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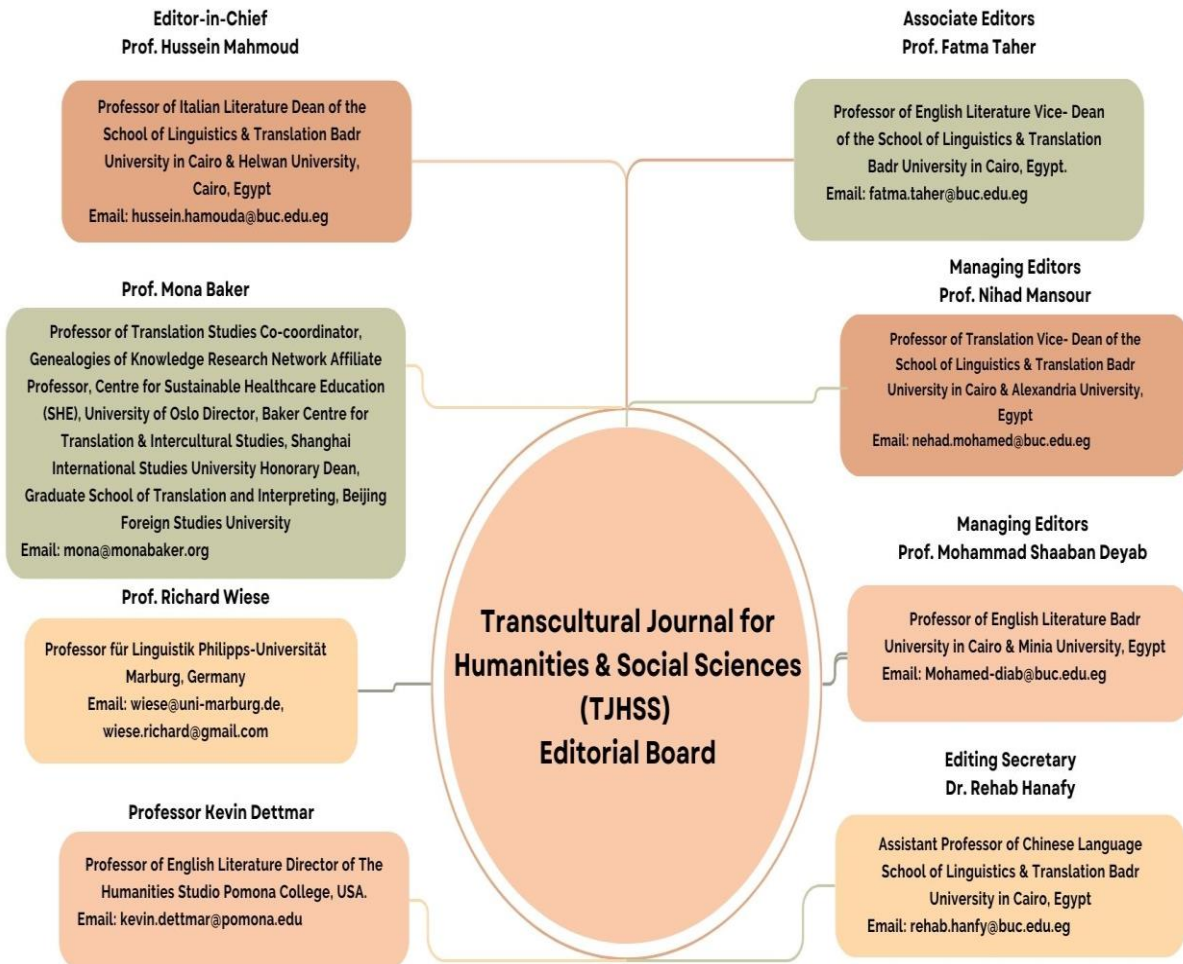
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Hope and Harbors in Brian Friel's Philadelphia, Here I Come! and Wonderful Tennessee

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ABSTRACT: In Philadelphia, Here I Come! (1964) and Wonderful Tennessee (1993), Brian Friel presents his audience with the hope but also the complexity associated with journeys and acts of departure. Both plays treat moments that just precede traveling. The first overtly presents the question of the emigrant while the latter metaphorically presents us with the desire for a journey, being set at a pier awaiting a boat that never comes. This paper examines Friel's plays Philadelphia, Here I Come! and Wonderful Tennessee through van Gennep's framework of rites of passage and Victor Turner's concept of liminality. In this light, the moment of departure on which the two plays are centered present a liminal space that separates a life to be left behind and another to be sought elsewhere. Written thirty years apart, the paper also compares the evolution of the theatrical image of departure in both plays, highlighting the metaphoric elements of the journey in Wonderful Tennessee.
Keywords: Irish, drama, emigration, liminality, rites of passage

Since the seventeenth century, Ireland has presented a real case study in terms of emigration and to a lesser extent, later return migration. Throughout history, the island has been highly affected by different phenomena of mass emigration, and North America has been one of the top destinations for such movement. According to Miller, "From the early seventeenth century to the establishment of the Free State in 1921-22, as many as seven million people emigrated from Ireland to North America" (1). Elaborating on the centrality of "massive, sustained emigration" to the Irish reality past and present, Miller points out to the impossibility of studying modern Ireland without realizing the centrality of its transatlantic history.

While numbers and statistics may get us into a discussion of how frequent, promising, easy and/or cheap it may have been to travel across the ocean, leaving one's home and starting a new life elsewhere, no matter how promising is never that simple. In fact, much of the literature shows that the image of the tormented Irish 'exile' was a recurrent and persistent one that followed the Irish émigrés (see Duffy; Miller; Cullingford; Mac Éinrí and O'Toole). According to Piaras Mac Éinrí and Tina O'Toole, "the emptying out of the country of origin [Ireland] and the historical events that caused and accompanied it, notably during and in the aftermath of the Great Famine, entailed the construction of a discourse of emigration and exile, based in part on tropes of victimhood and forced departure" (7). A similar statement is reiterated by Elizabeth Cullingford, "From the Flight of the Earls to the Great Famine and on to the economic depressions of the 1950s and 1980s, emigration was represented as, and often was, involuntary exile" (60). Cullingford goes on to highlight the sentiments of the Irish people towards emigration calling it "a heartbreaking saga of families destroyed, children lost, and a country drained of its most precious resource—its people" (60). Such statements bring to mind what Edward Said refers to in his essay "Reflections on Exile," as the "unhealable rift forced between a human being and a native place" and "the crippling sorrow" that accompanies it to haunt the exilic experience (173). However, in contradistinction to Said's definition of exile as primarily predicated on the impossibility of return (i.e. political), Cullingford seems to

suggest a conflation of the categories of the emigrant and the exile for the Irish imaginary, or rather a widening of the definition of the exile beyond its legal implications to highlight the trauma of departure. According to Cullingford, the ritualization of the night of departure as "rites of a funeral, including poteen, dancing, and keening," performed by some families, or the "American wake," "reinforced the idea of leaving Ireland as death-in-life" (60).

Writing about the journey to the New World in an attempt to escape oppression and poverty in the first half of the 19th century, Mrs. Julia H. Scott laments "Alas, that the banner which Liberty rears, / Must bathe its pure folds in a foreigner's tears, / And the arm that is stretched [that is America here] for the exile's relief, / Must wreath o'er his forehead the chaplet of grief!" (136-7). To her, the "grief" is for ties broken with home and the lifelong yearning for return to follow. John Locke's "Morning on the Irish Coast" (also known as "The Exile's Return"), written a few decades later, is another example, which describes not only the excitement of the speaker to once again see the Irish coastline after an absence of thirty years, but also the sense of nostalgia he experienced during that period, and how, though physically in Texas, his mind would often fly back over the waves to the Irish coastline. In a chapter on "Literary Reflections on Irish Migration", Patrick Duffy points to many further examples including popular songs and ballads like: "'A lamentation for the loss of Ireland', 'The Donegal emigrant', 'The country I'm leaving behind', 'The emigrant's farewell', 'The exile's farewell', 'The exiles of Erin', 'I'll think of old Ireland wherever I'll go'" (32). Such songs, which became quite popular in the 1920s, provided examples of journeys of promise to the New World, but they also continued to consolidate a melancholy of loss brought about by these journeys. Thus, while America has often been conceived as a land of freedom, plenty and promise, the Irish emigrants' perception of the journey was often more complicated and conflicted.

Moreover, since emigration and exile do not only affect the lives of those who leave, but also the lives of those who stay, they do not only change the fabric of the society to which they go, but that as well from which they have moved, the question of emigration for Ireland is not only an individual question. It is not one of confusion or survival for those who go away, but also for those who stay home, and for the very definition of the Island itself as home. In his introduction to the first volume of Friel's plays, Seamus Deane identifies an interesting trend in Irish drama. He writes, "Since the beginning of this century [referring to the twentieth century], Irish drama has been heavily populated by people for whom vagrancy and exile have become inescapable conditions about which they can do nothing but talk, endlessly and eloquently and usually to themselves" (14). Deane's words highlight once again the centrality of the exilic condition and its "crippling sorrow" (Said 173) not only for those who left but also for those at home, describing it not in terms of movement but rather in terms of stasis, as an "inescapable condition" (Deane 14).

Rather than focusing on the post migrant experience, this paper focuses on what insights such notion of stasis in relation to emigration or exile can offer. It thus focuses on two of Brian Friel's plays, in which stasis is presented to poignantly portray the complexity of human emotion associated with emigration, departure and home: Philadelphia, Here I Come! (1964) and, to a more metaphorical degree, Wonderful Tennessee (1993), since the latter does not really deal with emigration per se but toys around with the ambiguity of life journeys. Both treating moments that just precede a journey, perhaps in an invocation of the "American Wake" tradition, this

paper examines Friel's representation of the moment of departure through Arnold van Gennep's concept of rites of passage, adapted and popularized by Victor Turner.

Arnold van Gennep's Rites of Passage and Victor Turner's Liminality
According to van Gennep, transition and change are at the core of human existence and rites of passage are a mechanics through which both individuals and communities have marked such change. "The life of an individual in any society is a series of passages […]. Transitions from group to group and from one social situation to the next are looked on as implicit in the very fact of existence" (2-3). The use of the words 'transition' and 'passage' not only indicates that life is predicated on change and movement, but also suggests a trajectory for such movement. While this trajectory in some cases can be less about physical movement and more about abstract ways in which society works, the spatio-temporal dimension of it is still integral to van Gennep's theory. Starting with defining "territorial passages", van Gennep states that they "can provide a framework" for the rest of his work (15). For him, those territorial passages are marked with three kinds of rites: "the rites of separation from a previous world, preliminal rites, those executed during the transitional stage 'liminal (or threshold) rites, and the ceremonies of incorporation into the new world postliminal rites" (21).

Popularizing van Gennep's three-phase model in anthropology and extending its effects to Performance studies in his later work with Richard Schechner, Victor Turner focuses on the middle part of the passage, that threshold moment which both brings together and yet separates the two worlds. This liminal passage through what van Gennep earlier identified in his model as the "neutral zones" (17-18) between the territory the subject is leaving and the one he is entering is perceived by Turner to be the most important part of any ritual. For Turner, ritual, as opposed to ceremony, is associated with transformation, and hence has to have a trajectory and an effect carried through those liminal rites (95). He writes: "during the intervening liminal period, the state of the ritual subject (the "passenger") is ambiguous" (94). He sees great transformative potential in the passage personae being held "betwixt-and-between" (110), having already departed from the old self/place and not yet having arrived in new territory both physically and metaphorically.

The Ambivalence of Departure in Philadelphia, Here I come!
Philadelphia, Here I Come! was written right after Friel had returned to Ireland from an apprenticeship at Tyrone Guthrie's new theatre which had recently opened in Minneapolis. The play was thus a direct result of Friel's coming in contact with the Irish diaspora, as well as his own temporary displacement and experience of life in the United States. Paul Murray even argues that Friel had probably already started writing this work while still in the States, explaining that "the loneliness before his family joined him perhaps [inspired] the feeling in that play" (17), one I would argue of unbelonging and suffocation, mixed with wishful thinking and hesitation, in short: ambivalence.

However, the ambivalence with which Friel expresses his feelings towards migration was not a unique experience. The Encyclopedia of Irish History and Culture identifies migratory patterns at the time as follows:

> The late 1940s and the 1950s [in Ireland] constituted a remarkable era of mass emigration. Over 500,000 people left independent Ireland between 1945 and 1960 ... The following decade saw reduced emigration, a significant decrease that, together with substantial return migration in the 1960s, contributed to a

rise in the population of independent Ireland by 1971—reversing the downward trend since the late 1840s. (440)

So in a way, Philadelphia Here I Come, which premiered in 1964, also comes in response to a phase of mass emigration as well as a beginning perhaps of some return migration. This explains its indeterminacy, or ambiguity in treating the issue of Gar O'Donnell's journey to the New World. In the play, Gar O'Donnell (our young protagonist) is torn to pieces between wanting to leave and knowing that the moment he does he will want to return home, while Friel expands the limits of this moment of limbo through the entirety of the play.

Gar's split persona, which Friel represents in literal terms by casting two actors to do Private Gar and Public Gar as two different characters on stage, perfectly demonstrates an emigrant's split persona and a struggle of worlds at ends. Private Gar is cast to act as the shadow of Public Gar to voice his most inner thoughts, sometimes the unspeakable, while Public remains the one seen and heard by the rest of the characters in the play. Roche finds interest in the invention of Private Gar, seeing him as "an original creation that transforms the nature of the play, rendering it both more psychologically acute and more self-consciously theatrical" (39). According to Roche, the splitting of Gar's character in such a way opens up the dramatic possibility for the id to emerge and for the emigrant's dilemma to occupy center stage by breaking the naturalistic conventions of the theatre. Moreover, it can be argued that splitting Gar's persona into two stage characters thus contributes to the play's ambivalence towards emigration as a whole. Ambivalence, here, is the keyword in explaining the emigrant's dilemma, which Paul White identifies as "[a] common feature of many migrants and migrant cultures" (3). Such ambivalence, White explains, appears in many shapes and forms.

> Ambivalence towards the past and the present: as to whether things were better 'then' or 'now'. Ambivalence towards the future: whether to retain a 'myth of return' or to design a new project without further expected movement built in. Ambivalence towards the 'host' society: feelings of respect, dislike or uncertainty. Ambivalence towards standards of behaviour: whether to cling to the old or to discard it, whether to compromise via symbolic events whilst adhering to the new on an everyday basis. (White 3-4)

Through the character of Private, Gar is able, despite his repressed Public self, to express some of this ambivalence, where the present and past are held in tension with the anticipated future. While Gar mocks his girlfriend's father, mimics his own father and makes fun of their dysfunctional family relations, he also questions his own determination about the journey he is about to embark on.

> PRIVATE: You are fully conscious of all the consequences of your decision?
> PUBLIC: Yessir.
> PRIVATE: Of leaving the country of your birth, the land of the curlew and the snipe, the Aran sweater and the Irish Sweepstakes?
> PUBLIC: (With fitting hesitation) I-I-I-I have considered all these, Sir. (32)

Gar's ambivalence towards the very journey, however, is apparent in Private's further questioning. In an attempt to dissuade Public, Private calls America a "profane, irreligious, pagan country of gross materialism", "where the devil himself holds sway" (32). And yet again it is Private who also dreams of making it big in the New World, by maybe becoming "president of the biggest chain of biggest hotels in the world" (35). Private even toys with the idea of becoming president of the United States (56), and when reminded by Public that he will need to have been born there, he keeps suggesting all kinds of different scenarios, CEO of General Motors,

Hollywood, etc. and finally says: "Still, there must be something great in store for you" (57), indicating a persistent sense of wishful desire, though the inner conflict endures.

Shortly revisiting his plan to leave, Gar (or Public Gar) tries to justify his departure not through future dreams but through an expression of being fed up with the present.

PUBLIC: D'you know something? If I had to spend another week in Ballybeg, I'd go off my bloody head! This place would drive anybody crazy! […]

PRIVATE: (pained) Shhhhhhh!

PUBLIC: Listen, if someone were to come along to me tonight and say, 'Ballybeg's yours –lock, stock, and barrel,' it wouldn't make that much difference to me. If you're not happy and content in a place—then –then –then you're not happy and content in a place! It's as simple as that, I've stuck around this hole far too long. I'm telling you: it's a bloody quagmire, a backwater, a dead-end! And everyone in it goes crazy sooner or later! Everybody!

PRIVATE: Shhhhhhhh . . . (78-79).

While Private tries to silence him, Public goes on with his rant about his frustration with life in Ballybeg. Gar's motive here is a search for happiness, a desire for "home" where he not only belongs –"Ballybeg's yours" – but where he is also "happy and content". The dilemma thus is one of affect, where both options of staying and leaving provide him with either/or scenarios, either to belong or to be happy, not both. The idea of home here, or the feeling of being home, is deferred continuously.

This dilemma is presented in how Gar has trouble sleeping before he leaves, how he expresses concern over his father, and how he even constantly and obsessively sings the first verses "Philadelphia here I come, right where I started from", raising the question of Gar's relation to his past. Gar's return journey is suggested to start before he even leaves, if not physically then mentally. Gar, understands his journey in exilic terms, he knows he will neither be happy nor content in America. The play closes on him watching Madge going to bed on his last night at home, trying to capture her "every movement, every gesture, every little peculiarity" (99), knowing that he will be replaying this scene over and over every time he misses her. The play even closes on Private angrily asking Public "God, Boy, why do you have to leave? Why? Why" to which Public responds with pained effort "I don't know. I – I – I don't know" (99).

The song adapted from "California, Here I come!", Al Jolson's song from 1924, expresses his will to leave to Philadelphia yes, but interestingly, anticipates his nostalgia, because unlike the song this is not where he "started from". Gar's original hometown was Friel's imaginary Irish town of Ballybeg (which translates into little town), hence his dilemma, confusion and heartache at the moment of leaving. His itinerary is to a place that is unknown to him and yet full of promise, while temporalities are blurred as the journey remains locked in his attachment to the past. Instead of an intention of mere forgetfulness towards the past, Private recalls flashes from a fishing trip with his father, which he calls "a moment of great happiness" (83). Private recalls how while the two of them sat on the boat, his father burst singing:

All round my hat I'll wear a green coloured ribbono, [green of course representing Ireland],

All round my hat for a twelve month and a day.

And if anybody asks me the reason why I wear it,

It's all because my tru love is far away" (83)

The lines adapted from the folk ballad "All Around My Hat" which coincide with Madge's and his father getting up after being done with the rosary are significant. We are uncertain here whether Private is speaking about his father anymore, whose hat he was wearing that day, or whether he has slipped into his own thoughts. Gar himself questions the reality of his own memory.

Gar's night before departure is highly ritualized. Between the reading of the rosary, the nightly game of chess Gar's father and his friend Canon play, and the repeated conversations they have, Private Gar begs for some attention from his father, by putting on his records loudly, and criticizing the old man for his being "strong" and "silent" (89). Friel, Murray argues, believes in the centrality of ritual to drama as a whole ("Brian Friel", 19). For Friel, "Ritual is part of all drama. Drama without ritual is poetry without rhythm – hence not poetry, not drama . . . . it is the essence of drama. Drama is a RITE, and always religious in the purest sense" (Friel qtd in Dantanus, 118). While the whole play carries a certain sense of anticipation, the final episode is the most ritualized, shedding light on the rite of passage that Gar O'Donnell has to pass through to get to his imagined dream land.

Hope and Wonderful Tennessee's Magic Island
In Wonderful Tennessee, ritual is brought to the centre. While the characters are not emigrants as such, in some way, Friel still revisits Gar O'Donnell's desire for the journey to the land of dreams. This time, however, three couples are stuck on a remote pier in Donegal county waiting to travel to go to an island called Oileán Draíochta (literally meaning Magic Island, and they refer to it sometimes as the Island of Otherness). Still, the boatman Carlin, read Charon like the Greek ferryman of the dead, never arrives. The analogy to Beckett's Two Act play Waiting for Godot is plain to see, where the characters wait endlessly, kill time on stage, resolve nothing, and promise each other to return again to the pier next year. Their final promises remind us of the closing scene in Waiting for Godot, where Didi remarks "Shall we go?" to which Gogo responds "Yes, let's go" (88). But the final contradictory stage direction "They do not move" indicates a plot set on repeat and the failure of a final resolution at the end of the play (88).

Unlike in Philadelphia, Here I Come!, where America/Philadelphia is claimed to be the destination to which Gar is headed, the connection to Tennessee in the title of Wonderful Tennessee is of ambiguous nature. The characters wait at Friel's imaginary Ballybeg pier in county Donegal in order to be transported to the island to celebrate Terry's birthday, with the pier acting like the threshold in van Gennep's analogy. Once crossed, the threshold is expected to "unite oneself with a new world" (20), perhaps also the New World. The characters only see glimpses of the island – which they often call Tennessee – or they think they do, but it stays illusive, like a mirage; neither the island nor the dolphins, the characters claim they see, are certain.

And like Gar O'Donnell they are also confused and hesitant about their journey, yet they express a desire to go home, though in the context of the play this proves to be a dream desired but never realized. In reaction to Terry's suggestion of a mystery tour, Frank exclaims: "This is no mystery tour he's taking us on – he's taking us home!" (378), which raises the question, if home is where they are headed, then where is it that they are coming from? Is it not home? This paradox reminds us of Gar's final questioning of his compulsion to leave Ireland, posing a dilemma of dissatisfaction with the present and the anticipation of a perhaps different but comparable dissatisfaction with the future. Home thus is portrayed to be as illusive and elusive as the island itself, however this does not exclude the hope and desire in

pursuing it. According to Csilla Bertha, Terry's excursion can be understood as a "hope of homecoming: coming back to childhood experience, to the moment of happiness, peace and love" (136), expressed in his attempt to recreate the childhood memory of going to the island with his father. He tells the rest of the characters about the pilgrimages to the island on which his father used to take him when he was seven, a story not too different from Gar's fishing trips to the lake with his own father in Philadelphia, Here I Come! The unattainability of desire is expressed in how Terry himself knows he cannot buy the island due to his bankruptcy, and yet decides to express his hope nonetheless through taking an option on it and making a promise to return again the following year.

The same note of hope deferred is expressed in the play. While the play is musical and festive, boasting characters that express a desire to be happy, none of them express happiness itself. They rather sing repeatedly: "I want to be happy – […] / But I won't be happy – […] / Till I make you happy too" (353-4). Happiness here is conditional. There is this assumption that the other person is not happy yet, and thus personal happiness is as well deferred and conditioned on communal togetherness. If we put it in terms of the rites of passage, the liminal phase is extended over the course of the play and the transition is not effected as the characters are not allowed to move from the liminal into the phase of reintegration.

The anxiety of desire overshadows the hope embedded in this moment of anticipation, of being almost there. This is further expressed in Berna's reflections about happiness. Reflecting on her marriage, Berna exclaims "There are times when I feel I'm … about to be happy […]" Then she continues "Maybe that's how most people manage to carry on – 'about to be happy'; the real thing almost within grasp, just a step away. Maybe that's the norm" (387). Life is here portrayed as a series of wishful dreams never realized. Their closeness to embarking on a journey is more promising than their actual arrival at the island.

Writing on migrant journeys, and commenting on Leela Dhingra's story "La Vie en Rose" and her sense of comfort at airports, Sara Ahmed writes of home as desire, and hence an unattainable place, rather located in the future:

> In such a narrative journey, […] the space which is most like home, which is most comfortable and familiar, is not the space of inhabitance – I am here – but the very space in which one finds the self as almost, but not quite, at home. In such a space, the subject has a destination, an itinerary, indeed a future, but in having such a destination, has not yet arrived (Ahmed 331)

The characters in Wonderful Tennessee are not allowed arrival, only an elusive destination, and endless waiting, which in and of itself seems to be comforting for them, even therapeutic. "Isn't it Wonderful?" (348), Terry keeps asking about the pier. Reassuring the other characters, he pronounces "it's everything you've ever dreamed of" (350), while their answers to his questions keep evolving the more the characters spend time there. For Gaviña-Costero, "The island is an object of desire, the embodiment of hope" (28). It is not a coincidence that Friel's initial working title for the play was "The Imagined Place" (Gussow 148). Each character sees the island differently, its shape constantly changing, as characters perceive it as a "perfect circle", a "ukulele", a "rectangle" (367-8). With incredible lack of certainty towards what the island looks like or whether it exists at all, Trish even questions whether "it's not a mirage" (369).

The indeterminacy of the shape or even existence of the island puts it in the realm of fantasy: "wonderful", "mysterious" and yet "sacred" (369). This island is of a mythic nature, and has a history of medieval religious practices endowing the play's action

with some spiritual meaning. "From the start, the pier has a presence, a personality; it is like a temple in that its solitude emanates a spiritual atmosphere. It is thus not inert, a mere designation of place, but a living, sacred space." (Murray "Introduction", xvii-xviii). The island is in fact heaving with symbolism. There are even references that it is an island of the dead. Yet despite that, as Lojek suggests, "If it is a world of the dead, it is also a world of holy otherness, a sort of salvation" ("Space" 52). References to Greek religion, Christian hymns, the island being the location of a Middle Age church, even the fact that the whole journey is a birthday celebration, all contribute to our perception of this night of waiting as a ritual, much needed by all characters to achieve some satisfaction in their broken lives, even though they will not reach their desired destination at all. "The 'Eden of Tennessee' – Wonderful Tennessee – holds out the promise (not necessarily the reality) of happiness. Like the island of wonder, it is elusive and perhaps illusive" (Lojek "Space" 53). A comparison to Yeats's "The Lake Isle of Innisfree" is fitting here although a lot more macabre since the island is also portrayed as a land of the dead, not as some paradisiacal space. Perhaps the awaited journey is not a movement in space but in time, to an Ireland, long gone, impossible to revisit, impossible to claim in the first place. Oileán Draíochta in this context thus seems to be a representation of Ireland itself, though unromanticized, especially that the play refers to the island's history religious mysticism as well as sectarian strife, which caused its present abandonment by its people.

      The liminality of the characters' situation is paramount. To put it in Turner's words, "They are neither here nor there; they are betwixt and between" (95). Not only are they waiting to be transposed to this island where their dreams come true, but they are also physically occupying a space of "inbetweenness", a deserted pier in Donegal, the far North-Western part of Ireland. Donegal itself is a neither nor, it lies in the North of Ireland but it is not part of Northern Ireland. According to Bertha, set "even outside Friel's usual setting of the village of Ballybeg, a forlorn pier in the Atlantic Ocean from where the next stop is Boston, immediately evokes a place outside civilization and community" the play is set at "the brink of the known world" (130). Gaviña-Costero calls the pier in Wonderful Tennessee "A no-man's-land," explaining "it is neither mainland — civilization, the world they come from — nor the island – mystery, otherness, the irrational, faith" (24). To add to the uncertainty the characters constantly question which county it is, and the answer "County Donegal" is repeated and repeated to remind us of the specificity of the locale, but maybe also to make us question it like they do themselves. José Lanters contends that Brian Friel's plays "have evolved around the notion of uncertainty" (162), Wonderful Tennessee is no exception. The characters in Wonderful Tennessee are constantly searching for happiness, connection, comfort, understanding, and the entire positive emotion associated with home and acceptance. However, while they make much progress on all of these fronts through their singing, dancing and ritualistic activities over the course of the play, their search endeavor remains inconclusive. Terry asks Angela who is searching for the island by looking into her binoculars, "Tennessee still there?" to which Angela replies "Lost it again", yet Terry responds "Still there. Believe me"' (389). It is faith thus that holds them together, from the first declaration of loss in the opening line in the play "Help! We're lost!" (347), and on to their final decision to come back again to the pier next year.

      Which brings about the question why a play set in Donegal about a journey to an island with an imaginary magical name, should carry the name of an American state, Tennessee, which is in fact an inland state, with no coastline. First, it maybe relevant to note the moment in Wonderful Tennessee when Berna and Trish start

singing Frank Crumit's 1928 song, "Down in de Cane Break":

> 'Come, my love, come, my boat lies low,
> She lies high and dry on the O-hi-o.
> Come, my love, come, and come along with me
> And I'll take you back to Tennessee' (388)

The notion of returning here reminds us of Gar's song phrase "Philadelphia here I come, right where I started from," where America is perceived to be the destination the characters are returning to rather than simply heading towards; a home of sorts that blurs the distinction between the past experience of the characters and the future that awaits them, confounding spaces and temporalities. Lojek suggests that the sound of Tennessee links it to sea (ocean) and see (vision) (Lojek "Beyond Lough Derg" 45). The sea is in fact central to this play's notion of movement of peoples and history. The island's history is enmeshed within the history of oceanic movement of peoples in a nod to the case of the Irish emigrants but also to those who have resettled on the island of Ireland, for a writer who has expressed his fear of Ireland becoming "a shabby imitation of a third-rate American state" (Friel, "Two Playwrights" 224).

Lojek goes on to suggest that "Wonderful" in the title conjures the idea of wonder, which mixes, "religious awe and ecstasy but also questioning and curiosity" ("Space" 53), and, I would add, mixed in with certain degree of playfulness. This island is an ambiguous space, which whether real or fantasy, remains for the characters unreachable. Maybe even this is what Gar's frantic speech about knowing Ballybeg inside out and hating it for it is all about. Happiness lies in the realm of the unknown, basically because it is unknown and thus wonderful. In fact, both Wonderful Tennessee and Philadelphia, Here I come! attribute wonder not just to the destination Tennessee or Philadelphia, but to the past and to the already existing reality.

In an article published a few months after the premiere of Philadelphia, Here I come!, Jonathan North in Ulster Week attacks Friel for writing plays which "set out problems which they make no attempt to solve" (qtd. in Boltwood 13), and while this criticism maybe true in its essence where the writer exposes a situation and leaves the ending for the audience to reflect upon, this very criticism seems to be the strongest point of his plays, they dissect situations and bring them to their fullest dimension. The play is seen as a liminal space "a realm of pure possibility whence novel configurations of ideas and relations may arise" (Turner 97). These pregnant threshold moments which his plays present are full of significance.

In other words, in Philadelphia, Here I Come!, Gar imagines that his emigration to America will allow him access to a happier life (despite all his arguments with himself), and Philadelphia becomes everything that Ballybeg is not. Gar, we have enough evidence to believe will take that journey, though it is doubtful he will ever find happiness there. In Wonderful Tennessee, the characters will never go to Tennessee, any more than they will ever reach the Island of Otherness, Mystery, Magic or whatever name they gave it. Tennessee, to them, may be wonderful precisely because like Gar's "imagined" Philadelphia it offers a counter-reality, a "wonderful" fantasy, perhaps not a search for home but homeliness.

It is that yearning hence, which Gar O'Donnell in Philadelphia, Here I come!, or the characters we meet in Wonderful Tennessee express, that will never be satisfied by mere displacement. They will always be haunted by something or somewhere else, the unattainable, magical, elusive, and embedded within all of this is still hope. The play ends on Angela promising George to return to the pier one day and she assures him: "For you, George! For both of us!" (445).

Conclusion

Written almost thirty years apart, Philadelphia, Here I Come! (1964) and Wonderful Tennessee (1993) both treat moments that just precede an act of traveling in pursuit of happiness, while the latter also symbolically represents the dream and the anxiousness, being set at a pier waiting for a boat that never comes, so the image of the harbor as this liminal space, this in-between, appears in its fullest dimensions. The plays perceive the figure of the emigrant to be, or the character at the cusp of a journey – since in Wonderful Tennessee there is no literal migration, but more of a ritualized pilgrimage – as a figure often trapped in a certain time and space about to move, and that pregnant moment of potential is stretched to harbor both hope and anxiety, despite it being driven by desire.

While the plays do not allow for the liminal phase to end as such with arrival at the destination, they do not deny its capacity to effect change. The transition in this case is not necessarily physical, but primarily symbolic. Whether he finally takes the boat or not, Philadelphia, Here I Come! closes on a changed Gar, who is sentimentally watching Madge for the last time and who is frustrated with his own inexplicable urge to leave. In Wonderful Tennessee, the play embodies a ritual of getting together, where the characters head back to the city, also transformed, being better equipped at dealing with their lives' disappointments, despite the fact that they never got to the island.

Moreover, in Philadelphia, Here I Come!, Gar first seems to imagine a clear cut separation between a life to be left behind in Ireland and another to be sought across the Atlantic. However, as the play capitalizes on the moment of departure with Gar's psychological drama presenting the main conflict, the liminality and permeability of the boundary between the two worlds seems to become more evident. Wonderful Tennessee further blurs this distinction, negotiating modes of coping with the failure to overcome the challenges of home itself and raising questions of how one conceives of home at all, emigrant or otherwise.

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Textual Competence in *Aladdin and The Enchanted Lamp:* A Text World Study

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Abstract: Cognitive Translation Studies shows interesting advances in translation studies because translation could be considered as a cognitive process of reproducing texts from a source language into a target language. With the help of understanding the mental representations created in any text with the help of cognitive theories, it would be easier for translators to translate any type of text, especially Children's Crossover Fantasy Fiction novels due to their unique characteristics. Therefore, this paper aims to apply Werth's (1999) Text World Theory and its augmentation by Gavins (2007) to *Aladdin and the Enchanted Lamp* novel under textual competence as an integrated translation competence. This takes place through applying a qualitative analysis of the novel understudy through dividing the text into worlds and representing them in a coherent and united manner in the source language to be easily understood by the translators so that they can translate the novel appropriately and transmit all the morals and emotions presented. The results show that applying Text World Theory to the novel understudy helps in having a comprehensive understanding of the text worlds presented for encouraging translators to be aware of both text world construction and its presentation during the process of translation to provide a coherent and a comprehensive target text.

Keywords: Cognitive Linguistics - Cognitive Translation Studies– Textual Competence - Text World Theory – Translation Competence

1. Introduction

Nowadays, Cognitive Translation Studies presents an increasing number of research studies as a new interdisciplinary approach, diversified approaches to cognition and an expanded list of research topics (Sun et al., 2021). Translating texts of Children's Crossover Fantasy Fiction characteristics needs more attention because such genre is not only attracting children, but also adults. Moreover, there would be a moral lesson at the end of the narration which is supposed to be correctly implied. Therefore, on translating such genre, the translator should consider each lesson presented carefully to be able to transmit the underlying message of the narrator from the source language into the target language, especially in a different culture. This could take place via the help of cognitive theories because cognitive linguistics focuses mainly on the mental representations of a text to help in fully understanding the source text. Furthermore, there are many cognitive theories dealing with this perspective such as Text World Theory (TWT), Possible Worlds Theory (PWT), Blending Theory (BT), and many other. Text World Theory, in particular, is compatible with the current study because it is a cognitive-linguistic model for discourse analysis, which is characterized by its comprehensive application of cognitivist principles in analytical practice. As a cognitive-linguistic model of discourse analysis, TWT provides a new perspective in translation through focusing on the mental representations of the text. Thus, Text-world theorists believe that "it is text worlds, i.e. our mental representations of discourse, that play an essential role in our understanding of utterances and expressions of ideas" (Werth, 1999, p. 7). According to this notion, in order to maintain textual competence in translation, it may be assumed that text worlds

function as the media linking between the translators' complete understanding of the source text and their production of the target text.

In the process of translating literary texts in general and children's crossover fantasy fiction novels in particular, as the main aim of this study, textual competence needs to take place. This would be beneficial because each novel carries a moral lesson for children in the source language that is supposed to be easily understood by them and attracts adults' attention as well. Thus, Text World Theory (TWT), in terms of text worlds and the mental representations created in the text along with the ability to represent the text worlds of the source text (ST) in a coherent and justifiable manner in the Target Text (TT), is considered as an essential element for translation competence. In other words, the main aim of this study is to show the significance of textual competence, especially in translation studies to facilitate the process of understanding the text and knowing all the important details in the plot which would add to the meaning in the target language. It would help the translator to find the appropriate equivalence in the target language via understanding the significance of all language structures used.

2. Review of Literature

In this section, Text World Theory and its augmentation along with some previous studies, Textual Competence, and Translation Competence would be presented.

Text World Theory

- *Text World Theory*

Text World Theory (TWT) has been firstly introduced by Paul Werth in 1994. His aim through his text-world approach has been to "create a linguistic theory based on the phenomena which actually occur" (Werth, 1999, p. 1). He argues that language use presupposes the existence in a context of situation. He also states that there is "a conceptual domain of understanding jointly constructed" (Werth, p. 51). This is performed by the participants, who are the producers and the recipients. This can be referred to as "world domain", which was borrowed from Van Dijk (1977). Werth (1999) defines it as "a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential element in it" (p. 51). There are some similarities between Werth's notion of "text world" and "mental space and frame" by (Fillmore, 1985) and "idealized cognitive model" by (Lakoff, 1987). He adds that "the referential elements which are provided by the discourse activate areas of knowledge, including frames which are defined as whole chunks of experience and situations, codified and stored in memory as single items" (Werth, 1999, p. 20). Thus, the producer of the discourse builds up a mental representation based on such referential elements.

Werth (1999) uses many diagrams to support his model and to elaborate it to be clear and easily understood. His notation represented the text world as a rectangle divided into two sections. The first section deals with "world-building elements as time (T), location (L), character (C), object (O), and assumption (A). On the other hand, the second section represents function-advancing expressions, which are divided into both expressions (events) and modifications (actions and states). They are presented in horizontal arrows" (Werth, 1999, pp. 80-83). Regarding the sub-worlds, Ibrahim (2010) mentions that they are the "small-rounded rectangles within the text world frame which are represented in large-rounded rectangles. This means that the rounded rectangles have two different connotations. If they are within the text world frame, they indicate participant-accessible time and place'' (p. 39). So, Werth (1999) elaborates that if the sub-worlds are surrounding the text world frame; they indicate

character-accessible "memories, dreams, wishes, etc." This indicates that a situation cannot exist "without some conceptualization of it as such, i.e. a situation must be conceived, with "conceived" here including directly perceived, remembered, or imagined" (Werth, pp. 83-84).

Figure 1 Werth's Notation and Model for the Analysis
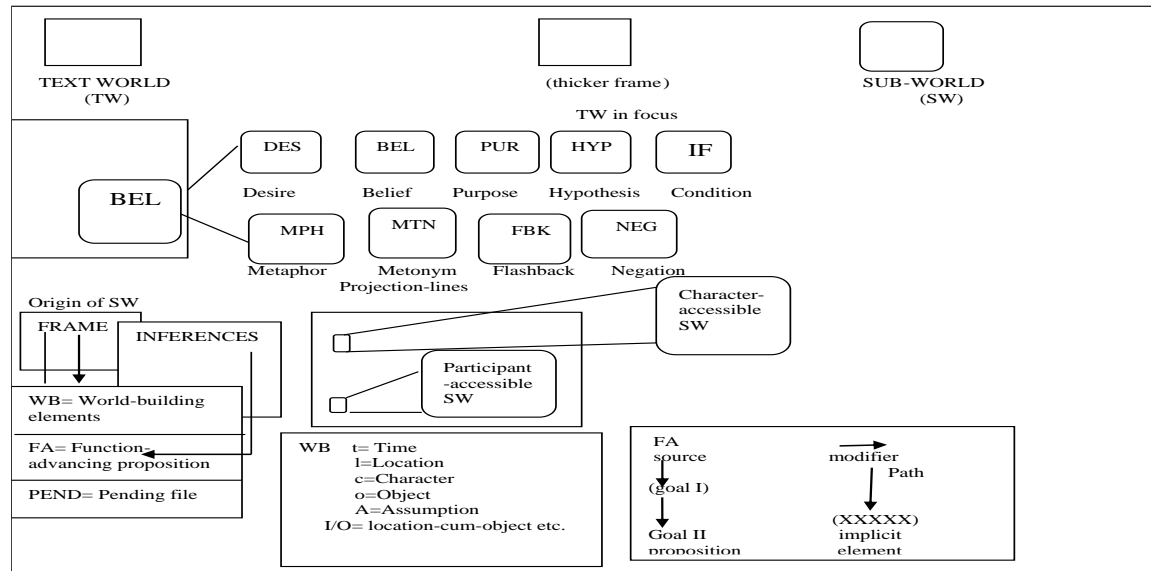
Figure 1 shows Werth's Notation. (Adopted from "Text Worlds: Representing Conceptual Space in Discourse" by P. Werth, 1999: xvi)

- ***Discourse World***

This world is mainly concerned with the identification of the participants and their relationship with each other in the source text. In other words, it deals with the background knowledge of the source text. This is going to help the translators with the construction of the text worlds, in terms of understanding the text and its context. Moreover, it is going to help the translators to provide additional background information for the target readers, who do not have an adequate shared knowledge of the source text. "As to what to be made explicit and how to present it in the target text, it largely depends on the translators' conceptualization of the source text and their assumptions in regard to the target readers' knowledge structure" (Tian & Wang, 2019, p. 16).

Figure 2 Discourse World
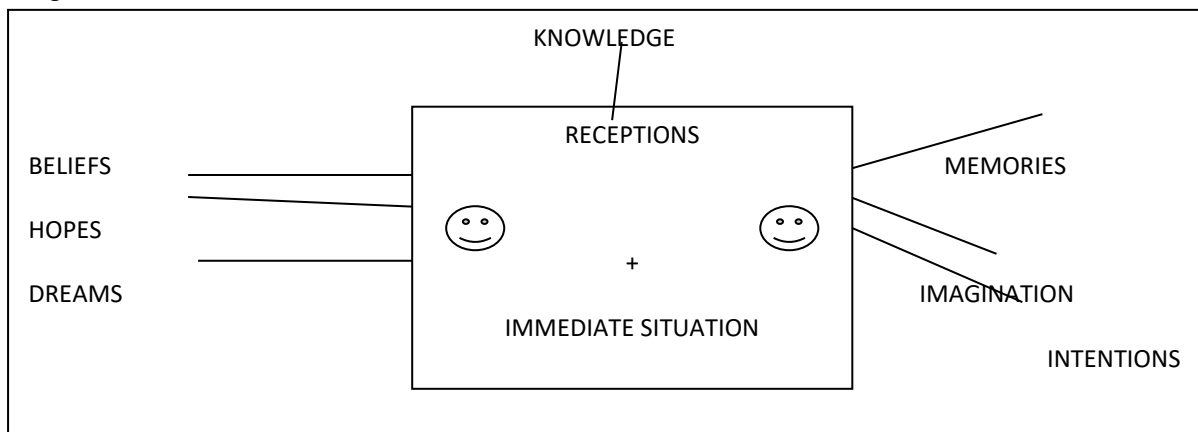
Text Worlds are associated with the world's building elements. This is because the main of cognitive mechanism is to re-present the text worlds from the source text to the target text. This takes place through the following parts:
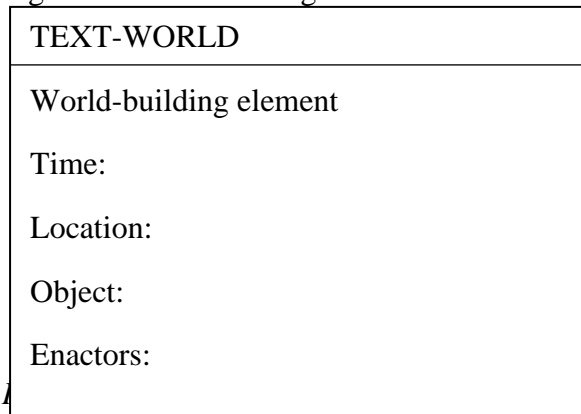
World-Building Elements

The building or the construction of text worlds is based on one's understanding of the actual physical world. As a result, the first step in building up a text world is to define its world-building elements.

Location, time, enactors, and objects are the four basic world-building elements, although in some text worlds not all the elements are clearly stated. World-building elements "constitute the background against which the foreground events of the text will take place" (Stockwell, 2002, p. 137).

Location and time are considered as the central parameters of understanding the text and providing background information about. "Enactors and objects are respectively the sentient and insentient entities in a text world providing the referential information" (Werth, 1999, p. 52). Therefore, to present entities in translation, all these factors have to be taken into consideration through the use of the linguistic devices of the target language to ensure their accountability of presence in the text world in the target text.

Figure 3 World-building Elements

TEXT-WORLD
World-building element
Time:
Location:
Object:
Enactors:

Adapted from 'Text World Theory: An

Function-Advancing Propositions

Function-advancing propositions' main aim is to specify what is going on with the world-building elements and what is happening in the text world. They "propel the story forward and facilitate the development of the argument" (Norgaard et al., 2010, p. 160).

Therefore, Werth's (1999) Text World Theory can be regarded as a dynamic or an active cognitive process when the content of the discourse, which is the text, is comprehended as mental representations or worlds. Taking this into account, translation can be considered as a cognitive communicative process of reproducing texts as worlds in the target language.

Therefore, Stockwell (2002) summarizes the world-building elements as follows:

> World-building elements constitute the background against which the foreground events of the text will take place. They include an orientation in time and place, and they create characters and other objects that furnish the text world available for reference. Function-advancing propositions propel the narrative or dynamic within the text world forward. They constitute the state, actions, events, processes, and any arguments or predictions made in relation to the objects and characters in the text world. (Stockwell, 2002, p. 137)
>
> • *Sub-worlds*

Werth's choice of the term sub-world "suggests some sort of hierarchy within his model." (Gavins, 2001, p. 410) Werth (1999) divides the sub-worlds into three types: "deictic, attitudinal, and epistemic" (p. 187).

First, deictic sub-worlds occur when the deictic parameters created for the text world are changed either by a participant or by a character. In other words, they occur when there is a shift from temporal or spatial parameters of the original text. Second, attitudinal sub-worlds convey the attitudes of the participants in any proposition in the discourse. According to Werth (1999), attitudinal sub-worlds depict, "notions entertained by the protagonists, as opposed to actions undertaken by the protagonists in the discourse" (p. 216). He divides them into three areas of conceptual activity: desire (want-worlds), belief (believe-world), and purpose (intend-world). Want-worlds deal with what the participants predicate, so a remote sub-world would be created in the mind of the participant such as wish, want, hope, and dream. In that remote-sub-world, a desire would be created, which should cooperate with the actions needed to take place to satisfy such a desire. Believe-worlds deal with the remote worlds, which the participants create to express a degree of belief or attitude towards a proposition. Intend-worlds take place when a participant produces a speech act, which expresses his intention of future action. This includes acts of promising, offering, commanding, and requesting. Gavins (2000, p. 21) states "Werth acknowledges some degree of overlap between intend-world and want-world since want-world also involves some form of future action. However, he argues that in case of want-worlds, unlike intend-worlds, there is no intention to carry out the action." Third, epistemic sub-worlds are constructed by "expressions which set up moralization in discourse such as hypotheticals, conditionals, and modals" (Werth, 1999, p. 188). Indirect speech acts are also involved.

- ***Gavins' Augmented Text World Theory***

Gavins (2007a), in her introduction to TWT still, viewed "communication as essentially rule-governed" (p. 11). She emphasizes the wilfulness of discourse participants instead of employing the "meta-principles" proposed by Werth and asserted that "communication can be brought into being only through a conscious act of human will" and that "understanding the volitional aspect of communication is key to understanding the discourse process as a whole" (Gavins, p. 19). Moreover, Lahey (2014) mentions that "in Gavins' alternative approach, all modalized expressions, including those signalling want-, belief-, and desire- class contexts fall under her new "modal world" category" (p. 14).

Therefore, Gavins (2007a) develops Werth's (1999) Text-World model. Ibrahim (2010) lists Gavins' modifications as follows:

• Proposing a different categorization of Werth's third conceptual layer of TWT, dividing sub-worlds into world switches and modal verbs;

• Dealing with notions such as focalization, indirect thought representation, and free indirect discourse in epistemic modal worlds;

• Dealing with stylistic devices such as narrative deception, surprises, and twists in the tale under the notion of world repair;

• Further refining the notion of split discourse worlds with particular reference to written discourse;

• Accounting for readers' involvement particularly in the text worlds of fiction. (Ibrahim, 2010, p. 49)

Finally, Gavins (2007a) examines Werth's (1999) third conceptual layer known as 'Sub-worlds' and discovered some inconsistencies. This leads to proposing a new
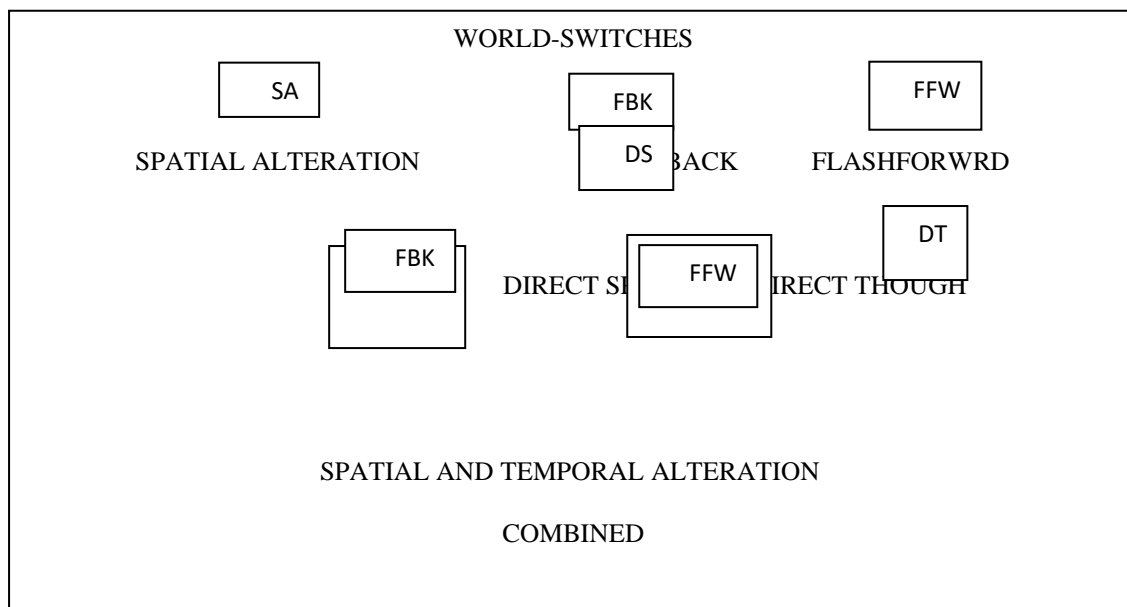
classification of it into two types, namely, world switches and modal worlds, which would be discussed in detail later.

- *World Switch*

Although there are cases when a text triggers one single text world, it is more common to find a series of text worlds to be built up from a text. As the discourse goes on, new text worlds will be constructed. The development of text worlds as such is called "world-switch" (Gavins, 2007).

Space or time alteration could indicate a world-switch that may function as a means of coherence. This happens on the basis that translation, as a type of writing, needs to be coherent in terms of connection and relations of the text worlds within the source text. In order to maintain coherence of text worlds in the target language, similar linguistic devices might be found, but alterations are needed in order to accommodate with the practice of the target language and culture.

Figure 4 World Switches

WORLD-SWITCHES

| SA | | FBK | | FFW |

SPATIAL ALTERATION   DS   BACK   FLASHFORWRD

| FBK | | FFW | | DT |

DIRECT SP   FFW   IRECT THOUGH

SPATIAL AND TEMPORAL ALTERATION

COMBINED

(Gavins, 2005a, pp. 84-85). Gavins (2005) provides a detailed and systematic account of the semantics of modalization, which has been provided by Simpson. It has enabled a more consistent restriction of the area of TWT to be undertaken. A newly clarified category of modal-worlds has been formulated to include deontic, boulomaic, and epistemic modal items as follows:

Figure 5 Modal Worlds

MODAL WORLDS

| DEO | | EPS | | BOUL |

DOENTIC   EPISTEMIC   BOULOMALIC

| FOC | | IS | | IT | | FID | | HYP | | IF |

FOCALIZATION   INDIRECT SPEECH   INDIRECT THOUGHT   FREE INDIRECT DIECOURSE   HYPOTHETICAL   CONDITIONAL
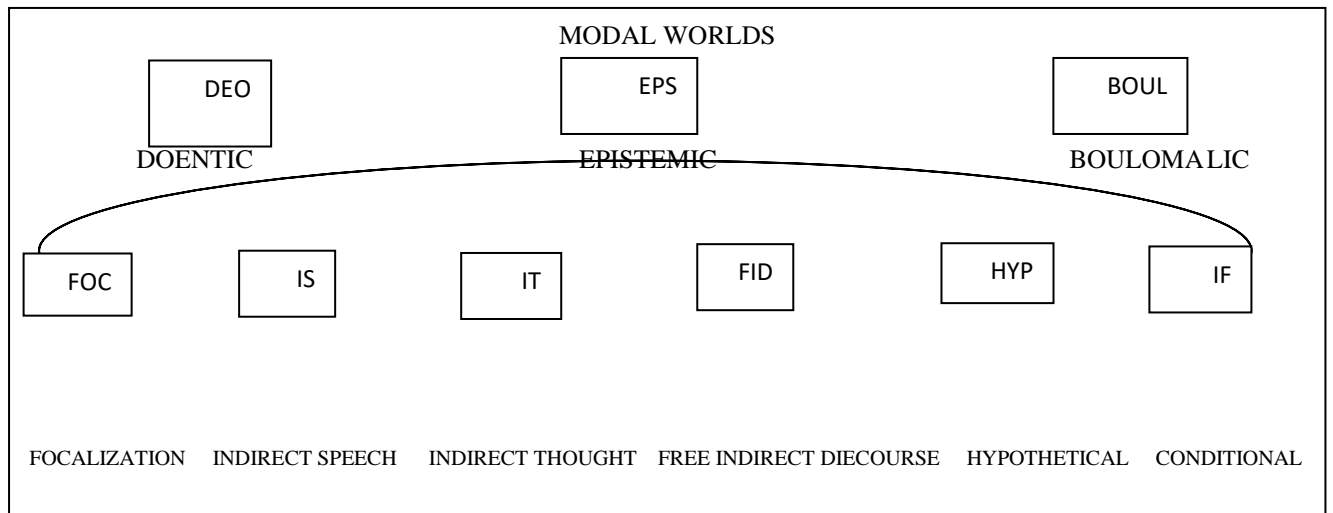
Gavins (2007a) also adds to the epistemic modal worlds more examples of remote worlds such as "those built up as a result of focalization (FOC) in narrative, instances of indirect thought (IT), and free indirect discourse (FID)" (p. 128). She states, "focalized narratives can furthermore also be regarded as modal-world forming, because in these narratives both world-builders and function-advanced elements are filtered through the perspective of one or more characters" (Gavins, 2003, pp. 131-132).

- **Previous Studies in Text World Theory**

There are many studies that have shown the impact of the application of Text World Theory in understanding different types of texts. Canning (2017) has tackled Text World Theory from a different perspective. She has provided a study which is the first of its kind in analysing real-time reading contexts with real readers during a researcher-led literary project ('read.live.learn') in Northern Ireland's only female prison. Canning (2017) has used TWT to consider the personal and social impact of reader engagement in the talk of the participants. The results show that TWT has helped in understanding the social and personal benefits of reading stylistically rich literature in reading groups to express the interdisciplinary value of stylistics.

Tian and Wang (2019) have discussed the significance of applying Text World Theory to translation studies and addressing its implications for translator training. They have mentioned that translation is considered as a cognitive communicative process of dividing the text into worlds. Moreover, they have elaborated the fact that the (in)coherence among text worlds as they are represented in translation provides a legitimate criterion for the evaluation of translation competence. They have concluded their study by suggesting that translators should view translation as a cognitive-linguistic process of text-world construction and presentation, which may promise a more proactive approach to translator training by encouraging translator trainees to pay special attention to the expansion of their knowledge structures (Tian & Wang, 2019).

Another study to show the impact of TWT in understanding literary texts has been introduced by Hamed (2020). In her study, Hamed (2020) has tried to prove that context-dependent text world analysis of narratives is useful in rendering participants' senses because TWT explains the process of readers' moving from textual information towards the deep nature of text worlds. The results have shown that TWT demonstrates the cognitive processes taking place through the process of reading, the process that leads to text interpretation and accessing meaning.

- *Textual Competence*

Translation is not supposed to be taken as an equivalence-based language replacement by the book. However, it must be taken as a communication process mediation. Based on the development of studies on translation competence, it can be divided into four phases: natural translation view, componential view, minimalist view, and cognitive view (Li, 2011). Therefore, textual competence deals with the knowledge of texts' regularities and convention, genres, and types. In other words, it is concerned with the existing knowledge structures to build the text worlds and make communication possible. Moreover, it is important to distinguish texts to be able to know how to be translated. This is simply because translating a fiction work is totally different from translating a non-fiction one. Thus, having the competence to differentiate between text types is very crucial for any translator. Furthermore, textual competence enables the translator to see how certain text genre functions in a certain culture. Therefore, textual competence refers to the ability of the translator to comprehend the text structured in both source and target texts.

• **Translation Competence**

Pym (2003) states "the general trend among theorists has been to expand the multicomponent model so as to bring new skills and proficiencies into the field of translator training" (p. 481). Therefore, there are many models for such multicomponent such as the PACTE (Process in the Acquisition of Translation Competence and Evaluation, 2000, 2003 & 2005) model which is considered "the most sophisticated". In their original model, translation competence is made up of six components: communicative competence in two languages, extra-linguistic competence, transfer competence, professional instrumental competence, psychophysiological competence, and strategic competence (PACTE 2000, see Fig. 6)

Translation Competence
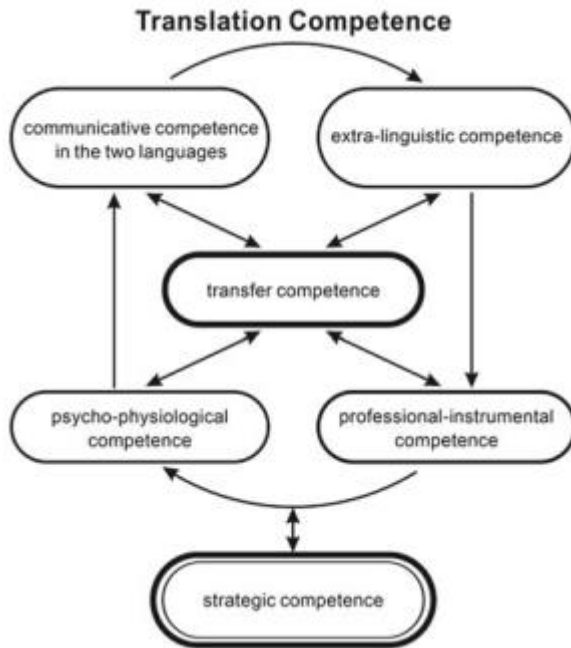
Figure 6. Original Model (PACTE., 2000: 99–106)

Afterwards, according to the PACTE (2005), translation competence is composed of five sub-competences which are bilingual sub-competence, extra-linguistic sub-competence, knowledge about translation sub-competence, instrumental sub-competence, and strategic sub-competence. Moreover, Pym (2003) argues that the multicomponent expansions of competence are "conceptually flawed" as "they will always be one or two steps behind market demands" (p. 481). Thus, he defends a minimalist approach to translation competence which had been proposed earlier in Pym (1991).

House (2013) stresses that translation is an interlingual textual activity that happens in the translator's bilingual mind where the translator complies with professional ethics, makes use of profession-specific translation tools, and interact with other translators, clients or any other party that may be engaged in the process.
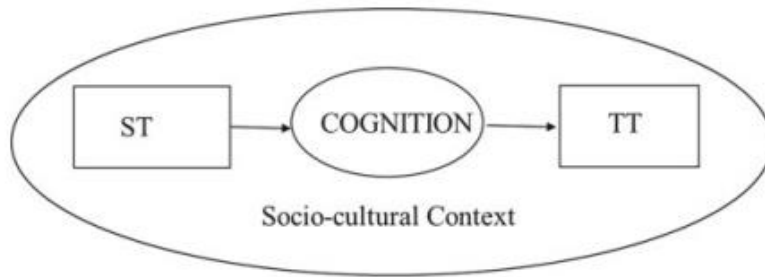
The cognitive, textual and external world of translation

Figure 7. The Cognitive, Textual, and External World of Translation (House, 2013: 46-60)

Therefore, translation is concerned with two main things: the act of translation and the context of the translation. This means that the translator is supposed to make inferences based on pragmatic context dependent clues, according to the lexico-grammatical constraints of L1 and L2 (House, 2013). Such knowledge helps the translator convey the communicative intent of the translation in terms of knowing intended text functions, time and place of text reception, motive, sensitivity to the needs of the target readership. Also, it helps in knowing about differences in dialect or variety as well as differences in genres and text types.

3. Methodology

The current study aims to show the impact of textual competence on translation studies, especially Children's Crossover Fantasy Fiction novels. It provides a cognitive analysis of *Aladdin and the Enchanted Lamp* novel applying Werth's (1999) Text World Theory and its augmentation by Gavins (2007) to express such impact on the process of translation.

- *Data*

The data has been analysed from a cognitive and a pragmatic point of view. For this reason, extracts from *Aladdin and the Enchanted Lamp* (2000) novel illustrated by Thomas Sperling are analysed based on elements of TWT in order to express the importance of textual competence to understand a crossover fantasy fiction work of art that is mainly dedicated for children and attracts adults' attention to be easily understood.

- *Procedures*

The analysis takes place in a qualitative manner for the whole six chapters. However, for the current study, only four extracts have been presented to show the significance of applying Text World Theory (TWT) on understanding the literary texts to be easily translated. The analysis is going to be on both levels the macro and the micro. Macro-analysis is done in terms of the application of some of the cognitive elements derived from TWT and its augmentation regarding the setting of the interaction. Micro-analysis is done in terms of the application of lexical choices and their significance in alignment with TWT elements.

- *Elements of TWT*
1. Discourse World.
2. Text World includes the World-Building Elements.
3. World Switches include:
   a. Spatial Alteration (SA).
   b. Flashbacks (FBK).
   c. Flash Forwards (FFW).

4.   Modal Worlds.

4. Results and Discussion

The analysis is on both levels the macro and the micro in order to show the significance of applying TWT to the novel understudy. The main purpose of such analysis is to serve as a guideline for the translator as a step before translating the text to provide a more understanding of all aspects of the novel. It shows the Discourse World of the novel understudy, the World Building Elements, the Modal Worlds, and the World Switches found. The analysis takes place on the whole text in order to express the significance of TWT in understanding the novel understudy to be easily translated. For the current study, there would be four extracts to show the impact of textual competence in translating literary works from the source language into the target language. The analysis starts with explaining the Discourse World of the whole text to help the translator in having an overall view about the text. Then, the text worlds and the focalized epistemic modal worlds (FOC), which includes World Switches the Modal Worlds, would be discussed separately based on the extract provided.

- *Discourse World*

The plot was about an only child called *Aladdin* who lived with his mother in a simple house. Five years ago, he lost his father *Moustapha*, so he was supposed to take care of the family. However, the opposite happened as his mother was the one taking care of the family. In other words, she worked day and night to support her family and *Aladdin* spent his day and night in the streets of the market playing with the other boys. One day, he was playing in the market and met an old man claiming that he was his uncle *Abanazar*, who gave *Aladdin* some money. Moreover, he asked *Aladdin* to visit him at home to see his mother as being a member of the family. On the following day, *Abanazar* bought some cloth for his nephew and took him to a certain garden. There, *Abanazar* asked *Aladdin* to wear the magical ring and to move a huge stone to open an underground cave. Moreover, he asked *Aladdin* to go downstairs to get him an old lamp. After that, *Aladdin* went down and got some jewels and found the lamp, but he refused to give it to his uncle. Thus, his fake uncle pushed him down and locked the opening with the huge stone and left *Aladdin* trapped in. *Aladdin* stayed trapped for three days until he remembered the magical ring and asked it to take him back to his mother. Five years later, *Aladdin* had his own shop in the market and was loved by everyone. He got a new house with many beautiful things due to the help of the lamp and its jinnee. One day, *Aladdin* saw Princess *Badr-al-Budur*. He fell for her and decided to marry her, so he asked his mother to visit the Sultan and give him a plate full of jewels to marry his daughter. With the help of the jinnee, he got a big palace and married the Princess (his love). Later, *Abanazar* thought that *Aladdin* was dead and tried to search for the lamp. Suddenly, he found that the lamp was in a palace and found out that *Aladdin* was still alive. He decided to have a revenge by kidnapping the princess and stealing the lamp as well as the whole palace. However, *Aladdin* found out the place of his wife and went there to get her back. On meeting her, he told her about his plan of rescue. They executed the plan together. Finally, *Aladdin* killed *Abanazar*, got his wife back, and asked the jinnee to take them back to their palace. At the end, they lived happily ever after.

- *Analysis on the Macro-level*
- *Text Worlds- Extract 1*

WB- World Building Elements
T= Day Time
L= The market/ Aladdin's house
C= Aladdin- His Mother- Abanazar

For the Focalized Modal World (FOC), there are four Direct Speeches (DS), two Spatial Alteration (SA), one Negation (NEG), and one Deontic World (DEO).
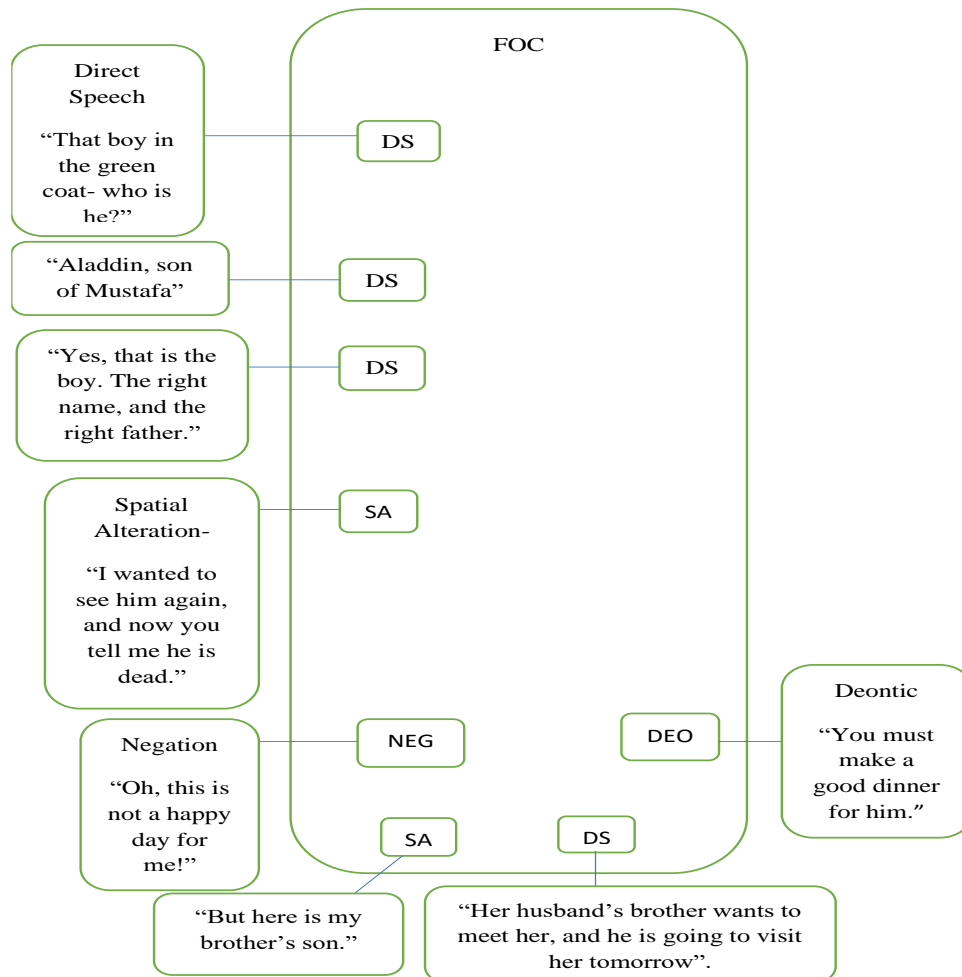
Figure 8. Extract 1- (p. 2-5) Focalized Modal World (FOC)

- ***Analysis on the Micro-level***

The chapter starts with providing a brief introduction of Aladdin and his family to help the audience understand and have an idea about the protagonist's life and to know the reasons behind being the protagonist. At the same time, it introduces Abanazar, who is the antagonist because of his suspicious way in asking about Aladdin and gathering information about him. The use of the direct speeches "**that** boy in **the** green coat, **who is he?**" indicates determination because of the use of the "that and the" in addition to the use of the direct question "who is he?". The direct reply in "Aladdin son of Mustafa" informs the audience or readers that Abanazar is searching for him, and he is the concerned person who is going to help him (as mentioned in the Discourse World). The confirmation or assertion in "**Yes, that is the**

boy. The right name and the right father" along with the use of the definite article "the" assert the Abanazar is there to find someone known as Aladdin and that he is not his uncle as pretended. The Spatial Alteration found in "I wanted to see him **again** and **now** you tell me he is dead" shows contradiction in order to earn Aladdin's sympathy and willingness to do anything for him. Also, the use of the determiner "here" indicates closeness and confirms that Abanazar has found the person he was searching for. After Aladdin knows that his uncle is here and is going to visit at home, he asks his mother to prepare a good dinner to show his uncle that they are living a good life. The use of the Deontic World "You must a good dinner for him" expresses obligation which is represented in the modal verb "must". Also, it proves that Aladdin believes him. Therefore, Abanazar is now able to enter Aladdin's life and to know how to deal with him.

- *Analysis on the Macro- level*
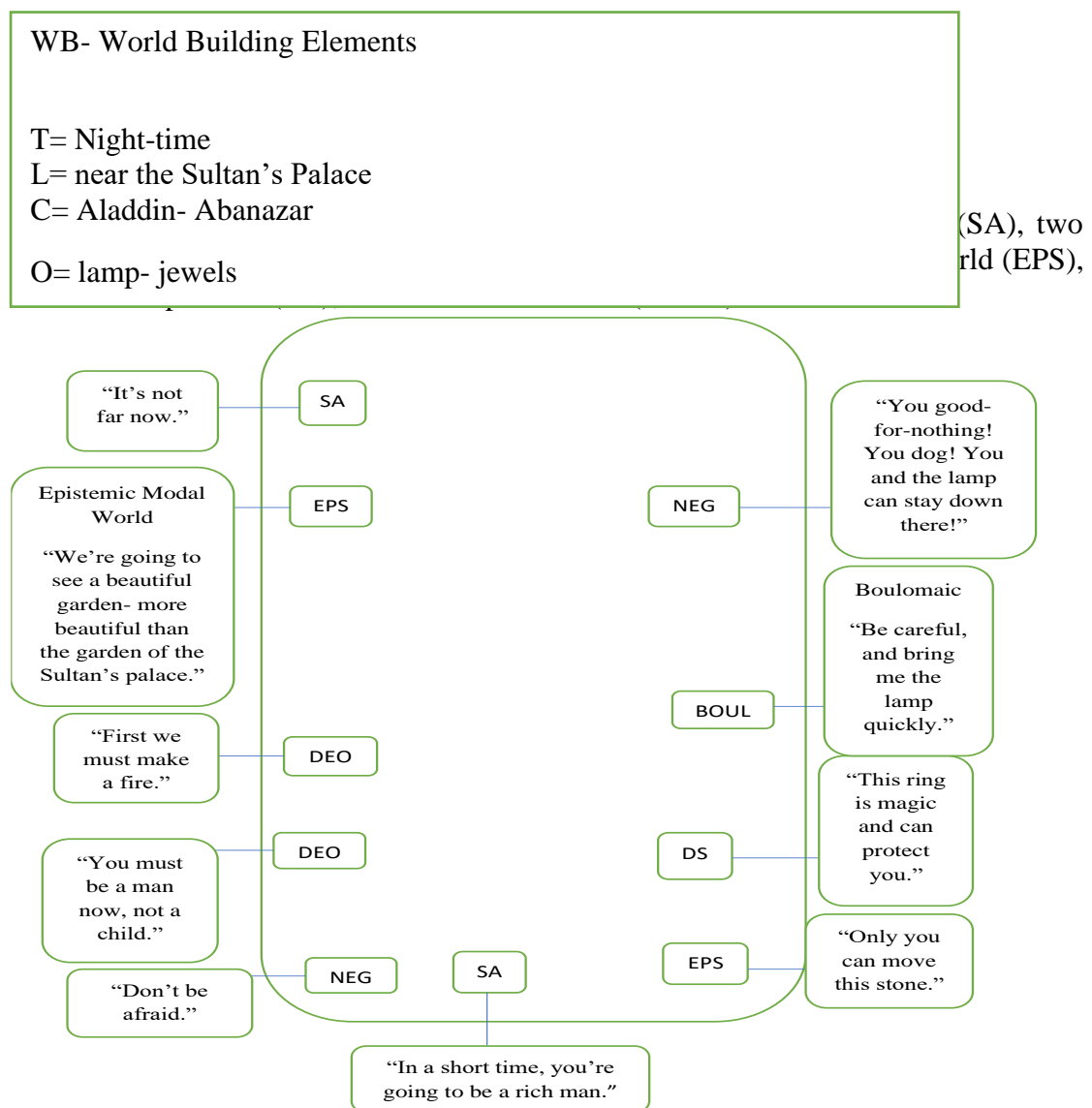- *Text Worlds- Extract 2*

Figure 9. Extract 2- (p. 8-13) Focalized Modal World (FOC)
- *Analysis on the Micro-level*

The excessive use of the Spatial Alteration (SA) as in "**In a short time**, you're going to be a rich man". "It is far **now**" indicates that Abanazar is the antagonist who tries to persuade Aladdin to do what he wants attracting his attention on being rich in a short period of time after he helps him. The use of the Epistemic Modal world in "**We're going** to see a beautiful garden" and "only you **can move** the stone" shows how confident Abanazar is that Aladdin is going to like the place so he will go with him to see this beautiful garden. Also, it proves that Abanazar is looking forward to Aladdin's help in moving the magical stone so that he can get the magical lamp. Abazanar always uses the Deontic world expressed in the use of "must" to express obligation, confirmation and that Aladdin is supposed to trust him as he is no longer a child. The use of the Boulomaic world "**Be careful** and bring the lamp quickly" elaborates how Abanazar feels about Aladdin. In other words, it shows that Abanazar only cares about the magical lamp, so he asks Aladdin to take care while being downstairs. This is going to be asserted via the use of the Negation world "**You good for nothing**" when Aladdin fails in getting the lamp. Therefore, Abanazar admits that Aladdin is a child and cannot handle any tasks rather than playing in the street with the boys. Consequently, Abanazar decides to leave Aladdin trapped because he is useless.

- *Analysis on the Macro-level*
- *Text Worlds- Extract 3*

WB- World Building Elements

T= Night-time
L= Aladdin's Home
C= Aladdin- his mother-Jinnee   one
Deontic World (DEO), one Epistemic Modal World (EPS), one Direct Speeches (DS), two Spatial Alteration (SA).
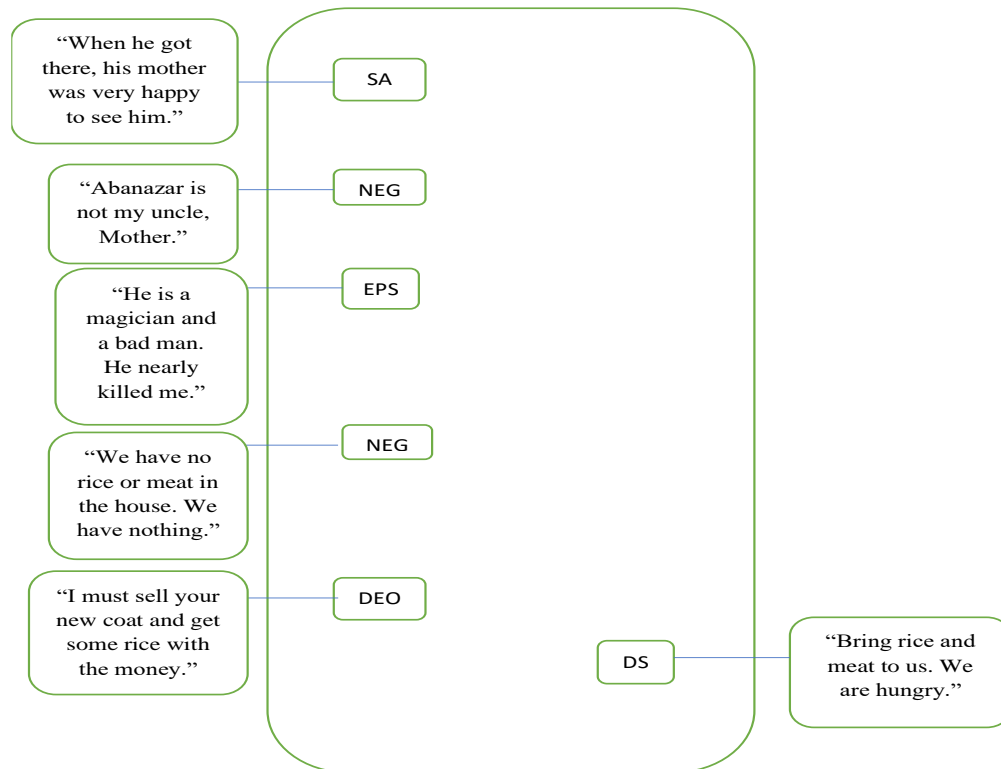
Figure 10. Extract 3- (p. 16-17) Focalized Modal World (FOC)

- ***Analysis on the Micro-level***

The Spatial Alteration presented in "When he got there, his mother was very happy" acts as evidence that Aladdin is capable of saving him self on his own. Also, it shows that his mother was searching for him. Then, Aladdin figures out that Abanazar is not his uncle via the use of Negation world "Abanazar **is not** my uncle, Mother." He asserts the fact that Abanazar is a magician through the use of the Epistemic Modal world "**He is a magician** and a bad man. He nearly killed me." The use of the adverb "nearly" indicates that Aladdin was about to die and needed a miracle to serve. That miracle was the enchanted lamp. Then, Aladdin's mother wanted to celebrate her son's return, but she found nothing and asserted this through Negation "We have **no** rice. We have **nothing**." This emphasizes how poor Aladdin is to the extent that his mother is obliged to sell his new coat to get money. This is expressed in the use of the Deontic world "I **must** sell your new coat and get some rice." However, Aladdin remembered the lamp and its capabilities and asked his mother to sell some the jewels he had. Therefore, this is the end of Aladdin's life as a poor man and the beginning of his life as one of the richest men in the city.

- ***Analysis on the Macro-level***
- **Text Worlds- Extract 4**

> WB- World Building Elements
>
> T= Daytime
> L= the Sultan's Palace
> C= Aladdin- his mother-Jinnee – the Sultan- Prime Minister- the Princess

For ___ (SA), and
two ___ EG), one
Bo ___
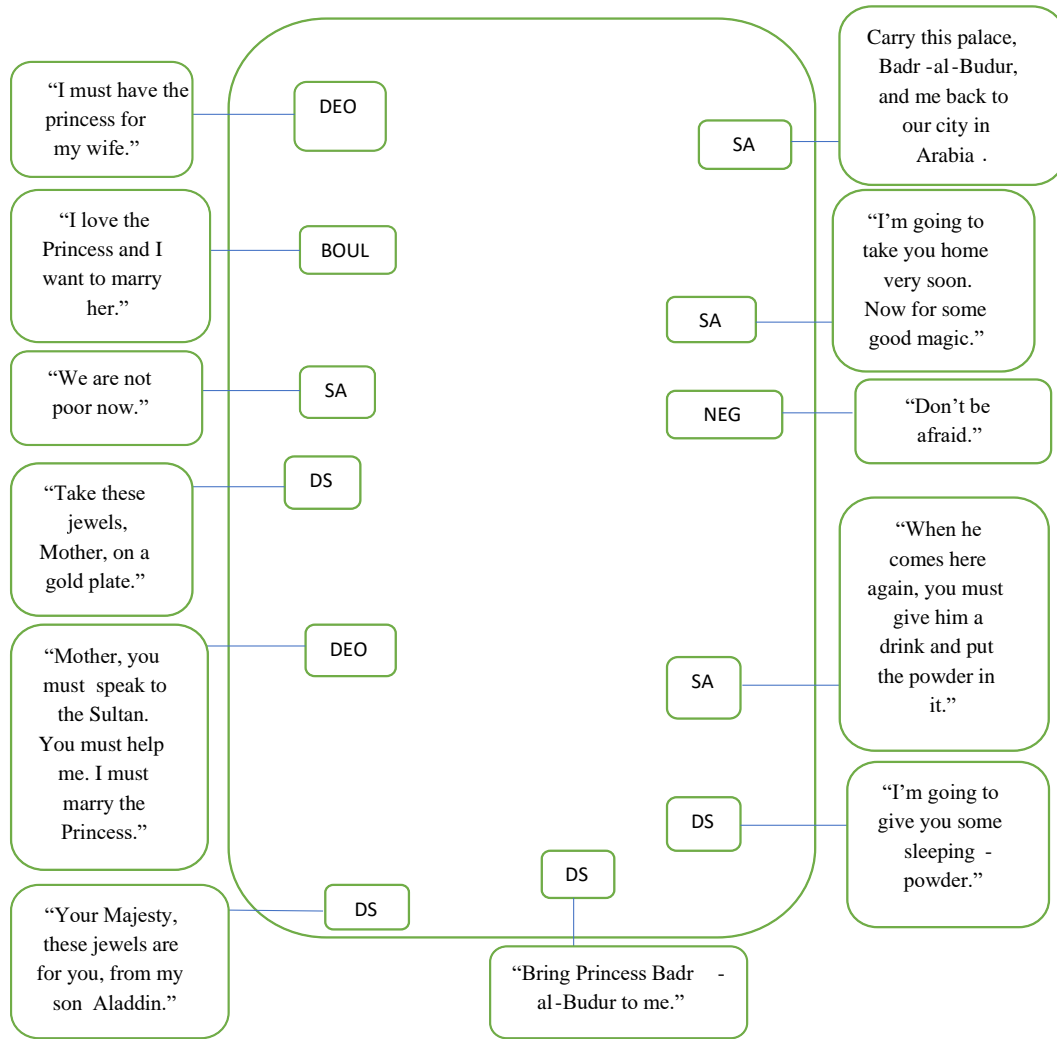
Figure 11. Extract 4- (p. 21-41) Focalized Modal World (FOC)

- ***Analysis on the Micro-level***

This Focalized Modal World is dedicated to Aladdin and his love to Princess Badr-al-Budur. It is mainly about their relationship and the adventure that they both experienced because of Abanazar. The excessive use of Deontic world represented in the modal verb "must" indicates commitment and insistence because Aladdin insisted on marrying the Princess and he was committed to save her from Abanazar at the end. The use of the Boulomaic world expresses affection and love as represented in "I love the Princess and I want to marry her." Aladdin was determined and wanted to marry the Princess, so he used Direct Speech "Take these jewels, Mother, on a gold plate." to ask his mother to give the jewels to the Sultan to provoke him on approving his marriage. Moreover, he wanted him to know that his is rich. After being married to the Princess and Abanazar knowledge of Aladdin's existence, Abanazar ordered the Jinnee to bring the Princess to him as an act of revenge via the use of the Direct Speech "Bring Princess Badr- al- Budur to me". However, Aladdin knew about the place of his wife and went there with a plan of rescue. He wanted his wife to feel clam and to believe that he is going to save her using the Negation world "Don't be afraid". Furthermore, he discussed his plan with her and told her about her role using Spatial

Alteration and Direct Speech worlds. At the end, he rescued his wife, killed Abanazar, and asked the Jinnee to carry them back to the city of Arabia as expressed in the Spatial Alteration "Carry this palace, Bad- al- Budur, and me to the city of Arabia." Finally, they both lived a happily ever after.

- *Findings*

The analysis shows that in each Focalized Modal World (FOC), there are many mental representations or text worlds created to make the text easily understood by the translators. The use of Direct Speeches (DS), for example, "*Bring Princess Badr-al- Budur to me*" indicate that this is the direct quotation by one of the participants. Thus, it must be translated as a quotation because it may have a significance. Negation (NEG) as in "*Don't be afraid*" means that there is an opposition or different opinions. In this context, there is no room for being afraid or not having enough food in Aladdin's house. Thus, knowing the context would be beneficial while translating the text. Spatial Alteration (SA) shows that there is a change of the time which the actions took place, and the translator must be aware of the significance behind each change of place or time. Sometimes, it is a flash forward and other times a flash backward. For example, "*We are not poor now*", which indicates that Aladdin and his mother are rich and can buy everything they need. So, understanding the significance of each change would be beneficial to the translator in creating the link between the past and the present. Deontic World (DEO) such as, "*I must have the princess for my wife*" indicates obligation and necessity that an action must be taken. Boulomaic World (BOUL), for example, "*I love the Princess and I want to marry her*" is found to express hope, admiration, and love so a certain feeling could be conveyed. Epistemic Modal World (EPS) as in "*He is a magician and a bad man. He nearly killed me*" expresses willingness and confirmation. In a nutshell, the translator would have an overall view of the text and the structure which is supposed to be used along with the verb tense.

5. Conclusion

As a conclusion, it is already known that translation is a linguistic-cognitive act which involved with a sociocultural context. Thus, knowing the discourse world would help the translator in having a set of instructions in order to understand the text clearly and easily. He would be able to know about the participants and the setting of interactions, which would help the translator to know who the protagonist and the antagonist are. This could help in translating the moral behind the novel. Moreover, knowing about the setting of the interaction would direct the translator to choose the appropriate cultural concepts and terms in the target language to transmit the message correctly. Furthermore, dividing the text into worlds would enable the translator to know the significance behind all the modals used or the negation which took place as this has a significance. Such knowledge would allow the translator to produce a more coherent text in the target language. In addition, having an adequate consideration of the change in time and place of the interaction would allow the translator to maintain the unity of the text in the target language. In other words, it would enable the translator to choose the correct tense to avoid any kind of misunderstanding. Therefore, textual competence would be beneficial to maintain translation competence, especially in the translation of children's crossover fantasy fiction novels.

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Survival Strategy of an Emerging State beyond Warfare: Diplomatic Practices in Ilorin Emirate, Central Nigeria in the Nineteenth Century

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Abstract: The use of diplomacy as a statecraft was visible in precolonial Africa. It was primarily concerned with relations among states to achieve mutually beneficial agreements. Diplomacy in precolonial Africa included trade treaties, protection, supply of weapons, war pacts and alliances, defence accords and boundary delimitations. This study examines the dynamics of diplomatic practices in nineteenth century Ilorin Emirate. It adopted a historical research method, comprising the use of oral interviews and relevant written sources. Due to Ilorin's heterogeneity, the first diplomatic move was to ensure harmony among its diverse groups. This internal diplomacy fostered peace among the federating units in the emirate. Externally, Ilorin made friends with adjoining emirates in Nupeland like Lafiagi and Bida, and distant states like Sokoto and Gwandu. Elements of Ilorin diplomacy included the long distance trade, Islam and Jihad, appointment of political and trade representatives, war pacts and alliances, particularly in the course of the Yoruba civil wars. Ilorin's diplomacy was primarily to promote her political cum economic interests, even sometimes with political rivals as witnessed in Ilorin-Ibadan alliance at the Batedo war in 1844 and Opin war in the 1850s. Indeed, diplomacy was a strong factor in the process, which turned Ilorin's diversity to strength. Appointees of the emir, such as fief-holders, *Ajele*, *Babakekere*, *Magajis* and *Alangua*, ensured the loyalty of vassal states and kept the influence of Ilorin alive in areas outside the metropolis. Diplomatic maneuvers contributed substantially to the survival of Ilorin Emirate in Yorubaland in the nineteenth century.

Keywords: Diplomacy, Dynamics, Ilorin Emirate, Survival, Warfare

1. Introduction

Ilorin is located in the savannah, midway between southern and northern Nigeria. The city is fondly described as a gateway between the two geographical zones due to its location. Majority of Ilorin's inhabitants are Yoruba of Old Oyo extraction with a mixed population of Fulani, Hausa, Nupe, Bariba, Gobir, and Kanuri, who migrated to the town (Yahaya Oral interview, 05/05/2023). The town was a military outpost of the Old Oyo Empire, located in the extreme north of Yorubaland under *Ààre* Afonja, commander of the old Oyo imperial army. The fall of the old Oyo Empire created a vacuum in Yorubaland, which shook the balance of power in the region and contributed to Ilorin's emergence as an emirate. The Jihad of 1804 in Hausa land extended to the south among the Nupe and Yoruba areas leading to the emergence of emirates in the states as the southern frontiers of the caliphate system. The Nineteenth Century could safely be described as a revolutionary period in Ilorin's history, not only because of her role in the collapse of the Old Oyo empire, but more fundamentally, due to her subsequent rise to prominence and participation in the Yoruba warfare of the period. Three inter-related themes, which affected Ilorin during this period, can be identified. These are: *Ààre* Afonja's efforts to make Ilorin independent of Old Oyo; Fulani ascendancy in the area, which ultimately culminated in a new political order – emergence of her emirate in the 1820s; and the struggle to

nurture the young emirate, which led to several battles of survival, expansion and consolidation. Muri, maintains that the Sokoto caliphate was confronted by four major antagonists. These were the dissenters, bandits, apostates and unbelievers. (Muri, 120) These four elements constituted constant internal and external challenges to the Sokoto caliphate. The survival of the Ilorin emirate in the early period thus rested on effective defence mechanism, which largely rested on the ability of its leaders to thwart attacks, coming mainly from dissenters. Meanwhile, Yoruba resentment of the emirate intensified as it became clear at some point that the motive for Ilorin's expansion was more political and economic than religious. To survive this volatile circumstance, Ilorin did not rely solely on warfare, but she also employed diplomacy.

Peace and war, even though are contrary conditions of humankind, share one important characteristic - both are aspects of relations among societies. (Smith, 7). Similarly, Carl Von Clausewitz, a famous Prussian Army General, sees war more or less as a continuation of politics, which intends to compel an opponent to accept and fulfill one's wishes. He states "War is nothing but a continuation of political intercourse, with a mixture of other means…War can never be separated from political intercourse, should it be, then all the threads of different relations are broken and we have before us, a useless thing without an object"(Clausewitz, 65). Since the ancient period, war and peace have been means to an end in the pursuance of state objectives. War and peace are also the outcomes of the relationships among states. Thus, when and where peaceful relation ends, war begins.

The thrust of this study examine dynamics of diplomatic practices in Ilorin Emirate in the 29th century. This study adopted a historical research method, relied on both primary and secondary sources. Primary source comprised the use of oral interviews and archival material retrieved from National Archive Kaduna, Nigeria. While the secondary source includes books, journals and other relevant written materials. The article was able to make an overview of the dynamic of diplomacy in Ilorin Emirate in the nineteenth century.

A Brief on the Concept of Diplomacy

Diplomacy, the fundamental means by which foreign relations are conducted and foreign policy implemented, is not a modern creation. (Smith, 7) Rather, it is a practice that had existed since antiquity and was even visible among some of the very traditional communities in the world, including those in precolonial Africa. Diplomacy has a wider spectrum beyond the prevention of war. In its more generic form, the practice, apart from the question of war and peace, also includes the conclusion and observance of treaties, the making, maintenance and breaking of alliances, the establishment of boundaries, the development and protection of trade and the payment of tributes. Indeed, according to Smith, it is clear from the reports of early travelers that West African states were in the habit of sending representatives on diplomatic mission to each other. They usually described the officials as ambassadors, though words like messengers, linguists, emissaries (especially in the Gold Coast) were also used.

The Ilorin emirate authority adopted internal and external diplomatic instruments to defend its territories and to consolidate her influence. Ilorin had a catalogue of officials for keeping internal and external relations. The *Galadima*, was the official in charge of the affairs of the capital. The *Sarkin Dogari* was the head of the police; the *Maaji* was the treasurer; the *Sarkinfada* was responsible for the administration of the palace, while *Sarkinsalama* was the protocol officer in charge of receiving official guests of the emir.

2. Internal Diplomacy and Cohesion in Ilorin

The first major step taken by Ilorin leadership was to build a strong united front among its diverse groups to ensure harmony and solidarity internally. In this regard, diplomacy was paramount as an instrument of the Ilorin political leadership and the ability of the emirate to survive. (Jimoh, 50). Indeed, the employment of diplomacy by rulers of Ilorin could be traced to the pre-emirate period, when *Ààre* Afonja made some efforts to strengthen his military base in the town. This motive prompted him to enlist the support and loyalty of Hausa slaves and men from Ilorin surrounding villages. Diplomatic ploy was employed by the first emir in the early days of the emirate to consolidate his position. Emir Abdulsalami (1823-1842) used a combination of diplomacy and military force to deal with his rivals. (Law, 47). He employed tact and diplomacy in dealing with Bako, the then *Sarkin* Gambari at Ilorin. However, he combined diplomacy with force against Solagberu, the Yoruba Muslim leader at Oke-Suna. (Hermon-Hodge, 68). With time, the strategy was broadened because Ilorin henceforth pursued a greater objective of extending her influence to new areas of Yorubaland. Nevertheless, peace among the various groups in Ilorin was fundamental to the success of external missions; hence, internal diplomacy was first pursued.

Internally therefore, leaders of the major linguistic groups were co-opted as military generals *(Balógun)* and members of the emirate political structure as part of the emirate council. Four *Baloguns* were appointed, representing the major linguistic groups within the Ilorin emirate. These were *Baloguns* Ajikobi, Alanamu, Fulani and Gambari. Figure 1 show different leaders especially Balogun representing each ethnic groups in Ilorin Emirate in 1900.

Map 1. Showing Ward and Leaders of Each Ethnic Groups in Ilorin Emirate by 1900

CITY OF ILORIN c.1900

Legend
— Road
— River
□ Bdry

Source: Ann O'Hear (1997).

The Ilorin leadership regarded this as expedient considering the strategic importance of the non-Fulani groups such as Yoruba, Bariba, Nupe, and Kanuri, in the survival of the young e*mirate*. For instance, Fulani leadership's adoption of *Balógun,* which is a Yoruba title for army general, is apparently in recognition of Yoruba role in the establishment and consolidation of the young emirate, and was in itself, a strategy for cohesion. This was also extended to the other groups to enlist their loyalty for the Fulani leadership. This move was expedient because as the Nupe were needed as blacksmiths to fabricate weapons and horse accoutrement, the Bariba were valued for their marksmanship in archery, horse tending and charms making. Hassan Alagbede, a Nupe man recounted how his great grandfather, named Nmoh, came to Ilorin on the invitation of Emir Abdulsalam, in the 1830s. (Hassan Oral interview, 15/06/2023)

Another source given by one Baba Elegbeji, claims that his ancestor, Baba Ijesa Jakota Alagbede, popularly known as Ijesa, migrated to Ilorin following constant encouragement from the Magaji Oju-ekun, a powerful warrior in the town. Before then, Baba Ijesa, being a professional blacksmith, always supplied iron implement to Ilorin people from Ijesa area, in what later became Osun State. In addition to his smiting activities, Baba Ijesa was reported to be a powerful hunter, who had great metaphysical powers. (Baba-Elegbeji Oral Interview, 25/05/2023)

Indeed, one unique impact of diplomacy on Ilorin military was the emergence of different military titles with various names depicting the multiplicity of groups in the city. For the record, while *Balógun* was a Yoruba title referring to military commanders and was adopted in the emirate, possibly because of the numerical strength of the Yoruba group, there was an array of Hausa titles, which also indicated the contribution of the group to Ilorin military in the early period. Some of the titles are *Maiyaki/magayaki* (leader of a scout or surveillance team of an army) *Madaki /Ubandawaki* (commander of cavalry). (Suleiman Oral Interview 18/06/2023). These military positions afforded the bearers the opportunity to partake in political decisions of the emirate and they became partners in the land holding hierarchy of the emirate and by extension, had territories and people under their watch. This new strategic cum diplomatic arrangement resulted in greater measure of success for the Fulani led Ilorin Emirate and enhanced her victories in the battles against Oyo, which climaxed with the latter's eventual defeat at the *Eleduwe* (Borgu) war *c*. 1835. (Alabi, 178).

This strategy also accorded the Yoruba greater recognition based on their numerical strength in the leadership and administration of Ilorin Emirate. This this approach increased the loyalty of the Yoruba group for the Fulani authority in Ilorin, especially as they also had benefits to reap from its survival. With this internal diplomacy, the *Balóguns* were expected to raise warriors within their domains anytime there was a campaign. Ilorin emirate's internal cohesion resulted in two fundamental achievements. The first was loyalty of the other groups to the new authority as headed by the Fulani, and the second was a boost in the Ilorin emirate's defence capabilities. This diplomatic move was further strengthened by the appointment of some war commanders as fief-holders representing the emir in the outlying territories. This brought about better inter-group relations among Ilorin's diverse groups.

3. External Diplomacy and Alliances in Ilorin War Efforts

Ilorin war strategies also incorporated friendship and alliance with other communities, particularly after the establishment of her emirate. A sterling diplomatic move was the letter sent to Sokoto, through Gwandu, by Ilorin's first emir, Abdulsalam, which reiterated Ilorin's undivided loyalty to the caliphate and sought her support. With Sokoto's recognition, of the Ilorin emirate started to relish the support of the caliphate in military assistance and logistics including the supply of soldiers, weapons as well as diplomatic relations. (Balogun, 92). As a frontier emirate of the Caliphate, part of Ilorin's functions of was to ensure further extension of the sphere of Islam to the south, particularly, among the Yoruba. Thus, Islam provided the justification for the series of territorial conquests and annexation by the Ilorin political elite in this early period. Zubair, the third emir of Ilorin, described these chains of conquests as attempts to "dip the *Koran* into the sea". (Johnson, 338).
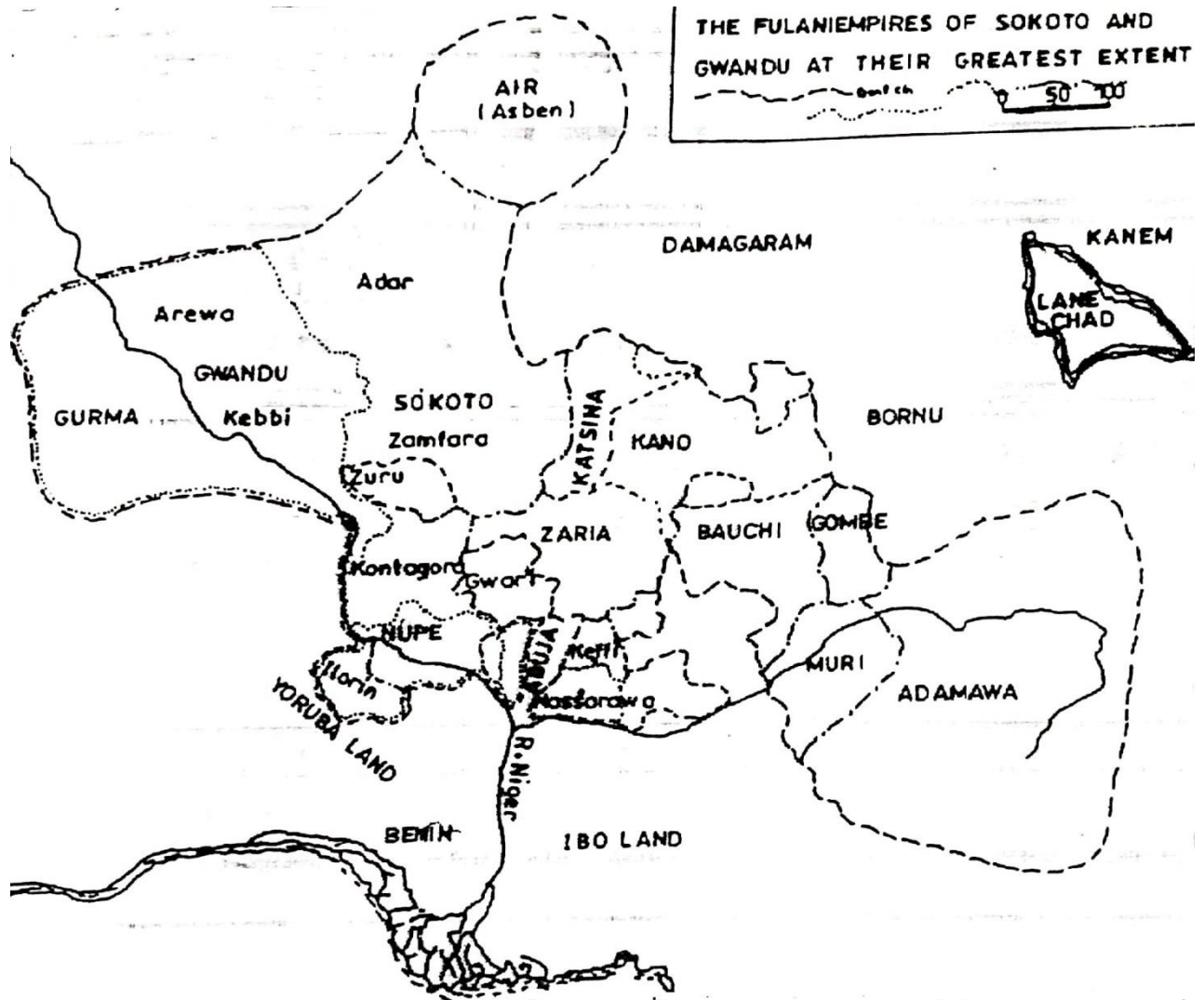
Map. 2. Territorial Extent of the Sokoto Caliphate in the Nineteenth Century

Sokoto's goodwill was also a significant impetus in the expeditions embarked upon by the emirates including Ilorin. In the course of the wars, Ilorin sometimes received support from other emirates like Lafiagi and Gwandu. Gwandu, which was in charge of all other emirates south of the caliphate, often offered suggestions to Ilorin on Islamic jurisprudence and administrative matters. In acknowledgement of this role, the Ilorin emirate sent presents and gifts to Gwandu annually. As a result of this grandiose external relations, by the 1850s, the Ilorin emirate had expanded, covering several hundred square kilometers. It shared common borders with some major states like Borgu to the northeast, the rest of Yorubaland to the west, south and east, and Bida, Shonga and Lafiagi to the north. (Balogun, 216).
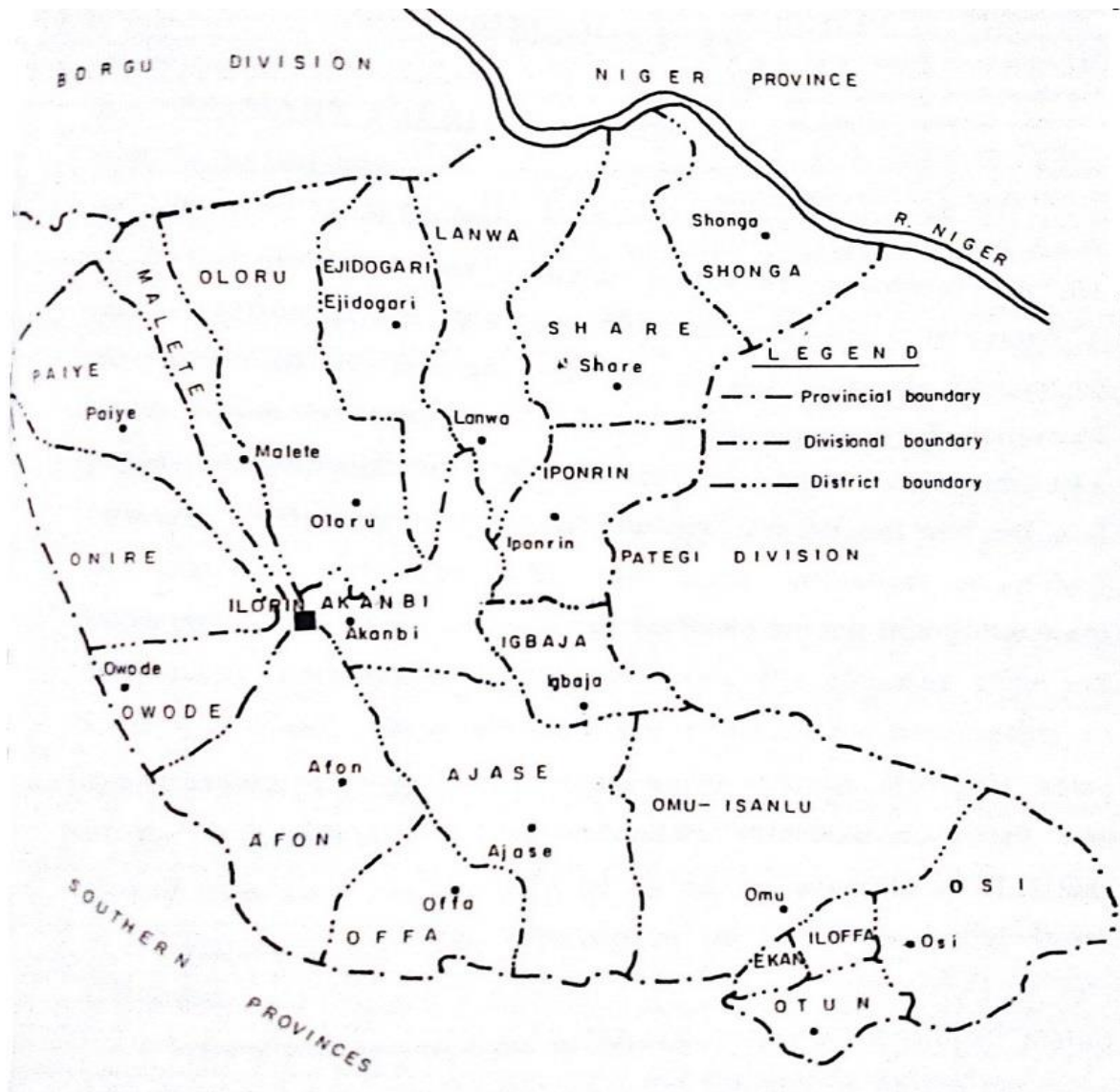
Map 3. Territorial Limits of Ilorin Emirate as at 1920,
Source: Danmole, H. O. "The Frontier Emirate: a History of Islam in Ilorin" Ph.D. Thesis, University of Birmingham, 1980.

Another veritable aspect of Ilorin diplomatic efforts in the Nineteenth Century was her relationship with the Nupe authorities at different periods. Ilorin made herself relevant in Nupe politics for more than four decades through diplomacy, and where friendship failed, she resorted to military expeditions. Ilorin's diplomatic relations with the Nupe aristocrats was also facilitated by religious factor of Jihad, which provided a strong basis for comradeship among certain factions of the contenders for the Nupe leadership. The outbreak of the Nupe war and its subsumption into the Sokoto Jihad, resulted in the division of Nupeland among five emirates. These included Rabah/Bida, Lapai and Agaie, all to the north of the Niger, and Shonga and Lafiagi, to the south. (Dupigny, 9). Temporarily at least, a new king in Majiya, and a new capital at Raba, emerged in Nupe. Jimada's son, Idirisu, the heir to the Gbara throne, and Makolo, late Jimada's military commander, together with some supporters, sought refuge in Ilorin. (Elphinstone, 30). At Ilorin, the refugees entered into a rapprochement with Idirisu, heir of the late *Etsu* Jimada and became allies in opposition to *Etsu* Majiya. Ilorin's role in the emergence of Idrisu as the *Etsu* Nupe

meant that she could also count on their support in when the need arose subsequent campaigns.

A good example of such accord was the co-operation between Ilorin and Nupe on slave raids in the Nineteenth Century. Prior to 1900, the joint slave raids of Nupe and Ilorin on Yagbaland resulted in the presence of Yagba people in Ilorin. Masaba, one of the contenders to the throne of Nupe Kingdom, while on campaign in Yagbaland to acquire slaves between 1833 and 1840, had to abruptly put an end to the campaign due to revolt in Lafiagi to force him out of Lade, his base capital. He escaped to Egbe, a Yagba community where he raised army to regain his capital, which he reoccupied in about 1845. (Apata, 22). Between 1850 and 1857, another rebellion by Umar Barbushe forced Masaba to flee to Ilorin. From there he intensified his military campaigns in Yagbaland with the collaboration of Ilorin.

Thus, the Fulani of Ilorin were imbued with the idea of spreading the religion of Islam. Hence, there were joint Nupe-Ilorin attacks on the Yagba communities. Apart from this religious motive, Yagbaland was attacked in order to collect tributes and acquire captives to cultivate crops thus, the forceful influx of Yagba people into Ilorin. The joint Nupe-Ilorin attack brought about oppressive systems with massive burdens imposed on the subjects. In fact, Nupe-Ilorin domination of Yagba communities with its excessive taxation forced many of the Yagba people to abandon their towns for inaccessible hills. This prevailing situation had made Ilorin to become quite relevant in Nupe politics and she took adequate benefits from the friendship. Indeed, as time went by, a good number of people of Nupe origin began to move to Ilorin to settle. These included warriors, spiritualists, horse-tenders, blacksmiths and Islamic scholars. (Saliu, 55).

In a similar fashion, a fundamental aspect of diplomacy in Ilorin war strategies was to capitalize on the prevailing lack of unity among her opponents, particularly, among Yoruba leaders. Johnson adequately reported the precarious situation of Yoruba society after the fall of the Old Oyo Empire. He states:

> The power of the Fulani (Ilorin) was now great and they aimed at nothing short of the subversion of the whole Yoruba country and short-sighted Yoruba chiefs were playing the game for them by their mutual jealousy of one another. One expedition followed after another and the result was the devastation and depopulation of the country…Jealousy and rivalry among the chiefs prevented unity of purpose. Allegiance was no longer paid to the King, not even in the capital. (Johnson, 240)

One such occasion, which Ilorin adequately profited from, was the conflict between Toyeje, the *Kákánfò* at Ogbomoso and Adegun, the Onikoyi, two of the most prominent Yoruba war chiefs who could have united to save the country. Indeed, when their petty jealousy eventually resulted to open war, the Ilorin authority found a better ground to further aggravate their differences, since the two states were now independent with the fall of Old Oyo. Thus the *Kákánfò* formed an alliance with the *Oluiwo* of Iwo, the *Timi* of Ede and Solagberu of Ilorin and besieged the *Onikoyi* in his city of Ikoyi.

With this heavy host, Ikoyi was nearly taken when Asegbe, the *Olofa*'s Ìlàri, whose master was then a refugee at Ikoyi, came up with a cunning diplomatic tact, which saved the city. Asegbe took a message to Abdulsalami that Ikoyi was besieged because the *Onikoyi* declared his allegiance for the Emir. With this message, the Emir

at once ordered the withdrawal of Ilorin troop from Ikoyi. Even though Solagberu, because of personal vendetta with the *Onikoyi*, refused to heed the Emir's instruction, Ilorin used the opportunity to enlist the *Onikoyi*'s loyalty. Ilorin thereafter organised a powerful force, which eventually raised the siege on Ikoyi. Prominent Yoruba leaders who fell in this war were the *Timi o*f Ede, the King of Erin, chief Aina-Abutu Sogu, and Awope, (Johnson, 242). The implication again is that through this strategy, the Ilorin authority further weakened the cohesion among the Yoruba leaders to prevent any formidable opposition.

For the better part of the long struggle between Oyo/Ibadan and the Fulani of Ilorin, the latter capitalized on internal dissension and petty jealousies among the former. Disaffected Yoruba chiefs often betrayed the plan of campaign or else deserted at critical moments. For instance, on one occasion, certain Oyo chiefs sent to the Emir, a symbolic message of soap, flesh, and camwood used for preparing a bride for wedding night. (Hogben, 291). The significance of this message, we are bringing the bride (in this case the *Aláàfin*) to her husband, was not lost on Ilorin. This schism always assisted Ilorin in her campaigns. Indeed, Ilorin's success in the Nineteenth Century resulted from her open door policy to diplomatic avenues as long as such would provide positive results. In reality, the state was ready to take sides with Ibadan, her bitterest foe in Yorubaland when she felt necessary and was prepared to abandon the alliance whenever a more beneficial friendship was available. For example, at the Batedo war, 1844 and Opin war in the 1850s, Ilorin allied with Ibadan. (Danmole, 126). Ilorin also joined forces with Ibadan warriors to despoil Ekiti and Akoko towns in 1848 and 1875. Ilorin was also prepared as well to take part in Ibadan's raid on Egba farms in 1877. (Stephen, 43). However, during the Ijaye war (1860-1865), Ilorin fought against Ibadan with the objective of acquiring more areas of Yorubaland. The behaviour of Ilorin during the Ekitiparapo war (1878-1886) was also not different. She suspended the overtures of friendship with Ibadan for a more profitable motive of benefitting from the war. However, Ilorin's political and diplomatic efforts to extend the frontier of her emirate were not successful because Ijaye was destroyed in 1865 and colonial government's intervention made the Ekitiparapo war inconclusive. (Danmole, 126).

Another aspect of Ilorin's diplomatic ploy was her involvement in various alliances in the nineteenth century. Generally, the Yoruba states hardly fought their wars alone but in alliance. The preponderance of wars during the Nineteenth Century also precipitated the emergence of more alliances. Perhaps the most elaborated of the alliances were the Ife-Ijebu Alliance against Owu in 1821, the Ijaye Egba Alliance in 1860 and the Ekitiparapo Grand Alliance against Ibadan in 1878. (Oguntomisin, 99). However, for Ilorin, the Ekitiparapo Grand Alliance seemed more significant because of its motives. The Ekitiparapo Alliance was essentially intended to weaken Ibadan, which had, in the course of its expansion, subdued several Yoruba kingdoms. Ilorin also considered enlisting in the alliance as a means of obtaining booty in the ensuing battles. Ilorin's more important motive in the Ekitiparapo Alliance, however, was to re-impose control on her former Igbomina vassals and to bring the Ekiti towns under her political sphere. This intention had been subtly expressed in Ilorin's message to *Ààre* Latoosa, ruler of Ibadan in 1878. The message reads: "if a man's wife deserted him and afterwards repented and came back to him, is not the husband justified in receiving her back?" (Oguntomisin, 99). By Ilorin's calculation therefore, this alliance was part of the diplomatic maneuvers to regain her lost territories among the Igbomina and Ekiti groups in the southern part of Yorubaland.

Indeed, Mustain's suggestion that the Ilorin war chiefs regarded the Ekitiparapo war as a means of increasing their wealth and influence is quite acceptable. (Mustain, 99) Ilorin, like the modern states, demonstrated that there were neither permanent friends nor permanent enemies in diplomacy, rather, there was permanent interest. For instance, Aliagan's literary piece, *Oba Mama*, even though a drama, illustrates Ilorin's use of diplomacy through the sending of gifts to the King of Oyo. The following is an extract from the book:

> To the King, Alafin of Oyo. Greetings from the great emirate of Ilorin. We hope this communication meets you well. No doubt, our *wothiqat*, (message) shall come to you as a surprise because your kingdom and our emirate had not been best of allies. Your kingdom had suffered great devastation from the exploits of our army. By Allah, we intend to redeem the past and build a new bridge of friendship. We do not want you to misconstrue our offer as a show of weakness. Far from it. However, because of our shared ancestry – we have no motive of sustaining enmity with your kingdom. We hope that our proposition shall sound reasonable to you. Please accept our gift of two horses fully embroidered. They were just brought by our trading partners. Should it please Your Highness, our palace is open to receive you anytime. Signed, *Sarkin Musulumin* of Ilorin (Emir). (Aliagan, 47)

In continuation of her diplomatic moves, Ilorin, during the reign of Emir Mama, also welcomed Carter, the Governor of Lagos on his visit with Captain Bower in 1893. During the visit, terms of peace between Ilorin and Offa were arranged even though certain personalities, chief among whom were *Baloguns* Alanamu and Gambari, did not support such reconciliatory moves taken by the emir. (Hermon-Hodge, 72). The foregoing are clear example of external diplomatic efforts by Ilorin rulers at various time in the precolonial period.

4. Role of Diplomacy in Ilorin Army

The use of espionage through making friends with some members in the enemy camp was also employed by Ilorin in her campaigns as witnessed during Ilorin's 10-Year siege of Offa beginning in 1878. It was reported that vital military intelligence were obtained by the Ilorin camp led by *Balógun* Karara, who had friends (informants) among the Offa group during the siege. However, this breach of Offa security intelligence resulted from disunity among Offa people in the course of the campaign. According to Abdulrahman, the discord was due to the protracted nature of the war as well as the imposition of *Oba* Adegboye Atoloyetele, after *Oba* Okunoye. (Adetunji, 70).

Following these developments, a section of dissatisfied Offa, led by *Ojomu* Orisasona, was in close relation with the Ilorin army under *Balógun* Karara. They served as Ilorin's "*eye*" on Offa military strategies and were reported to have divulged vital military intelligence to the Ilorin camp. Indeed, *Ojomu* Orisasona was reputed for his visits to *Balógun* Karara's camp amidst his supporters to announce the withdrawal of Ibadan soldiers from Offa. This was a strategic information in Ilorin's campaign against Offa and *Balógun* Karara was said to have capitalised immensely on

this hint. Meanwhile, Ibadan soldiers' eventual withdrawal from Offa was largely due to this constant security loop-hole in Offa society and failure of efforts to forestall its recurrence. In fact, this security breach led to Ilorin's ambush of some Ibadan warlords like Enimowu, Salako, Winkule and Malade and ultimately prompted Ibadan War Council to withdraw from Offa. (Adetunji, 70)

5. Diplomacy in Trade and Commerce

R. Smith has emphasised the pivot role of commercial relations in the process of developing *ad hoc* diplomacy and in the expansion of foreign relations into a deliberate and long lasting foreign policy. The practice of maintaining resident representatives abroad was part of indigenous diplomacy in West Africa. However, most of such representatives served as supervisors for commercial activities to ensure proper payment of tributes and taxes to their principal back home. For example, Leo Africanus reports that Askia, (King) of Songhai, in the early sixteenth century, had some of his courtiers permanently residing in Kano for the receipt of the tribute due to him from the kingdom. (Smith, 9).

According to the Smith, there are indications that the *Aláàfin* appointed ambassadors to pay diplomatic visits to, and possibly reside in Dahomey in the latter part of the eighteenth century in order to collect tribute due to him, and to report any Dahomean military successes so that he might demand a share of the spoils. In the same vein, the Oyo government stationed agents (*Ìlàri*) in Egbaland, while latter was tributary to Oyo, a relationship that was probably broken towards the end of the eighteenth century.

Another significant aspect of diplomatic relation between Ilorin and other peoples in the Nineteenth Century was trade, which was both intra and inter regional in scope. Locally, the Gambari quarter in Ilorin was a popular trade centre, which attracted merchants from the north. Indeed Gavin, describes Gambari, in the Nineteenth Century, as an international market where northern caravans discharged their goods. (Garvin, 6),There, they found the lodging house-keepers, the brokers, the dealers and the *mallams*, who saw to their wants, directed them to buyers, provided finance as required, helped to find return cargoes and advised the merchants generally about the local environment. As a polyglot city, Ilorin was prompt to cater for the needs of any group of wealthy guests. Ilorin was well placed to perform the function of an entreport between different zones with variety of rich products such as Nupe brass, glassworks, textiles and leather goods and high grade mats.

This influx of traders of northern origin also provided opportunity for weapons and other accoutrements of war to be obtained by Ilorin's warriors. Merchants also brought horses from Sokoto, Borno, Adamawa, and Nupeland. In the early 1830s Laird and Oldsfield noted that the finest horses in Nupe were brought from Sokoto by Arab traders. Two decades later this horse trade between Sokoto and southern frontier emirates of Nupe and Ilorin, was still flourishing. (MacGregor, 11). Indeed, the trade in horses supported Ilorin emirate cavalry force and contributed immensely to the success of her army. This commercial relation was nurtured by the friendly disposition between the two southern emirates. Adamawa and Benue valley with its tin antimony and ivory, powerful textile tailoring and leatherworking industries, also contributed to Ilorin commerce.

To Ilorin's south lay the old markets of Benin with its brass work and red camwood dyes and new markets in the super riches of Yorubaland, where rising new classes created a growing demand for luxurious goods. These areas offered kolanuts, rich textiles, ironwork and indigo as well as light textiles and specialised goods

ranging from needles to guns, in exchange for palm oil at the coast from the agents of industrializing Europe. The role of diplomacy and friendly relations in bringing Ilorin to this state of commercial significance cannot be overemphasized. It was imperative for the Ilorin authority to provide conducive atmosphere for this interregional trade to thrive. These include of security for traders and their merchandises, ensuring strict compliance with the terms of trade, especially, payment of appropriate taxes and guaranteeing the traders' comfort throughout their stay in Ilorin.

Furthermore, a considerable proportion of Ilorin city's economic wealth came from areas outside the metropolis. This was in the form of royalties or tributes paid by farmers as land rent. Such payments were made through intermediaries or representatives of Ilorin authority called *Babakekere*, who were very keen to get farmers to come to them as each visit probably means a gift. It is from this fief holding that the *Balóguns* in particular, drew the bulk of their income as landlords in the conquered territories. For instance, the *Balógun* Gambari had fiefs in Oloru, Ejidogari, Akanbi, Ajasse and Osi Districts while Ajikobi controlled Iponrin, Apado, Banni, Megida, and Bakase (Hermon-Hodge, 37) As more areas were conquered, the *Balóguns*' economic power and influence increased.

6. Political Residents as Instruments of Diplomacy in Ilorin

A veritable instrument of diplomacy employed by Ilorin leadership in the precolonial period was the use of fief-holders to oversee the outlying territories on behalf of the emir. The Ilorin emirate was parceled out into holdings, or fiefs under the control of chiefs, cadet branches of the ruling house, powerful slaves, or occasionally chiefs of the indigenous group who had accepted the emirate's authority. These fief holders were however compelled to live in the capital and to present themselves almost daily before the emir, or at least to attend the regular Friday celebration at the emir's mosque. The emir employed this strategy to monitor and check the excesses of his subordinate chiefs. Parts of the Ibolo and Igbomina areas of present Kwara State were under one Ilorin *Balógun* or the other between 1832 and 1897, after which the colonial administration introduced the district system (Hermon-Hodge, 37).

Indeed, as a demonstration of mutual respect and interest, some of the areas conquered by the respective war leaders were given as tributes to the *Emir*, who in turn appointed members of his family as *Daudu* in the areas. The title of *Daudu*, according to (Omoiya, 52), was commonly used for the appointees of the emir to illustrate that they were his relatives. The major role of the *Alangua* (Owner of the land), *Baale* (Landlord) or *Daudu* (provincial ruler) as the case may be, in the conquered areas, was to represent the interest of his benefactor, who remained in the metropolis to receive periodic updates about the area. He collected royalties on behalf of his master and passed instructions from the lord in Ilorin to his subjects. A local Resident was also expected to assemble soldiers within his domain to join the *Balógun* during military expeditions. Indeed, the British found the system of fief holding in Ilorin quite useful in their administration with some modifications.

In pre-colonial Ilorin, an official who interceded between the people and the authority was commonly referred to as *Babakekere.* He related with the authority on economic and political basis and his function was defined in relation to either land or occupation of the people. The *Babakere* institution was thus a vital instrument of diplomacy in precolonial Ilorin emirate. Indeed, for easy and proper payment of tributes or royalties, each occupation, vocation or trade had its own *Babakekere*. These officials saw to the collection of tribute from subordinate towns and income taxes of between 5 and 10% on craft workers, hair platter and goldsmiths (Banwo,

165). The *Babakekere* might be the tenant's own fief-holder. Alternatively, he might be the most powerful fief-holder in the area as was in Ologbondoroko, where tenants of other fief-holders were under the Magaji Zarumi (one of the Ward heads under Balógun Ajikobi of Ilorin) and gave him presents periodically.

The *Babakekere* might also be the fief holder's agent or even his agent's agent. (NAK ILOPROF). He might be in some other way connected with the fief-holder or might be someone else altogether. For example, in Ogele, which was held by the emir, free tenants looked to the emir's slaves, his sons, or the *Sarkin Dogari* (a major palace official) or *Magaji Baboko* all in the city. It was further reported that in Odo-Ode, tenants paid rent to the fief holder, who descended from the pre-Jihad landlord, but their *Babakekere* was variously the *Balógun Fulani*, *Balógun Gambari*, the *Magaji Are* (descendants of Afonja) and a son of the *emir*. Furthermore, the Liman Agbaji was Babakakere to many farmers in Oke-Moro, the lands to the northwest of Ilorin (O'Hear, 69). Moreover, slaves of the Emir, in some cases, served as *Babakekere* for residents of the city. In 1912 for instance, a British official reported that money from compound tax was handed over to the *Babakekere* or patron of the *Maiangua*, some slave of the emir. Each craft also had its *Babakekere*, through whose hands the tax passed before reaching the emir.

Outside the Ilorin metropolis, the military and political importance of the *Babakekere* institution was amply felt as illustrated by the history of Ajagusi District. In the pre-emirate days, the area was under Old Oyo and the Alajagusi paid tributes to the *Aláàfin*. However, the land was overran by the Nupe, whereupon its leader fled to Ilorin. The Nupe were driven back by the Ilorin forces and thereafter, the Alajagusi placed himself under the protection of the *Balógun* Fulani and through the latter's intercession was allowed to return to his land. Through this, other tenant of Alajagusi district also found themselves beholden to the *Balógun* Fulani. Hermon-Hodge states that:

> Other men wishing to be granted small fiefs followed a
> big chief or slave of the Emir… and when they took up
> land, asked to get the sanction of the Emir for so doing.
> This was done and a yearly gift was given to these men
> for protection's sake and to further their interest in the
> court, should they have occasion to bring in some case
> for settlement. (Hermon-Hodge, 169)

It must be emphasized that military service also played role in the suitability of the candidate appointed as *Babakekere* by the fief-holders. Thus, the conquered territories outside the metropolis had *Babakekere* appointed for them, who either administered them directly or appointed his own trusted officials known either as *Ajẹlẹ* or *Daudu* to oversee on his behalf. Fulani influence on parts of Igbomina and Ekiti areas had been consolidated with the setting up of imperial administration based on political representatives. For instance, the Fulani representatives or District Heads at Oke-Ode, Igbaja and Omu-Isanlu were known as *Shaaba, Maiyaki* and *Ajia,* respectively.

The fief-holder resided in the capital, Ilorin and delegated local administration to his representatives or agents in the district. In addition, the District Head also had representatives or agents in almost all the district's towns and villages. He exercised his power through these agents. However, the agents, in addition to exercising their functions as revenue collectors for their masters in the metropolis, were most times in the habit of overstepping their traditional privileges. For instance, local traditions

prevalent in Igbomina and Ekiti areas blamed the Fulani District Head system for the oppression and the hardship it brought upon the people.

Well documented is the presence of numerous representatives of the District Heads in the region. In some villages, they are said to have been as many as twenty, allegedly living with and preying on the people, and committing series of atrocities. Their nefarious activities and licentiousness made the Fulani rule (or Ilorin rule) more intolerable and unacceptable. E. C, Duff, who was the Resident for Ilorin Province in 1912, while commenting on the Igbomina area before the advent of British rule maintained that the District Head and his agents "were a terror to the lives of the people. No one was safe from them….They behave with perfect impunity, causing great misery and discontent among the people". (Afolayan, 85).

Elsewhere in Offa, the *Babakekere* was reported to have enjoyed unprecedented privileges. He received regular gifts apart from the mandatory tributes and taxes being paid to the emir through him. It was further reported that these agents (*Balógun, Babakekere* or *Ajẹlẹ*) practically took over the administration of the town. The *Olofa*, at some point, could not coordinate his Ward Chiefs and could not adjudicate in his native court; he became a mere puppet and toothless bulldog. (Olaoye, 22).

In addition, it was possible that the presence of Ilorin representatives in these areas led to cultural exchange particularly in the economic, social and political lives of the people. Furthermore, as crises and warfare were deepening in the Nineteenth Century, especially, the pressure from Ilorin and other Fulani groups, the Igbomina, who had initially lived in political particularism, began to evolve alliances, which later transformed to political union for stronger security. For instance, it is reported that the leader of the *Ajagun* (fighters) group traditionally reputed and deified for its earlier military achievements, emerged as the paramount ruler to be assisted by chiefs selected from the other groups. (Vandeleur, 289).

From another perspective, the Islamic faith was a veritable instrument of diplomacy employed by Ilorin rulers in the Nineteenth Century. Indeed, the spiritual efficacy of Quran prompted some people outside Ilorin to accept the new religion. This fact has been supported by evidence of the conversion of some members of Igbomina royal houses to Islam. For instance, *Olupako* Oyadeyi of Share was converted to Islam by *Alfa Kokewukobere* from Ilorin; *Elesie* Babalola *Egunjobi I* was converted by Alfa Yusuf Abolarin; *Elesha* Salih of Oke-Ode was converted by *Alfa* Uthman Dikko; *Oloro* Ayangusi of Oro was converted by Emir Zubair of Ilorin and *Olomu* Durotoye Abegunde of Omu-Aran was converted by Emir Zulkarinaini Gambari of Ilorin. (Adeoye, 24).

However, many of the Igbomina rulers only paid tacit allegiance to Islam while they continued with their pre-Jihad ways of life. For instance, the acceptance of the Muslim turban by Igbomina rulers such as the *Olupo* of Ajasse-Ipo and the *Elese* of Igbaja, did not indicate a religious conversion of these rulers or their people. This was largely an exercise of political authority rather than a determination to convert these traditional rulers as there is no other exact evidence to suggest that it was a conversion ceremony. The turban ceremony was the instrument used by the emirate authorities to signify the acceptance by a people, of Ilorin rule. Indeed, there is evidence in areas outside the metropolis of the Ilorin emirate that traditional practices survived even in the face of threats from foreign religions of Islam and Christianity. In Igbominaland for instance, there continued to be traditional healers and custodians of traditional religion such as priests and diviners, who took care of the objects of

worship. To underscore the strength of traditional worship in Igominaland, songs were composed thus:

Imole k'ope k'eni ma soro, Egungun ma l'oro ile wa o. Igbagbo k'ope k'e'ni ma soro, Egungun ma l'oro ile wa o.

Meaning:

Islam does not forbid one from celebrating *oro* (festival), *egungun* (masquerade) is our family's festival. Christianity does not forbid one from celebrating Oro (festival), Egungun is our family's festival. (Raji, 24)

Besides, the pervasive state of insecurity of the Nineteenth Century and the excesses of Ilorin agents and representatives did not work to the advantage of Islamisation in the region. Indeed, allegiance to traditional religion remained very strong. When, for instance in the 1860s *Oloro* Ayegusi, in a bid to please the *Emir* Zubair of Ilorin, adopted the religion of Islam, against the wish of his people, he was deposed and exiled. A new *Oloro*, committed to the sustenance of traditional religion, came to the throne. (Afolayan, 85).

The point being stressed here is that in spite of the pressure from Ilorin on the Igbomina society, traditional religious practices remained very strong among its people. Even though, there were converts to Islam, such did not put a halt to the traditional religious practices as would have been expected of a society where a religious revolution (Jihad) had taken place.

7. Conclusion

Diplomacy was a significant factor in the survival of Ilorin Emirate in the nineteenth century. Two key factors were responsible for this. First, Ilorin comprised people of different linguistic groups, who migrated to the city for different reasons such as trade, scholarship, agriculture, iron smiting, pastoralism, and warfare. After the collapse of the old Oyo Empire, Ilorin's establishment of an emirate system based on the Islamic principle was considered an affront against the established tradition of the Yoruba people. Indeed, Ilorin was confronted with dissenters from different parts of Yorubaland, the chief being Oyo and Ibadan. Therefore, diplomacy rather than warfare could guarantee the survival of the emerging emirate. Ilorin's first step was to promote unity among its diverse groups to stimulate in-house cohesion in the city. Thus, internal diplomacy was pursued as a paramount strategy to unite the various groups. This was achieved through the appointment of leaders of the major linguistic groups in the emirate as *Baloguns* (Military Commanders) to secure their loyalty to the Fulani-led leadership. Secondly, the Ilorin leadership employed external diplomacy in the expansion of the emirate's territories particularly as it became one of the southern frontier emirates of the Sokoto caliphate in the 1820s. Ilorin's political, social and economic progress relied heavily on the ability of its leadership to make friends with as many external groups as possible. Thus, in trade, merchants from wide areas were regularly hosted in the Gambari quarter of the emirtae. Similarly, Nupe smiths and scholars, Bariba archers and cavalrymen, Hausa, Kanuri and ultimately Yoruba groups, all contributed to the survival of the Ilorin emirate due to her craft in diplomacy. This unity in cultural diversity sustained the Ilorin emirate in the Nineteenth century and promoted peaceful inter-group relations in the community in the subsequent periods.

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"ATTENTION DEFICITS AND PSYCHOLOGICAL DISTURBANCES AMONG COVID-19 SURVIVORS IN THE EGYPTIAN POPULATION"

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ABSTRACT

Background. The COVID-19 pandemic has affected populations the world over. It poses a serious threat to life and impacts survivors' physical and mental health. Survivors (even younger adults) often complain that the virus has affected their ability to think clearly, and this effect can last for months after the infection. While a significant amount of research has been conducted worldwide on the cognitive impact of COVID-19, most studies focus on older adults, and don't look at specific cognitive domains. Here, we focused on attention performance amongst COVID-19 middle-aged survivors. We expected that individuals with a COVID-19 illness history would show attention deficits that couldn't be attributed to mood disturbance.

28 participants with a history (3-12 months prior to the study) of severe COVID-19 (CoV-S) were compared against 30 participants with a history of mild to moderate COVID-19 (CoV-M) and 27 healthy individuals with no COVID-19 history (CoV-Free). A Sustained Attention Response Task (SART) and the Beck Anxiety Inventory (BAI) and Beck Depression Inventory (BDI-II) were completed.

Results. SART Analyses showed (CoV-S) participants were significantly less accurate during NoGo trials and generally slower compared to the other groups (CoV-Free) and (CoV-M). While the CoV-S group showed higher levels of anxiety and depression compared to other groups, no significant associations were found with attention performance. However, it was found that increased anxiety levels were associated with longer reaction times.

Conclusion. According to the current research, severe COVID-19 can lead to long-lasting effects on a person's attention. Specifically, survivors may experience reduced cognitive inhibition that is not caused by COVID-related psychological distress. On the other hand, they may also experience a general sluggishness that could be attributed to increased anxiety levels.

Keywords : COVID-19 ; Attention Deficits ; Depression ; Anxiety

INTRODUCTION

SARS-CoV2, the COVID-19 pandemic, caused a major worldwide health crisis. The virus mainly attacks the cardiopulmonary and other systems, including the nervous systems. As such, neurological effects are often reported, with older patients especially vulnerable to them. Cerebrovascular damage (ischemic, hemorrhagic, and

occasionally encephalitic) caused by the virus is thought to be primarily responsible for affecting various brain regions (Mattioli et al., 2021; Sasannejad et al., 2019). This can cause lasting brain damage and increase the risk of stroke and cognitive impairment. Studies show that older COVID patients experience neural alterations and cognitive disturbances like Alzheimer's Disease, affecting memory (Miners et al., 2020). Post-acute sequelae of SARS-CoV-2 infection, commonly referred to as "long COVID," have been reported in a significant proportion of individuals recovering from the acute phase of the illness (Budson A.E., 2021; Hampshire et al., 2021; Pandharipande et al., 2013; Poletti et al., 2021).

Notably, a large portion of those who contract the virus, regardless of age, complain of noticeable, negative effects on their cognition and ability to think clearly. These can persist for six months or longer after infection and may cause considerable distress, with individuals worrying about whether their thinking will ever return to being as "sharp" as pre-infection (Woo et al., 2020). The cognitive deficits also result in impaired functioning, undermining the ability to work, pursue education, and function in day-to-day life. It is essential to study these effects as they have been reported even amongst those who only suffered mild/moderate COVID-19 symptoms. However, these cognitive consequences' nature, duration, and underlying mechanisms are not yet well defined. Even though (at the time of writing) infection and mortality rates are much lower than at the peak of the crisis, we need to fully determine the long-term cognitive consequences to understand the nature of the deficits better (Ceban et al., 2022; Hampshire et al., 2021; Poletti et al., 2021).

Previous studies shed light on various cognitive disturbances among COVID-19 survivors. Out of the 3,520 articles retrieved and reviewed by Souza & Braga-Neto,2020 a total of 22 studies were selected for inclusion in a comprehensive systematic review of the cognitive alterations in COVID-19 survivors. These studies employed a diverse range of cognitive assessment tools, amounting to a total of 25 different tools utilized. Among the selected studies, the most commonly reported cognitive domains affected by COVID-19 were executive functions, attention, and episodic memory. Additionally, 13 studies consistently indicated a pattern of cognitive impairment in processing speed, inattention, and executive dysfunction, with working memory frequently assessed (Tavares-Junior et al., 2020).

Several studies have been conducted to evaluate the immediate cognitive impact of severe COVID-19 infection on older patients. One such study was conducted in Wuhan, China, which involved 1,539 patients over 60 years old six months after they were discharged from the hospital. The study used uninfected spouses as controls. The findings indicated that the patients had significantly lower scores on the Telephone Interview of Cognitive Status-40 (TICS-40) and Questionnaire on Cognitive Decline in the Elderly (IQCODE) than the controls. Additionally, patients who experienced more severe infections had more noticeable cognitive impairments (Y. C. Liu et al., 2020). Following this initial cross-sectional study, a subsequent research project was conducted as a one-year follow-up. The study tracked the progress of 1,438 COVID-19 survivors and 438 uninfected individuals who served as control participants. The primary objective was to assess cognitive function, and cognitive tests were administered at six and 12 months. This follow-up study showed that individuals who contracted COVID-19 experienced a significant rise in cognitive decline rates, especially those with severe cases of the disease. Those who had severe COVID-19 were nearly five times more likely to experience early onset (mild) cognitive decline than those who were not infected. Furthermore, the risk of experiencing progressive (severe) cognitive decline was 19

times higher for those in the severe COVID-19 group (Y. H. Liu et al., 2022).

On the other hand, far fewer empirical studies have addressed COVID-19's effects on cognition in young and middle-aged individuals. A cross-sectional prospective study by Mendez et al. 2021 examined the short-term neuropsychiatric outcomes of middle-aged (median age of 50) hospitalized COVID-19 survivors two months after hospital discharge. A battery of standardized instruments evaluating neurocognitive function and QoL was administered by telephone. This battery included immediate verbal memory, verbal fluency, and working memory; it was found that these middle-aged COVID-19 survivors often had persistent impaired cognition and psychological symptoms compared to healthy controls (Méndez et al., 2021).

Similarly, a cohort study comprising 100 participants (with a median age of 39) who were recovering from COVID-19 and had experienced symptoms for 14 or more days revealed that a considerable number of individuals reported cognitive symptoms lasting for more than 98 days after their recovery (Hellmuth et al., 2021). Another study on middle-aged patients with mild to moderate COVID-19 infection, with no requirement for oxygen or hospitalization, showed that cognitive decline was ≥ 4 MOCA points higher than observed between two pre-pandemic time points six months after their recovery. The cognitive decline was 18.1 times higher among COVID-19 seropositive individuals. Exposure-effect models confirmed this association(Del Brutto et al., 2021).

Likewise, a study conducted by Woo et al. in 2020 examined middle-aged patients (42.2 years old) who had recovered from mild to moderate COVID-19. After three months, 78% of the patients reported experiencing mild cognitive deficits. When evaluated using the Modified Telephone Interview for Cognitive Status screening test, their performance was worse than healthy individuals. No correlation was observed between Cognitive Status scores and depressed mood or fatigue, ruling these out as causes (Woo et al., 2020). In contrast, In Italy, Poletti et al., 2021 found a connection between cognitive functioning and depression among individuals who have recovered from COVID-19. The study found that around 75% of COVID-19 patients experienced impairment in at least one cognitive function, such as processing speed, attention, psychomotor coordination, and verbal memory. Depression was identified as a significant factor influencing cognitive performance in COVID-19 survivors. Depressive symptomatology negatively impacted cognitive functioning in these individuals (Poletti et al., 2021). However, the majority of prior research suggests that the underlying mechanisms responsible for cognitive disturbances in COVID-19 survivors are unrelated to the psychological distress it causes (Dyer, 2022; Li, n.d.; Y. et al. et al., 2022; Woo et al., 2020).

Although previous studies shed light on long-lasting psychological and cognitive alterations in COVID-19 survivors, details regarding those impairments' nature, continuity, and underlying mechanisms are still missing. It is essential to point out that most previous studies have primarily relied on subjective self-reports or objective screening / brief assessments (e.g., MONCA, ITCS) rather than employing specialized tests targeting specific cognitive domains such as short-term memory, working memory, attention, and others. By utilizing specific tests, it becomes possible to detect subtle cognitive changes in domain-specific functions that may not be apparent when using global screening measures alone (Velichkovsky et al., 2020).

Also, the previous research emphasis has primarily been Western or Chinese populations, with only a limited number of studies conducted in developing countries, such as Egypt. To our knowledge, the cognitive effects of COVID-19 survivors in the

Egyptian population has not been studied. Given evidence that susceptibility and effects of COVID varies according to genetic and demographic factors, studying diverse populations is essential if we are to better understand the consequences, nature, and underlying mechanisms of COVID-19 cognitive sequela, across socio-demographic groups.

The current study focuses on investigating psychological and cognitive alterations in middle-aged groups of COVID-19 survivors with varying levels of severity within the Egyptian population. Instead of utilizing general cognitive screening, we utilized a cognitive task focusing on attention, since (subjectively) long-COVID sufferers most typically report impaired ability to concentrate as the most noticeable cognitive impact; this has obvious functional consequences in their daily lives. Our hypothesis is that the COVID-19 groups will exhibit lower performance than the COVID-free group, and that the severe COVID-19 (CoV-S) group will show the lowest level of performance. In addition, we predict that individuals in the COVID-19 (CoV) groups will display higher levels of anxiety and depression compared to the healthy control (HC) group. It is anticipated that there will be no connection between any such psychological alterations and cognitive performance, as suggested by the majority of previous studies.

METHODS

Participants.

Participants were recruited through social media platforms (Instagram, Facebook, and Twitter). The sample comprised three groups of individuals (aged 30-50 years): 29 with a history of severe COVID-19 infection, 30 participants with a history of mild/moderate- COVID-19 infection, and 29 healthy controls (with no history of COVID-19).

Participants were excluded if Arabic is not their first language, and if they had current alcohol or drug abuse, past drug dependence, a current or past central nervous system disease or condition, a medical condition or disease with likely significant central nervous system effects, history of head injury with skull fracture or loss of consciousness of greater than 20 min, a physical problem that would render study measures difficult or impossible to administer or interpret (e.g., blindness, hearing impairment, paralysis in upper extremities, etc.), age less than 30 or greater than 50. All participants had normal or corrected-to-normal vision.

Participants who reported a prior history of COVID-19 infection, either mild/moderate (CoV-M) or severe/critical (CoV-S), were required to present a verified medical report showing a positive Polymerase Chain Reaction (PCR) test for COVID-19 within the last 12 months. Additionally, they needed to fully recover for at least three months before the current study. The participants were divided into groups based on the NIH Clinical Spectrum of SARS-CoV-2 Infection. The COV-M group was required to report any of the SARS-CoV2 symptoms with oxygen saturation measured by pulse oximetry (SpO2) ≥ 94% on room air at sea level during clinical assessment and to show relevant positive PCR test or positive chest imaging. Similarly, the CoV-S group was required to show a positive PCR test and to report symptoms of SARS-CoV2 with oxygen saturation measured by pulse oximetry (SpO2) < 94% on room air at sea level during clinical assessment. On the other hand, the CoV-Free group should report: 1- never being diagnosed with COVID-19, 2- have not lost the sense of taste or smell or both since the beginning of the pandemic, 3- Have not got pulmonary symptoms since the beginning of the pandemic.

Ethical Considerations. The Scientific Research Committee Board of The British University in Egypt approved the study. All participants were provided with comprehensive information regarding the study's objectives, potential advantages, associated risks, the assurance of confidentiality, and their right to withdraw from the study at any stage. Every participant signed a consent form to indicate their informed consent.

Procedures and Materials.

Individuals were invited to participate in a structured interview to assess their qualifications for the study and provide their demographic data. Once deemed eligible, they were asked to complete psychological assessments (BAI and BDI-II) and complete a computerized version of the Sustained Attention Response Task (SART). All sessions were conducted at the Cognitive Sciences Research lab at the British University in Egypt.

SART – Sustained Attention to Response Task. The SART is a cognitive assessment that evaluates an individual's sustained attention and response inhibition abilities. During the test administration, the participant focuses on the screen and responds quickly to numbers (1-9) by pressing the space key with their right hand while inhibiting responses to target stimuli, the number "3". The test consists of 250 trials represented randomly, 225 Go trials when the subjects were instructed to press the space bar for the following numbers (1,2,4,5,6,7,8,9). On the other hand, for the NoGo trials (25 trials), the participants were asked not to press the space bar key if the presented number is "3".

Participants were positioned at chin rest 55 cm from the screen and instructed to fixate on the center of the screen where the stimuli were presented. Each session began with step-by-step instructions followed by the presentation of 25 full-speed practice trials before starting the main task (225) trials. Each trial began with a digit displayed for 250 ms, followed by a fixation cross displayed for 900 ms. The trial order was pseudorandomized to ensure that target trials were always separated by at least one non-target trial (Jha et al., 2015).

Errors and reaction times were calculated for each participant in each trial type (Go, NoGo). No-Go errors referred to pressing the response key for the No-Go trials (when number 3 is presented), while Go errors referred to not pressing the key for the Go trials (when any of the other digits is presented). Reaction times were calculated in milliseconds for two types of responses: Correctly responding to the Go trials by pressing the key and erroneously responding to the No-Go trials by pressing the key.

Psychological assessment. Arabic versions of BDI-II and BAI have been employed to test the level of depression among the participants as a part of an in-person structured interview.

Beck's Depression Inventory Scale. The Beck Depression Inventory (BDI-II) is a self-report questionnaire designed to measure the severity of depressive symptoms. It consists of 21 items that assess different symptoms of depression, including sadness, guilt, and loss of interest in activities. Each item is rated on a scale from 0 to 3, with higher scores indicating higher levels of depression. The BDI-II-Arabic version has been translated and validated by Ghareeb, 2000. It has been shown to be reliable and valid in measuring depressive symptoms among Egyptian adults (Ghareeb, 2000). The scale was administered as a part of a structured interview.

Beck's Anxiety Inventory scale. The Beck Anxiety Inventory (BAI) is a tool used to evaluate the intensity of anxiety symptoms. It is a self-report questionnaire that contains 21 items that gauge various anxiety symptoms, including nervousness, fear, and panic. Each item is rated from 0 to 3, with higher scores indicating more

severe anxiety levels. The BAI-Arabic version was translated and validated among Egyptian adults by Talaat et al., 2020. The BAI-Arabic has been shown to have good reliability and validity in measuring anxiety symptoms among Egyptian adults (Talaat et al., 2020). The scale was administered as a part of a structured interview.

ANALYSIS APPROACH

Means and standard deviations were calculated for reaction times and error rates for both trial types (Go and No-Go trials)- Table 2. Three participants were removed for poor behavioral performance during the task (accuracy below 55%). The final analysis consists of 27 participants in the CoV-Free group, 30 in the CoV-M group, and 28 in the CoV-S group.

To address any distributional assumption violations, a standard arcsine transform of the square root of the error data was entered into a repeated-measured ANOVA. These results were nearly identical to those using raw error data. Also, Leven's tests were utilized to check for heterogeneity among groups. The results of Levene's were insignificant for both error and reaction times data ($p > 0.05$), suggesting no significant difference in the variances of the error data or the reaction times. This indicated the homogeneity of the collected data.

RESULTS

The study observed three groups: CoV-free, CoV-M, and CoV-S. The CoV-free group comprised 27 people aged between 30 to 50 years, with 55% females and a mean age of 41.7 ± 8.3 years. The CoV-M group consisted of 30 individuals, with 43% females, aged between 30 to 50 years, and a mean age of 44.2 ± 6.3 years. The CoV-S group included 28 individuals, with 39% females, aged between 30 to 50 years, and a mean age of 46.8 ± 4.7 years. Statistical analyses, such as ANOVA, Kruskal, and Chi-square tests, were conducted to identify any significant differences among the groups. Results revealed that the groups were similar in terms of all demographic characteristics, as outlined in Table 1.

Table 1. Demographic and psychological characteristics of the participants groups.
Note: For the continuous demographic variables, Kruskal-Wallis tests were used; for the categorical variables Chi-Square tests were employed, while ANOVA tests were utilized to compare the psychological characteristic

Demographic Characteristics	CoV-Free Healthy Controls (N=27)	CoV-M Mild to moderate (N= 30)	CoV-S Sever (N= 28)	Statistics	Significancy
Gender	Females (15) ; Males (12)	Females (13); Males (17)	Females (11); Males (17)	$X^2=1.5867$	P = .45
Age	41.7(8.3)	44.2 (6.3)	46.8 (4.7)	$X^2=5.1714$	P = .07
Years of Education	15.5 (1.2)	15.8 (.9)	15.1 (1.1)	$X^2=0.36$	P =.81
Psychological Characteristics					
Depression	16.34 (6.05)	19.14 (4.96)	21 (6.29)	$F(2, 82) = 4.28,$	P = .02
Anxiety	18.90 (5.95)	20.59 (6.18)	23.86 (4.88)	$F(2, 82) = 5.69$	P = .004

Statistical analyses and Interpretation of the Psychological variables.

Statistical Analysis and Interpretation: ANOVA tests were employed to analyze the psychological and cognitive variables.

A one-way ANOVA was conducted to compare scores on the Beck Depression Inventory (BDI-II) among three groups: CoV-Free, CoV-M, and CoV-S. The results showed a significant difference between the groups, with a main effect of group [$F(2, 82) = 4.28$, $p = .02$]. Further analysis using Tukey's HSD tests revealed that individuals in the CoV-S group had significantly higher depression scores (M = 21, SD = 6.2) compared to those in the CoV-Free group (M =16.34, SD = 6.05), with a p-value of .01. However, the difference between the CoV-S and CoV-M groups (M = 19.14, SD = 5.9) was not significant ($p = .47$). Additionally, there was no significant difference between the CoV-M and CoV-Free groups ($p = .20$), as shown in Figure 1.
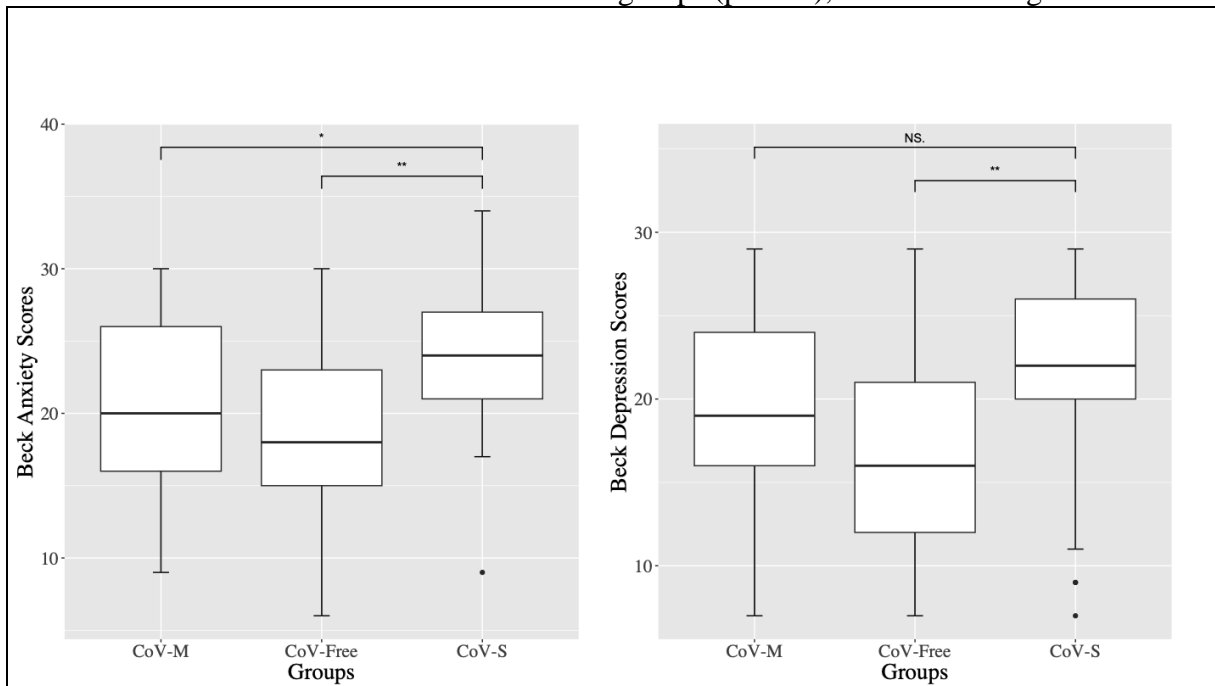

FIGURE 1.BOXPLOTS SHOW GROUPS DIFFERENCES IN BOTH BAI AND BDI SCORES.

A one-way ANOVA was used to compare the three groups' Beck Anxiety Inventory (BAI) scores. The results showed a significant main effect of group [$F (2, 82) = 5.69$, $p = .004$]. Post-hoc tests using Tukey's HSD demonstrated that CoV-S group participants had significantly higher scores (M = 23.87, SD = 4.88) than the CoV-Free group participants (M = 18.90, SD = 5.95), $p = .003$, and the CoV-M group (M = 20.59, SD = 6.18), $p = .047$. There was no significant difference between the CoV-Free and CoV-M groups ($p = .50$).

Statistical Analyses and Interpretation of the Cognitive Variables.

Error rates and reaction times means and standard deviations were estimated for each group participants – table2

Table 2. SART: Means and standard deviation of error rates and reaction times for conditions across each participants group.

Trial Type	CoV-Free(N=27)		CoV-M (N= 30)		CoV-S (N=28)	
Responses	M	SD	M	SD	M	SD
Errors (%)						
Go Trials:	0.04	0.08	0.03	0.04	0.02	0.02

No-Go Trials	0.55	0.22	0.57	0.27	0.70	0.18
Reaction times (ms)						
Go Trials- Correct responses	320.64	64.95	345.09	99.36	376.85	101.2
No-Go Trials -Errors	277.24	48.79	282.52	71.93	323.12	75.40

ANOVA tests were conducted to analyze SART error rates and reaction times. A 2-way mixed ANOVA was conducted to investigate the effects of group (CoV-M, CoV-Free, and CoV-S) and trial type (Go and NoGo) on the error rates. The ANOVA demonstrated a significant main effect of trial type, [$F_{(1, 81)} = 560.48$, $P = .000$, $\eta2 = .76$], indicating that the error rate was significantly higher for the NoGo trials compared to the Go trials. Besides, there was a significant interaction effect of the group by trial type, [$F_{(2, 81)} = 4.64$, $p = .01$, $\eta2 = .05$]. However, the group's main effect was insignificant, [$F_{(2, 81)} = 2.52$, $p = .09$, $\eta2 = .03$]- Table 3.

Table 3. Mixed design ANOVA of error rates/ reaction times (RT) between participant groups and trial types.

Note: *P <0.05 (*), P <0 .01 (**), p< 0.001(***), and p < 0.1 (.)*

We utilized post hoc Bonferroni correction tests to compare error rates among the three groups (CoV-M, CoV-Free, and CoV-S) for each trial type (Go and NoGo). In the NoGo trials, CoV-S participants had significantly higher error rates than CoV-Free ($p = .04$) and CoV-M ($p = .03$). However, the difference between CoV-Free and CoV-M groups was not statistically significant ($p = .071$). There were no significant differences in error rates among any of the groups for the Go trials (all $p > .05$) as shown in Figure 2.

Likewise, we used a two-way ANOVA test to examine the impact of group (CoV-M, CoV-Free, and CoV-S) and trial type (Go and NoGo) on reaction times (RTs). The ANOVA revealed a significant main effect of trial type [$F_{(1, 81)} = 88.795$, $p =.000$, $\eta^2 = .10$], indicating that all participants were slower for Go trials than NoGo trials. The group variable also had a significant main effect [$F_{(2, 81)} = 3.4$, $p =.000$, $\eta^2 = .07$]. However, the interaction effect between the group and trial type was not significant [$F_{(2, 81)} = 0.97$, $p = .38$, $\eta^2 = .003$]- Table3. This suggests that the impact of trial type on RTs did not differ significantly among the groups, as illustrated in Figure 2.
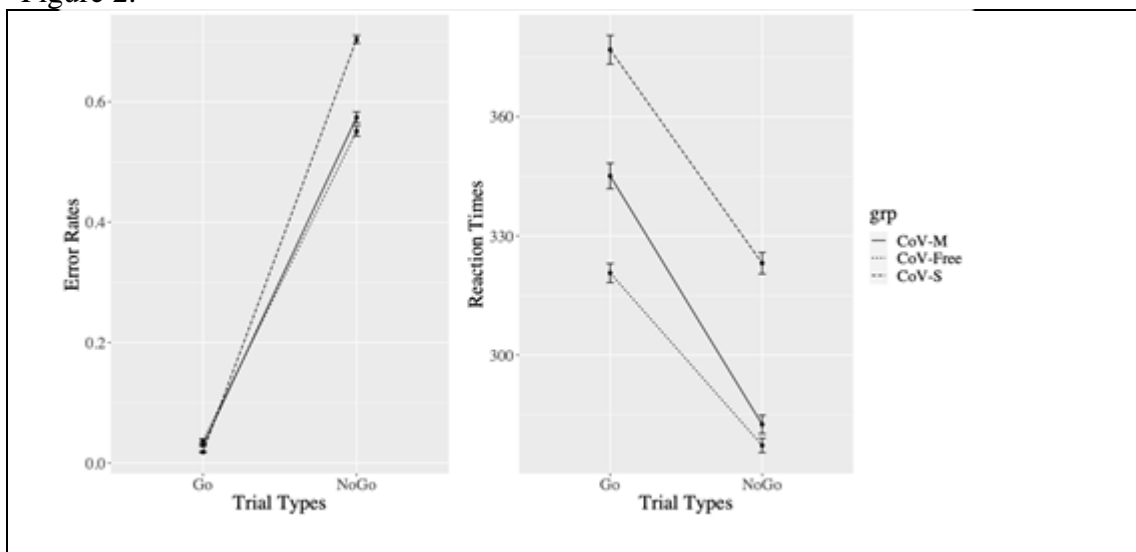
FIGURE 2. A SCATTERPLOT SHOWS THE RELATIONSHIPS BETWEEN DEPRESSION/ ANXIETY AND REACTION TIMES ACROSS ALL TRIALS AND ACROSS ALL SUBJECTS.

Pairwise t-tests with Bonferroni correction were employed to compare the average reaction times (RTs) across the three groups: CoV-M, CoV-Free, and CoV-S. The results indicated that CoV-S participants were significantly slower than CoV-Free participants (p =0.04). However, there was no significant difference between CoV-M and CoV-Free (p = .58) or CoV.S (p=.43). This finding suggests that individuals with severe COVID-19 symptoms may experience a decline in general processing speed – including their correct responses for the go trials and their incorrect responses to the No-go trials (see Figure 2).

Statistical analyses and Interpretation of the association between the Clinical and the Psychological variables.

To investigate if the cognitive changes in CoV groups are linked to the psychological changes, two linear regression models were used: Across the NoGo trials – where CoV-S participants showed increased error rates compared to the other two groups- a linear regression model was employed to investigate the effects of anxiety and depression scores on the error rates across all the subjects. Anxiety scores had no significant impact on the error rates [t (84) = .97, p =0.33, β = .004]. Similarly, the depression scores did not affect the error rates [t (84) = .06, p = 0.95, β = 0.000]. The whole model was statistically not significant [F (2, 84) = 0.48, p = 0.6, R2 = .01]

Similarly, a linear mixed effects model was employed to investigate the effects of depression and anxiety on the reaction times across all trials while accounting for the trial type as a potential moderating variable. The model included random intercepts for each participant. The main effect of anxiety was statistically significant, [t (85) = 2.6, p =.01, β = 3.09]- Figure 3. Increased anxiety is associated with increased reaction times.
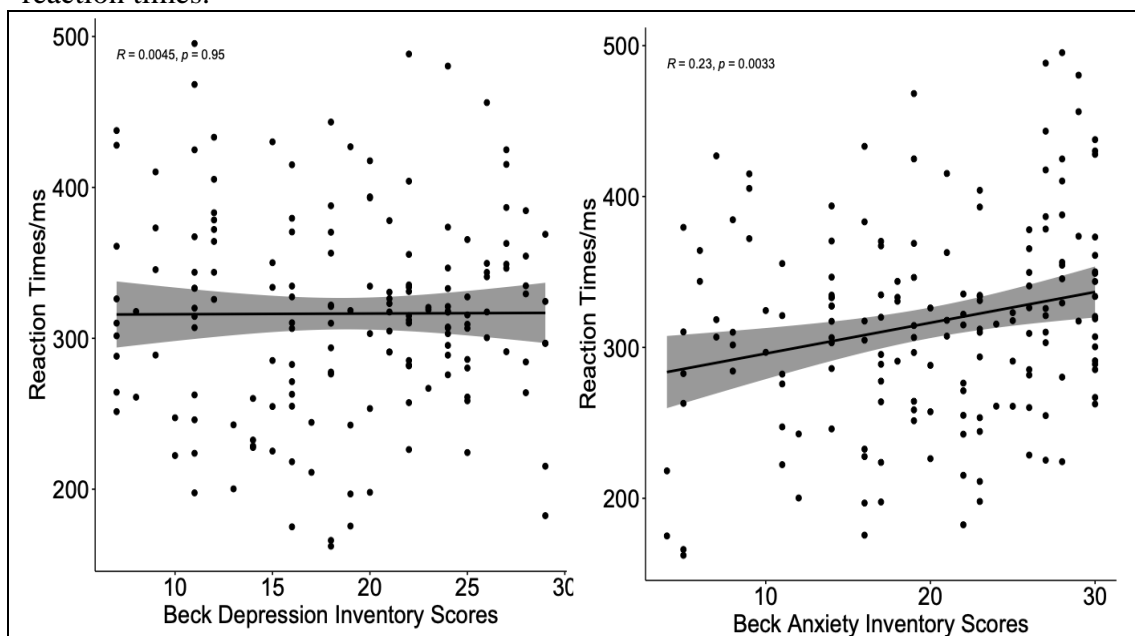

FIGURE 3. A SCATTERPLOT SHOWS THE RELATIONSHIPS BETWEEN DEPRESSION/ ANXIETY AND REACTION TIMES ACROSS ALL TRIALS AND ACROSS ALL SUBJECTS.

On the other hand, the main effect of depression was not significant, [t (85) = - 0.08, p=.93, β = 0.10]. The interaction effect of trial type by anxiety was only marginally significant; it did not reach statistical significance (t (85) = - 1.75, p=0.8, β = -1.43),

while the interaction effect of trial type and depression was significant [t (85) = 0.06, p=.93, β = 0.04], see Figure 4. Utilizing simple linear regression models, we investigated the relationship between anxiety and reaction time for each trial type. A positive correlation was found only in the Go trials- see Figure 4. Those results indicated that higher levels of anxiety were associated with longer reaction times across all trial types but slightly less effective during the NoGo trials.
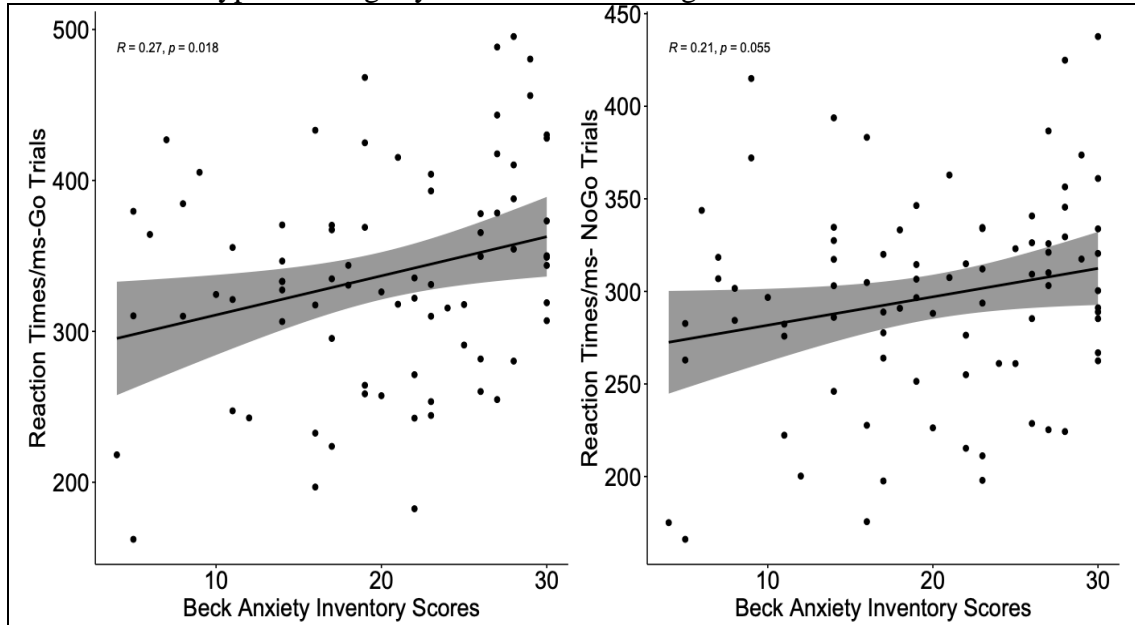

FIGURE 4. A SCATTERPLOT SHOWS POSITIVE RELATIONSHIPS BETWEEN ANXIETY AND REACTION TIMES SEPARATELY FOR THE GO AND NOGO TRIALS ACROSS ALL SUBJECTS.

DISCUSSION

The current study sheds light on the specific cognitive deficits in COVID-19 survivors, considering the severity of illness and psychological effects. We Instead of using brief or online cognitive screening tools, we relied on a specific lab-based attention task (SART) that provides measures of different attention facets, allowing a better understanding of deficits. In the SART, errors of commission (NoGo Errors) are considered to indicate task completion in an automated manner rather than reflecting controlled attention. Similarly, errors of omission (Go errors) are proposed to indicate complete inattention and disengagement from the ongoing task (Jha et al., 2015; Peebles & Bothell, 2004), while the overall increased reaction time reflects general psychomotor slowness. Further, increased reaction times for only for the Go correct trials would indicate slow processing speed, while decreased reaction times for the errors could be explained by a speed-accuracy trade-off.

Consistent with previous research findings (Ceban et al., 2022; Hampshire et al., 2021; Pandharipande et al., 2013; Poletti et al., 2021), individuals who experienced severe symptoms (CoV-S) displayed attention impairments. Specifically, the CoV-S participants demonstrated increased commission errors (error rates on the NoGo trials). At the same time, no significant differences were observed in omission errors (Go trials) compared to the other groups. This indicates that CoV-S participants encountered difficulties inhibiting their responses when exposed to the unexpected stimuli, reflecting a lower level of attention control during the task.

Furthermore, the CoV-S group showed increased reaction times across all the trials compared to the other two groups. Their performance was characterized by a general slowness, regardless of the level of attention control needed (Go vs. NoGo).

In contrast, participants with a mild-moderate history of COVID-19 (CoV-M group) did not show any significant cognitive disturbances. These findings suggest that, in the Egyptian population at least, only COVID-19 survivors who suffered severe symptoms display attentional impairment. Prior research has demonstrated cognitive impairments across domains and not contingent on severity of infection, including deficits in memory, verbal abilities, and attention (Daroische et al., 2021; Y.-H. Liu et al., 2022; Mattioli et al., 2021; Nasreddine et al., 2005; Pandharipande et al., 2013; Poletti et al., 2021), but the present study specifically highlighted reduced attention control and overall slowness only in severe COVID-19 survivors.

Furthermore, a broad range of prior literature indicated increased levels of depression or anxiety or both among COVID-19 survivors compared to healthy subjects (Ceban et al., 2022; Mazza et al., 2020; Schou et al., 2021). In the current study, only the CoV-S group had increased levels of anxiety and depression on BAI and BDI-II tests compared to the other two study groups. The CoV-M group showed similar levels of anxiety and depression compared to the CoV-free group.

Finally, although the CoV-S showed increased levels of anxiety and depression compared to the two other study groups, both variables had no significant impact on the error rates in the NoGo trials. This supports the idea that the cognitive disturbances associated with COVID-19 are unlikely to be mediated by the psychological alterations related to it (Budson A.E., 2021; Mattioli et al., 2021; Schou et al., 2021). However, and replicating previous studies, anxiety scores were associated with general SART reaction times (processing speed) Across groups, an increased level of anxiety was a significant predictor of general slowness.

CONCLUSION.

Overall, the current study adds detail to the literature on post-COVID-19 cognitive sequala, it suggests that in this demographic (mid-aged, Egyptian), severe COVID infection impacts attention performance and cognitive control (inhibition) in particular. This doesn't seem to be linked to the psychological alterations which were present in that group. Replication in a larger cohort, and in different populations, would be beneficial to confirm these findings. Different mechanisms may underlie the observed clinical/cognitive disturbances. These disturbances may arise as a result of different neurological alterations, which are not mutually exclusive. These alterations may include but are not limited to, direct viral encephalitis and neuroinflammation (Budson A.E., 2021; Ceban et al., 2022; Mattioli et al., 2021; Mazza et al., 2020; Pandharipande et al., 2013). Functional and structural brain imaging studies are needed to understand these mechanisms comprehensively.

ABBREVIATIONS LIST

CoV-Free: Control Group with no COVID-19 history.
CoV-M: COVID-19 survivors with a recent history of mild to moderate symptoms
CoV-S: COVID-19 survivors with a recent history of severe symptoms
SART: Sustained Attention to Response Task
BAI: Beck Anxiety Inventory
BDI-II : Beck Depression Inventory (2)
Go Trials: 225 Congruent trials, when participants are required to press the key.
NoGo Trials: 25 Incongruent trials, when participants are required not to press the key.

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Il 'Caso' Dannunziano Nel Panorama Contemporaneo Arabo

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Abstract: This study analyzes the impact that the Italian writer Gabriele D'Annunzio had on the Arab readers. Through an analytical study of magazines and important historical and political events, which start from the second half of the nineteenth century up to the contemporary, the aim of this article will be achieved by presenting as clearly and faithfully as a controversial figure as D'Annunzio. Starting from the Italian poet's interest in Arab issues and Italian politics, it will be highlighted how the ambiguous relationship between D'Annunzio and Benito Mussolini could have been interfered with the image that the Arab public has built of the Italian writer. Numerous manifestations, publications and translations of D'Annunzio will also be taken into consideration to trace the contrasted profile that was created around the Italian and European esthete par excellence of the time.
Keywords: Fascism - ambivalence - Arab - magazines - Fiume

ABSTRACT: Il presente studio analizza l'impatto che lo scrittore italiano Gabriele D'Annunzio ha avuto sul pubblico arabo. Attraverso uno studio analitico delle testate di quotidiani e di importanti avvenimenti storici e politici, che partono dalla seconda metà dell'Ottocento fino ai giorni nostri, verrà raggiunto lo scopo di presentare il più chiaramente e fedelmente possibile la raffigurazione di una figura tanto controversa come quella dannunziana nel mondo arabo. A partire dall'interesse del poeta italiano per le questioni arabe e quelle politiche italiane, si metterà in luce come il rapporto ambiguo tra D'Annunzio e Benito Mussolini abbia potuto interferire con l'immagine che il pubblico arabo si è costruito dello scrittore italiano. Verranno inoltre prese in considerazioni numerosi manifestazioni, pubblicazioni e traduzioni di D'Annunzio per tracciare il profilo tanto contrastato quanto ambivalente che si è andato a creare intorno all'esteta italiano ed europea, dell'epoca, per eccellenza.
Keywords: Fascismo, ambivalenza, arabo, quotidiani, Fium

La biblioteca di D'Annunzio al Vittoriale conserva numerosi libri dedicati all'Islam, tra cui alcune prestigiose edizioni del Corano, che testimoniano il suo interesse per la cultura araba. Il fascino dell'Egitto, paese che visitò nel 1899 con Eleonora Duse e Matilde Serao, lo vediamo riaffiorare in opere come Notturno. Questa apertura e questa curiosità verso "l'altro" sembra contrastare solo apparentemente con la posizione dello scrittore patriottico, con posizioni politiche filo colonialiste. È noto che, come l'amico Edoardo Scarfoglio, anche Gabriele D'Annunzio fu convinto sostenitore dell'occupazione della Libia, alla quale rese omaggio nell'opera dal titolo '*Merope. Canti della guerra d'oltremare*' (1912), e che arrivò persino a lodare i bombardamenti aerei italiani che violavano l'Accordo dell'Aja[1]. Dato il coinvolgimento di D'Annunzio nella storia coloniale e il suo

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[1]   Sull'interesse di D'Annunzio per la cultura araba e per il supporto dato all'invasione libica, vedi Elvira Diana, '*Gabriele D'Annunzio e il mondo Arabo*, Rassegna Dannunziana 2018, pp. 61-65.

sostenimento verso le ideologie fasciste, non sorprende il fatto che la ricezione dell'opera dannunziana nel mondo arabo sia una questione complessa. Questo articolo esplora l'immagine che i media, le riviste culturali e l'establishment accademico hanno plasmato di D'Annunzio dagli anni '30 ad oggi.

Basandosi sia su articoli scritti da noti intellettuali come Jorji Zaydan e Derrini Khashaba e stampati dalla stampa araba nella prima metà del XX secolo, sia su articoli pubblicati di recente sui media arabi, si esamineranno gli aspetti dannunziani che attrassero maggiormente gli intellettuali arabi in un'epoca in cui la contemporanea letteratura italiana cominciava a essere tradotta in arabo, e si analizzeranno i drammatici cambiamenti che questa ricezione ha subìto negli ultimi decenni.

Come osserva Isabella Camara D'Afflitto, gli intellettuali arabi, nel periodo a cavallo tra il 1876 e il 1935, avevano una visione permeata dal cosmopolitimo. In questi anni, infatti, hanno commentato, recensito e tradotto una grande quantità di opere letterarie pubblicate in Europa. Tuttavia la letteratura italiana è rimasta marginale in questo progetto e gli autori italiani sono stati spesso tradotti da edizioni francesi, inglesi o russe[2]. Maria Avino giunge alla conclusione che sono state tre, le maggiori riviste culturali che hanno svolto un ruolo cruciale nella divulgazione della produzione culturale occidentale nel mondo arabo: "al-Hilāl", "al Muqtaṭaf", la cui pubblicazione è durata diversi decenni, e "al-Ǧāmìah"[3]. Queste riviste acquisirono una grande autorevolezza in materia letteraria, ed è a queste pubblicazioni che si farà riferimento per ricercare l'immagine di D'Annunzio nel mondo arabo fino agli anni '30.

Nel periodo in cui D'Annunzio aveva un ruolo molto attivo nella scena culturale internazionale, le riviste culturali egiziane seguivano con grande interesse l'evoluzione sociale e politica europea. L'Egitto si trovava sotto il dominio britannico dal 1882, ma la popolazione aveva cominciato a dare i primi segni di ribellione, fino a poi a sfociare nella rivoluzione del 1919[4].

Inoltre, l'Egitto ospitava diverse comunità di immigrati stranieri, chiamati Mutamasserin, cioè "egizianizzati", tra i quali c'era una notevole presenza di italiani, che sosteneva gli oppositori al regime britannico in territorio egiziano. Come osserva Andrew Heiss, nel 1907 il numero di italiani in Egitto era salito a 35.000, il che ha reso la comunità italiana la seconda più grande comunità straniera in Egitto, dopo i greci[5]. L'Italia si preparava alla conquista della Libia e considerava l'Egitto un punto nevralgico per l'ingresso nei paesi da colonizzare. In aggiunta a ciò, gli italiani si resero conto che la fiorente stampa egiziana sarebbe potuta essere utilizzata a proprio vantaggio, ed infatti uaprofitatrono dei media egiziani maetralmente per mantenere l'immagine di prestigio culturale e politico dell'Italia, nonché per creare e raccogliere

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[2] Elvira Diana, '*Gabriele D'Annunzio e il mondo arabo*, Op. Cit., p. 61.

[3] Maria Avino, '*L'Occidente nella cultura araba*', (Jouvence, Milano, 2002), p. 12.

[4] Kathryn Louise James descrive gli eventi del 1919 come segue: Gli inglesi risposero esiliando quattro dei leader a Malta nel marzo 1919. Ciò scatenò le emozioni represse del popolo egiziano. Le manifestazioni si sono trasformate in rivolte. Contadini e operai, donne e uomini sono scesi in piazza contro il presunto abuso dei diritti dei cittadini. Manifestazioni studentesche al Cairo di scuole giuridiche e religiose, insieme a manifestazioni di donne, si sono susseguite con con forza per la richiesta di autonomia e l'affermazione dei diritti dei cittadini. Gli scioperi e le violenze contro gli avamposti britannici nel paese hanno mostrato una nazione in movimento". Kathryn Louise James, '*Creating a Nation in Adversity: Advent of Egyptian Nationalism in British Occupation*' UNLV Theses, Dissertations, Professional Papers, and Capstones, 2012, p. 48.

[5] Andrew Heiss, *Manufacturing Consent: Italy, The Mutamassirun, Egypt, And The Invasion Of Libya ,* Thesis Submitted to the Middle East Studies Center

consenso per l'invasione della Libia, in procinto di realizzarsi, sia tra la comunità egiziana sia tra quella italiana espatriata[6].

I legami tra gli italiani e gli egiziani furono così forti, che uno dei più grandi poeti egiziani di tutti i tempi, Ahmed Shawky, scrisse una poesia che rievocava i fasti dell'antica Roma[7], e allo stesso tempo veniva dato alla stampa italiana il libro dello scrittoreTommaso Marinetti, dal titolo *''Il fascino dell'Egitto'*.

Con l'avvento del movimento nazionalistico egiziano e l'inizio della guerra in Libia, i rapporti tra le due comunità si deteriorarono. Molti giornali egiziani divennero ostili all'Italia durante la guerra: Al-Mahrousa, ad esempio, pubblicava regolarmente articoli filo-islamici che cercavano di incitare sentimenti anti-italiani e di aumentare il numero dei mujaheddin volontari in Libia. Il 4 ottobre 1911, solo una settimana dopo l'inizio ufficiale della guerra, Al-Mahrousa riferì che persino la lontana comunità musulmana dell'India era disposta a porgere pieno sostegno ai combattenti libici, e alcuni anche i loro servizi come volontari, per sostenere le province ottomane contro l'Italia[8].

D'Annunzio fu presentato per la prima volta ai lettori arabi nel 1919 dall'influente Jorji Zaydan, un intellettuale poliedrico ed un rispettato islamista, linguista, scrittore di narrativa e letterato. Zaydan ha scritto un articolo su D'Annunzio su Al Hilal, rivista da lui personalmente finanziata e che poteva contare su lettori dentro e fuori il mondo arabo[9]. Il titolo dell'articolo, "*Il caso del poeta-soldato bizzarro*", diceva già molto sull'approccio con il quale sarebbe stato presentato D'Annunzio si presentò alla cerchia di lettori colti de Al Hilal[10]. Zaydan ha presentato D'Annunzio come un individuo straordinario e ha sottolineato anzitutto le sue imprese militari. Il fulcro dell'articolo era la presa di Fiume e le conseguenze di questa avventura militare, che l'autore considerava una provocazione al governo italiano, agli Alleati, al presidente Wilson, alla Conferenza di pace di Parigi, al Consiglio supremo e alla Lega delle Nazioni. La presentazione di D'Annunzio sulla scena egiziana come eroe mondiale deve essere vista, tenendo conto dell'atmosfera ostile e di inimicizia che era venuta a crearsi tra l'Egitto e la Gran Bretagna. Durante le trattative di pace del 1919 a Parigi, infatti, D'Annunzio aveva tentato di incontrare intellettuali egiziani per organizzare una lega di "nazioni oppresse" contro gli inglesi, che all'epoca erano il principale nemico egiziano[11]. Zaydan ha attribuito la fama di D'Annunzio in Italia ai suoi discorsi entusiasti ed eloquenti, che erano a sostegno della decisione del governo di intraprendere una guerra contro la Libia e rivendicavano la rinascita e il ripristino dell'antica gloria di Roma.

Per Zaydan, D'Annunzio era un abile pilota, un combattente la cui vita è caratterizzata da episodi ed emozioni intense ed uniche. Il giornalista ammirava la capacità di D'Annunzio di scrivere e praticare tutte queste attività, e nello scrivere i suoi articoli, trasmetteva la sua ammirazione verso lo scrittore italiano al pubblico egiziano.

Zaydan ha inserito nell'articolo un dialogo tra il comandante militare di Fiume - il generale Pittaluga - e D'Annunzio, un dialogo che non si protrasse per molto (non durò che pochi minuti), ma che fu di centrale importanza per l'invasione di Fiume, che

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[6] Andrew Heiss, *Manufacturing Consent,* p. 61.

[7] http://www.elhayahalyoum.com/28718, consultato il 2 Settembre 2020.

[8] Kalkūta fī al-thani min oktūbir," *Al-Maḥrūsa*, 4 Ottobre 1911, p. 25.

[9] Nel quotidiano *Al Hilal;* vedi Maria Avino '*L'Occidente nella cultura araba'*, pp. 39-40.

[10] Nel quotidiano *Al Hilal; vedi* Georgie Zidan, Dicembre 1919, pp. 196-200. Le traduzioni dall'arabo sono di Hussein Mahmoud.

[11] Adriano Scianca, "*La rivolta dei popoli giovani. Gabriele D'annunzio e la "lega dei popoli oppressi"*, *Il Cannocchiale.* Settembre 2006. http://coc.ilcannocchiale.it/?id_blogdoc=1161666

si concluse con l'elogio da parte di tutte le parti della città in questione: 'Viva Fiume! Viva l'Italia!'

Il dialogo è stata l'ennesima dimostrazione dell'immenso potere del carisma di D'Annunzio e della sua capacità di conquistarsi le simpatie altrui. Ecco un estratto del dialogo, come presentato da Zaydan:

''- Il comandante militare: Posso conoscere le tue intenzioni?
- D'Annunzio: Non verrà sparato un colpo se ci viene concesso un passaggio indisturbato.
- Il comandante militare: devo eseguire gli ordini, […]
- D'Annunzio lo interrompe: - Ho capito. Generale, piuttosto che aprire il fuoco sui soldati che sono suoi fratelli, preferisco che mi spari prima.
E così dicendo si scopre il petto, adornato con la medaglia d'oro assegnata ai feriti di guerra.
Poi riprende: — Eccomi!
E il generale, soggiogato dalla sagrestia offerta e dal tono passionale di D'Annunzio, gli si avvicina, gli stringe la mano, e con voce meno schietta questa volta esclama:
— [...] Sono lieto e onorato di conoscere un grande poeta ed un combattente coraggioso come te. Spero che il tuo sogno possa realizzarsi, e insieme a te grido a gran voce: 'Viva Fiume l'italiana!'[12]''

Agli occhi di Zaydan, D'Annunzio rappresentava l'eroe capace di contare sulla propria intelligenza e di vincere di fronte a un comandante militare con a disposizione una schiera di soldati armati. L'articolo prosegue elogiando l'arte dell'eloquenza in pubblico di D'Annunzio, e il poeta italiano viene descritto come l'uomo più eloquente dell'intero continente europeo. Zaydan ha poi elogiato la sua profonda conoscenza della letteratura greca e latina. Persino il costoso stile di vita dello scrittore italiano prima della guerra, e i conseguenti debiti, sono ricordati nel tono con cui si acclama un eroe. Solo dopo aver elencato anche questi dettagli della vita dello scrittore, Zaydan commenta la produzione letteraria di D'Annunzio. Innanzitutto parla del suo esordio lirico, ma nota che sono stati i suoi romanzi a renderlo uno dei migliori artisti d'Europa, uno scrittore definito 'internazionalè, grazie alle traduzioni delle sue opere in numerose lingue straniere. Tra i romanzi di D'Annunzio, loda in particolare il suo best-seller "*Trionfo della morte*". Cita poi la voce su D'Annunzio dell'Enciclopedia britannica, che sottolinea come l'opera dannunziana sia stata fortemente influenzata da fonti francesi, russe, scandinave e tedesche, e quindi poco originale, ma sottolinea il raffinamento, insieme all'aulicità e alla ricchezza della sua lingua[13].

L'articolo di Zaydan fu così influente che, dopo la sua pubblicazione, Al Hilal e altre riviste culturali, come al-Resalah, diretta da uno dei traduttori arabi più

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[12]Traduzione di Hussein Mahmoud.
[13] Chisholm, Hugh, ed.. 'Annunzio, Gabriele D''. *Encyclopedia Britannica.* 2 (XIesima edizione.). Cambridge: Cambridge University Press, 1911.

popolari dell'età contemporanea[14], iniziarono a pubblicare racconti di D'Annunzio in arabo[15].

Nel 1937 lo scrittore/traduttore egiziano Derrini Khashaba, in "*D'Annunzio alla presidenza dell'Accademia d'Italia*" commentava la nomina dello scrittore italiano a Presidente dell'Accademia d'Italia (Accademia dei Lincei). Nel 1937 Khashaba poteva scrivere partendo dal presupposto che D'Annunzio fosse conosciuto a livello internazionale, e che fosse dunque un nome familiare tra i lettori arabi. Lo definì "il più famoso scrittore e poeta italiano" e "il più grande scrittore italiano della contemporaneità". Nonostante ciò, l'autore spiega che tale la nomina gli viene assegnata principalmente a causa del ruolo di "grande patriota e soldato" del paese. Gran parte dell'articolo è dedicato a spiegare il rapporto di D'Annunzio con Mussolini:

''Mussolini nota [...] che questa scelta non è dovuta solo ai valori letterari del poeta, ma anche al suo passato nazionale; D'Annunzio non fu solo un grande poeta e scrittore, ma anche un grande patriota e soldato [..]. Durante la Grande Guerra, D'Annunzio è in Francia, e nei suoi libri e nelle sue poesie invita l'Italia a unirsi agli Alleati. Quando l'Italia entrò in guerra, D'Annunzio si arruolò nell'esercito come ufficiale di artiglieria e perse un occhio al servizio dell'aviazione. Alla fine della guerra ci fu una disputa tra l'Italia e la Jugoslavia sulla proprietà del porto di Fiume, e la disputa si concluse con l'Italia che accettava di lasciarlo alla Jugoslavia, ma D'Annunzio non accettò questa soluzione e marciò su Fiume a capo di 1.000 volontari, occupò con la forza la città e ne annunciò l'annessione all'Italia. Lì Mussolini lo visitò, all'epoca giornalista, e lo ammirò per le sue alte qualità nazionali e militari. Dopo l'affermazione del regime fascista con Mussolini al potere, ci fu dapprima una sorta di freddezza tra lo scrittore e Mussoluni, ma presto questo clima si attenuò; Mussolini, successivamente infatti, circondò il sommo poeta di tutti gli onori, e [D'Annunzio] fu insignito del titolobrigata aerea nel 1925, e ora detiene la presidenza dell'Accademia d'Italia, con un glorioso passato pieno di poesia, letteratura, patriottismo e guerra alle spalle.[16]''

Khashaba si impegna a smentire le voci che suggerivano cattivi rapporti tra D'Annunzio e Mussolini e cerca di mostrare l'amicizia esistente tra i due uomini. Questo coinvolgimento negli affari italiani da parte dei giornali arabi, può essere spiegato in relazione al gran numero di italiani che risiedevano in Egitto all'epoca. La pubblicazione che segue, sulla rivista Al-Resala, è del 1934 e conferma che il sodalizio di D'Annunzio con il fascismo, in quegli anni, non costituì un problema per gli egiziani. Al contrario, l'amicizia con Mussolini qui è citata per confermare e mettere in risalto lo status di grande poeta di D'Annunzio:

''Il Signor Mussolini ha recentemente visitato il suo amico,
il grande poeta D'Annunzio nel Palazzo del Vittoriale,
in una visita privata, ma senza alcun tipo di formalità,
ed è stato accolto da D'Annunzio con gioia ed
entusiasmo, i due uomini si abbracciarono,
e D'Annunzio gridò incontro all'amico:

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[14] Dal quotidiano de Al-Resalah. l'interesse verso le opera dannunziane nasce a partire dagli anni '30, ma è solo negli anni '60 vengono pubblicate traduzioni complete delle sue opere.

[15]Come esempio, vedere il racconto breve di *Cincinnato,* pubblicato su AR-Resala, dal titolo: 'Quel pazzoide!'

[16] Derrini Khashaba, *Al-Resala,* November 1937, p. 1837.

"Eccoti, finalmente sei arrivato"[17].

L'ultima volta che Mussolini ha fatto visita all'amico è stata due anni fa quando ha visitato Torino e Milano per celebrare l'anniversario della Rivoluzione Fascista. Mussolini si recò dal poeta la sera e cenò con lui e rimase con lui fino a mezzanotte.

Come dimostrano queste pubblicazioni, la rivoluzione fascista, insieme alla figura di Mussolini e di D'Annunzio furono elementi della realtà italiana che vennero accolti con molta facilità dalle riviste culturali arabe.

Il Decadentismo è stato guardato con disprezzo dagli intellettuali arabi, poiché i riferimenti alla sessualità negli scritti di molti scrittori francesi ed europei, associati al movimento, erano considerati troppo espliciti per essere apprezzati dai lettori arabi. Questo, curiosamente però non è mai stato un problema con gli scritti di D'Annunzio. Nei commenti pubblicati dagli scrittori e poeti arabi alla sua morte, troviamo solo rispetto e mai disprezzo nei confronti dello scrittore italiano e delle su opere. È sorprendente che Ahmed Rafiq Mahadawy (1898-1961), poeta libico che si è da sempre scagliato contro l'occupazione italiana della Libia, e che ha utilizzato il suo talento poetico come arma nella lotta politica contro gli occupanti italiani, esprima profonda tristezza per la morte di D'Annunzio, che aveva così ardentemente sostenuto l'invasione del suo paese. Nonostante la posizione politica opposta, Rafiq ammira D'Annunzio, al quale dedica saggi e versi[18]. Lo testimonia l'elegia che Rafiq scrisse nel 1938 dopo l'annuncio della morte di D'Annunzio, in cui si rivolge all'anima del poeta in quetso modo:

أصبحت طليقـة في خيال الشعـر،
كم حومت، تبغين الحقيقة
كنت في سجـن، من الجسم الترابي،
أسيـرة تستشفين حجاب الغيب، من نـور البصيرة
كان ذاك الجسـم يخفي،
نزوة الروح الكبيرة فانجلى،
الآن، حجاب الشك، عن شمس الحقيقة
فامـرحي، في عالم الأرواح، !
أصبحت طليقة.

Tra gli intellettuali che scrissero elegie per la morte di D'Annunzio troviamo anche Khashaba. Il fatto che l'elegia di Kashaba sia stata scritta solo un giorno dopo la morte di D'Annunzio, e pubblicata quattro giorni dopo, testimonia la prontezza con cui la stampa araba seguiva la notizia. Nell'elegia, Kashaba paragona D'Annunzio al poeta italiano Carducci, vincitore del premio Nobel per la letteratura. Descrivendo la produzione di D'Annunzio come "un sorprendente miscuglio di influenze greche, latine, francesi e inglesi[19]", ne sottolinea il carattere cosmopolita, e prosegue nell'elegia, evidenziando come ogni letteratura abbia lasciato una grande impronta nello scrittore, portandolo ad andare oltre i loro testi, grazie anche alla forte ed originale personalità che D'Annunzio possedeva. Kashaba credeva fermamnete che D'Annunzio fosse un grande poeta e scrittore italiano, e come tale lo presentò. Ha confermato il ruolo rilevante ricoperto da D'Annunzio nella cultura araba facendo riferimento a traduzioni recenti, citando, ad esempio, il racconto "*La lettera*",

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[17] 'Al- Bareed Al-adby', *Al-Resala,* Ottobre 1934, p. 1795.

[18] Elvira Diana, *L'immagine degli italiani nella letteratura libica dall'epoca coloniale alla caduta di Gheddafi,* (IPOCAN, Roma 2011), pp. 40-44.

[19] Derrini Khashaba, *Al-Resala*, Marzo 1938, p. 391.

pubblicato in traduzione araba la settimana prima[20]. Era così impegnato a presentare D'Annunzio ai suoi lettori, che prima dell'elegia pubblicò una versione araba del racconto Cincinnato (pubblicato per la prima volta in Italia su "*Il Fanfulla della domenica*", 12 dicembre 1880). Quest'ultimo era accompagnato da un commento dell'intellettuale arabo, in cui descriveva lo stile tipico dei primi scritti dannunziani[21].

La ricezione di D'Annunzio nel mondo arabo è oggi molto diversa. Il nuovo profilo di D'Annunzio lo si desume da quanto si scrive di lui recentemente sulla stampa araba. Quando la recensione di Lucy Hughes-Hallett ha ricevuto il premio Samuel Johnson 2013 per la saggistica, dal titolo *Gabriele D'Annunzio, poeta, seduttore e predicatire di guerra*, una recensione anonima del libro appare sul canale di notizie in arabo 24 ore su 24, Sky news Arabia . Il titolo della recensione era: "*Un premio britannico assegnato ad un libro su un poeta fascista*". In questo testo l'autore, citando un commento della giuria, si riferisce a D'Annunzio come "l'artista dissoluto che divenne un eroe nazionale[22]", aprendo un nuovo dibattito sulla personalità dello scrittore italiano.

La conquista di Fiume, un tempo così ammirata dalla stampa araba, è descritta ora come un "tentativo fallito di creare uno Stato fascista in Italia[23]". Questa pubblicazione dimostra che la fama di D'Annunzio in Egitto, come è il caso in molti altri paesi, è stata offuscata dalle sue posizioni politiche e dalle sue simpatie per il fascismo[24].

In un articolo pubblicato nel 2019 sul quotidiano arabo El Sabah, Mousa El Khamisi, corrispondente arabo in Italia, ha riferito di come l'Italia abbia celebrato l'anniversario della fondazione della Repubblica di Fiume da parte del suo poeta "fascista" D'Annunzio. Mousa descrive D'Annunzio come un personaggio controverso, un "individuo odioso e arrogante che presto e guadagnò prontamente una grande fama letteraria e divenne un eroe nazionale[25]". Critica anche D'Annunzio per aver sostenuto l'occupazione della Libia e per aver denigrato coloro che hanno resistito all'occupazione italiana del Paese arabo[26]. D'Annunzio, definito in passato dalla stampa araba come l'ex eroe mondiale, viene ora presentato all'opinione pubblica araba come un nemico. La sua "immoralità nella letteratura" - un tratto precedentemente ignorato dalla stampa araba - si fonde con la sua "immoralità nella vita personale" e viene posta sotto l'attenzione del contesto culturale attuale:

> "era eccessivamente egoista, si immergeva totalmente
> in circostanze che lo previlegiavano sempre e si dedicava
> unicamente al piacere insaziabile in cui annegava
> la sua intera vita, il tutto con una curiosità continua
> senza limiti. Molti intellettuali di sinistra lo
> descrissero durante il periodo fascista

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[20] *Ibidem*

[21] Derrini Khashaba, 'Sensanatos', *Al-Resala*, Febbraio 1938, p. 350

[22] '*Un premio britannico assegnato ad un libro su un poeta fascista*', skynewsarabia, Novembre 2013. https://www.skynewsarabia.com/varieties/463705-
%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A%D9%88%D9%86-%D9%8A%D8%AA%D8%B3%D9%84%D9%85%D9%88%D9%86-
%D9%86%D8%AA%D8%A7%D9%8A%D9%94%D8%AC-%D9%81%D8%AD%D8%B5-
%D8%B1%D9%81%D8%A7%D8%AA-%D8%B9%D8%B1%D9%81%D8%A7%D8%AA,

[23] Ibidem

[24] Mousa El Khamisi, *'L'Italia celebra il Centenario della città di Fiume, fondata dal poeta fascista D'Annunzio',* Aprile 2019.

[25] Ibidem

[26] Ibidem

considerandolo un uomo oppressivo e disumano. […]
Si preoccupava molto della sua figura, amava
mettersi in mostra: amava i titoli e la vita da esteta,
era sempre alla ricerca di sentimenti rari ed eccitanti
 che non potevano combaciare con l'ambiente sociale
e convenzionale di quell'epoca […][27]" .

Il 2013 ha segnato il 150° anniversario della nascita di D'Annunzio. L'anniversario è stato seguito dai principali quotidiani egiziani e ha attirato alcuni dei grandi nomi tra i poeti arabi contemporanei come Ahmed Abdel Moeti Hijazy e Hassan Teleb che hanno partecipato a questa celebrazione. In questa occasione, D'Annunzio è stato paragonato ad Ahmed Shawky, (1868-1932), noto come "Il poeta dei poeti[28]", quest'ultimo infatti ha aperto la strada al moderno movimento letterario egiziano introducendo il genere dell'epica poetica nella tradizione letteraria araba. Dante Marianacci, di origini abruzzesi, nel 2013 era direttore dell'Istituto Italiano del Cairo e ha celebrato la ricorrenza ospitando una serie di convegni ed eventi dedicati a D'Annunzio. Tra queste, ha tenuto una mostra fotografica e documentaria sul Vittoriale presso l'Istituto Italiano al Cairo. Durante l'inaugurazione di Vittoria Sgarbi, alcuni testi di D'Annunzio, tradotti in arabo, sono stati letti da poeti locali. Questo evento dimostrò come molti poeti egiziani, come Ahmed Abd El Moety Hegazy, conoscessero le opere di D'Annunzio, anche se non in lingua originale.

Un altro evento chiave per comprendere l'impatto che l'autore italiano ha avuto nella nostra epoca è stato il seminario oraganizzato da Hussein Mahmoud: con la collaborazione dell'Istituto Italiano, egli ha invitato ricercatori e critici letterari italiani a partecipare a tale evento, tenutosi presso l'Università di Must al Cairo (Misr University of Sciences and Technology), dove lavorava in quel periodo. Tuttavia, è apparso un clima di ostilità e di riluttanza tra il pubblico: molti ricercatori non vollero partecipare perché ritenevano che D'Annunzio fosse uno degli scrittori fedeli a Mussolini e al suo regime fascista, e temevano che celebrando il poeta, sarebbero stati associati al fascismo. Nonostante ciò, l'evento è stato un successo e il numero di partecipanti fu numeroso.

L'interesse per la scrittura di D'Annunzio, ancora nel XXI secolo da parte del pubblico arabo, è testimoniato dalle traduzioni apparse negli ultimi anni, come quella di Naglaa Waly, che nel 2001 tradusse tre racconti tratti da *Novelle della Pescara*[29]. Nel 2013, Waly ha recitato la versione araba de "*La pioggia nel pineto*", da lei tradotta. Quattro anni dopo, il resto del romanzo fu tradotto da Hussein Mahmoud e Naglaa Waly[30]. Oltre alle traduzioni di Naglaa Waly e Hussein Mahmoud, sono presenti anche le traduzioni di Issa Annàouri e Taha Fawzi, rispettivamente de *'Il tesoro dei poveri'* e *'L'innocente'*.

Quanto fin qui esplorato ci fornisce materiale per riassumere la ricezione di D'Annunzio nel mondo arabo. Nei primi decenni del Novecento, D'Annunzio era visto dagli intellettuali arabi come il miglior oratore pubblico d'Europa, un eroe mondiale,

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[27] Ibidem

[28] D. Marianacci, '*D'Annunzio, la guerra e gli altri'* in *L'anno iniquo. 1914: Guerra e letteratura europea.* Atti del Congresso di Venezia, 24—26 Novembre 2014, edizione a cura di Alessandro Scarsella e Giovanni Capecchie Matteo Giancotti, Roma, Adi Editore, 2017 p. 6.

[29] Elvira Diana*, L'immagine degli italiani nella letteratura libica dall'epoca coloniale alla caduta di Gheddafi,* Op. Cit., p. 62.

[30] Per maggiori informazioni sulle traduzioni delle opere dannunziane in arabo, vedi Hussein Mahmoud, " *Società Dante Alighieri,* Roma*,* 2016. https://pure.ulster.ac.uk/ws/portalfiles/portal/76038397/DanteCorPub.pdf

un leader carismatico e un soldato, un amico di Mussolini, un patriota, e un uomo da uno stile di vita unico ed ineguagliabile. D'altra parte però, rimase un alone di incertezza intorno al valore letterario delle sue opere; inoltre lo scrittore italiano è stato criticato per il suo sostegno all'invasione italiana in Libia. Gli anni successivi alla morte di D'Annunzio videro crescere l'interesse per le sue opere letterarie, che iniziarono ad essere tradotte in arabo attraverso la mediazione di altre lingue europee. Più recentemente, la scoperta delle atrocità commesse dai fascisti ha nociuto contro la popolarità di D'Annunzio. Il poeta italiano è descritto dai media e percepito dal grande pubblico come uno "scrittore fascista", un'etichetta che segna una pregiudizio nei confronti del poeta e che impedisce, in molti casi, lo studio di una figura tanto complessa quanto controversa come D'Annunzio; eppure, nonostante ciò, le opere di D'Annunzio continuano a suscitare l'interesse di intellettuali arabi e traduttori contemporanei.

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Problematiche lessico-semantiche nella traduzione di

"Delitto all'isola delle capre" di Ugo Betti

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Abstract: In this article, taken from my master's thesis, deals with a translation analysis of some nouns, adjectives, verbs and adverbs in the Italian play "*Crime on Goat Island* " by Italian playwright Ugo Betti, translated into Arabic by Egyptian playwright Saad Ardash. The aim of this thesis is to highlight the lexical and semantic difficulties faced by the translator and his translation solutions in the Arabic version, while trying to propose other more suitable translation solutions based on the disciplines of translation studies. In the introduction of this article we will discuss the concept of semantics, semantic translation and its importance in literary texts versus literary translation. While in the article itself we will highlight the various semantic issues concerning the translation of nouns, adjectives, verbs and adverbs manifested in the Arabic version. Finally, in the conclusion, we will present the outcomes of this article.

Keywords: Translation studies - Problems - Lexicon - Semantics - Betti

Abstract: Nel presente articolo, tratto dalla mia tesi di master, si svolge un'analisi traduttiva di alcuni nomi, aggettivi, verbi ed avverbi nel dramma italiano "*Delitto all'isola delle capre*" del drammaturgo italiano Ugo Betti, tradotto in arabo dal drammaturgo egiziano Saad Ardash. L'obiettivo della tesi è di mettere in evidenza le difficoltà lessicali e semantiche affrontate dal traduttore e le sue soluzioni traduttive nella versione araba, cercando di proporre altre soluzioni traduttive più adatte e basate sulla disciplina della traduttologia. Nell'introduzione di quest'articolo tratteremo il concetto della semantica, della traduzione semantica e della sua importanza nei testi letterari rispetto alla traduzione letteraria. Mentre nell'articolo stesso metteremo in luce le varie problematiche semantiche riguardanti la traduzione dei nomi, degli aggettivi, dei verbi e degli avverbi manifestati nella versione araba. Infine, nella conclusione, presenteremo gli esiti di quest'articolo.

Parole chiavi: Traduttologia - Problematiche - Lessico – Semantica – Betti

Introduzione

Nel presente articolo, tratto dalla mia tesi di master, si svolge un'analisi traduttiva di alcuni nomi, aggettivi, verbi ed avverbi nel dramma italiano "*Delitto all'isola delle capre*"[31] del drammaturgo italiano Ugo Betti, tradotto in arabo dal drammaturgo egiziano Saad Ardash[32]. In realtà, analizzando l'opera teatrale in

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[31] Betti, Ugo, *Delitto all'isola delle capre, Teatro completo*, Rocca San Casciano, Cappelli, 1957.

[32] أوجو بيتي "جريمة *في جزيرة الماعز*" ترجمة د. سعد أردش، وزارة الإعلام، الكويت، العدد 178، يوليو 1984.

questione, si arriva a capire i topòs letterari ricorrenti nella scrittura dell'autore, quali la domanda di giustizia, l'angoscia dell'uomo, il contrasto tra il Bene e il Male, il sentimento di colpa e di responsabilità, il peccato e la questione della condanna.

Inoltre, si nota che Ugo Betti ricorre ad un tipo particolare di "scrittura teatrale", che si basa sulla forma dialogica, in cui pervade la lingua parlata dei personaggi, la quale si alterna con la lingua poetica del drammaturgo. Questo linguaggio poetico diviene così il mezzo attraverso il quale lo scrittore scava e mette a nudo l'animo umano, con tutti i suoi lati, anche quelli più scuri.

Tornando alla distinzione tra testo teatrale destinato alla lettura e testo teatrale destinato alla scena, è importante dire che per il traduttore che si occupa di tale lavoro, deve tenere conto che si tratta di due traduzioni profondamente diverse. Per questo motivo l'obiettivo di quest'articolo è di mettere in evidenza le difficoltà lessicali e semantiche affrontate dal traduttore e le sue soluzioni traduttive nella versione araba, cercando di proporre altre ipotesi traduttive adatte e basate sulla disciplina della traduttologia.

1. Analisi lessico-semantica

Com'è ben noto, la semantica è la tipica scienza che studia il significato delle parole, delle frasi e dei testi.[33] E tra le tipologie della traduzione c'è la traduzione semantica che mira a rendere l'esatto significato contestuale del testo di partenza, mentre la traduzione comunicativa fa un trasferimento degli elementi stranieri nella lingua e nella cultura di arrivo, al fine di tentare di produrre sul nuovo lettore un effetto il più vicino possibile a quello che il testo originale produce sui suoi lettori.[34]

Le problematiche lessico-semantiche consistono nel caso di alternanze terminologiche, neologismi, lacune semantiche, sinonimi e contrari contestuali, continuità semantica e reti lessicali. Ogni lingua è composta da un numero di parole, cioè da un lessico, che comprende vocaboli e locuzioni diversi da quelli di un'altra lingua, il che porta, quando si traduce, a due diversi problemi, uno al livello dei significanti, l'altro al livello dei significati. Cominciamo dai significanti: fatta eccezione per i pochi prestiti, i suoni che compongono le parole di ogni lingua sono diversi da quelli che compongono le parole equivalenti delle altre lingue. Ne segue che un traduttore incontra inevitabilmente nel suo lavoro dei problemi di ordine fonico e ritmico.

Anche il livello del significato pone il traduttore davanti a certi problemi: i significati codificati dalle parole di ogni lingua sono diversi dai significati che sono codificati dalle parole delle altre lingue, tanto che una certa lingua sembra povera di significati quando deve esprimere i significati codificati dalle parole di un'altra lingua, cioè sembra che non abbia corrispondenti. Nell'articolo *Aspetti linguistici della traduzione*, Roman Jakobson presenta la lista delle soluzioni di cui dispone un traduttore quando il lessico della lingua d'arrivo appare povero nei confronti del significato di una parola della lingua di partenza:

Ogni esperienza conoscitiva può essere espressa e classificata in qualsiasi lingua esistente. Dove vi siano delle lacune, la terminologia sarà modificata e ampliata dai

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[33] Cfr. A. Van Dijk, Teun, *Testo e contesto: Studi di semantica e pragmatica del discorso*, Bologna, il Mulino, 1980, p.37

[34] Cfr. Paola, Faini, *Tradurre. Manuale teorico e pratico*, Nuova edizione, Crocci editore, 2009, p. 116

prestiti, dai calchi, dai neologismi, dalle trasposizioni semantiche, e, infine, dalle circonlocuzioni.[35]

Seguendo una di queste cinque soluzioni, un traduttore può esprimere nella lingua d'arrivo qualsiasi significato codificato nel lessico della lingua di partenza. Ogni soluzione ha ovviamente delle conseguenze particolari a livello stilistico. Può capitare, però, che, un po' per inesperienza, per un comune errore di comprensione del testo o per una doppia valenza semantica, alcuni termini di una traduzione non siano esattamente fedeli al significato originale, fino ad arrivare ad uno stravolgimento totale del significato.

Nel corso della traduzione di quest'opera, il traduttore ha affrontato con serietà il problema della varietà semantica di alcuni nomi, aggettivi, verbi ed avverbi:

1.1   Nomi

Il nome (o sostantivo) è una parte variabile del discorso con cui si nomina una persona, un animale, un oggetto, un'idea, un sentimento, un'azione o un fatto. In relazione alla forma, i nomi sono di genere maschile o di genere femminile, di numero singolare o di numero plurale.[36]

- L'azione si svolge in una casa isolata, circondata da **una brughiera**...(p.1158)

- الأحداث تقع في زماننا في منزل مهجور، تحوطه **الحشائش**... (ص 25)

In questo esempio, il traduttore ha tradotto la parola "brughiera" , che indica *"un terreno pianeggiante, spesso argilloso o sabbioso, in grado di ospitare vegetazione a crescita bassa"*[37], in "حشائش", cioè "erba", trasformando il luogo (brughiera) in una pianta (erba). Quindi, il traduttore è ricorso alla strategia traduttiva dell'adattamento. Però, dopo aver esaminato il significato italiano del sostantivo "brughiera", propongo di utilizzare la tecnica dell'espansione facendo ricorso al sintagma nominale "أرض عشبية", che, in arabo, indica *"un terreno ampio e pianeggiante che a volte contiene erba di bassa densità, ma non sempre."*[38] La mia ipotesi cerca di conservare un rapporto di analogia in grado di delineare una certa somiglianza tra l'originale e la sua traduzione.

- Angelo: Vostro fratello aveva altri compagni, fra i prigionieri: persone della sua stessa **nazione**... (p. 1162)

- كان لأخيك زملاء أخرون، من المساجين، أشخاص من **جنسيته**... (ص 32)

Nel Garazanti[39] la parola "nazione" indica il luogo di nascita, cioè in arabo si potrebbe tradurre in وطن o موطن , mentre, come avviene spesso nella traduzione delle opere teatrali, il traduttore ha usato la strategia dell'adattamento sostituendo la parola "nazione" con "nazionalità". Comunque, si potrebbe usare la traduzione letterale per

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[35] Roman Jakobson, *Aspetti linguistici della traduzione,* in *Saggi di linguistica generale*, 1963, a cura di Luigi Heilmann, traduzione di Luigi Heilmann e Letizia Grassi, Feltrinelli, 1978, p. 56.

[36] Cfr. Dardano, Maurizio, e Pietro, Trifone, op.cit., pp. 103-110.

[37] https://www.treccani.it/vocabolario/brughiera/ consultato il 5\7\2023.

[38] مجمع اللغة العربية، المعجم الوسيط، القاهرة، مكتبة الشروق الدولية، ٢٠٠٤،ص366.

[39] Pasquale, Stoppelli, *Dizionario Garazanti d'Italiano 2006*, Milano, Garazanti, 2006, p. 1128.

trasportare lo stesso significato del testo originale dicendo أشخاص من موطنه, ed evitare l'introduzione di un cambiamento nella forma, perché non c'è ne bisogno

- Pia: Io credo che voi facciate questo con tutte. Così, **una piccola cerimonia**, senza neanche intenzione. (p. 1166)

- بيا: اعتقد انك تفعل هذا مع كل النساء. هكذا، **تحية صغيرة**، دون أي هدف. (ص 39)

Nel Devoto la "cerimonia" è una celebrazione di un avvenimento civile o religioso, una formalità o un complimento, mentre il termine arabo utilizzato dal traduttore corrisponde a "saluto". In questa frase "una cerimonia" indica un complimento o un'espressione d'affetto, perciò suggerisco di tradurla in "مجاملة لطيفة"

- Angelo: […] e diano parecchia soddisfazione **nell'amore**. (p. 1168)

- أنجلو: [...] **ويشبعنه في الحب**. (ص 42)

In questa situazione Angelo parla della relazione e del sesso tra le donne e gli uomini del suo paese, il termine "amore", qui, ha un significato connotativo, cioè il significato figurativo di tipo emotivo[40], che indica il sesso, invece del significato denotativo, cioè il significato di base, oggettivo e condiviso da tutti i parlanti,[41] che indica il sentimento d'amore, perciò a mio avviso, "soddisfazione nell'amore" è equivalente a "يشبعنّه في العلاقة الجنسية" o "يشبعنّه جنسيًا".

- Angelo: Proprio lì, sul **banco** […] (p. 1183)

- أنجلو: وكان علي **البنك** (**النضد**) [...] (ص 64)

In questo esempio il termine utilizzato "البنك" dal traduttore è la traduzione araba del termine "banca" . Inoltre, il traduttore ha usato anche il sostantivo arabo "نضد" come variante e questa scelta traduttiva rappresenta un esempio di traduzione arcaizzata che, a mio avviso, sarebbe meglio evitare perché la lingua è cambiata e il termine "نُضد" non è più comprensibile nella lingua araba. Una buona soluzione traduttiva è "علي الطاولة"o "علي المنضدة ".

- Pia: Sei un lazzarone. (p. 1184)

- بيا: أنت فشار. (ص 67)

Secondo il Devoto, il lazzarone[42] è un mascalzone e uno sfaccendato, mentre la parola araba "فشار" ha un senso diverso, in quanto significa una persona che mente sempre. Seguendo la stessa strategia del traduttore, una soluzione traduttiva del sostantivo è culturalmente "صعلوك"; siccome la parola araba "صعلوك" ha più di un significato nella lingua araba come un uomo molto povero o un senzatetto ed

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anticamente significa anche un ribelle o una persona che non appartiene ad una tribù.[43]

- Angelo: Mi sono permesso di parlare così, benché semplice dipendente, […] (p. 1186)

> - أنجلو: لقد سمحت لنفسي بأن أتكلم هكذا، مع أني مجرد مستخدم عندكن [...] (ص 69)

Nel Garazanti il sostantivo "dipendente" significa una persona non autonoma o un lavoratore. Infatti, il termine arabo "مستخدم" è un sostantivo che denota una persona in condizione di dipendenza da un'altra, quindi la soluzione traduttiva di Saad Ardash è corretta, ma si considera una forma arcaizzata. Per tale motivo potremmo trovare un'alternativa traduttiva nella lingua araba come "عامل عندكن".

- Angelo: Qualche volta sulla stessa **vela** soffiano due diversi venti. (p. 1199)

> - أنجلو: أحيانًا يمر نسيمان متناقضان علي نفس **الخمار**(ص91)

In italiano ci sono parole che sono quasi simili nel suono e nella pronuncia, ma non sono simili né nella desinenza né nel significato come "velo", che indica *un tessuto trasparente, molto fine e leggero*[44], mentre "vela" significa *un'ampia superficie di tessuto leggero e robusto, in un solo pezzo o di più teli cuciti insieme*.[45] Quindi, si deve prestare attenzione a non confondere il significato del termine "vela", in arabo "شراع", con quello della parola "velo", in arabo "حجاب\خمار\طرحة". Tuttavia, il termine "vela" in questo esempio è una sineddoche[46] che sta ad indicare l'intera barca, perciò potremmo proporre questa traduzione: أحيانًا تهب رياح من نوعين مختلفين علي الشراع نفسه.

- Agata: Sei **una visionaria**, **un'isterica**. [...] (p. 1214)

> - أجاتا: أنت مجنونة، لحظة هستيريا. [...] (ص 116)

In questo esempio con il termine "visionaria" Agata intende che Silvia è una persona che ha allucinazioni visive per cause morbose, perciò proporrei di aggiungere una modifica alla traduzione di Saad Ardash, cioè "أنتِ واهمة". Per quanto riguarda il secondo termine "isterica", è un aggettivo sostantivato che indica la persona affetta da isterismo; un'alternativa traduttiva è, secondo me, " شخصية مصابة بالهيستيريا o هيستيرية".

1.2   Aggettivi

L'aggettivo è una parte variabile del discorso che esprime gli attributi di qualità o quantità della persona o della cosa indicata dal sostantivo a cui si riferisce. Gli aggettivi si distinguono in qualificativi e determinativi.[47]

- è un giovane aitante, **florido**[...] (p. 1160)

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[43] مجمع اللغة العربية، المعجم الوسيط، القاهرة، مكتبة الشروق الدولية، ٢٠٠٤

[44] https://www.grandidizionari.it/Dizionario_Italiano/parola/V/velo.aspx?query=velo consultato il 5\7\2023.

[45] https://www.grandidizionari.it/Dizionario_Italiano/parola/V/vela.aspx?query=vela consultato il 5\7\2023.

[46] La sineddoche è una figura retorica di contenuto che consiste nel conferire a una parola un significato più o meno esteso di quello che normalmente le è proprio e viceversa; oppure, scambiando il singolare con il plurale o la specie con il genere e viceversa.
 https://dizionari.corriere.it/dizionario_italiano/S/sineddoche.shtml , consultato il 4/10/2023

[47] Cfr. Dardano, Maurizio, e Pietro, Trifone, op.cit., pp. 131-139.

- انه شاب قوي، **يانع**[...] (ص 29)

Il traduttore ha tradotto l'aggettivo "florido", che significa *rigoglioso, fiorente, prospero, vigoroso*[48]. Quindi, si potrebbe tradurre la stessa parola in "يانع", che nel dizionario arabo si usa con la frutta e le verdure, o in "يافع" o "ينيع", che si usano con le persone. Quest'ultima traduzione è, secondo me, l'equivalente di "florido" nel contesto descritto.

- Silvia: Sono dei giorni che mi sento... **spaventata, agitata**... (p. 1188)

- سلفيا: أيام وأنا أحس..**بالفراغ وهياج الأعصاب**.. (ص 74)

L'aggettivo "spaventata" indica che lei è piena di spavento, cioè è impaurita[49], perciò potremmo proporre un'altra soluzione traduttiva come أشعر أنني خائفة o أشعر بالخوف. Per quanto riguarda il secondo aggettivo, potremmo usare un'altra soluzione traduttiva per migliorare la traduzione araba come ومتوترة o وقلقة.

1.3   Verbi

Il verbo è una parte variabile del discorso che indica l'azione svolta dal soggetto a cui si riferisce. I verbi si dividono in predicativi, copulativi, transitivi e intransitivi. Nel sistema verbale italiano si distinguono tre modi principali: indicativo, condizionale e congiuntivo.[50]

- Eduardo: Io **suonerò** dalla strada. (p. 1159)

-إدواردو: **سأنفخ بوقي** من الشارع. (ص 27)

Analizzando il significato di questo verbo, ho scoperto che Saad Ardash aveva capito, più o meno, il significato corretto di "suonerò", ma il personaggio vuole dire che suonerà il clacson o l'avvisatore del suo camion, ma il traduttore ha utilizzato un'espressione strana nel metatesto. Nel dialetto egiziano si può dire أضرب كلاكس "سأنبهكم ببوق " , "سأستعمل بوق السيارة", ma nella lingua standard sarebbe meglio dire السيارة "سأضغط ألة التنبيه" o "السيارة.

- Agata: Ora basta, Silvia, ti prego. Non perdiamo altro tempo. (p. 1189)

- أجاتا: الآن كفي يا سلفيا، أرجوك. لا نفقد مزيد من الوقت. (ص 76)

In arabo si potrebbe tradurre il verbo "perdere" in "يفقد", che si usa quando l'azione succede senza la volontà del parlante, o in "يضيع", che si usa quando l'azione viene svolta di proposito, e in questo caso il verbo è all'imperativo , perciò potremmo dire دعينا لا نضيع مزيد من الوقت.

- Agata: [...] La sua voce mi **convince**. (p. 1192)

- أجاتا: [...] ان صوته **يجذبني**. (ص 81)

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[48] Cfr. https://www.garzantilinguistica.it/ricerca/?q=florido consultato il 5\7\2023.
[49]   Cfr.
https://www.grandidizionari.it/Dizionario_Italiano/parola/S/spaventato.aspx?query=spaventato
consultato il 5\7\2023.
[50] Cfr. Dardano, Maurizio, e Pietro, Trifone, op.cit., p. 192.

Il verbo "convincere" significa che qualcuno o qualcosa induce qualcuno ad ammettere o fare qualcosa[51], e si traducerebbe in "يُقنع", mentre il verbo arabo "يجذب" è la traduzione del verbo " attrarre". Una soluzione traduttiva è " صوته
"يُقنعني .

- Silvia: Mi **avete spaventata**, [...] (p. 1193)

-     سيلفيا: **لقد أزعجتماني**.. [...] (ص 81)

Il verbo "spaventare" ha lo stesso significato di "impaurire"[52], che si tradurrebbe nella lingua araba in "يُخيف" o "يُرعب", mentre il verbo arabo "يزعج" è la traduzione del verbo italiano " disturbare" o "infastidire". Una soluzione traduttiva è "
لقد أخفتماني" .

- Agata: E prima, perché **strepitava**? (p. 1206)

-     أجاتا: وقبل ذلك، لماذا **كان يحاول؟** (ص 103)

Secondo il Devoto, il verbo "strepitare" è un sinonimo del verbo "gridare", il quale si potrebbe tradurre in "يصرخ", mentre il traduttore ha scelto di utilizzare il verbo arabo "يحاول", cioè " provare", forse in un tentativo di generalizzare il parlare che indica l'atteggiamento di Angelo. Una soluzione traduttiva è "كان يصرخ".

- Pia: Buttategli giù la corda e **finiamola**. (p. 1208)

-     بيا: اقذفي له الحبل **وخلصينا**. (ص 106)

In questo esempio il traduttore ha usato il termine "خلصينا" che ha diverse sfumature semantiche nella lingua araba: la prima riguarda il vebo "liberare", la seconda ha il significato del verbo "sollevare" e l'ultima indica un significato legato al dialetto egiziano, cioè "mettere fine a tutto questo" . Quindi, la traduzione di Saad Ardash non è sbagliata, ma avrebbe potuto dire anche " ولننتهي
من هذا الأمر".

- Agata: Non è vero. È accaduto. (p. 1210)

-     أجاتا: ليس صحيحًا. لقد سقط.(ص 109)

In italiano il verbo "accadere" è derivato dal verbo "cadere", ma non hanno lo stesso significato; perché il verbo "cadere" significa *spostarsi verso il basso, scendere improvvisamente a causa del proprio peso[53]*, mentre il verbo "accadere" significa *Avvenire o capitare per caso[54]*. Per questo motivo una buona soluzione traduttiva di questo sintagma verbale "è accaduto" sarebbe " كانت مجرد حادثة " o " لقد كان قدره".

1.4   Avverbi

L'avverbio è una parte invariabile del discorso. La funzione dell'avverbio determina il significato di un verbo, un aggettivo o un altro avverbio. A seconda della funzione che svolgono, gli avverbi si distinguono in avverbi di modo, luogo, tempo, quantità, affermazione, negazione, dubbio, interrogativi, esclamativi e presentativi.[55]

- Pia siede un po' **discosto**. (p. 1159)

- بيا تجلس **علي مقربة منه.** (ص 27)

Secondo il Garazanti, l'avverbio "discosto" è un sinonimo di "lontano", non 'vicino', perciò il traduttore avrebbe potuto dire علي مسافة منه\ بعيدة عنه قليلًا .

- Agata: Tutto diventava tremendamente semplice: il giorno, la sera, la cena, il vento... e noi due. (p. 1173)

- أجاتا: أصبح كل شيء بسيطًا ومملًا: النهار، الليل، العشاء،الريح..ونحن الاثنان. (ص 51)

In questo esempio il traduttore ha usato la strategia della trasposizione, cambiando la categoria grammaticale dell'avverbio, sostituendolo con un aggettivo. Infatti, l'avverbio "tremendamente" descrive la gravità della vita noiosa di Agata e il professore Enrico. Mantenendo la categoria grammaticale, una buona soluzione traduttiva sarebbe أصبح كل شيء مملًا بشكل كبير.

Conclusioni

La scelta dell'argomento di quest'articolo impone la necessità di concepire che, traducendo, non si può mai arrivare ad una traduzione perfetta dell'originale e che ogni lingua ha le sue caratteristiche particolari. Inoltre, è molto importante mettere in chiaro che, qualunque cosa faccia il traduttore, vi sarà sempre una diversità tra il testo di partenza e la sua versione. Tuttavia, il buon traduttore deve avere delle abilità principali quali l'ampia conoscenza delle due lingue e delle discipline letterarie e la disposizione di tenere presente la forma e il contenuto e di rendere il pensiero dello scrittore e lo spirito dell'originale, senza rinunciare alla fedeltà nei confronti dei vari registri del linguaggio.

Nel presente articolo ho svolto un'analisi minuziosa del metatesto per mettere in risalto le problematiche traduttive tratte dal dramma come campioni e seguite dalle loro rispettive traduzioni arabe. Nel corso di questa analisi mi sono posto l'obiettivo di determinare i problemi che potrebbe affrontare un traduttore di qualsiasi testo letterario e in particolare le difficoltà, che il traduttore del dramma in questione ha affrontato, riguardanti i problemi lessico-semantici. La varietà semantica di alcuni nomi, verbi, aggettivi e avverbi infatti, ha causato, a volte, confusione al traduttore, tanto che lui ha dovuto fare ricorso, in alcuni casi, al dialetto egiziano per risolvere la problematica della varietà semantica di alcuni termini.

Tuttavia, il traduttore Saad Ardash ha contribuito in modo notevole alla diffusione del testo letterario italiano in questione nella cultura araba, nonostante tutte le problematiche a cui si è trovato di fronte, riuscendo così a darci l'unica versione araba di questo dramma.

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[55] Cfr. https://www.treccani.it/enciclopedia/avverbi_%28La-grammatica-italiana%29/ consultato il 5\7\2023.

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Dialogical Triads and Dynamic Identity in Gwendolyn Brooks's Poetry

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Abstract: African American poetry has long served as a powerful platform for exploring the complexities of identity within a society marked by racial injustice and discrimination. Gwendolyn Brooks, a celebrated poet and Pulitzer Prize winner, emerges as a prominent figure in this tradition. Her work captures the diverse voices and experiences of Black communities in America. Thus, the objective of this paper is to examine the representation of identity in Brooks's poetry through the lens of Herman's dialogical self theory (DST) and Peter Raggatt's positioning theory. The paper argues that Brooks's poetry challenges the concept of a static, singular identity by portraying the self and culture as a dynamic interplay of multiple self-positions engaged in dialogue. It proposes that Brooks's poetry serves as a reflection of the diverse self-repertoire within African American society. Furthermore, the psychoanalytical reading of Brooks's poetry helps to locate what Hermans and Raggatt call "the personal chronotopes" and "dialogical triads" in these poems. The paper highlights the interplay between I-positions and counter-positions and the role the ambiguous signifiers play in these triads. The analysis reveals that the discussed poems embody both reflexive and social forms of positioning, and the dynamic nature of the African American identity. By employing DST and positioning theory, the paper proposes that Brooks's poetry reflects the multifaceted nature of African American experiences within the broader context of American society.

Key Words: African American poetry, multiplicity of the self, dialogical self-theory, personal chronotopes, positioning theory.

Introduction:

Identity and its formation have been important topics discussed in African American poetry, which plays a pivotal role in depicting and exploring the multifaceted nature of black identity within the broader context of American society. From the earliest slave narratives to contemporary works, African American writers have utilized their literary voices to illuminate the complexities, struggles, and triumphs of the African American experience. Their writings present a diverse range of perspectives, themes, and artistic techniques that mirror the rich tapestry of African American culture. One of the prominent African American poets whose poetry reflects this rich experience is Gwendolyn Brooks.

Brooks, an iconic figure in American literature, stands as a testament to the diverse and rich experiences of African Americans and the multiplicity of voices they bring to the literary landscape. Born in 1917 in Kansas and raised in the predominantly African American community of Chicago, Brooks witnessed firsthand the socioeconomic disparities, racial discrimination, and cultural vibrancy of African American communities that shaped her poetic expression. According to H. D. Melhem, "Brooks's poetry partakes in a dynamic continuum. Cultural cross-fertilization and... its resulting "hybrid vigor" have fostered greatness in British and American literature" (228). In an interview with George Stavros, Brooks

acknowledges the diversity of African American writing; she contends that the black writer "has the American experience and he also has the black experience; so, he's very rich" (20).

This "dynamic continuum" of multiracial societies has been addressed by recent psychological theories which approach the structure of the self as a product (at least partially) of its social context. The dialogical self theory is an important psychological theory that attempts to interpret identity in the age of globalization. The theory challenges the idea of a fixed identity and provides a valuable framework for exploring identity development, self-structure, interpersonal communication, and the influence of social and cultural factors on the construction of the self.

The current paper is an attempt to read some selected poems by Gwendolyn Brooks in light of Herman's dialogical self theory (DST) and Peter Raggatt's positioning theory. The paper argues that Brooks's poetry presents the self and culture as a multiplicity of positions among which dialogical relationships are established. The paper proposes that in her poetry, Brooks presents what Hermans and Raggatt call multiplicity of the self. Her poetry challenges the concept of simplistic or fixed identity and represents identity structure as a reflection of the multifaceted social structure of American society.

Theoretical background

DST, formulated by the Dutch psychologist Hubert Hermans, constitutes a psychological framework that investigates the intricate nature of the self as a manifold of internal voices and perspectives that engage in ongoing dialogues. Hermans and colleagues assert that the self is not a cohesive and immutable entity, but rather a sophisticated system comprised of interconnected selves; drawing inspiration from the original Jamesian conceptions of the self and the Bakhtinian polyphonic metaphor, they have developed a conceptualization of "the self as a dynamic multiplicity of relatively autonomous I-positions" ("The Dialogical Self beyond Individualism" 174). This encompasses not only one's physical being and cognitive faculties, but also encompasses possessions such as clothing and housing, familial and social relationships, ancestral heritage, reputation, and creative output.

In another article, "Dialogical Self: Toward a Theory," Hermans argues that "the brain is a community of agents or voices that, at its higher levels, may entertain mutual dialogical relationships, with one voice being more dominant or active than the other voice" (251). Self-positions, both external and internal, are engaged in ongoing dialogues, reflecting the dynamic and multifaceted nature of the self, and creating new I-positions or repositioning the existing ones. In this dynamic self-repertoire, or "self-society," individuals construct their sense of self through micro-dialogues, which involve negotiation, conflict, and integration of various self-positions. Another distinctive feature of the dialogical self is its combination of temporal and spatial characteristics. Time and space are equally important; while time constitutes the narrative structure of the self, "the spatial nature of the self is expressed in the words, 'position' and 'positioning,' terms that suggest ... more dynamic and flexible referents than the traditional term 'role.'" (249-252)

Backing Herman's concept of the dialogical self and the dynamic process of positioning, Peter Raggatt proposes a positioning theory that differentiates between two types of positioning: social and reflexive. While reflexive/personal positioning "reflects how people construct and narrate their own lives in a moral framework, social positioning reflects the force of cultural and institutional prescriptions that define and limit the boundaries of the self." He proposes that positioning theory offers

valuable insights on how positioning influences individuals' self-positions and the manner in which individuals position themselves in relation to others. Positioning is interpreted by Raggatt as "social-discursive and not just personal dynamic coordinates, and the two approaches share an uneasy co-existence across the literature." ("Forms of Positioning" 358-359)

Raggatt goes on to assert that the process of positioning should not be oversimplified as a "dialogical dyad" or a mere dialogue between two entities, namely an I-position and a counter-position. Rather, he argues, positioning necessitates a third component, a social mediator referred to as an "ambiguous signifier" which actively participates in the dialogical positioning process and facilitates the emergence of novel I-positions. Hence, he introduces the concept of the "dialogical triad," which encompasses an I-position, a counter position, and an ambiguous signifier ("Time–space Matrix" 109). In the same article, Raggatt proposes that the ambiguous signifier has three important features: "(i) it makes links to the social, the outside world; (ii) as a mediator, it makes movement (between positions) possible; and (iii) it has ambiguous or multi-stable meaning values" (109). This triadic structure is crucial for understanding the complexity of the positioning process and the role played by the mediator in fostering the development of fresh perspectives and I-positions. Raggatt also argues that "positioning appears to: (i) happen in conversations, (ii) form in our relationships, (iii) emerge in the stories we tell, and (iv) get imposed by the political and social order" ("Forms of Positioning" 361).

Furthermore, Raggatt borrows Bakhtin's concept of "chronotopes" to represent "a space-time matrix" of the triadic structure that characterizes the positioning processes: "individuals navigate and negotiate their I-positions in relation to others, cultural rules, norms, and "unfolding storylines" through micro-dialogues. Through these dialogical triads, the formation, transformation, and reconfiguration of personal chronotopes occur ("Personal Chronotopes" 250).

Chronotopes and dialogical triads in Brooks

Brooks prominently features the rich experience of African American society, women, men, and black children, along with diverse portrayals of virtuous, impoverished, violent, and victimized black individuals, shedding light on the multifaceted experiences and challenges faced by the African American community. Her poetry vividly reflects the social complexities she has personally encountered, representing multifaceted realities. Brooks's "reader will discover the crystallization of the feelings and the lived experience of Gwendolyn Brooks in her poetry" (Raynaud 141). As she declares in an interview with Hull and Gallagher, her poetry echoes her personal experience which consists of all what she has experienced and observed: "You speak of things you know, things you feel, things you have personally observed. (Observation I feel is an aspect of experience). You 'll find my personal interpretation of hundreds of things that are life things" ("Update on Part One" 95).

In Brooks's writings, it is difficult to differentiate the personal experience from its social context. The "I" and the third person often fuse. Her autobiography, as Raynaud asserts, *"*is not a text where the narrator's "I" takes control of the narrative from start to finish; on the contrary, it could be said that it is an autobiography intermittently written in the third person, for Gwendolyn Brooks often uses the identity she has for the others" ("Update on Part One" 152). Like her autobiography, Brooks' poetry seamlessly blends her internal world with the external one. Her poetry does not separate the "I" from the "other." All that Brooks experiences and observes participate to a rich self-repertoire portrayed in her poetry.

In this rich and complex self-repertoire, each experience and each observation occupy an I-position (whether internal or external). The first dominant I-position that readers encounter in Brooks's poetry is "Blackness." Brooks consistently affirms the notion that blackness is an unchanging and essential aspect of her identity and of any African American identity. As she says in her poem, "still do I keep my look, my identity:"

> Each body has its art, ...
>
>   , that even in passion's droll contortions,
>
> ....
>
> is its, and nothing else's.
>
> Each body has its pose. No other stock
>
> That is irrevocable, perpetual
>
> And its to keep. (150)[56]

The lines emphasize the significance of one's physical appearance and its role in shaping a sense of identity. Brooks firmly establishes blackness as an integral part of the African American identity, one that remains constant and unchanging. Blackness is portrayed as an important I-position that does not change or alter. It can be argued that to Brooks, blackness occupies what Hermans refers to as the "dominant I-position" in her self-repertoire.

> Blackness
> is a title,
> is a preoccupation,
> is a commitment Blacks
> are to comprehend—
> and in which you are
> to perceive your Glory. ("Primer for Blacks" 146)

Besides being an integral part of the African American identity, blackness, in these lines, is a source of pride and "glory." By perceiving and acknowledging their blackness, African Americans recognize and appreciate their own unique qualities and achievements. In Brooks's poetic expressions blackness is established as the "dominant I-position" which takes center stage in her self-repertoire. Brooks herself thinks, speaks, and writes as a black: "Until 1967 my own blackness did not confront me with a shrill spelling of itself . . . Yet, although almost secretly, I had always felt that to be black was good" (qtd. in Melhem 12).

However, as Hermans asserts, the external environment occupies some I-positions in our self-repertoire. So, Brooks who lived, communicated, and published with white Americans has to retain white America as an important I-position. This is manifested in her choice of traditional white American poetic forms such as sonnets and ballads. In her article, "Forms of Identity in Gwendolyn Brooks's WWII Poems," Rachel Edford argues that "in Brooks's poetry, what one seems to have is white style and black content, two warring ideas in one dark body" (71). Writing in such forms, Brooks becomes "one of the nation's key interpreters of race relations— especially in depicting the uneasy alliance between the black middle class and liberal whites" (Bryant 86).

To understand Brooks's relation to white America, one can rely on Raggatt's concept of "personal chronotopes." Unlike what Rachel Edford claims, Brooks's I-positions (the black and the white American) are not "warring;" they are in a dialogical relation. These two self-positions form a "personal chronotope" in which

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[56] All poetry quotations are taken from *The Essential Gwendolyn Brooks*

blackness is the main I-position and white America is the counter position. Choosing to write traditional literary poetic forms fosters a dialogue between these seemingly contradictory I-positions of Brooks's self. So, blackness, white America, and poetry form a dialogical triad where poetry serves as the "ambiguous signifier" that helps to form a dialogue with the other two positions (black America and white America). Poetry helps Brooks to bridge the two opposing self-positions and to create an important personal chronotope of an African American poet, that uniquely contributes to her identity.

Poetry, as an ambiguous signifier, complies with the two features Raggatt addresses in his positioning theory ("Time-space" 114); first, it serves as a connection with the social and external world, solidifying Brooks's reputation as a distinguished writer. Second, it acts as a mediator, capable of representing the experiences and perspectives of both black and white American I-positions in this personal chronotope. At the same time, poetry has "multi-stable meaning values;" it rejects white racism against black people, but at the same time it addresses the liberal whites. The dialogicality and the dynamic nature of this triad allows Brooks to navigate freely between different I-positions of the chronotope of an African American poet, and to negotiate the complexities of her own experiences within the broader context of a racially divided society.

Positions and counter-positions in Brooks's poetry

Brooks's poetry comes to express this dynamic multiplicity of the self in modern American society. It presents a realistic depiction of African American self-repertoire and reflects the dialogicality of multiple voices or I-positions that interact with each other in a micro-positioning process. Like Brooks herself, most of her characters own a complex self-repertoire that consists of I-positions as well as counter-positions, reflecting the rich experience of African Americans. In addition, Brooks's poetry moves beyond the black/white dichotomy, embracing a more comprehensive exploration of counter-positioning through a range of social contrasts, such as educated/uneducated, rich/poor, righteous/ froward, male/female, and young/old. These types of dichotomies exist side-by-side in the African American self-repertoire. They occupy I-positions and counter-positions in the chronotopes of the African Americans. Brooks's poetry presents these seemingly contradicted I-positions in a dialogical relationship. In "a song in the front yard," the young female speaker who belongs to a middle-class African American family, admits that she loves "bad" people; she even wants to be like these "bad" blacks; it is fun:

My mother, she tells me that Johnnie Mae
Will grow up to be a bad woman.
That George 'll be taken to Jail soon or late
(On account of last winter he sold our back gate).
But I say it's fine. Honest, I do.
And I'd like to be a bad woman, too. (30)

In the previous lines, the I-position of an educated middle-class girl goes well with a counter-position of poor bad friends. The speaker of the poem doesn't see the qualities that her mother labels as "bad" as being negative attributes. Instead, she is drawn to the freedom and individuality that she associates with "bad" people.

In another poem, "We Real Cool," Brooks presents a poignant exploration of the complexities of the African American self-repertoire. The poem explores the life and mindset of a group of young African Americans. The speakers of the poem, a group of young black men, brag about leading a reckless lifestyle, such as skipping

school, staying out late, and drinking. While they assert their dominant I-position as defiant and wild, the structure of the poem, simultaneously, unmask another counter-position of vulnerability and despair. Though the short fast beats of the lines represent the speakers' boldness and self-confidence, the unstressed pronoun at the end of each line reflects their fragility, especially when it disappears at the last line. The complexity of the self-repertoire is apparent; the speakers enjoy life to the last drop but they "die soon." The poem presents the young speakers' defiance, and at the same time creates a sense of sympathy with them as innocent and victims:

> We real cool. We
> Left school. We
> Lurk late. We
> Strike straight. We
> ....
> Jazz June. We
> Die soon. (87)

Dialogical triads and positioning in Brooks's poetry

DST not only provides a comprehensive understanding of how individuals navigate their positions and counter-positions through micro-dialogues, but it also illustrates how new self-positions emerge in social interactions (Raggatt, "Forms of Positioning" 358). Raggatt argues that positioning (whether reflexive or social) occurs when micro-dialogues are performed between self-positions; when the dominant self-position recognizes and forms a dialogue with other I-positions and counter-positions ("Positioning: Dialogical Voice" 776). It takes place when two voices compete for dominance creating a point of uncertainty or conflict in the self. Often, the social context provides this dyadic relation with ambiguous signifiers as a catalyst to empower one of these conflicting I-positions over the others, creating new personal chronotopes ("Time–Space Matrix "109-110).

Brooks's narrative poem "Bronzeville Mother Loiters in Mississippi," is a good example of what Raggatt calls reflexive positioning through a micro-dialogue. Though the poem seems to a have a third-person narrator, at some point in the poem, the narrator's voice fuses with the protagonist's to represent a new I-position in the protagonist's personal chronotopes.

The poem starts with a white female protagonist trying to set one of her personal chronotope to look like a "ballad." The chronotope represents the well-known story of a white princess, attacked by a "dark villain," and rescued by the white "Fine Prince." The story starts with the protagonist celebrating her I-position as "the milk-white maid, the 'maid mild'/ Of the ballad," a position that Western culture "has set her to in the school." This I-position does not stand alone by itself; it has to be rescued from the violence of a counter position, "the Dark Villain" by another white I-position (her husband, or rather the "Fine Prince").

> Herself: the milk-white maid, the "maid mild"
> Of the ballad. Pursued
> By the Dark Villain. Rescued by the Fine Prince.
> The Happiness-Ever-After. (88)

This personal chronotope, which "from the first ... had been like a / Ballad," sets the black villain as a counter position whose "menace possessed undisputed breath, undisputed height, / And best of all, when history was cluttered/ With the bones of many eaten knights and princesses" (89).

Though the protagonist's main I-position of the "milk-white maid," tries to reset her self-repertoire in accordance with the ballad as she has been taught at school, something seems wrong. The I-position of the protagonist as "a Mississippi Mother" does not accept the image of the little black boy as a criminal: "But there was something about the matter of the Dark Villain. /He should have been older" (89). The dialogical self-society of the ballad has been interrupted by the image of "the dark villain" who turns out to be a mere child not an adult as it is supposed to be in the ballad. This position of the child does not fit into a dialogical triad of the ballad of a white princess/a white prince/and a dark villain. "The fun was disturbed, then all but nullified/ When the Dark Villain was a blackish child/ Of fourteen, with eyes still too young to be dirty" (89).

The personal chronotope of the traditional "milk-white maid" ballad is wobbled by the ambiguity of the boy's I-position as an innocent child. A process of repositioning becomes necessary to rearrange the dialogic relation among these I-positions. The first I-position to be relocated is that of the husband: "It occurred to her that there may have been something / Ridiculous in the picture of the Fine Prince." The protagonist, here, spots "something ridiculous" about the "Fine Prince," "rushing / with his heavy companion to hack down (unhorsed)/ that little foe." As poem proceeds, the I-position of "The Fine Prince," who was initially portrayed as the heroic figure of the ballad, undergoes a transformation, assuming the "Big Fella" persona, a formidable individual characterized by anxiety and aggression, extending to the protagonist's own children: "Instantly / The Fine Prince leaned across the table and slapped / The small and smiling criminal" (90).

The second I-position to change is that of the "maid mild / Of the ballad." In this micro-dialogue, the voice of the speaker is not the white princess anymore; a different voice appears in the poem; a voice of a mother who does not only see the dark villain as an innocent child just like her own "small and smiling criminal," but sympathizes with him as well:

    That boy must have been surprised! For
    These were grown-ups. Grown-ups were supposed to be wise.
    ....
    Waited the baby full of tantrums. (89)

While, the "milk-white" maid's voice is silenced, another voice of a mother takes control of the micro-dialogue in the poem. Through the voice of the protagonist, now a mother, the black boy appears to be shocked and astonished by the exaggerated violent reaction of the grownups. Giving a voice to the boy indicates that the position of the black boy is internalized to occupy a new important I-position in the protagonist's self-repertoire, almost identical with her own child, "the small and smiling criminal." Like the black boy, the protagonist appears to be scared, insecure, and weak. Besides being afraid that her husband might belittle her: "For sometimes she fancied he looked at her as though/ Measuring her," the protagonist feels too weak to protect her own children from the ferocity of their "Big Fella:"

        She did not speak. When the HAND
    Came down and away, and she could look at her child,
    At her baby-child,
    She could think only of blood.
    ....
                The children were whimpering now.
    Such bits of tots. And she, their mother,
    Could not protect them. She looked at her shoulders, still

Gripped in the claim of his hands. She tried, but could not resist. (92-93)

While the positions related to the chronotope of "the ballad" fade away, new I-positions related to motherhood chronotope emerge. In this new chronotope, the white "Fine Prince" is set as an aggressive male counter-position. The black boy together with the protagonist's children occupy an important inner I-position, while her dominant I-position turns to be an insecure mother, identified with the mother of the black boy: "Then a sickness heaved within her. ... / But his mouth would not go away and neither would the / Decapitated exclamation points in that Other Woman's eyes" (93). The "decapitated exclamation points in that Other Woman's eyes" moved into the protagonist to end the poem expressing her hatred for "the Fine Prince," who appears to be the real source for violence. The last lines of the poem describe the emotional turmoil of both mothers (the black and the white) as if they are one. It is not clear which mother the lines refer to:

She did not scream.
She stood there.
But a hatred for him burst into glorious flower,
And its perfume enclasped them--big,
Bigger than all magnolias. (93)

The poem is a process of "reflexive positioning." The micro-dialogue dismantles the chronotope of the "ballad" and creates a new personal chronotope which includes an I-position of a mother and a counter position of a violent "Big Fella," while the black boy serves as an ambiguous signifier.

As mentioned before, Raggatt argues that chronotopes emerges either in the story we tell which is a reflexive process, or in our relationships which is a social positioning. While Brooks's "The Bronzeville Mother," represents a reflexive positioning, the "The Ballad of Rudolph Reed," represents a social positioning. In "The Ballad of Rudolph Reed," the protagonist's personal chronotope does not change due to some reflexive positioning or a micro-dialogue. The poem rather presents a kind of social positioning where the force of cultural and institutional prescriptions "define and limit the boundaries of the self."

The poem is a narrative in which the main character, Rudolph Reed, is portrayed as a strong African American man and a devoted family person.

Rudolph Reed was oaken.
His wife was oaken too.
And his two good girls and his good little man
Oakened as they grew. (105)

The first stanza introduces Rudolph's self-repertoire that consists of different I-positions in a harmonious dialogical relationship. The first chronotope we encounter is Rudolph's family. In this chronotope, the dominant I-position is that of a strong black loving father who is compared to the resilience of an oak tree. He has his strong black loving wife, and his good strong black children. It seems to be a perfect chronotope for a strong black family.

Rudolph has other personal positions that add to this perfect chronotope. He is a hardworking man whose only dream is to find a decent house where he can live in dignity with his wife and his three children.

I am not hungry for berries.
I am not hungry for bread.
But hungry hungry for a house
Where at night a man in bed

> "May never hear the plaster
> Stir as if in pain.
> May never hear the roaches
> Falling like fat rain. (106)

This perfect chronotope stands against external social context of scarcity and poverty that creates Rudolph's I-position as a guard whose only goal is to protect his own family: "Where never wife and children need /Go blinking through the gloom." Rudolph is portrayed as a strong man who is ready to defend his family and to fight for his home: "All I know is I shall know it, / And fight for it when I find it" (106).

In Rudolph's case it is the social racism against blacks that triggers the change of the personal chronotopes. When Rudolph finds his dream house, he does not take heed that it is located in a white neighborhood where he and his family look "oakener/ Than others in the nation" (106). Rudolph's external social context of a racist neighborhood furthers the dismantling the family chronotope and the repositioning of his self-repertoire.

The white neighbors don't really welcome the Reeds; first, there is a denial of Rudolph's right to live in their neighborhood:

> The agent's steep and steady stare
> Corroded to a grin.
> *Why, you black old, tough old hell of a man,*
> *Move your family in!* (106)

In the beginning of the poem, Rudolph ignores this racism; he externalizes the position of the white neighbors and excludes them from his self-repertoire as he has what he wants, his wife and his three children together in a house where they are "too joyous to notice" this hatred and too busy with their new house with "windows everywhere/ And a beautiful banistered stair/ And a front yard for flowers and a back yard for grass" (107).

However, the racist attitude of the neighbors against the Reeds escalates. The neighbors start violence against the Reeds by throwing rocks at their new house: "The first night, a rock, big as two fists. / The second, a rock big as three."

> The third night, a silvery ring of glass.
> Patience ached to endure.
> But he looked, and lo! small Mabel's blood
> Was staining her gaze so pure. (107)

Rudolph's sense of joy and security does not last for long when he sees his beloved little child gets hurt. Here, the racial aggressive neighborhood is the "ambiguous signifier" that dismantles the personal chronotope of the family, dominated by an I-position of a peaceful family man, and creates a chronotope of a black man in a racial neighborhood. In this new chronotope, the I-position of a strong "oaken" "fighter," which used to be a silent counter-position, is now the dominant I-position:

> Then up did rise our Rudolph Reed
> And pressed the hand of his wife,
> And went to the door with a thirty-four
> And a beastly butcher knife.
>
> He ran like a mad thing into the night.
> And the words in his mouth were stinking.
> By the time he had hurt his first white man
> He was no longer thinking.

> By the time he had hurt his fourth white man
> Rudolph Reed was dead.
> His neighbors gathered and kicked his corpse.
> "Nigger—" his neighbors said. (107-108)

Rudolph's self-repertoire is threatened and faced with violent neighborhood. A dialogical triad is formed resulting in a social positioning and the "rise" of new chronotope in which the strong violent I-position of Rudolph takes control. In this chronotope Rudolph rises as an "oaken" "nigger" "fighter" who takes his neighbors as dangerous enemies and starts killing them one by one, unable to stop.

The development of the character of Rudolph Reed throughout the poem resembles what Raggatt classifies as micro-social positioning where an external power plays the role of ambiguous signifier. The dialogical triad takes place between Rudolph's I-position of a peaceful ambitious family man, his counter-position of a strong "oaken" fighter, with his racist violent neighbors as the "ambiguous signifier." The poem ends with a new chronotope of a "Nigger—" who is hated by his neighbors.

Conclusion

Gwendolyn Brooks's poetry serves as a profound embodiment of the authentic African American experience, capturing its intricate dimensions with remarkable depth. Through the application of Herman's and Raggatt's DST and positioning theories, one can see that Brooks's poetry reflects the complexity of her self-repertoire. Brooks skillfully reflects the expansive range of her own self-repertoire and her distinctive chronotope as an African American poet who embraces both her black identity and her white American self-position, as evidenced by her deliberate utilization of traditional white poetic forms which play the role of "the ambiguous signifier" in this dialogical triad.

Moreover, the characters depicted in Brooks's poetry exemplify Herman's concept of the multiplicity of the self. The protagonists in "Bronzeville Mother Loiters in Mississippi" and "The Ballad of Rudolph Reed" exhibit rich self-repertoires comprised of multiple I-positions. These characters navigate various forms of positioning, resulting in diverse personal chronotopes that encompass diverse roles such as a princess vs. a mother and a loving father vs. a fighter. The characters' dynamic identities undergo positioning processes wherein the I-positions are reconfigured, giving rise to new personal chronotopes. This reconfiguration of the self-repertoire happens through dialogical triads that encompasses an I-position, a counter position, and an ambiguous signifier which is always linked to an external social context. Whereas the poems exemplify different types of positioning processes (social and reflexive), the micro-dialogues among the dialogical triads result in diverse personal chronotopes that undergo continuous change and development exposing dynamic identities.

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