his constant and abrupt shifts in the narrative point of view. Such shifts often occur in the stories told by the English Patient, Almásy, who speaks "sometimes in the first person, sometimes in the third person" (247). For example, while telling Caravaggio the story of his love affair with Katherine, Almásy mostly speaks in the first person; however, during

one morphine-induced talk, he suddenly gives himself "only the voice of the watcher, the listener, the 'he'" (172). Another similar shift can be found in his account of why he crashed in the desert: "I started the motor and it rolled into life…The undercarriage brushes the top of a palm and he pivots up…and he is in the air, bright…on fire" (174-5). Sitting alongside this burned and dying patient, "who still does not admit that he is Almásy," and listening to his stories, Caravaggio often feels confused because of his frequent shifts from the expected first-person to a sudden third-person point of view, so he keeps asking himself "*Who is he speaking as now?*" (244), or even confronts Almásy, "Who was talking, back then?" (247). The English patient's insistence on his right to abruptly "take on alternative voices," as Cook (1999) argues, not only creates a very unstable identity for himself but also disrupts the narrative frame of the novel in an extremely effective way (49).

In addition to the frequent shifts in the narrative point of view, Ondaatje's novel is also characterized by a series of seamless shifts from narrative voices to interior or exterior dialogue. According to Jacqui Sadashige (1998), the novel is made up of many narrative voices, including the English patient's Hana's, Caravaggio's, Kip's, and the omniscient narrator's, and Ondaatje's prose keeps slipping "into and between character and narratorial voices" (243). So many different narrative voices and interior and exterior dialogue are often interwoven seamlessly throughout the novel, sometimes even within the space of a page or paragraph. For instance, when Hana is talking to Caravaggio, or the English patient is telling his stories, the narrator's or another character's voice may suddenly intrude for a paragraph or even several pages:

'Caravaggio thinks he knows who you are,' Hana said. The man in the bed said nothing…He walked farther into the coldness, into the Cave of Swimmers, where he left her. She was still there…I approached her naked…'What happened three years earlier?' 'She had been injured.' 'So she was too wounded to take with you.' 'Yes. The only chance to save her was for me to try and reach help alone.' In the cave…they had come together and spoken once more as lovers, rolling away the boulder they had placed between themselves for some social law neither had believed in. (169-71)

In the above paragraph, Hana's voice is first interwoven with the narrator's narrative that describes the English patient's interior dialogue; later, while the patient is telling the story of Katherine's death in the cave, Hana's words and the narrator's interrupt in turns, thus rupturing the continuity of the patient's narrative. Occasionally, there are no quotation marks to distinguish dialogue from narrative voices. One of the examples occurs when Caravaggio is asking the doctors in the military hospital in Rome about Hana and the English patient: "Is she injured? No. Partial shell shock probably…Who is he? He asked. We don't know his name. He won't talk? The clutch of doctors laughed. No, he talks, he talks all the

time, he just doesn't know who he is. Where did he come from? The Bedouin brought him into Siwa Oasis" (28-9). Apparently, such intentional omission of quotation marks not only makes the shifts between narrative voice and dialogue even more seamless but also helps "disrupt the flows of plot and dialogue" in the narrative of the novel (Sadashige 243-4).

Ondaatje's frequent use of references to other texts or modes of discourse is another way of breaking the narrative unity and continuity of the novel. In fact, the novel is marked by what Jacqui Sadashige calls an "overflow" of references to or "substantial interpolations" of various texts, ranging from Herodotus's *The Histories* to Kipling's *Kim*, from Tolstoy's *Anna Karenina* to Major A.B. Hartley's *Unexploded Bomb* (243-4). Beverly Slopen claims that such interplay of narrative voices and references to other works reflect Ondaatje's own concept of history: "I prefer a complicated history where an event is seen through many eyes or emotions, and the writer doesn't try to control the viewpoint" (Slopen 1992: 48). Ondaatje does not think that his characters' life stories can be related by means of a single continuous narrative or authorial voice, so he provides his reader with a multitude of individual narratives with references to other texts, and such "endless proliferation of discourse" not only serves to "construct and legitimize a particular version of history" but also makes it hard for his reader to find any conventional well-shape narrative form in the novel (Sadashige 243).

The technique of repetition is also used to break down the linear progression and sequence of the narrative in *The English Patient*; however, as Cook (1998) points out, Ondaatje does not simply repeat "isolated" words and phrases, but recapitulates "whole scenes from the past at times" or even replicates "verbatim" the key scenes in the English patient's account (116). His book thus follows what Miller calls "a pattern of eddying repetition" (34). For example, the English patient's narrative repeatedly comes back to the same scene: "I carried her out into the sun…towards the northeast gully, where the plane was buried" (169-171); "three years later, in 1942, I walked with her towards the buried plane, carrying her body as if it was the armour of a knight" (174); "I carried Katherine Clifton into the desert, where there is the communal book of moonlight" (261). Another scene that is often repeated in the English patient's stories is the one where Clifton died and Katherine got hurt: "She had been injured. In 1939. Her husband had crashed his plane" (171); "Clifton flew up on Uweinat to collect him on the appointed day…the plane pivoted down and came straight towards him, then crashed into the earth fifty yards away…A husband gone mad. Killing all of them. Killing himself and his wife…Only she was not dead" (172-3); "I heard the plane, saw it…Fifty yards away from me it suddenly tilted and crashed…He was dead. She was trying to move the lower part of her body" (256-7).

All these postmodern anti-novelistic narrative techni-

ques and devices examined above keep *The English Patient* away from conventional perfectly-formed narratives that fail to represent the contingencies of reality, but the author does not go too far and turn his novel into "discontinuous" and "unorganized" fragments that nobody could ever read (Kermode 140). As Cook (1998) expounds, there is not only "an emphasis on narrative discontinuity and disconnection" in the novel, but there is also "an emphasis on techniques for 'bridging' the gaps, for filling in the 'missing incidents' in a plot" (112). That is, while attempting to disrupt the linear sequence and continuity of his novel to mime the contingencies of reality, Ondaatje also endeavors to impose some semblance of continuity and connection on his discontinuous and non-sequential narrative in order to satisfy the reader's need for the form of story.

As previously stated, *The English Patient* is mostly constructed on the basis of its characters' cyclical and fragmented memories of the incidents in their past lives; however, some of the key episodes are actually narrated more or less chronologically. For example, one of the English patient's explorative journeys in the desert is recounted mostly in a linear sequential way, and the process of the exam by which Kip was selected into Lord Suffolk's experimental bomb squad is also described in sequential order. In fact, large sections of these characters' stories are actually coherent and continuous even though they are always broken off and continued later, or returned to and repeated over and over again. Thus, although the narrative of the novel does not follow a straightforward sequential order, the reader can still find order and connection within these highly fragmented and discontinuous stories and rearrange them chronologically by themselves to get a better understanding of what happened in these characters' past lives.

Furthermore, Ondaatje's use of the narrative technique of repetition also serves to unify his novel. Throughout his book, there are a lot of recurrent references to "objects or phrases which in themselves have no meaning," and "this tactic of repeating or echoing certain elements" actually form a sort of "non-rational network of connections" in the novel (Cook 1998: 115), and the "scrambled" and "non-sequential" narrative fragments are thus given unity and held together by such recurrent "clusters" or "networks" and by its "obsessive repetition" of certain significant terms and images (Cook 1999: 38). On the other hand, many significant events or episodes that are told repeatedly in the novel are each time retold with a different emphasis, in a more detailed way, or from another point of view. For example, when the English patient first told Hana that "Madox died because of nations" (138), he did not give her any further explanation; however, when he mentions Madox's death again in a later scene, he explains it in far more detail. When he repeats his account of Madox's death the third time, he not only relates it in similar terms but also adds a lot more details. This way of retelling the same incident

with different emphases or narrative points of view actually provides a degree of continuity and connection in the English patient's seemingly frag-mented and discontinuous narrative and thus makes his story and the novel itself more readable and understandable.

On a larger scale, the technique that echo and dupli-cate characters, events, or scenes within the text gives *The English Patient* "its own unique qualities of connection and coherence;" in other words, the characters' lives are often duplicated in stories, plays, or paintings, which can not only make "disparate points in time and space" bound together but also produce a certain degree of continuity or connection in the novel (Cook 1998: 115). For instance, at the beginning of the novel, Caravaggio reminds Hana of the scene where she sang a French song on a table at someone's birthday party in Toronto (53), and it is hundreds of pages later in the novel where the same scene is suddenly replicated in the Italian villa, at Hana's twenty-first birthday party (269). Though the spirit of her performance has changed profoundly, such re-enactment still echoes the earlier version of the episode, helps the reader remember that these are "things which have already transpired" or "a time which has already occurred," and thus imposes connection and coherence on the narrative fragments of the book (Baudrillard 1988: 155).

CONCLUSION

In order to remain true to the non-narrative contingencies of reality, Ondaatje in *The English Patient* abandons the linear progression of conventional narratives and develops a seemingly fragmented and discontinuous way of telling stories. One effect of reading these random and non-sequential stories, as he warns us, is that the "[r]eaders [are] never fully in balance" because "[a] door a lock a weir open[s] and they [rush] through, one hand holding a gunnel, the other a hat" (93). In order to follow, page by page, the non-sequential and circuitous narrative pattern of the novel, readers have to keep reordering the events and bridging the "gaps of plot" left by the story-tellers. However, Ondaatje has not turned his book into a discontinuous and unorganized chaos, without even "the formal qualities that makes it a novel" (Kermode 130). Instead, through his superb use of various narrative techniques, he also helps the reader piece the narrative fragments together into an understandable picture, and this new paradigmatic form of storytelling in his novel not only reflects the contingent nature of reality but also satisfies the reader's desire for the order and meaning of good stories.

Conflict of Interests

The author has not declared any conflict of interest.

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Full Length Research Paper

Migration, disillusionment and diasperic experiences in Segun Afolabi's *Goodbye Lucille and a Life Elsewhere*

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This paper 'Migration, Disillusionment and Diasperic Experiences in Segun Afolabi's *Goodbye Lucille and A Life Elsewhere*' centres on the issues that have defined Nigerian migrants abroad. The paper seeks to identify the various regrets that have attended Nigerians' quest for greener pastures abroad. It also focuses on the abandonment syndrome that has characterized the lives of Nigerian professionals abroad. Many Nigerian professionals have abandoned their more lucrative jobs in Nigeria only to go and take dehumanizing and degrading jobs simply because they want to live abroad. This paper also highlights the illusions that have made this move a worthless effort. The various negative tales of the migrants are discussed to validate the assertion that there is no place like home.

Key words: Migration, diaspora, abroad, home, displacement, loneliness.

INTRODUCTION

The human nature is dynamic and receptive to change; which could be voluntary or involuntary; therefore in its quest to ensure that basic needs such as food, shelter and security are guaranteed all efforts are deployed towards the achievement of these goals.

Human beings move to the extreme to ensure that their survival is achieved even if it means giving up a certain uncomfortable location for another one which they perceive comfortable, little wonder it is not surprising to find people moving from one geographical location to another in order to fulfill their needs.

Migration in Latin 'migrare' means to change residence. Social scientists have traditionally defined migration as the more or less permanent movement of people across space (Petersen, 1968).Migration is referred to as any residential movement which occurs between administra-

tive units over a period of time (White, 1980).Other scholars have defined migration as the change in the centre of gravity of an individual's mobility pattern. Also, scholars like Michael et al. (1994) define migration as the process by which immigrants forge and sustain multi-stranded social relations that link together their societies of origin and settlement.

Diaspora is derived from the Greek verb 'speiro' (to disseminate) and the preposition 'dia' over. In human context, the original Greek word 'diaspora' refers to migration and colonization, which is in contrast to the original meaning. The word has a more deadly and brutal significance for other groups of people such as Jews and Africans. Diaspora in these cases represents a collective trauma, banishment and dreams of homeland while living in exile.

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It is not possible to give a uniform definition; it is complex and must always be placed in its social context. Different authors and scholars have tried to define it depending on their theoretical focus and ideological leaning.

According to anthropologist James Clifford (1997), he views Diaspora relations primarily as different responses in the form of boundary, fixing and identification in a context of deterritorialization and transnationalism; he tries to see how these people construct "home away from home". He believes diaspora is about long distance, exile, separation with an always relevant issue to return. Some sociologists like Cohen (1997) and Safran (1991) define certain criteria that must be shared to determine Diaspora.

They retain a memory, a vision or a myth relating to their original homeland. Emigration from another homeland often ends up with traumatic experiences to two or more unfamiliar regions. The individuals believe that they cannot be fully accepted by the countries in which they reside.

In Nigeria for instance, migration occurs, because migrants believe they will be more satisfied in their needs and desires, they migrate to the Western Hemisphere in search of "a greener pasture". After the end of colonization, the West was assumed to be the commercial and cultural hub of the world.

The migrants believe that the centre signifies realms of possibility, fantasy, wish fulfillment where identities and fortunes might be transformed. The migrants did not know the centre was also a place of banishment, unlawful practice, oppression, social disgrace and frustration.

Causes of migration

In order to develop response to migration, it is important to understand the underlying drivers. Human beings have migrated for various reasons since their emergence as the centre of creation. Among the natural causes are: prolonged droughts, floods, environmental degradation and natural disasters.

In Nigeria for instance, social reasons have prompted many more migration than natural phenomena. Examples are unemployment, civil unrest, inadequate food supply caused by population increase, bad governance, defeat in war, the desire for material gains, search for religious or political autonomy, poverty, criminal consents, high population pressure and education.

Effects of migration

The effects of migration vary widely; the sending countries may experience both gains and losses. It affects the corporate national reputation, which is the good and bad name to the country. If it is negative, it will rub off on the nation and if it affects the country, it affects the citizens by denial of visas to serious minded people. In Nigeria for instance, some people have been caught abroad for drug smuggling, money laundering and, fraud which has smeared the country's image. The developing countries suffer from "brain drain" the loss of trained and educated individuals to migration; in Nigeria, they are currently more Nigerian scientists and engineers working in the United States than there are in Africa.

The effects are widespread because such movement decimates indigenous populations through warfare with invaders and through vulnerability to new diseases, alters physical characteristics through adoption, inter marriage; for instance, many Nigerians are married to white men or women.

Also changes in cultural characteristics through the adoption of the cultural patterns of people encountered, most Nigerians start to dress like westerners, we see our men braiding their hair and wearing earrings because they want to copy the white people.

It modifies language. Many native groups lose their traditional homelands, languages because they are absorbed into larger societies. Some children in Nigeria cannot speak their native language at all because they were born and raised abroad.

Migrants face many difficulties while abroad. A valid and active sense of self may be eroded by dislocation, resulting from migration (Maxwell, 1963); the migrant is alienated of vision, from the society, he struggles hard to fit in, discover self and belong.

Furthermore, the Diaspora individual often has a double consciousness a privileged knowledge and perspective that is consonant with post modernity (Appaidura, 1996). The individual living in the Diaspora experiences a dynamic tension, everyday between living 'here' and remembering 'there' i.e. between memories of place of origin and entanglements with places of residence and between the metaphorical physical home (Boehmer, 1995).

Also, the experience of loss marginality, displacement and exile is intensified through the experience of racism and adds to the Diaspora generated in the individual. The migrant holds on to memories which hold the past and present together, they give shape and texture to identities that are fragmented by migration, displacement and Diaspora living.

People who migrate tend to seek an environment similar to the one they left, they imagine and re-imagine their homes and bond with those they had previously thought of as strangers.

The institution of literature is under the direct control of the imperial ruling. One of the main features of imperial oppression is control over language. The imperial education system installs a standard version of the metropolitan language as the norm and marginalizes all variants as impurities. According to Edward Said's terms of conscious affiliation proceeding under the guise of filiations (Said, 1984), that is a mimicry of the centre

proceeding from a desire not only to be accepted but to be adopted and absorbed. It causes those from the periphery to immerse themselves in the imported culture, denying their origins in an attempt to become more English than the English. Language becomes the medium through which a hierarchical structure of power is perpetuated and medium through which conceptions of truth, order and reality become established.

A major feature of post-colonial literatures is the concern with place and displacement, crisis of identity comes into being; the concern with the development or recovery of an effective relationship between self and place. Critics such as Maxwell said "a valid and active sense of self may have been eroded by dislocation resulting from migration, the experience of enslavement, transportation or voluntary removal for indentured labour."

The alienation of vision and the crisis in self image which this displacement produces is found in Nigerians who travel overseas.

The Lonely Londoner by Samuel Selvon is the life of West Indians in Post World War II London, a city the migrants consider the centre of the world; the novel is centered on Moses Loetta a Trinidadian who moves to London. After more than ten years in London he has not achieved anything; his homesickness increases as he gets old. They came for a better life but what they find is bitter coldness both from unforgivable winters and the cold prejudice of the people they encounter. They experience hunger, hopelessness, discrimination for jobs and on the job. Their lives mainly consist of work or looking for a job and various petty pleasures (Selvon, 1972).

In George Lamming's (1994) *In The Castle of My Skin*, he tells the story of the mundane events in a young boy's life. The main concern is not about the individual consciousness; rather, Lamming uses the growth and education of G as a device through which to view the legacy of colonialism and slavery in a Caribbean village. Through the protagonist, we see the effects of race, feudalism, capitalism, education and emigration on his small town. G migrates to London and the United States, returns to his home in the Caribbean and helps his home country obtain Independence (George 1994).

Also in George Lamming's (1994) *The Emigrants*, he explores the massive Post War II migration of West Indians to Great Britain. His story focuses on a group of emigrants who travel by ship from the Caribbean to England, a place they have been taught to believe is culturally superior to their native Islands. Once settled in their new environment, the emigrants discover a lack of welcome, disillusionment and a feeling of alienation and subsequently long for home.African-American literature is full of pieces that illustrate the migration and urbanization of African Americans which starts with the emancipation of slaves. According Naipaul (1967:141-2), the requisite for happiness was to be born in a famous city. To be born

on an island or in an obscure country, second hand and barbarous was to be born to disorder.

In Chimamanda Adichie's 2009, *The Thing Around Your Neck,* we see how Akunna travels abroad believing that the grass is greener on the other side of the hill. On the first page, we see they all believe that in a month, she will have a big car, a big house only to discover that she is wrong. The title implies the choking isolation of Akunna, a Nigerian who relocates to the United States only to find out that her new country is not what she has expected it to be. We see how she is alienated and lonely. We see how she gets menial jobs when she says she will work for two dollars less than the other workers; she stays in a tiny room with a stained carpet. We also see some of the embarrassing questions she is asked; whether she has seen a car before and many others.

In Sefi Atta's collection of short stories titled *Lawless and other stories* (Atta, 2008), "Twilight Trek", "A Temporary Position" and "Last Trip", we see the illegal connection and desperate attempts most Nigerian youths make to cross overseas. In "Twilight Trek", Nigerians are desperate to travel overseas despite all the tortuous experiences encountered in the process (be it legal or illegal). This quest becomes inevitable considering the fact that the home front is practically particularly uncomfortable to live in and the leadership feigning insensitive to the sour conditions of the citizens. So people commit all sorts of crime in order to raise the capital with which to travel, despite the fact that being a Nigerian is an anathema to obtaining visas.

We also know that too many Nigerians have died on their way to overseas. The narrator remembered what his mother has told him, all things considered, to trek overseas is reasonable. A man she knew hid himself in the wheel well of an aircraft that flew overnight to London. It could have been the low temperature or high altitude that finished him. Immigration officers discovered his body two days later. They deported him back to his burial (Twilight III). This is tragic; more pathetic is that after one succeeds in crossing over, one discovers that one has to pass through ordeals to ordinarily survive the socio-political-geographical confrontations. It dawns on one that home is home, the best. It is this home sickness, alongside the temporariness of one's stay wherever that is not one's native land that infiltrates into the subject matter of "A Temporary Position". While abroad one conceals one's identity as a Nigerian to avoid being repatriated. They carry fake names on CV; one's name is not the curse but the country.

So, even when Nigeria bullies one resulting in one's desperate resolve to escape to Europe or the United State, one has to know one's residency is purely temporary since the foreign country is not prepared to welcome and embrace one, mostly owing to one coming from the most touted corrupt country.

In Ngugi Wa Thiong'o's *Moving the Centre:Struggle for Cultural Freedom*, he is concerned with moving the centre

in two senses: between nations and within nations (Ngugi 1993); in order to contribute to the freeing of the world cultures from the restrictive walls of nationalism, class, race and gender. Between nations the need is to move the centre from its assumed location in the west to a multiplicity of spheres in all the cultures of the world. Within nations, the move should be away from all minority class establishments to the real creative centre among working people in conditions of racial, religious and gender equality.

Goodbye Lucille is a novel that tells a story which revolves around a Nigerian photographer who lives in a shabby Kreubery apartment owned by Frau Lieser. He is Vincent by name; he lives in London. He leaves London to get away from himself (1). He wishes to become a high profile photographer, taking pictures of stars (3) but ends up by becoming a freelance photographer. This aborted dream makes him to live in penury; he only pays his house rent, feeds himself and nothing more.

Through photographing, he becomes acquainted with Maria whom he covers stories for. He has a friend/ fiancée called Lucille. They call each other every week after his departure from London and he used to visit her at the initial stage of his departure. Unlike him, Lucille is organized. Other friends of his are Benvit popularly called B, who is engaged to Angelika, Tunde also a Nigerian as well as Claudia and Slyvie whom they meet at the party.

Vincent is a clubman, likewise all his friends. Lucille visits and they have misunderstanding owing to his excessive drinking and inebriation. Consequently, she leaves abruptly. This makes him visit London again to apologize for what he does not to be seen as an offence. He finds out that she no longer has interest in him and that her relationship with a lawyer is intense.

Vincent lost his parents in a motor accident in his tender age. He and his brother Matty were brought up by their uncle Raymond; but he never calls or writes. Matty points out this uncaring attitude of his when he visits London, but he is adamant. Some weeks after his visit, Matty calls to inform him that Uncle Raymond is getting worse and Aunt Ama (his wife) wants them separate to Lucille's disappointment.

Claudia accompanies Vincent to Nigeria leaving her mother Frau Shiegel in the hands of Julius. He becomes dismayed when he recognizes that his uncle's sickness does not need the consternation with which it is attached. And he regrets coming when his uncle tells him he is not appreciative of all his fatherly love for him. The one that agitates him is that of Aunt Ama. It seems like a thunder to him because she is very humane by nature. She persistently inquires the reason for his behaviour, until he is forced to say "I thought... you don't want me" (201).The rest of his stay in Nigeria is enjoyable; Claudia keeps his company and Asa, his nephew, plays and sings joyfully around them. They go on excursion to Jos, pay visit to museum and zoo. He enjoys local dishes Eba and Egusi soup, bush meat and so on which he has not enjoyed for

a long time. They travel back to London.

Frau Schelegel is still sick; she is an alcohol addict. She has been warned by her doctor to stop drinking but all to no avail until she eventually drinks and smokes herself to death. Claudia becomes disillusioned, Vincent promises after burial " I want to stay with you" and further states "I though, may be we….. we could try at something…. Life, you and me" (301). This overwhelms Claudia because she had the notion that Vincent hates her due to his treatment in the beginning.

Finally, the story ends with Vincent and Claudia as they stroll down during nightfall. The title of the novel is suggestive of the incidence at the end of it. Claudia gives Vincent the companionship he demands from Lucille and this moves him to promise to stay with her thereby bidding goodbye to Lucille who refuses to reciprocate his love.

The title *Goodbye Lucille* is drawn from the acceptance of Claudia by Vincent. Vincent has dated Lucille for years and they were engaged to marry each other. This makes him to feel contrition the first day he had sex with Claudia, which is seen in (23). However, Lucille takes offense to Vincent's way of life; she travels to London, gets engaged to a lawyer and discards Vincent's love. The love Vincent needs is given to him by Claudia. The love which is rejected by Lucille is reciprocated by Claudia when he pledges his faithfulness and thereby figuratively bids goodbye to Lucille (Afolabi, 2007).

Segun Afolabi's text explores the implication of mass migration and the conditions of hybridization. The text also deals with the recent controversies surrounding multiculturalism and issues of migration; it deals with the in between world of migrants and negotiates questions of identity, alienation and belonging.

In the novel *Goodbye Lucille*, Vincent is sent to England to school by his foster parents, to get good education. A grown man, he discovers that life is not rosy (palatable). The next movement is when he leaves London for Berlin, in the first sentence of the novel which reads "I left London to get away from myself (1)". Displacement sets the theme for the novel; however, it is not enforced by some other power but self induced. Vincent's move to Berlin is a form of freely chosen exile. Exile tells of displacement, dispossession and loneliness. Among the things that people strive for in their attempt to get along in the world are; casual sex, alcohol, a place to call "home". In the novel, Vincent (photographer) strives for all these three things especially a place to call home. This striving after a place to call home brings us to the issue of homelessness. Vincent says, "life is a never ending road". In fact, as "a shapeless, ragged road with turnings, random as a game of chance" (219); this shows that Vincent is a marginalized narrator (Aginew, 2005).

Vincent is alienated from his foster parents who brought him up after his parents' death. As a result of not being able to meet the demands of the society, he lets himself go overweight, drinks heavily and embarks on

one night stands.

Vincent has high expectations for himself, but ends up becoming a freelance photographer. His emotional reactions are slurred, his slow to understand how deeply hurt Lucille is by his lack of commitment, he is slow to realize that Claudia, who he had a fling with is a serious person after all.

When the definition of home is blurred, the option is either to enjoy life in the new home or die there, which is the case with many illegal or unemployed African immigrants in the West. Vincent is lost and detached from what should be home. He leaves London for Berlin to get away from himself. But he still finds it hard to be responsible and committed to his photography or to other aspects of life. This is an interest picked up to give meaning to his own fragmented and incomprehensible existence. Vincent stays in an all purpose flat in a rundown settlement with punks, drifters, homosexuals, junkies and asylum seekers and a deranged landlady, which is not everyone's idea of home.

Vincent occasionally reflects on his position in the world, when in Nigeria he discovers that the streets of Berlin are more familiar to him than anything in Nigeria and it discomforts him (209). The unfamiliarity of the African surrounding prods him to think of his destiny even though what he had tried to get away from is not so much the place as the people connected to this place (Nigeria). "I had tried to get away, but where was I going? Was there any sense in any of it?" (272). "In the middle of nowhere" (273). He discovers that Nigeria is not home to him, neither is Berlin.

He repeats a cycle of remembrance in his mind when he realizes that he might not return to this place, but that he would certainly remember it. Returning to the place one left is always an option. The return must not take place in spatial terms. We see when Vincent's aunt says:

Leaving a place does not mean leaving your memories behind. You know when you leave a place, if you move in favour of another, you can never completely forget the first.
She goes on to say that the former place "is like a stone tied around your heart. It keeps you from floating away from yourself, from losing something essential that once belonged to you" (249).

This statement of Vincent's aunt shows that migration could be liberating to the person who leaves one place in favour for another, but this liberation is limited because the person is only liberated in terms of space not in terms of mind. Translocated bodies are tied by mental or emotional strings to one's essential being. Place here is encoded as something both spatial and mental place maintains its national hold even on those whose life consists of a series of translocations.

Translocation in this novel is connected to the possibility or the promise of "living life from a clean slate"

(164). It is the tension between remembering and renewal which is the key feature of human life.

In the novel, Vincent uses his camera and gets involved with asylum seekers from all kinds of countries. For some unexplained reasons he wants to take their photographs but when asked by one of them, An, a Kurdish refugee, for his reason, he cannot offer a plausible answer at first "it's my job, and I want to" (32). When the Kurdish (asylum seeker) insists that Vincent should let him know when he realizes why he took the photograph. He uses photography to give his incomprehensible existence a meaning. Vincent's life can be said to be a clear example of a "translocation biography".

In the end, both Vincent and Claudia begin a new life united in their grief and detachment; they step on the road, in no particular direction, though we come to a conclusion that Vincent does not get away from himself, but he discovers his true self on a journey.
It is Goodbye Lucille, hello Vincent.

A Life Elsewhere is the title of Segun Afolabi's debut collection of short stories. It contains seventeen different stories, which is a reflection of his transitory childhood, as the son of a diplomat (Afolabi, 2007).

The characters in Segun stories regard "elsewhere" as a place that they must transform into home. The far East, Europe, America, Africa, the stories are varied as their geographical setting. The product of this experience is a clutch of characters that live elsewhere marooned in worlds whose structures and habits they can barely grasp.

The themes of the collection are loss and nostalgia, loneliness, fear and all pervasive sense of dislocation. Segun's characters come from and arrive in various parts of the world, but each is lost in an emotional desert, and every observation leads them back to the same kind of awareness about themselves. These are tales of Diaspora of people making their lives in new lands, some of the first time; others in the second or third generations. It explains the universal need to establish family and identity in a world where the boundaries of geography, culture and language are increasingly fluid.

However, only "Monday Morning", "The Wine Guitar" and "Arithmetic" will be explicated in this chapter.

"Monday Morning"

"Monday Morning" won the 2005 Caine Prize for African writing. The story focuses on a family of asylum seekers marooned in a refugee hostel. On Sunday, they wander Regent's Park, temporarily uplifted by its beauty and peacefulness, but on Monday morning, they return to the world of the hostel where they are condemned to simply wait for the next phase of their journey, struggling with the torment of memory and fear of the future. Their family is displaced by war and as a result they move to another country where their language is not spoken. The country

is English speaking one. The father finds it difficult to cope due to his taciturnity and his inability to learn the new language. At night we see how the father dreams of how he used to be in Nigeria; he lived comfortably, but in the foreign land he is exposed to the harsh weather and the unfriendly people. He could not be employed without his document and as a result does menial job to keep his family, his wife and his two sons — Ernesto and Aifredo. The father is injured when he has to slide down a pole to escape the scrutiny of immigration officials.

In his country, he was a chef, but here he works in a site. He wonders if he will forget how to cook because he has not done it in a long time. He missed his former job where he handled meat, vegetables, and spices, which he loves so much. His family becomes chaotic as the wife "who did not need him to be someone he was not (7)" becomes against him. In the confusion the youngest wanders off, with the excuse that he wants to see Emmanuel and heads for the "glass hotel" admitted to one of the rooms by a cleaner who speaks his language. He sits on a bed and dreams, gazing at the view and sees the things high in the sky and sleeps off until "Monday Morning". The story is a subtle but direct reprise of the confusion, terror and hope suffered by the family and thousands of other people like them. It establishes the mood and themes that run through the collection.

"Arithmetic"

In "Arithmetic", a bereaved father thinks back to a confusing youthful sexual encounter that has left him emotionally scared. The narrator watches the door close on the London underground and reflects. He is always worried about separation, people not making it to the doors in time, watching their companions disappear as the train starts to pull away. The narrator is married to Alicia; they do not have a child, which makes them worried; it causes a lot of strain in their marriage. The narrator remembers his childhood, his parents were barely there for him, his father was a busy man, his mother was not around. He was always with the maid, Jumoke. The narrator is molested by Jumoke. He becomes the object of rage. This act becomes a stigma in the narrator's life; it makes him withdrawn to the society he finds himself. He feels guilty; he blames himself as the reason why they do not have children.

In (71), the narrator wonders the point of having children if you behave as if they are not there. He wishes they could have children that without children there will be no gain, no addition, nothing to look forward to. The narrator's father was a businessman who liked gain, accumulation. He never knew his father's business, he never asked, his father never told him. That was the kind of life he lived growing up.

"The Wine Guitar"

In "The Wine Guitar", an old musician, Kayode, remains in a foreign land; his wife has gone back to their country.

He was all alone, his children had stopped communicating with him; they had taken sides. He had forgotten so much about himself; the hunger now was for the food of his youth, all sophistication and learned habits washed away. He usually ate in a shabby restaurant "Mama Yinka"; the food he had loved no longer gave him pleasure.

In the evenings, he would go to the club with his friend Salbatore to play his guitar; they are rarely called up on stage to play. They only drink free drinks in the house. One day in the club, he meets Agnes, a prostitute he had slept with. They expose themselves to harsh weather just to make ends meet.

Sometimes, it seems to him he had tried and failed, or had been carried along a road whose destination was not his own. Everything he felt was gradually being stripped away from him, his family, his voice and his years. While at home preparing to eat, he closes his eyes and he feels he is at home, he thinks of his wife, children; he longs for a reconnection with them.

In the analysis of the text *A Life Elsewhere*, tales of Diaspora of different people, how they strive to construct a home away from home was x-rayed.

Conclusion

This paper has looked at the issue of migration and Diaspora experiences in the novels of Segun Afolabi's *Goodbye Lucille* and *A Life Elsewhere.*

In *Goodbye Lucille*, we were able to look at the experiences of Vincent in Berlin. Vincent is sent to England to school by his foster parents. He had great expectations of becoming a high profile photographer, but ends up as a freelance photographer. Vincent is disillusioned; he is detached from the society he finds himself in. In an attempt to get along, he indulges in casual sex, alcohol and strives mostly for a place to call home. At the end, he leaves London for Berlin to get away from himself but Berlin offers no better option for self improvement.

In his collection of short stories *A Life Elsewhere*, the themes of the collection are loss, loneliness, nostalgia and displacement. The various characters in the stories are shown trying to make their lives in new lands. It tells us about the quest people engage in, in order to construct a home away from home. As earlier written, migration is being caused by different reasons; for instance in Nigeria, people often migrate as a result of poverty, unemployment, academic purpose, crime, and golden fleece, etc. The level of corruption and mismanagement of funds has led many citizens astray, as they remain unemployed for years and also poor academic facilities and structures have made most wealthy parents and guardians send their children/wards abroad to receive qualitative education abroad. Poverty is another major factor enhancing migration; most young

citizens of Nigeria try all possible means to travel overseas to make quick money; as a result, they engage in all sorts of crime like prostitution, fraud and drug peddling. On the other hand, the experiences they encounter in their new country are what we refer to as Diaspora experiences. Most of these migrants end up by becoming second class citizens, servants, underdogs and are exposed to discrimination.

Like Vincent who had high expectations for himself, their dreams become aborted. Migration can be curbed by good governance and economic boost in Nigeria. If our leaders will work selflessly placing the society first, before their own private needs, by building factories, industries, etc in order to employ the youth, then unnecessary migration will cease and people will no longer be exposed to ill treatment in foreign lands.

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Full Length Research Paper

Canonization of Chinese literature in the English-speaking world: Construction, restrictions and measures

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Researches on the canonization of Chinese literature in the English-speaking world focus on the canonization of a very limited sum of works such as Waley's translation of Chinese poems, English translation of Han Shan poems and *Liao Zhai Zhi Yi*, etc. Till now, there have been no macro-researches on the canonization of Chinese translated literature in the English-speaking world. This paper explores the construction, restrictions and measures of canonization of Chinese literature in the English-speaking world. The research finds that there are two models of canonization of Chinese translated literature, static canonization and dynamic canonization. The internal and external factors together function in the construction of canonization of Chinese translated literature, namely, artistic values and rich meanings of the translated works, interactions between the selection of Chinese literature and the socio-cultural contexts, reviews and promotions of the translated works, and patrons in the translation activities. Measures should be made to promote the canonization of Chinese translated literature, such as strengthening the art of Chinese literature, closer interaction between the selection of Chinese literature and the socio-cultural contexts, reviews and promotions of the translated works, and optimizing the national and international environments of the English translation of Chinese literature.

Key words: English translation, Chinese Literature, canonization.

INTRODUCTION

As "the Chinese culture going global" has become one of the national strategies, English translations, spread and acceptance of Chinese literature in the English-speaking world are much more concern. Scholars in China and other countries discussed the acceptance of Chinese literature in the English-speaking world from multiple perspectives. Ma (2013) and Eoyang (1993; 2003) explore the acceptance of Chinese literature focusing on the roles of readers, writers, and translators. Jiang (2007) and Ma (2006) make empirical researches on the acceptance of Chinese translated literature in the English-speaking world by collecting and analyzing reader surveys, lending volume of library books, and book reviews on Amazon.net. The important point for researches on the acceptance of Chinese translated literature is the canonization of Chinese literature in the

English-speaking world. Cheng (2007) and Hu (2006) respectively explore Waley's translation of Chinese poems, English translations of Han Shan poems, etc. Till now, the canonization of Chinese translated literature in the English-speaking world almost remains virtually unnoticed. This paper will explore the construction, restrictions and measures of canonization of Chinese literature in the English-speaking world.

Construction of canonization of Chinese literature in the English-speaking world

Canon and canonization

The term "canon" comes from the ancient Greek word "kanon" (meaning "scale"), which was used to refer to the contents in the Bible recognized by the authority of the Church belonging to the "Scriptures", otherwise they would belong to "Pseudo-scriptures". Later, the term extended to the field of literary studies, referring to the talented and original creative works regarded as such by authoritative experts (Wolfreys and Robins 2002: 15). Even-Zohar defines 'canonized' forms as "those literary norms and works… which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage" (1990: 15). Chen holds that literary canons include at least the following: "Firstly, literary canons should be selected by the authority and be in common use by the common people. Secondly, literary canons should be the outstanding works which are worth reading a hundred times and there will be new artistic charm whenever they are read. Thirdly, literary canons can transcend ethnic and national boundaries to produce a worldwide impact. Fourthly, literary canons refer to the works which can withstand the test of time. Fifthly, literary canons are immortal because of the circulation of interpretations and re-interpretations of the works" (Chen, 2008: 42-43).

This is the definition of "canon" in the literature of a single language; then how about the definition of "canon" in the translated literature? Cha thinks that "canon" in the translated literature has three meanings. Firstly, it refers to the outstanding translations in the history of translated literature, such as Yang Bi's translation of *Vanity Fair* and so on. Secondly, it refers to the translations of world literature. Thirdly, it refers to the foreign literature (translated literature) which is canonized in the specific cultural context of the target language (Cha, 2004: 87). According to the above mentioned, the connotation of "canon" in the literature of single language applies to "canon" in translated literature. The difference is that the latter experiences the transfer from one language and culture to another language and culture, and whose readers become the ones of another language and culture.

Based on the above definitions of "canon", the "canons" of English translations of Chinese literature can be defined as "the literary works which become the outstanding works worth reading a hundred times by readers in the English-speaking world, transcend the impact of ethnic and national boundaries, experience continuous reprints and retranslations, thus being immortal in the English-speaking world".

"Canonization" refers to the way and the process in which literary works become canons, that is to say, literary works will experience the repeated reading by readers, long-term studies by critics and scholars, thus eventually being accepted and recognized as talented and original creative works by the authorities. According to Zhu, Waley's translated poems are regarded as an important symbol of the canonization of classical Chinese poetry in the English-speaking world. From Waley on, more and more translations of Chinese poems were collected into important or authoritative Western literary anthologies or reference books. *The Oxford companion of modern poetry*, *Selected Poems* by Penguin Books includes Waley's translated poems. The authoritative literature anthology *Norton Anthology of the World Literature Masterpieces* collects Waley's translation of 16 poems from *Book of Songs* and ranks excellent classical Chinese literature as masterpieces of world literature. A variety of authoritative Chinese literature anthologies in the English-speaking world, such as *Chinese Literature Anthology* edited by Bai Zhi and *Translations of Classical Chinese Literature Vol. I* selected and edited by the British sinologist Minford all collected Waley's translated Chinese poems (Zhu, 2009: 127-128).

Two models of canonization of Chinese literature in the English-speaking world

Evan-Zohar clearly points out that:

As a system, translated literature is itself stratified, and from the point of view of polysystemic analysis it is often from the vantage point of the central stratum that all relations within the system are observed. This translated literature may assume a central position, another may remain quite peripheral. (1990: 19)

Evan-Zohar has made a distinction between two different uses of the term "canonicity,"

"one referring to the level of texts, the other to the level of models. For it is one thing to introduce a text into the literary canon, and another to introduce it through its model into some repertoire. In the first case, which may be called static canonicity, a certain text is accepted as a finalized product and inserted into a set of sanctified texts literature (culture) wants to preserve. In the second case,

which may be called dynamic canonicity, a certain literary model manages to establish itself as a productive principle in the system through the latter's repertoire. It is this latter kind of canonization which is the most crucial for the system's dynamics. Moreover, it is this kind of canonization that actually generates the canon, which may thus be viewed as the group of survivors of canonization struggles, probably the most conspicuous products of a certain successfully established models. Naturally, any canonical text can be recycled at any given moment into the repertoire in order to become a canonized model again. But once it is recycled, it is no longer in its capacity of a finalized product that it plays a role, but as a potential set of instructions, i.e., a model. The fact that it had once been canonized and become canonical, i.e., sanctified, may or may not be advantageous for it vis-à-vis non-canonical products that have as yet no position at all." (ibid)

In the history of English translations of Chinese literature, these two models of canons appear. The English translations of classical Chinese fictions such as *Journey to the West* (西游记), *Outlaws of the Marsh* (水浒传), *Three Kingdoms* (三国演义) and *Golden Lotus* (金瓶梅) experienced constant reprints and retranslations, promoting the prosperity of the English translations of classical Chinese fictions. Some Chinese fictions in the English-speaking world became canons. Take the English translation of *Xi You Ji* (西游记) for example. Though there were three English versions of *Xi You Ji* (西游记) before the Anti-Japanese War, Waley translated it into *Monkey* in 1942. And his version was reprinted in November 1942, 1943, 1944 and 1945, and was translated into many languages, becoming the most influential version of *Xi You Ji* (西游记) among the English translations. In 1944, in order to attract children readers, Waley made his *Monkey* into the adaptation *The Adventures of Monkey*. As a result, Waley's English translation of *Xi You Ji* (西游记) belongs to the first case, static canonicity, defined by Evan-Zohar, for it is accepted as a finalized product and inserted into a set of sanctified texts literature (culture) wants to preserve.

Also during this period, sinologists translated a large number of supernatural fictions in pamphlets, anthologies, and the English magazines, such as *Liao Zhai Zhi Yi* (聊斋志异), *Sou Shen Ji* (搜神记), *Zhongguo Shenhua Gushiji* (中国神话故事集), *Tangxieben Sou Shen Ji* (唐写本搜神记), *Jin Gu Qi Guan* (今古奇观), and so on. The English translations of these novels were very popular in this period and even throughout the whole period of the Republic of China, became a productive principle in the translation system, which belongs to the second case, dynamic canonicity.

Then, how did the English translations of Chinese literature become these two models of canonization in the English-speaking world? We can find the answer in the following part.

CONDITIONS FOR THE CANONIZATION OF CHINESE LITERATURE IN THE ENGLISH-SPEAKING WORLD

Internal and external factors of constructing literary canons

Which factors function in constructing literary canons? Currently, there are two kinds of views in the Western literary and art circles. One is the theory of Essentialism Canonization, which holds that factors functioning in constructing literary canons should be found inside literary works. The other one is the theory of Constructivism Canonization, which holds that factors functioning in constructing literary canons should be found outside literary works rather than within its inherent aesthetic conditions. The Chinese literary and art circles argue for the combination of these two kinds of views, which can be proved by Tong's opinions of six factors constructing literary canons. These six factors are: artistic values of literary works, space available for literary interpretations, changes in the ideological and cultural powers, literary theory and value orientations of criticism, readers' expectations, and value orientations of patrons. It can be seen that the first two factors belong to the internal factors of literary canons, the third and fourth belong to the external factors of literary canons; the last two factors on readers and patrons belong to the combination of internal and external factors of literary canons (Tong, 2005: 71). Liu also explains that factors functioning in constructing literary canons can be divided into internal and external factors. The external factors include some scholars of classic or guru status, or affirmations of critics, or reading and judgment of readers. The internal factors refer to the essential characteristics of literary canons, that is, canonicity. Canonicity can refer to the rich connotation, creativity, span of time and space and unlimited readability (Liu, 2006: 51-54).

Combining Tong's and Liu's views, we can conclude that there are internal and external factors functioning in constructing literary canons.

Internal and external factors of constructing Chinese literary canons in the English-speaking world

Tong's and Liu's views on factors function in constructing literary canons apply to the construction of Chinese literary canons in the English-speaking world. Internally, English translations of Chinese literature should possess the characteristics of canonicity, the rich connotation, and creativity, span of time and space and unlimited readability. Externally, English translations of Chinese literature should experience affirmations by some scholars of classic or guru status and critics, or reading and judgment of readers. Practice has proved that on the way to the canonization of Chinese literature in the

English-speaking world, the combined effect of these two factors have supported the canonization of Chinese translated literature.

The canonization of *Xi You Ji* (西游记), one of the four Chinese Classical Novels, proves that a literary work which becomes a literary canon must possess these two factors in constructing literary canons. In 1877, Giles translated and published its English translation *A Record of the Buddhistic Kingdoms*, which contains two parts, translation and notes. In 1913, Timothy again translated it into *A Mission to Heaven*, with the translation strategy of "Using Jesus Christ to illustrate Confucianism" as a flexible way of preach. At the end of July 1923, Giles retranslated it and published its new translation *The Travels of Fa-hsien (399-414 A. D.) or Record of the Buddhistic Kingdoms.* Giles in his new translation pointed out that the first use of the Buddhist concept of "Trinity" is earlier than the Christian concept of "Trinity". He also made the assertion that the trip of Sao Paulo appears to be negligible in the light of Xuanzang's journey for Buddhist sutras. In 1930, Helen M. Hayes retranslated it into *The Buddhist Pilgrim's Progress: The Record of the Journey to the Western Paradise*, translating one hundred chapters and made religious interpretations. In July 1942, Arthur Waley's English translation of 西游记 (*Xi You Ji*), *Monkey*, was published by Allen and Angwen Publishing Company. It was reprinted several times, in November 1942, 1943, 1944, and 1945 respectively. And it was translated into many languages and is regarded as the most influential English translation of *Xi You Ji* (西游记). In 1944, in order to attract children readers, Wiley made his *Monkey* into an adaptation, *The Adventures of Monkey*, published by John Day Company in New York in 1943 and 1944. According to Waley, the first seven chapters are the most attractive parts for Chinese children, which is why he only translated the first seven chapters. Meanwhile, the famous illustration master Kurt Wiese made the illustrations in the English adaptation. Therefore, *Xi You Ji* (西游记) is constantly interpreted as a religious reading, a children readers' book, a flexible way of preach, tools for foreigners to learn Chinese or for readers' entertainment. The literariness and the characteristic are being constantly expounded by the canonization of *Xi You Ji* (西游记) in the English-speaking world.

The external factors in the canonization of Chinese translated literature in the English-speaking world are far more complex than what Tong and Liu had interpreted. Its canonization first involves problems of translation. So we can say the factors influencing the English translations of Chinese literature should be considered in constructing Chinese literary canons in the English-speaking world, which can be regarded as external factors. Moreover, when Chinese literature is translated and entered into the literature system of the target culture and language, it will be influenced by external factors of the canonization of translated literature in the target

language and culture.

However, the internal and external factors of constructing Chinese literary canons in the English-speaking world are a double-edged sword. They can be a pushing hand and an obstacle. How to deal with this double-edged sword concerns the restrictions and measures of constructing the Chinese literary canons in the English-speaking world.

RESTRICTIONS AND MEASURES OF CONSTRUCTING THE CHINESE LITERARY CANONS IN THE ENGLISH-SPEAKING WORLD

Despite the ever increasing number of Chinese literary canons in the English-speaking world, it is undeniable that there are a considerable number of Chinese literary works unsatisfactorily accepted in the English-speaking world, whose canonization is bound to be a bumpy road. We might explore restrictions and measures of constructing the Chinese translated literary canons from the perspective of internal and external factors.

Creation problems in Chinese literature

In the canonizations of Chinese literature in the English-speaking world, classical Chinese literature is favored by the English readers and thus becomes the earliest literary canons. The early period of English translations of Chinese literature, especially during the Republic of China, witnessed a golden age of English translations of classical Chinese fictions. According to our statistics, there are 48 foreign translators translating Chinese fictions during that period. They translated *Xi You Ji* (西游记), *San Guo Yan Yi* (三国演义) , *Hong Lou Meng* (红楼梦), *Chin P'ing Mei* (金瓶梅), *Shui Hu Zhuan* (水浒传), *Jin Gu Chuan Qi* (今古传奇) and other classical Chinese fictions and anthologies of Chinese folk tales, myths, etc. From the advent of the first English translation of Chinese fiction in 1913, that is, Timothy Richard's *A Mission to Heaven* (西游记), to Harold Acton and Lee Yi-hsieh's reprints of *Glue and Lacquer* (胶与漆) in 1948, we can see that the English translations of Chinese classical fictions take place throughout the whole period of the Republic of China. Most English translations of Chinese literature, through continuous reprints and retranslations, gained the status of literary canons in the English-speaking countries.

By the year 1930, there began the English translation of modern Chinese literature. Y. Y. Kyn and E. H. F. Mills's translated Jing Yinyu's French translation *The Tragedy of Ah Qui, and Other Modern Chinese Stories*, collected Mao Dun's *Huan Mie* (灭"), Bin Xin's *Fan Men* (烦闷), Yu Dafu's *Chen Lun* (沉沦) and other modern short stories, thus pulling the curtain of modern Chinese

literature translated by foreign translators into English in the Republic of China. However, till today, many Chinese canons are not well received in the English-speaking world. Although some translated literary works have become literary canons, like Lu Xun's *Diary of a Madman*, most of the contemporary Chinese literary works do not have an ideal situation to be well received. To our Chinese, some masterpieces or classics may not be welcomed by English readers. This phenomenon is determined by many factors such as the selection of Chinese literature to translate or the influence of ideology. We cannot deny that some creation problems of Chinese literature become the barriers inhibiting the canonization of Chinese literature in the English-speaking world.

Goldblatt (2000: 26-27) who translated four dozen contemporary Chinese fictions holds that many Chinese writers have no international perspectives for three reasons. The first one is that for a long time, Chinese writers wrote with a principle of serving the politics. The second one is that the Great Cultural Revolution still had its impact on the writers. The third one is that some modern Chinese novelists did not know foreign languages. In addition, their writings have some common problems. First and foremost, their literary works lack creative skills. Secondly, their literary creations do not carry on and grasp the tradition of Chinese writing and literary creation well. Moreover, many modern Chinese writers' works have the problem of being loose in structure, excessively bureaucratic in style, and rough in the quality of their creation (Ma, 2013: 69).

Take the beginning of some Chinese literary works for example. Specific plots and characters usually do not appear at the very beginning of modern Chinese literary works. Usually, the very beginning of them is full of descriptions of the story background, setting the tone for the whole story. This seemingly tedious writing style in the Western readers' eyes, however, is a writing art for the Chinese writers. This type of beginning of the story is very different from the reading habits of readers in the English-speaking world, often causing readers' antipathy and publishers' cold reception. Li holds that usually the Anglo-American readers decide whether it is worthwhile to buy a novel home when they look at the first page of the novel. Chinese writers choose not to attach importance to the first sentence of the novel, they still very tolerantly and patiently read on. Foreign editors think that a good fiction needs a good beginning to attract the readers' attention (Li, 2012: 59). The problem of the beginning of works in Chinese Literature will be found in its English translation, for example in *Luotuo Xiangzi* (骆驼祥子), *Rickshaw Boy,* translated by Evan King. He just gives a very brief account of the nickname of the main character and then he deletes 6 paragraphs on the description of Beijing rickshaw boys from paragraph 2 to paragraph 7. After his deletion, the beginning of the English translation is very concise and easy to read on.

PROBLEMS IN THE ENGLISH TRANSLATIONS OF CHINESE LITERATURE

Language problems in English translations

Translation is like an engine helping Chinese literary works to enter into the world. However, English translation of Chinese literary works has become a bottleneck in the exportation of Chinese culture. Translation problems are extremely complex, both in terms of language, culture and tradition. Translation problems have been serious in the hundreds of years of cultural exchange between China and the Western countries.

Translation problems involve the obstacles of understanding Chinese for foreign translators and the obstacles of expressing themselves in English for the Chinese translators. For foreign translators, the profound Chinese words are seemingly simple, but it is difficult to grasp their cultural implications. Chen Feng, an editor of Chinese Literature Series published by French Philippe Picquier Publishing House, holds that if a good literary work encounters a good translator, then it will be probably well received. Because sometimes some foreign translators have only limited understanding of Chinese, they may regard the most wonderful places as nonsense or even misunderstand them, thus deleting them. As a result, the language style of the translations will be greatly reduced, leaving only a story. Again, even those Anglo-American translators who lived in China and have a good understanding of Chinese culture may also face language barriers in their translations. Chinese names, places and other culture-loaded words often contain a rich meaning. How to convey these culture-loaded words and make their translations "be perfectly justifiable" in order to convey the character, the Chinese people's thoughts and feelings to English readers is actually a problem which the foreign translators commonly encounter in the English translations of Chinese fictions. In the English translation of *Luotuo Xiangzi* (骆驼祥子) by Evan King, *Rickshaw Boy*, the translator chose to translate names, places, proverbs and dialects literally. Lao She first questioned his translation method in translating names. In the letter "to Lloyd" on October 21, 1948, he wrote: "In Chinese the 'Xiang' in the name of 'Xiangzi' can be interpreted as 'faithfulness', 'good luck', 'a good omen', 'success' and so on" (Shu, 1992: 182). The English equivalent "Happy Boy" is obviously not very appropriate; it can be said that a translator advocating translation of names, places, etc. should "be perfectly justifiable" did not really make it in his translation.

Chinese translators face the same problem as foreign translators, that is, they also have some difficulty in translating some culture-loaded words. In Wang Jizhen's translation *Stories of China at War* in 1947, when he translated Tuanmu Kangliang's "Beyond the Willow Wall", he transliterated the character *Shi Tou* (石头, meaning "stone") into "Shih Tou", *Er Huzi* (二虎子) into "Erh Hu-tzu",

Gao Liang (高粱) into "Gaoliang", *Die Die* (爹爹) into "dieh-dieh". He also transliterated some interjections, such as "Ai-yo-o" (哎吆噢), "Ai" (哎), "Fangpi" (放屁). These two extremes of translational phenomena of the English translation of culture-loaded words are unfavorable to China's cultural acceptance in the English-speaking world. How to reflect the true colors of Chinese culture and also make translations in line with the features of the target language, thus being easily accepted by the English readers? In order to solve the problem, the dialogue between theory and practice of the translation community should be strengthened and an effective way should be found. The solution to this problem is the premise for Chinese literature to be among the literary canons in English-speaking countries.

The selection of literary works translated

Is the selection of Chinese literary works translated into English to take care of the Chinese people's favors, or to cater to the tastes of foreign readers? We hold that it is not a simple problem of choosing the former or the latter. In 1981, the Chinese Literature magazine, a subordinate of China Foreign Languages Publishing and Distribution Administration (Beijing Foreign Language Bureau), was responsible for the translation and publication of "Panda Books", hoping to introduce Chinese literature and culture (emphasis on contemporary literature) to major Western countries with the aid of translations to expand the impact of Chinese literature in the world. However, the acceptance of these translated Chinese literary works is unsatisfactory. Geng argues, "The emphasis on the theme of realism to some extent limits "Panda Books" in the choices of other subjects. It can be said that the "Panda Books" to some extent did not adequately reflect the actual state of development of contemporary Chinese literature" (2012: 5). If some Chinese literary works which reflect the actual development of contemporary Chinese literature are selected to translate, will the acceptance of the translated Chinese literary works be satisfactory?

Take foreign translators' activity in translating Chinese fictions during the Republic of China for example. During the Republic of China, foreign translators were engaged in English translations of Chinese fictions, despite their complex social roles. However, we still divide them into missionary translators, scholar translators, teacher and writer translators, and other foreign reporter translators according to their major social roles. They have different translation purposes in the translations of Chinese literature. The missionary translator, Timothy Richard translated *Xi You Ji* (西游记), George Soulie translated *Liao Zhai Zhi Yi* (聊斋志异), making contributions to the mutual exchange between China and the Western countries. But their main purpose is to find the flexible missionary tool under the condition of constant rising spirits and movements against imperialism and feudalism. The sinologist Richard Wilhelm translated and edited *The Chinese Fairy Book*. Edward Werner translated and edited *Myths & Legends of China*. I. Brandt translated and edited *Introduction to Literary Chinese*. Admittedly, sinologists are engrossed with Chinese culture, almost translator and researcher at the same time, contributing a lot to the cultural exchange between China and the English-speaking world. They also explain in the preface of their English translations of Chinese literature for foreigners' learning Chinese and understanding China. Looking at the Republic of China, we can find that numerous foreigners went to China for officialdom, for business, language learning or teaching. And are English translations of Chinese literature not part of their needs? Some sinologist translators clearly pointed out the purpose of translating Chinese literature as a need for their researches. Moreover, during the Anti-Japanese War, some foreign reporters like Harold R. Isaacs, Edgar Snow and Nym Wales translated modern Chinese fictions into English. Their purpose is to convey the real war situation in China to the international community, seeking sympathy from the international community. In short, in the English translations of Chinese fictions during the Republic of China, missionaries and professional sinologists favored classical Chinese fictions, foreign reporters' English translations of literature of the May-Fourth movement and the left-wing literature into English, reminding us of the selection of Chinese fictions to translate moving with the times. It manifests the features of the closer interaction between the selection and the socio-cultural environments, the needs of readers, and so on.

External reviews and promotions

Although Chinese critics, writers and Chinese or foreign translators have all made tireless efforts, the canonization of Chinese literature still has a long way to go. The recognition of Chinese literature by the publishing markets and institutions (literature reviews, agencies, awards, etc.) in the English-speaking world is also an important factor for the canonization of Chinese literature. The Sinologist Lovell pointed out that China needs more efforts in order to gain a foothold in the publishing markets in the English-speaking world. Most Chinese literary works are often published by the academic publishers in the English-speaking world, which gives Chinese literature as academic and specialized literature a more peripheral status. Therefore, Chinese literature cannot sell well on the English markets, and the common readers will not regard the English translations published by the academic publishers as literary canons (Lovell, 2005). The Sinologist Lin Ke proposes that translators engaged in the translations of Chinese literature should contact publishing houses which specially publish classic series. Though the factor of publishers has no decisive influence on the canonization of Chinese literature, it is still very important. When Lao She mentioned his

translation of *Li Hun* (离婚), *Divorce*, did not sell well in America，he said, "Americans engage in cultural things just like doing business. When a book is published, it is advertised in all respects, the celebrities even can publicize for it. You can see advertisements everywhere, in cinemas, pharmacies ...... small ads, plus radios, otherwise books cannot sell well" (Zhang, 2005: 148). Xu holds in his article "On *Rickshaw Boy*" that the promotion of books by the Americans contains "doing business" (Xu, 1948). Besides the advertisements, we can see that reviews on the translation also promoted the acceptance of *Rickshaw Boy*. Hence, the factors of the publishing markets and institutions (literature review agencies, awards, etc.) are very important for the canonization of Chinese literature. The English translations, dissemination and influence of Chinese literature in the English-speaking world are inseparable from the support of funding agencies and the promotion of literary works.

Moreover, translation reviews play an important role in the canonization of Chinese literature in the English-speaking world. Evan King's *Rickshaw Boy* was praised by mainstream magazines like *The New Yorker* and *Saturday Review of Literature*, giving comments such as "a modern novel about China written for the Chinese, of the Chinese, and by a Chinese" (Basso, 1945: 61). Shortly after its publication, *Rickshaw Boy* was ranked as the recommended bibliography by the famous New York Book Club "Book-of-the-Month-Club". Henry S. Canby once commented on Evan King's *Rickshaw Boy* after its publication as follows:

Indeed, this book has a quality which makes one inclined to prophesy that it is of much more than ordinary importance. It is so simply told, with such easy-running narrations as in a first- rate biography, and the character and personality of Happy Boy are so engaging that it is more like hearing a story told than reading a novel with a plot and drama or melodrama in it. This book haunts you. You think of it increasingly for days after you have read it. It leaves a strong and new impression in the mind. In short, this seems to be not only a very interesting, but a fine and memorable novel, significant of a new literature for China (The July Book-of-the- Month Club News 1945/8/1-3).

It is interesting that the public opinions can help a translation's success and can ruin it as well. Take the comments of Giles's English translation of *Xi You Ji* (西游记) for example. By the end of July 1923, Giles had retranslated *Xi You Ji* (西游记) with its new title *The Travels of Fa-hsien (399-414 A. D.) or Record of the Buddhistic Kingdoms*. In 1923, it won the "Exquisite Book Award" because of its fine print. According to Giles himself, among 32 articles on his translation by the Western media, 30 articles spoke highly of the Xuanzang's journey for Buddhist sutras. But also in October 1923, *The East and the West* magazine commen-

commented that Giles's translation was "worthless" and said Giles's preface "is totally not academic" and "completely fabricated". Giles found it funny that Aberdeen Press and Journal commented his book "academic". Besides, *The East and the West* magazine holds that Xuanzang's journey for Buddhist sutras were "purely imagined out". Giles argued against it, arguing what would Christians think if Buddhists would regard sacred Christian objects or Christian image as a "figment of the imagination"? Giles pointed out, "no one can imagine these words come from such an educational magazine" (Zhai Li Si (翟理斯); retrieved from http://baike.baidu.com/link?url=0vfTTTySncyooHuvrq0hG lV3U3RwbnTIQ4R9Qz_p8G12RW4sW6GpSklKmmfCGK xd)

MORE ATTENTION ON THE ENGLISH TRANSLATIONS OF CHINESE LITERATURE

The 2007 annual report of the international PEN on the situation of translations of international literature reflects the international situation of literary translation and is not optimistic when it comes to the situation of English translations of modern and contemporary Chinese literature. In July 2006, the Center for Book Culture in the United States released the data of publishing cases of English translations of literary works (especially fictions) of various countries in America between 2000 and 2006, excluding retranslation and anthologies of literary works. The report includes the statistical data about English translations of fictions in 39 countries. To our surprise, there is no data on English translations of Chinese fictions (Allen, 2007:25-26). American sinologist Sang illustrated the number of translated fictions with the data. Since the 1990s, the number of Chinese translations of foreign literature accounted for 30% of Chinese publishing markets. In 2004, China imported 10,040 copyrights, but only exported 1,314. In contrast, the translated literature published in the U.S. accounted for 3.54% of new novels. In the same year, Chinese publishers bought 3,932 American books, while the U.S. publishers only bought 16 Chinese books. (2011:121-122)

Though the international situation of literary translation is so frustrating, the solution to the problem can be found. In China, the government and scholars have attached great importance to the English translations of Chinese literature, which is conducive to the canonization of Chinese literature in the English-speaking world. On the national level, in order to enhance the country's soft power and the positive construction of China's image, the government spares no efforts to support the English translations of Chinese literature. Since the founding of the People's Republic of China, the government has made efforts to spread the translations of Chinese literature in the English-speaking world. For example, shortly after the founding of the People's Republic of

China, the People's Government Information Agency International Press Office (in 1963, it changed its name into "China Foreign Languages Publishing and Distribution Administration") specializing in the external publicity of the books published by China publishers, put the translations of Chinese literature as their focus. It received strong support from the then secretary Hung Chen working for the Foreign Cultural Relations Affairs and Deputy Minister of Culture Zhou Yang. They appointed Ye Junjian who had just returned from the United Kingdom as the person in charge. As a result, *Chinese Literature* magazine was founded in October 1951. The magazine was devoted to introducing outstanding literary works to the world, providing a window for the world to know new China better. Ye Junjian served as the associate editor, presiding over the translations and compilation of the magazine. Yang Hsien-yi and Gladys Yang took a lot of translation tasks. The Chinese Literature magazine even became the only window for the Western world to understand China's most important literature during 30 years after the founding of the People's Republic of China. (Wu, 1999). In 1981, China Foreign Languages Publishing and Distribution Administration (Beijing Foreign Language Bureau) released "Panda Books", translated first in English, French, and then in German and Japanese, hoping to introduce Chinese literature and culture (focusing on Contemporary Chinese Literature) into the major Western countries to expand the influence of Chinese literature in the world. However, "Panda Books" is almost closed and the Chinese Literature magazine ceased its publication for nearly half a century, showing a setback suffered by national institutions as a translation patron. But it attracted the attention of the media, which is good for Chinese scholars and translation practitioners to reflect on English translations of Chinese literature.

In recent years, our state introduced "The Chinese culture going global" as a national strategy, which shows the national efforts to promote Chinese culture abroad. This can be reflected upon in a lot of research projects, books and articles in the field of history, literature, translation, politics and other fields on the English translations of Chinese literature. We can say that the emphasis on Chinese literature will be good for the canonization of Chinese literature in the English-speaking world. To conclude this part with Wang's words, "The focus of our translation should transfer from Chinese translations of foreign literature to English translations of Chinese literature. In other words, we should translate the fine Chinese culture and Chinese literature into the major language of the world——English, making Chinese literature having a wider audience in the world, making the peripheral Chinese literature gradually enter into the world literature which has been dominated by the 'Western-centrism', thus eventually completing the reconstruction of new literary canons by making it 'mixed' and 'non-Westernized'" (2005: 99).

Conclusion

The canonization of Chinese literature in the English-speaking world is important for China's cultural heritage and the cultural exchange between China and other countries. Regrettably, there are no systematic researches on the canonization of Chinese literature in the English-speaking world. This paper has explored the construction, restrictions and measures of canonization of Chinese literature in the English-speaking world. The research finds that there are two models of canonization of translated Chinese literature, static canonization and dynamic canonization. The internal and external factors together function in the construction of canonization of translated Chinese literature, namely, artistic values and interpretable meanings of the translated works, interactions between the selection of Chinese literature and the socio-cultural contexts, reviews and promotions of the translated works, and patrons in the translation activities. Measures should be made to promote the canonization of Chinese literature in the English-speaking world, such as strengthening the art of Chinese literature, interactions between the selection of Chinese literature and the social and cultural context, reviews and promotions of the translated works, and optimizing the national and international environments of the English translation of Chinese literature.

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Full Length Research Paper

The social animal: A scrutiny of Philip Larkin's "*Wants*"

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A humanistic and analytical approach has been applied to comprehend one important longing that is solitude, hidden at the bottom of the human heart. At heart every person is lonely and likes to be alone. A case has been made for this quaint social creature called the human. He is studied intrinsically to uncover the essential vacuum of his heart. On the other hand, three gloomy and poignant truths such as futility, death and oblivion are earmarked to sketch out the tragic human.

Key words: Humanistic, analytical, comprehend, solitude, quaint, social creature, vacuum, poignant, earmarked.

INTRODUCTION

As social beings we are trained from the beginning of our life to act and behave like fellow human beings. We go to school, receive education, earn a degree, work, marry, have children, retire, fall sick and finally die. Nothing much happens to disturb this routine pattern of life except for additional mishaps and misfortunes. Larkin endeavours to break up this vicious cycle of happy-go-lucky nature and unleashes an important secret of human life. It is a wish to be left alone and much more than that an earnest desire for "oblivion". The present paper attempts to explore a deep craving of the human heart, which overshadows all adventitious mental constructs of the social human. In other words it questions the genuine sincerity and adaptability of individuals within their own environment.

Text

Beyond all this", the poet begins with this phrase to

suggest that behind all the paraphernalia of our social life lies our hidden wish to be alone (Brett, 1999). No sound and sane person can bear a high load of tragic emotions. We are reminded here of Plato who condemned the work of the poet for his capacity to arouse strong emotions. Strong emotions and passions are pernicious to the nature of man. This is so because a person has to be sound and stable if he has to lead a noble life. The poet makes him deviate from that state of self-possession. Aristotle, however, disagreed with his master on the effect of such an arousal. He mainly emphasized upon the therapeutic effect. He said that "pity" and "terror" aroused lead to a process called catharsis, which may be roughly regarded as a healthy draining out of emotions. But going back to "Wants" and the other reflective poems of Larkin, one realizes that life is no art that can be twisted and turned according to individual pleasures and satisfaction. We are all subjective to a common fate "sufferance". Life showers a variety of obstacles and impediments before us in a deranged order. We on our

part try to collect arrange and tackle them in a calm and steady manner, without losing our minds over them.

Plato once said that" man is a social animal". He is gregarious and likes to mingle with fellow humans. He cannot live alone. It is this point that Larkin deeply explores. He does not contradict the idea. He only says that there is a limit to this. Too much company can be obtrusive and uninviting at times. It is this that Larkin zeroes on. What he succinctly implies is that our capacity for bearing social tension is very limited.

The sonorous lyric, which clearly upholds a crucial idea, is also ripe with imagery. Larkin seems to have been influenced by Eliot's "Objective Correlative", the relationship between a set of words or imagery and the aesthetic emotion that is aroused. The second line of the poem is overtly suggestive. "The sky grows dark with invitation cards". Invitation cards stand for our sociability, of our coming close to one another and exchanging some apt and insincere words. By saying that, "the sky grows dark", the poet is suggesting that they (invitation cards) keep out the light and create a sense of oppression. The phraseology of the poem is very effective. "The printed directions of sex" suggest two things. The first is, the solitude breached by the union of a man and a woman. Secondly, "the printed directions" indicate that the directions are well known and familiar to the entire human race; and have nothing to do with the individuality or the uniqueness of the individual. The poet uses another image, which is of a group photograph under a flag. The photograph shows a number of people sitting together. The flag indicates a sense of unity and group identification. Yet, the wish to be alone remains.

In the second stanza, the poet goes a little deeper in his analysis of the social animal. He says that, it is not merely a matter of wishing to be alone, but a deep-seated desire to forget and be forgotten. According to the famous psychologist Freud, one of the two basic urges is the desire for death. The overbearing consciousness of death and destruction has often served to play an important role in a number of Larkin's poems. In fact, many poets have made word of it in their own works. We fondly remember Keats's, "magic casements, opening on the foam…in the faery lands forlorn." Typically, Larkin's "Aubade" strikes us with his soulful perceptions of tragic life. Larkin works at the level of a realist and not an idealist. He does not mince his words while pinpointing the frailties of the human mind, even though he sympathizes with them. He points out three such conditions. One of them is the dependence of some humans on religion to console and shelter them before or even afterlife. Larkin negates all such delusions referring to it as, "the moth-eaten musical brocade", suggesting thereby that it is a veil of countless lies and dubious promises, which impede the clear thinking of man. The second such condition is the daunting courage displayed by some humans at the question of confronting death. This daring is ridiculed by Larkin who says that, "Being

brave" "let no one off the graves" "Death is no better whined at than withstood". Thirdly, Larkin downcasts the philosophy adopted by some humans that after death nothing matters for we cannot fear what we cannot feel, immediately unravelling the fact that it is this that we fear; fear of losing all the five senses of sight, sound, smell, taste and touch; of sinking into nothingness; of losing the familiar and treading the unknown. Larkin was an atheist, so both God and ghosts were out of his comprehension of life. He did not believe in any afterlife. For him this awareness was the penultimate fear and he made voice of it in many of his poems.

Again resuming with the poem (Wants), we come upon another image, which is that of a calendar that we use as a tool for reminding us of many things like appointments, engagements and holidays. "Life insurance" is another device for keeping memory alive. We encounter another compelling phrase, "fertility rites". Every society for the preservation of the race must support some system of marriage. This system is different from society to society. But their purpose remains common, which is the maintenance and preservation of the human species. Larkin calls them, "fertility rites". They go against our desire for oblivion. Larkin says that those who are in possession of great wealth and fortune spend enormously just to make themselves forget that are going to die, not realizing that death is inescapable and inevitable and that sooner or later we all have to succumb. No medicine, no prayer, no philosophical or metaphysical consolation or otherwise can reduce its overwhelming impact and magnitude. We are unguarded. We are vulnerable. We are mortal. All the same, we want to forget and be forgotten.

Philip Larkin addresses some key issues of human existence, which are the drudgery of following the lead, the superficial characteristic of socialization, the underlying misery beneath a handful of joys and pleasures offered by the world. Youth, beauty and happiness all are transitory. In other words, he underlines the futility of all things that we do to benumb ourselves all the while through this excruciating journey called life. We are reminded here of the astounding lines of Thomas Nashe's, (Davie, 1973).

"Brightness falls from the air;
Queens have died young and fair;
Dust hath closed Helen's eye.
I am sick, I must die."   (A Litany In Time Of Plague)

Or the breath-taking and enchanting beauty of Keats's, "Where youth grows pale and spectre-thin, and dies" and "Where beauty cannot keep her lustrous eyes" (An Ode To A Nightingale). Or even Larkin's own spectacular delineation as in,

"The women shared

The secret like a happy funeral;
While girls, gripping their handbags tighter, stared
At a religious wounding" (The Whitsun Weddings)

Andrew Motion (1993; 2003) once said that most of Larkin's poems were a "debate between hope and hopelessness, bet-ween fulfilment and disappointment". The fact is Larkin realized pretty early what Lady Macbeth came to realize at a later stage.

"Nought's had, all's spent,
Where our desire is got without content.
Tis safer to be that which we destroy,
Than by destruction dwell in doubtful joy."

Behind the resonating and echoing," Beyond all this", "However" and "Beneath all this", there seems to be a stark suggestion that whatever we do we, we continue to suffer. But that however, did not give him reason to remain glum and melancholic throughout his poetic career, for Larkin could be deeply appreciative and perceptive regarding the beauty and bounty displayed by nature as in,

"Like an arrow shower
Sent out of sight, somewhere becoming rain."

As well as the charismatic" human potential" (see Stephen Regan, 1997) as in,

"The huge decisions printed out by feet
Inventing where they tread."

Having said this, Larkin seems to have favoured the advocacy of unrelenting bitter "truth" than feasting on a hollow mass of cotton candy, which he himself believed was necessary for the "spiritual development" of the individual.

Larkin as in most of his poems highlights an existential problem, but does not endeavour to offer any solution. Keats in one of his letters about Shakespeare wrote that the great poet had a quality that is very rare. He could suspend his judgement. Many of us, when we think about a problem cannot rest unless a solution has been found. As a consequence, we satisfy ourselves with half-baked answers. Nothing is certain in this life full of unfenced miseries. Ignorance is the very condition of life. Shakespeare knew this and did not always give a clear-cut yes or no answer. It is to this charm and awe that Matthew Arnold paid a tribute to the bard in his famous sonnet which reads,

"Others abide our question. Thou art free.
We ask and ask-- Thou smilest and art still,
Out-topping knowledge"
(Shakespeare)

To that end, Larkin seems to have done a fair justice though it would be grossly erring to parallel him with the intellectual genius of Shakespeare. Larkin also has this unusual quality of being," darkly humorous" or humorous and melancholic almost both at the same time. The matter is not hard to guess, if one follows his," Romantic Comfort Principle" (Bayley, 1999). He does not encourage over-sentimentality and naivety. He depicts things as they are. If too heavy and burdensome, Larkin makes them endurable through his sparkling wit and perky humour. Larkin is a poet who can continually surprise in delight. Altogether "Wants" is a very neat poem.

Conclusion

Philip Larkin in his poem, "Wants" closely analyses this animal called "man" (though he is not cruelly and grossly satirical as Swift). The poem presents a sharp contrast between man's "social self" and the "innermost desire" of his heart. This short lyric of ten lines remains unforgettable like some of the other scintillating poems by Larkin and stands the test of time for its universal appeal to humanity. Larkin's approach is pragmatic and realistic. He once said about his poems that they should give his readers the feeling of, "a chap chatting to chaps." Being a man of few words like Shaw, (1976) he never bothered the toil of putting pen to paper just for art's sake alone. Larkin passionately loved what he did and like Pope, his "numbers" came naturally. For future research Larkin's poems offer an orchard only to delve deep and exploit the dainty region of human emotions. One may go so far as to pick up the choicest fruits and be overwhelmed by the aura.

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