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(TAYR)

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TAYR Quarterly (ISSN 2382-2872) is an indexed journal that publishes all kinds of scientific research in English Language Literature, and Civilization conducted by young researchers from all over the globe. All articles, Research Letters, and papers published are reviewed by a committee of young researchers working in same field in the first phase and then edited by an eminent researcher.
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• The manuscript is likely to arouse readers' interest.
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• cover letter
• abstract (200 words)
• manuscript (8,500 words)
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• tables

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Generic Structure of Research Letters' Introductions:

Create A Research Letter Introduction Model

(CARL introduction Model)

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Abstract

Research Letters (henceforth RLs) are short scientific papers reporting new and innovative research findings. Previous research has identified that they are shorter in terms of number of papers (Rutkowsky & Ehrenfest, 2012; Maci, 2008). However, studies have not focused on the generic structure of this genre, which is the concern of this article. This paper aims at investigating the organizational structure of RLs introductions and suggesting a model for their formation. The researcher resorted to content analysis to identify the different phases and the obligatory and optional kind of sentences required for this section of RLs. The main result of this research paper is the identification of Create A Research Letter introduction model (CARL introduction Model). It suggests that the introduction of any publishable RL is to contain 12 sentences of which 7 are obligatory and 5 are optional. Such finding is important for it assists researchers in scientific disciplines in writing publishable RLs. Additionally, it supports ESP teachers in teaching writing to future researchers.

Keywords: Genre analysis, Research letters, Generic structure, Writing model.

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1. Introduction:

Genre has been defined differently by scholars according to orientations and perspectives. However, in this study the researcher adopts the definition of genre given by Bhatia (1997) who considers genre as the study of linguistic behavior in institutionalized academic or professional settings.

Early definitions of genre depict it as predetermined, unchallengeable and homogenous while recent definitions of genre view it as livelier (Connor, 1996; Swales, 2004). This new definition of genre, which is influenced by the theories of Bakhtin (1993) is put forward by Connor (1996) as follows:

> Genres are not static, stylistically homogenous texts. Although texts, according to Bakhtin, have ordered, unified forms (for example, stories have a structure) they are also "intertextual": that is, texts are ongoing processes of discourse production and reception that are always tied to other texts or utterances in a culture (p. 128).

Swales (1990, 2004), whose research has been very influential in genre theory has introduced "moves" or "functional components" as essential elements of genre. According to him, genres are "communicative events" that are characterized both by their communicative purposes and by a variety of patterns of structure, style, content and intended audience. Swales' (1990, 2004) model of genre analysis, move structure analysis, classifies segments of texts according to their prototypical communicative purpose for a particular genre. In this respect, his model has been used as a framework in ESP research that focus on the analysis and teaching of the spoken and written language required of non-native speakers in academic and professional settings (Hyon, 1996).

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RLs are small reports of pioneering research focused on extraordinary results. The most important advantage that RL offer is the rapid review and publication. As briefly put by Rutkowski and Ehrenfest (2012), "the research letter is an autonomous format for the rapid publication of data (…) [as the] concept of this format is to publish quickly good preliminary data (or data obtained with a simple protocol) in a short format." (p. 102). Its autonomy means that there is a strong possibility for being different from other genres and formats in terms of generic organization, which is, eventually, the issue that this research article seeks to explore.

Throughout history, researchers have used several ways to report science. Among these methods, one could list books, magazines, newspapers, journals, editorials, research articles, reviews, letters to the editor, and the RL. In an attempt to investigate the generic layout of texts reporting scientific research, researchers used various frameworks, approaches, and tools.

This work makes use of genre analysis to explore the way RL are organized in terms of their common rhetorical structure. This means investigating and documenting the different rhetorical patterns of 37 RLs in order to identify unique shared way to write them and to determine the most publishable way of writing this genre.

The notion of genre has been used to investigate several domains (Del Arbol, 2005) such as linguistic anthropology, folklore studies, conversational analysis, the ethnography of communication, the sociology of language, applied linguistics, and literary theory and rhetoric.

For Swales (1990):

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A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre (p. 58).

This means that for a genre to be recognized it necessitates primarily encompassing a set of common features. These features create (or may be are created by) a particular group of community members and experts. Although genre remains a blurry concept, it could be defined as "the study of situated linguistic behavior in institutionalized academic or professional settings" (Swales, 1990. p. 629). This fuzziness may be the result of the variability in the ways of addressing genre. For Miller (1984) and Berkenkotter and Huckin (1995) genre is considered typification of rhetorical action. However, for Martin, Christy, and Rothery, (1987) and Martin (1993) it is regularities of staged goal oriented social processes. Besides, for Swales (1990), and Bhatia (1993) genre is looked at in terms of consistency of communicative purposes.

In spite of these differences, these orientations share three main common features, which are "emphasis on conventional knowledge, (…) versatility of generic description, (…) and propensity for innovation" (Swales, 1990, p. 630).

The present work attempts to explore the rhetorical conventional rules governing the construction of RL being an emergent genre (Maci, 2009; Gotti, 2007) in scientific writing. In their attempt to contribute in the production and criticism of science, researchers have resorted to various kinds of writing modes. A newly created mode of science reporting is RL. Letters are small reports of innovative research focused on an exceptional finding whose importance means that it will be of interest to scientists in other fields. This means that researchers working on finding new discoveries in their

domains resort to the RL genre to report their findings before other competing research teams. It is a way of publishing preliminary important data prior to finishing the research project and publishing the entire findings.

In an attempt to structure the RL genre, some journals suggest different forms of constructing letters. Such difference is what necessitates the unification of the rhetorical structures of this genre in order to make it more comprehensible to readers and easy to write for scientists all around the globe an especially non-Anglophone scientists who are striving to be published authors. An example of the RL's layout that journals provide is the one suggested by *Nature* in the following diagram.

Figure 1: Annotated example taken from Nature 435, 114–118 (5 May 2005).

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One or two sentences providing a **basic introduction** to the field, comprehensible to a scientist in any discipline.

Two to three sentences of **more detailed background**, comprehensible to scientists in related disciplines.

One sentence clearly stating the **general problem** being addressed by this particular study.

One sentence summarizing the main result (with the words "**here we show**" or their equivalent).

Two or three sentences explaining what the **main result** reveals in direct comparison to what was thought to be the case previously, or how the main result adds to previous knowledge.

One or two sentences to put the results into a more **general context**.

Two or three sentences to provide a **broader perspective**, readily comprehensible to a scientist in any discipline, may be included in the first paragraph if the editor considers that the accessibility of the paper is significantly enhanced by their inclusion. Under these circumstances, the length of the paragraph can be up to 300 words. (This example is 190 words without the final section, and 250 words with it).

During cell division, mitotic spindles are assembled by microtubule-based motor proteins[1,2]. The bipolar organization of spindles is essential for proper segregation of chromosomes, and requires plus-end-directed homotetrameric motor proteins of the widely conserved kinesin-5 (BimC) family[3]. Hypotheses for bipolar spindle formation include the 'push–pull mitotic muscle' model, in which kinesin-5 and opposing motor proteins act between overlapping microtubules[3,4,5]. However, the precise roles of kinesin-5 during this process are unknown. Here we show that the vertebrate kinesin-5 Eg5 drives the sliding of microtubules depending on their relative orientation. We found in controlled *in vitro* assays that Eg5 has the remarkable capability of simultaneously moving at ~20 nm s^{-1} towards the plus-ends of each of the two microtubules it crosslinks. For anti-parallel microtubules, this results in relative sliding at ~40 nm s^{-1}, comparable to spindle pole separation rates *in vivo*[6]. Furthermore, we found that Eg5 can tether microtubule plus-ends, suggesting an additional microtubule-binding mode for Eg5. Our results demonstrate how members of the kinesin-5 family are likely to function in mitosis, pushing apart interpolar microtubules as well as recruiting microtubules into bundles that are subsequently polarized by relative sliding. We anticipate our assay to be a starting point for more sophisticated *in vitro* models of mitotic spindles. For example, the individual and combined action of multiple mitotic motors could be tested, including minus-end-directed motors opposing Eg5 motility. Furthermore, Eg5 inhibition is a major target of anti-cancer drug development, and a well-defined and quantitative assay for motor function will be relevant for such developments.

In another journal, the editors suggest the general structure that scientists are requested to use when writing their research letters. They advocate that

> [t]hese letters are normally built in 3 parts: introduction, description of the method and result, and discussion. Like all letters, they do not have an abstract. In these letters, authors should use no more than 1500 words and 25 references. Explanatory and graphic pictures (up to a maximum of 15) are highly recommended in this format (Rutkowski & Ehrenfest, 2012, p. 102).

Another example of letters resorted to by researchers to report and criticize science is Letters to the editor (henceforth Lte), which are said to have appeared since

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the 18th century in newspapers and magazines (Wahl-Jorgensen, 2007). They are short articles used to expose viewpoint as to previously published articles and/or to explain short scientific information that do not necessitate the length of research articles (Correa, 2008; Del Arbol, 2005).

Correa (2008) identified 5 types of Lte. He states that there are letters complementing or criticizing sent to the member of staff of a magazine, newspaper, or journal. The second type is a letter sent to another reader with questionings or support. The third is a letter to the public criticizing a particular behavior. The fourth is a letter to a person engaged in a fact carrying criticism or praise. The fifth is a letter to other readers with clarifications of previously published text.

For Webber (1994) "Letters to the Editor is one of the seven genres identified in scientific journals along with research papers, review articles, editorials, book reviews, case studies and the news section" (qtd in Magnet & Carnet, 2006, p. 175). It is important to mention at this level that RL are not indicated and recognized as a distinct genre in scientific research. Magnet and Carnet (2006) claim that in the *Physical Review* journal the letters-to-the-editor column "had become so important that the publishers decided to issue it as a separate publication, thus giving birth officially to PRL (*Physical Review Letters*)" (p. 174). Lte are considered peer commentaries valorizing, editing or expressing total disagreement with findings and claims in particular scientific articles (Wahl-Jorgensen, 2007).

RLs are an under-researched genre and this shortage could be explained by the fact that linguists have most of the time focused on the research article being the dominant mode of scientific knowledge production (Swales, 1984; Bernhardt, 1985;

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Swales & Najjar, 1987; Bazerman, 1988; Rymer, 1988; Harmon, 1989; Gross, 1985, 1990; Gragson & Selzer, 1990; Nwogu, 1997; Williams, 1999).

Swales (1981, 1990) investigated the introduction of research articles and Holmes (1997) and Hopkins and Dudley-Evans (1988) worked on discussion section. Additionally, Anderson and Maclean (1997) and Salagan-Meyer (1990) explored the rhetorical structure of medical English abstracts, and Williams (1999) and Brett (1994) examined the results section of academic articles. In the same vein, and within contrastive rhetoric (henceforth CR) studies, Taylor and Chen (1991) conducted a study on similarities and difference between Chinese and Anglo-American scientists concerning the science paper introductions.

Swales (1990) developed a model for research articles introductions based on studying numerous corpora. He found that academic articles are basically composed of three moves: establishing a territory, establishing a niche, and occupying the niche. Based on such model various research studies have been conducted in order to assess CR claims that written discourse structure differentiates in relation to the linguistic background of the writer (Taylor & Chen, 1991).

Based on Swales (1990) model, Paltridge (1997) developed a model to analyze twelve research articles on environment studies. The model consists of a number of keys or terms symbolizing structural elements in the RLs investigated and aiming at indicating the frequency of their occurrence in the corpora:

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BI Background Information

JS Justification for Study

IG Indicating a Gap

PS Purpose of Study

RS Rationale for Study

QR Question Raising

PR Previous Research

CS Context of Study

M Materials

R Results

C Conclusions

In her analysis of Lte, Del Arbol (2005, p. 156) found that they are composed of 3 moves and 11 steps. Comparing editorials to Lte, Del Arbol found that the structure of the latter is more rigid than the former and she returned this to the fact that "each genre may have unique linguistic patterns which are not shared with the rest" (p. 157). However, the study conducted by Del Arbol (2005) could be considered limited for it focused only on 25 Lte.

It is important to investigate the rhetorical structure of different genres and sub-genre such as RL as this helps scientists become aware of the patterns of this mode of scientific contribution in knowledge production. It is crucial also for it assists ESP teachers in identifying the organizational structure of RL and teaches them effectively to learners as according to Henry and Roseberry (2001) "ESP practitioners need to be aware of not just this range of features, but where they are used and for what purpose" (p. 167).

2. Methodology

The researcher resorted to Paltridge (1997) keys model in order to extract the rhetorical patterns of 37 Research Letters taken from *Nature* journal. Paltridge (1997) keys model was implemented in addition to considering other possible keys to be extracted from the corpus. The reason behind choosing this model is its clarity and specificity in identifying the rhetorical steps compared to other models such as Swales' (1990) model. Additionally, this model is chosen for it allows flexibility of interaction between expected rhetorical conventions found in similar genres and functional elements directly extracted from the corpus.

RL introductions were selected and analyzed sentence by sentence. Each sentence was allocated a particular structural element or key. The occurrence and frequency of these functions in the introduction of each RL were counted in order to identify the shared rhetorical patterns among the 37 randomly chosen RL. The aim is to contribute to the effort of identifying the hidden structure of this new and under researched genre.

Analysing RLs in terms of the structural elements of each sentence is a form of content analysis. Krippendorff (2004) defines content analysis as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use" (p. 18). This definition shows that the content analysis is based on inferences made from interpretations of the content of texts in light of prescribed research questions. In the same vein, Carley (1990) asserts that content analysis "focuses on the frequency with which words or concepts occur in texts or across texts" (p. 725). Inspired by these definitions of content analysis, the present research paper studies the rhetorical organization of RLs at the sentence level.

In fact, the content analysis method is documented to have various advantages such as mixing qualitative and quantitative techniques (Carley, 1990). Therefore, the researcher settled for the content analysis method where sentences constructing RLs were quantified and allocated a particular rhetorical function according to the keys of Paltridge (1997) and others extracted directly from the corpus.

This means that the researcher applied the structural elements that Paltridge (1997) identified as components of environmental texts and elicited the new keys peculiar to the corpus under study.

The researcher explored the RLs and allocated a structural element to each sentence. Each letter is five to seven pages long including the figures. The additional 'methods summary' and the 'supplementary information' sections were excluded from the analysis. They were not analysed because the methods summary is a repetition of the methodology described in the

main content of the letter. Besides, the supplementary information section provides additional and detailed description of the way the results of the study were handled and treated. A priori keys found by Platridge (1997) were adopted and new ones found in the present study corpus were identified. Based on Swales (1990) moves and steps model, Paltridge (1997) developed a model to analyze research articles in environment studies.

In order to investigate the structural elements of the RLs introductions, the researcher had to either use a previously invented model for RLs analysis or to use a model used to analyse similar kinds of texts. Considering the absence of specific models focusing on the structural elements of RLs, the researcher chose the second option. This choice has been opted for viewing the closeness of the RA genre to the RL genre as the former seems to be a contracted form of the latter. It is so because the RL is considered a short RA that focuses primarily on the results and their implications with little consideration to the literature part (Rutkowsky & Ehrenfest, 2012; Maci, 2008; Gotti, 2007).

Searching for previous studies focusing on the structure of RLs introductions, the researcher found no single investigation of the structural elements of this genre except Maci (2008). In fact, the researcher explored several research engines, sites and databases in Tunisia and abroad that publish RAs, books, and theses such as Openthesis.org, Bookos.com, linguistlist.org, Google Scholar, Blackwell, Elsevier, Jstore, Proquest, Emerald, and Ebscohost… etc.

For the reasons mentioned above the researcher chose Paltridge (1997) model, which consists of a number of keys or terms symbolizing rhetorical patterns in the texts and aiming at indicating the frequency of their occurrence in the corpora:

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In his study, Paltridge (1997) investigated the introduction part of the RA but considering the generality of his model. The researcher also kept the door open for new keys to be elicited from the corpus under investigation. The result of such approach was the finding of new and hybrid keys in RLs organization. Such an approach in dealing with the structural elements of RLs seems to be coherent with calls to mix a priori models with text specific models in investigating generic forms.

In order to analyze the content of the introduction (I) section of the RLs, the researcher designed a table containing the title of the research letter investigated, the number of keys, the kinds of keys identified, the order of all keys, Paltridge (1997) keys (BI, JS, IG, PS, RS, QR, PR, CS, M, R, and C), and other new or mixed keys to be directly extracted from the letters investigated. The table below exemplifies the way the RLs were analyzed.

Table 1: Example of tables used to analyze the RLs introductions

TITLE OF RESEARCH LETTR	N° OF KEYS	KINDS OF KEYS IDENTIFIED	ORDER OF ALL KEYS	BI	JS	IG	PS	RS	QR	PR	CS	M	R	C	OTHER
Control of substrate access to the active	I:9	PR/BI IG PS R BI C PR	(PR/BI PR/BI PR/BI IG PS R R BI C)	I:1	I:0	I:1	I:1	I:0	I:0	I:0	I:0	I:0	I:2	I:1	PR/BI:I:3

In this example the researcher managed to identify one key not mentioned previously by Paltridge (1997) in his keys model which are PR/BI. This combination of previous research with background information and of methodology with results means that these keys were found mixed in one sentence. The allocation of different

T A Y R Q u a r t e r l y J o u r n a l , I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d i n S c i e n t i f i c I n d e x i n g S e r v i c e s (S I S)

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denominations to the structural elements in the analyzed letters was carried out by the researcher based on the content of these sentences. Such a decision is based on what the researcher thinks the function of each sentence is and it is not a linguistic analysis. This approach has been adopted as

> [a]ttempts at employing linguistic criteria to the validation of psychological perspectives are not, however, a necessary condition for the maintenance of functional approaches to language description, and should not be seen as a threat to the central claims made by exponents of such approaches (Paltridge, 1994, p. 296).

Hence, the aim of this level of the study is to identify the generic structure potential, being the description of the "total range of textual structures available within a genre" (Hasan, 1984a, p. 79). The analysis aims at indicating as specified by Paltridge (1997) "what elements *must* occur; what elements *can* occur; where elements *must* occur; where elements *can* occur; and *how often* elements can occur" (p. 66).

The researcher classified the data obtained from the table above by creating a Microsoft Excel documents showing the total number of mention (TNM) of each key in the introductions of RLs analysed. The researcher calculated the Average Number of Mention of each key in each RL introduction (ANM/L), the Total Number of Mention (TNM), the Number of all keys (NAK), and the Percentage of Mention (PM).

The ANM/L has been calculated by counting all instances of mention of each key in each RL introduction (i.e. TNM) and dividing the result by the number of analysed RLs (i.e. 37). The PM has been calculated using the following equation:

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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$$PM = TNM*100/NAK$$

The results have been, then, transformed into graphs to clarify them and prepare them for description and analysis. The aim was to expose the weight of each key in the RLs introductions.
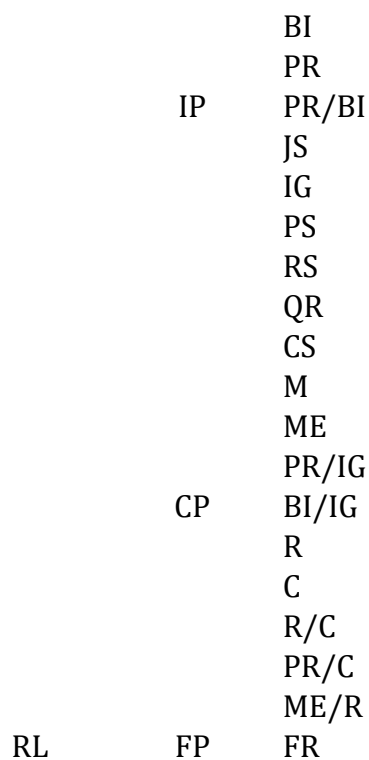
3. Generic structure of RLs Introductions

The researcher classified the keys found in the RLs introductions based on his knowledge and expertise analyzing and processing this genre in addition to their logical place in the RLs introductions. This means that similar keys identified in the corpus of RLs investigated have been grouped together and their representation in the RLs has been measured.

This procedure has led to the emergence of a model for RLs introductions writing that mixes the expert researcher moves and the actual moves existent in the RLs and written by the scientists. Such a strategy in generic conventions' classification maps with calls for marrying linguists' and experts' knowledge with real structures of genres as extracted from the texts subject of investigation (Swales, 1990).

The researcher found three phases constructing the introductions of the RL genre, which are the Introducing Phase (IP), the Contextualizing Phase (CP), and the Findings Phase (FP). The following diagram suggests the general structure of the RLs Introductions investigated.

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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Diagram 1: The general structure of research letters' introductions

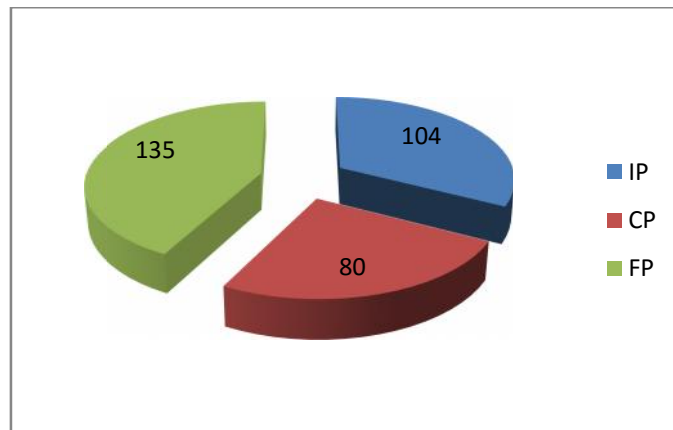|		
		BI
		PR
	IP	PR/BI
		JS
		IG
		PS
		RS
		QR
		CS
		M
		ME
		PR/IG
	CP	BI/IG
		R
		C
		R/C
		PR/C
		ME/R
RL	FP	FR

The diagram shows that RLs introductions contain three phases. The importance of the three phases in the RLs introductions varies according to their presence. Figure 2 shows the ANM/L of phases in RL introductions.

T A Y R Q u a r t e r l y J o u r n a l , I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d i n S c i e n t i f i c I n d e x i n g S e r v i c e s (S I S)

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**Figure 2: ANM/L of phases in RL introductions**
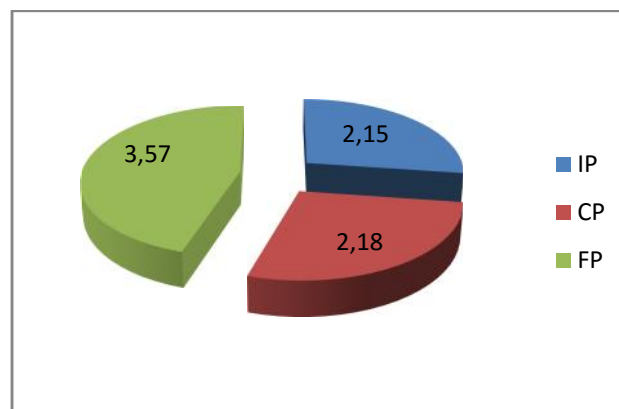
The graph shows relative dominance of FP over IP and CP in RLs introductions. They show also that out of about 8 sentences (7.9), the investigated RLs introductions contain more than 3 dealing with findings, slightly more than 2 dealing with contextualization of the study (2.1), and slightly more than 2 introducing it (2.1). These findings are clear also consulting the TNM of keys in all RLs' introductions. It is clear that FP dominates 135 out of a total of 319 with 104 for IP and 80 for CP.

Figure 3: TNM of phases in RL introductions

T A Y R Q u a r t e r l y J o u r n a l , I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d i n S c i e n t i f i c I n d e x i n g S e r v i c e s (S I S)

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Additionally, the PM of RLs shows also how relatively dominant is FP over IP and CP. As suggested in figure 4 below, FP represents 42.18 % of the RLs introductions while IP 32.5% and CP 25.31%.

Figure 4: Percentage of mention of phases in research letters' introductions
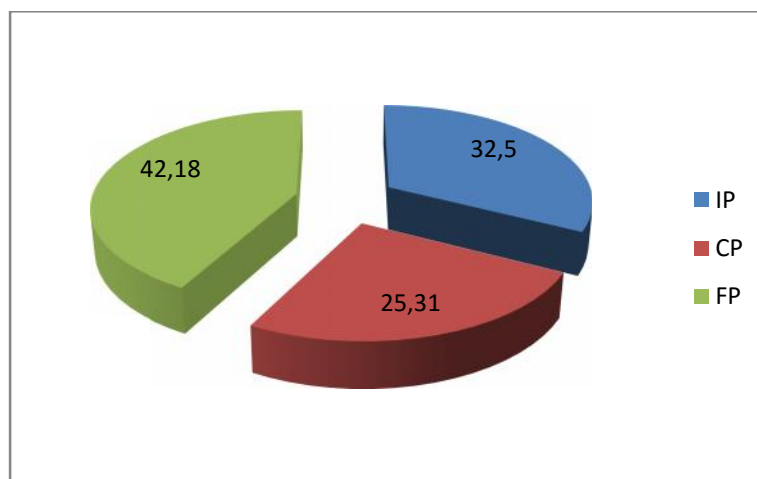
Such relative dominance of FP shows again that the RL genre is centered basically around the findings section not only in the general structure of this genre but also in the introductions of this type of reporting scientific discoveries. Moreover, this finding confirms the anticipations of the present study and literature on the issue

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(Rutkowsky and Ehrenfest, 2012; Maci, 2008; Gotti, 2007)) concerning the centrality of the findings in RLs. However, what the present study provides is its coverage of more investigated RLs and its suggestion of statistics supporting these claims.

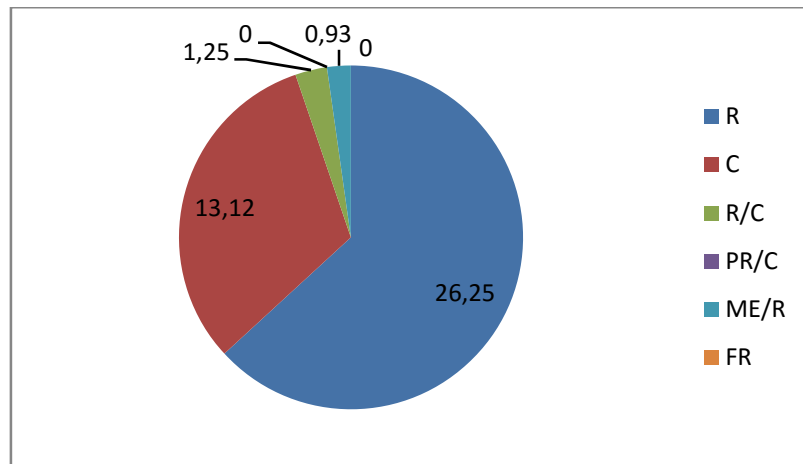## 3.1. Phases of RLs introductions

For additional analysis and investigation the focus in the subsequent sub-sections will be laid on the phases of the introduction in an attempt to end up by the end to suggest a final model for its generative structure i.e. GSP. The focus will be first on the most important phase statistically speaking.

3.1.1.The Findings Phase (FP) of introductions

This phase is composed of 6 keys, which are R (26.25% of each introduction), C (13.12% of each introduction), R/C (1.25% of each introduction), PR/C (0% of each introduction), ME/R (0.93% of each introduction), and FR 0% of each introduction).

The graph in Figure 5 below shows the keys constituting the FP of RLs introductions and their PM.

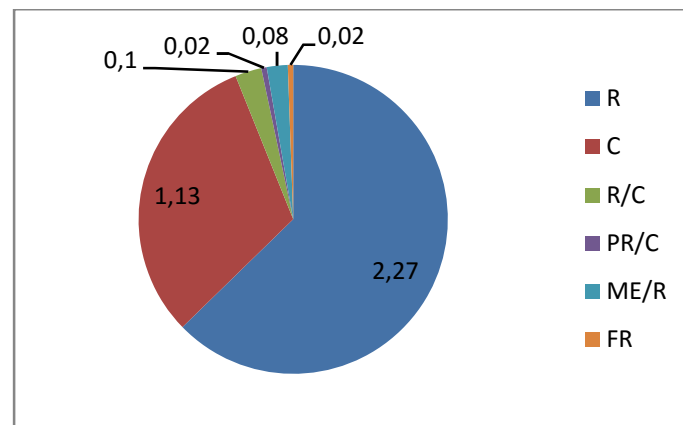**Figure 5: percentage of mention of the findings phase of research letters' introductions**

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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The graph shows also that the results (R) represents 26.25% of the whole introduction, the conclusion (C) 13.12% of the whole introduction, Results/conclusion (R/C) 1.25% of the whole introduction, previous research/Conclusion (PR/C) 0% of the whole introduction, Methodology/Results (ME/R) 0.93% of the whole introduction, and future research 0% of the whole introduction. It is clearly revealed, then, that there is a dominance of R and C over other keys in this phase as they both represent 95% of the FP of introductions.

In terms of Average Number of Mention of Keys per RL (ANM/L) the dominance of R and C could be witnessed too. Figure 6 below clarifies the average number of sentences that could exist in the FP of introductions.

Figure 6: Average Number of Mention of the findings phase Keys

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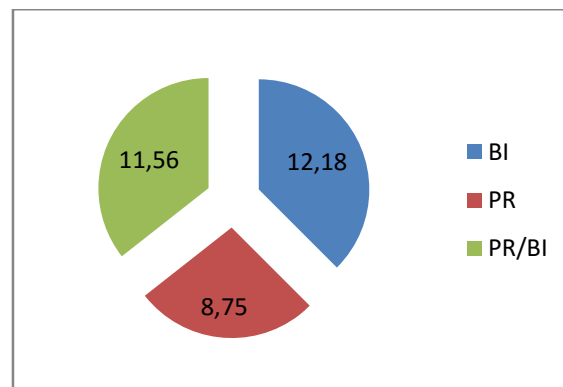
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The graph shows that more than 2 sentences dealing with results (R) should exist in RLs introductions and more than 1 sentence dealing with conclusion (C). It shows also that another sentence could optionally exist with the aim of linking a piece of information dealing with PR or ME with a result or a conclusion.

3.1.2. The Introducing Phase (IP) of RLs introductions.

IP of RLs introductions is composed of three keys, which are BI (12%), PR (8.75%), and PR/BI (11.56%) of the whole introductions. Figure 7 below clarifies them.

Figure 7: Percentage of mention of the introducing phase keys of research letters' introductions

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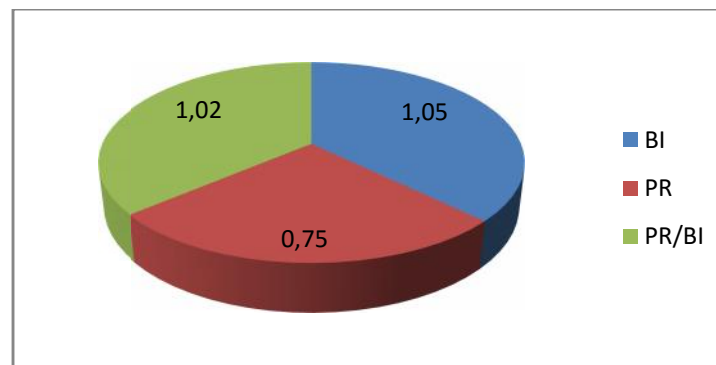
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The figure shows that BI and PR/BI are relatively dominant in RLs IP of introductions as they both make up 23.74% of introductions, which means 73% of the IP of introductions. Such dominance could be explained by the importance of providing background information related to the findings communicated with the scientific community, which is more than the importance allocated to reviewing previous literature on the issue investigated.

This dominance is clear also when analyzing the Average Number of Mention of Keys per RL (ANM/L). Figure 8 below clarifies the average number of sentences that could exist in the FP of introductions.

Figure 8: Average number of mention of the introducing phase keys in each research letter introduction

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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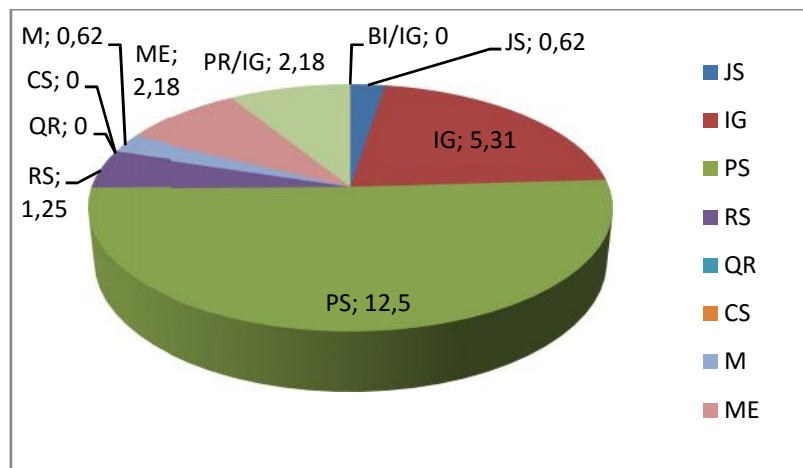
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The graph shows that the IP of each RL introduction is to encompass 1 sentence dealing with background information (BI) and 1 sentence dealing with Previous Research melted with Background Information (PR/BI). Additionally, the graph suggests also the possible existence of another sentence dealing with Previous Research (PR).

3.1.3. The Contextualizing Phase (CP) of RLs introductions

This phase is composed of 10 keys, which are JS (0% of the whole introduction), IG (5,31% of the whole introduction), PS (12.5% of the whole introduction), RS (1.25% of the whole introduction), QR (0% of the whole introduction), CS (0% of the whole introduction), M (0.62% of the whole introduction), ME (2.18% of the whole introduction), PR/IG (2.18% of the whole introduction), and BI/IG (0% of the whole introduction). Figure 9 below clarifies these rates.

Figure 9: Percentage of mention of the contextualizing phase keys

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The graph shows that PS, IG, ME, and PR/IG are the most important components in the CP of RLs introductions. They constitute a total of 91% of the keys of this phase (CP). Being a contextualization phase, it seems logical to find these keys as they expose the purpose of the study in addition to the gap that it seeks to fill. Such dominance is also revealed in ANM/L of CP as shown in Figure 10 below:

Figure 10: Average number of mention of the contextualizing phase keys

T A Y R Q u a r t e r l y J o u r n a l , I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d i n S c i e n t i f i c I n d e x i n g S e r v i c e s (S I S)

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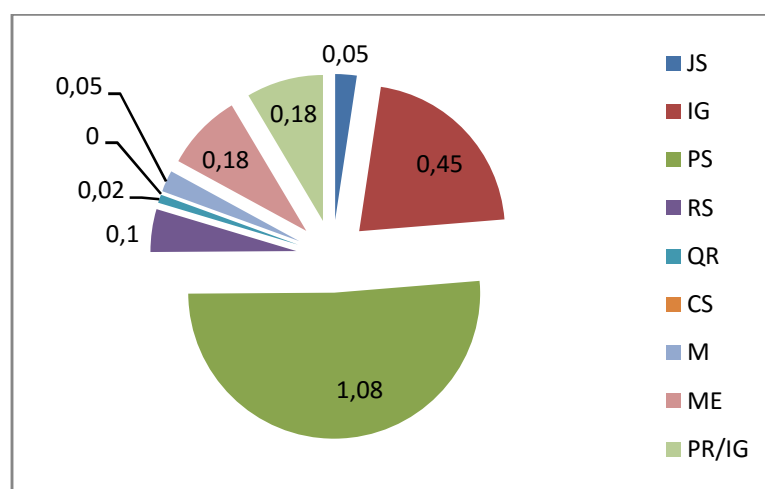
The graph shows that the CP should contain 1 sentence dealing with the purpose of the study (PS) and another sentence dealing with (IG) and may be relating it to Previous Research (PR) or Methodology (ME) or both.

It is remarkable in the PM of the keys in the IP, CP, and FP that there are highly represented ones and lowly represented ones. This is a logical and scientific way of categorizing them into obligatory keys in RLs introductions and optional ones.

3.2. Obligatory and optional keys of RLs introductions

The importance of each key in the structure of RLs introductions differs in relation to the extent to which it is present. Considering this fact, the researcher managed to identify obligatory and optional keys in the structure of RLs introductions.

3.2.1. Obligatory keys of RLs introductions

Obligatory keys are those which their percentage of presence in each phase of the RLs introductions exceeds the average of mention of all the keys mentioned in each phase. If the average of the total percentage of mention of all keys (ATPMAK) is less than 1%, the whole phase is omitted. For example, the average of the total percentage of mention of all the keys (ATPMAK) present in the IP of RLs introductions is 10.83%. Thus, obligatory keys are those with a percentage of mention exceeding this rate.

This makes BI (12.18%) and PR/BI (11.56%) obligatory keys in the structure of the IP of RLs introductions.

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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Applying the same methodology, the researcher found that the average of the total percentage of mention of all the keys (ATPMAK) present in the CP of the RLs introductions is 2.46. This means that the keys exceeding this rate are obligatory, which are IG (5.31%) and PS (12.5%).

Continuing to apply the same principle, the researcher found that the average of the total percentage of mention of all the keys (ATPMAK) present in the FP of the RLs introductions is 6.92. This means that only the keys exceeding this rate are obligatory in the FP of RLs introductions, which are R (26.25%) and C (13.12%).

The following diagram suggests the global generic structure of RLs introductions including obligatory and optional keys. The elements in red and with one asterisk are obligatory.

Diagram 2: Obligatory keys of research letters' introductions

Introducing Phase (IP)	Background Information (BI)* Previous Research (PR) Previous Research/ Background Information (PR/BI)*
Contextualizing Phase (CP)	Justification of Study (JS) Identification of Gap (IG)* Purpose of Study (PS)* Rationale for Study (RS) Question Raising (QR) Context of Study (CS) Materials (M) Methodology (ME) Previous Research/Identification of Gap (PR/IG) Background Information / Identification of Gap (BI/IG)
Findings Phase (FP)	Results (R)* Conclusion (C)* Results/Conclusion (R/C) Previous Research/Conclusion (PR/C) Methodology/Results (ME/R) Future Research (FR)

T A Y R Q u a r t e r l y J o u r n a l , I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d i n S c i e n t i f i c I n d e x i n g S e r v i c e s (S I S)

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NB: Red keys with asterisk (*) are obligatory

The diagram above shows that the general structure of RLs introductions contains obligatorily the following keys: Background Information (BI), Previous research/background information (PR/BI), identification of gap (IG), purpose of study (PS), results (R), and conclusion (C).

3.2.2. Optional keys of RLs introductions

Using the same methodology of the identification of optional keys in the general structure of RLs, optional keys in the RLs introductions are those which their percentage of presence are less than the average of the total percentage of mention of all the keys in each phase. The phase gets omitted if the the average of the total percentage of mention of all the keys is less than 1%.

Since the average of the total percentage of mention of all keys (ATPMAK) in the IP phase is 10.83 so all the keys under this rate are optional, which means only PR (8.75%).

Concerning the CP, the average of the total percentage of mention of all the keys (ATPMAK) in it is 2.46%, which means that JS (0.62%), RS (1.25%), QR (0%), CS (0%), M (0.62%), ME (2.18%), PR/IG (2.18%), and BI/IG (0%) are optional keys in the CP of RLs introductions.

As to the FP, the average of the total percentage of mention of all the keys (ATPMAK) in it is 6.92. This means that the keys under this rate are optional, which are R/C (1.25%), PR/C (0%), ME/R (0.93%), and FR (0%).

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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It could be noticed that some keys are negligible in terms of mention that is why those under 1% will not be considered as established optional keys. For this reason, the established optional keys are only PR in IP. As to CP, the established optional keys are RS, ME, and PR/IG. Finally, in FP only R/C is established optional key.

Hence, the following diagram clarifies the global generic structure of RLs in terms of obligatory and established optional keys.

Diagram 3: Create a Research Letter introduction Model (CARL introduction Model)

Introducing Phase (IP) : 3 S	Background Information (BI)* 1 S Previous Research (PR)** 1 S Previous Research/ Background Information (PR/BI)* 1 S
Contextualizing Phase (CP) : 5 S	Identification of Gap (IG)* 1 S Purpose of Study (PS)* 1 S Rationale for Study (RS)** 1 S Methodology (ME)** 1 S Previous Research/Identification of Gap (PR/IG)** 1 S
Findings Phase (FP) : 4 S	Results (R)* 2 S Conclusion (C)* 1 S Results/Conclusion (R/C)** 1 S

NB: *Red keys are obligatory
   **Green keys are optional
   S: Refers to sentence(s)

CARL introduction model suggests a logical and research based linear way of writing RLs introductions. It suggests that the introduction of any publishable RL is to contain 12 keys i.e. sentences of which 7 are obligatory and 5 are optional. This means that it is acceptable generically speaking to write a publishable RL introduction with only 7 sentences dealing respectively with Background Information

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(BI), Previous research/background information (PR/BI), identification of gap (IG), purpose of study (PS), 2 results (R), and conclusion (C).

This means also that it is acceptable and even better to write a RL introduction that adds to the above mentioned obligatory keys 5 optional ones which are previous research (PR), rationale for study (RS), methodology (ME), previous research/identification of gap (PR/IG), and results/conclusion (R/C) provided that the writer inserts them in the structure as shown in the diagram.

In order to better clarify the number of sentences that could be used in every phase the researcher created a chart that shows the phases suggested in the diagram (above) of RLs Introductions including their respective keys in relation to their TNM, the average of their mention, and the suggested number of sentences (SNS) for each key.

Needless to mention that the ANM/L is calculated by dividing TNM by the number of all investigated RLs (i.e. 37). In order to suggest the SNS the researcher considered all numbers that are equal or above .5 as 1 and all numbers under it as 0 unless the whole number is under 0 such as 0.2 or 0.4. This aims at suggesting a logical number of sentences by the end as it is not possible to write 0.5 or 0.3 of a sentence.

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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Table 2: TNM, ANM/L, and SNS of each key in RLs' Introductions phases

	Keys	TNM	ANM/L	Suggested number of sentences (SNS)
IP	BI*	39	1	1
	PR**	28	0.7	1
	PR/BI*	37	1	1
CP	IG*	17	0.4	1
	PS*	40	1	1
	RS**	4	0.1	1
	ME**	7	0.1	1
	PR/IG**	7	0.1	1
FP	R*	84	2.2	2
	C*	42	1.1	1
	R/C**	4	0.1	1
Total		309	8.3	12

The chart suggests that the publishable RL necessitates in its introduction the existence of 12 sentences. The Introducing Phase (IP) should contain 3 sentences, the Contextualizing (CP) 5 sentences and the Findings Phase (FP) 4 sentences.

In the IP, scientists must start by writing an obligatory Background Information sentence (BI). Then scientists could write an optional Previous Research (PR) sentence. Finally, they could optionally end this phase by mixing a Previous Research sentence with a Background Information (PR/BI) one.

In the CP phase, scientists must write 1 obligatory sentence dealing with the Identification of a Gap (IG). Next, they must write 1 obligatory sentence dealing with the Purpose of the Study (PS). Subsequently, they could write 1 optional sentence dealing with the Rationale of the Study (RS). Then they could write 1 optional

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sentence dealing with the Methodology (ME) then end this phase by writing 1optional sentence melting Previous Research with Identification of Gap (PR/IG).

In the FP, scientists must write 2 obligatory sentences exposing the Results (R) then 1 obligatory sentence drawing a Conclusion (c). Finally, they could end this phase and the whole introduction with 1 optional sentence mixing a Result with a Conclusion (R/C).

This model of writing RLs' introductions is data and research based, which means that following it increases the publishability of scientists' papers. Literature on the issue showed that following the conventions of writing different genres is decisive in the process of publication of scientific papers. The importance of this model lies in the fact that it renders scientists drafts submitted for publication in scientific journals acceptable as it is based on the analysis of successfully published RLs and the observations of an applied linguist.

Moreover, the CARL introduction Model is of a great importance to educators and especially in the ESP profession. Viewing the rising importance of the RL genre in scientific publication today (2014), it is extremely invaluable to propose a model to use when teaching young researchers how to write research papers.

T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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T A Y R   Q u a r t e r l y   J o u r n a l ,   I S S N : 2 3 8 2 - 2 8 7 2
I n d e x e d   i n   S c i e n t i f i c   I n d e x i n g   S e r v i c e s   (S I S)

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Mobile Assisted Language Learning in "English Clubs" in Tunisia: Gamification as a tool

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Abstract

This study looked at the use of "gamification" in extracurricular educational opportunities to learn the English language in Tunisia. Its aim was to investigate the extent to which learners' (from primary school level) English language skills are evolving during MALL sessions ("gamification" sessions) in English clubs.

"Android application evaluation" and "clubroom observation" were used as data collection tools. Moreover, 10 groups of 4 learners (from primary school) were followed over 10 MALL (gamification) sessions. In this study, two Android educational games (AEG) were used: "Educational games for kids" and "English Grammar App nounshoun".

After using these two Android educational games, the results show that learners' were motivated to learn the English language outside classrooms. Moreover, their vocabulary and grammar levels evolved.

In the light of these results, pedagogical recommendations are made. Teachers' knowledge about MALL should be updated. Teachers should also use a variety of teaching materials to teach vocabulary and grammar in the English language. In addition, an application (i.e. an Android educational game) cannot, by itself, be sufficient.

Keywords: ELT, MALL, ELLApps, gamification, Android Educational Games (AEG), game-based learning, edutainment.

List of acronyms:

MALL	**Mobile Assisted Language learning**
ELLApps	**English Language Learning Applications**
AEG	**Android Educational game**
MPO	**Moderate Participant Observation**

Introduction

This paper focuses on the effectiveness of two Android Educational Games in helping primary school students in Tunisian "Houses of Youth" promote their vocabulary and grammar levels. The aim of this study is to identify the effectiveness of using AEGs in learning and reviewing English vocabulary and grammar.

The research attempts to answer the following questions:

1- To what extent, if at all, do the Android Educational Games contribute to the learning of vocabulary and grammar in the English language?

2- To what extent, if at all, do learners' vocabulary and grammar levels are evolving during the mobile assisted language learning sessions in "English Clubs" in the Tunisian "Houses of Youth"?

Capturing audio language samples dated back to the emergence of audiovisual recording devices as reel-to-reel, Video Cassette Recordings (VCRs) and Personal Computers (PCs) (Salaberry, 2001). In the 1950s, the audio-lingual theory sparked the use of authentic audio samples for educational purposes in language laboratories.

Nevertheless, the spread of the behaviorist theory in the 1960s replaced the language laboratories with drill-based computer-assisted teaching. A new vision of the role of technology in education triggered the invention of the portable package of self-contained knowledge manipulator, "Xerox Dynabook" in the 1970s (Kay & Goldberg, 1977).

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Furthermore, the computer-mediated communication in education has been progressing as technologies continue to dwindle in size (Chinnery, 2006). The expansion of the internet alongside the development of PDAs, laptop and mobile devices in the 1990s gave rise to the next generation of e-learning (Sharples, 2000).

Toward a definition of Mobile Assisted Language Learning

Nowadays, mobile devices such as personal digital assistant (PDAs), iPods, tablet PCs, phablets, mobile phones (i.e. Symbian and smartphones) and other handheld devices, are used everywhere for doing everything ranging from voice calling to making short message, video chat, listening to podcasts, web surfing, shopping, and the like.

A PDA is a handheld device that combines computing, telephone/fax, Internet and networking features. A typical PDA can function as a cellular phone, fax sender, Web browser and personal organizer. PDAs may also be referred to as a palmtop, hand-held computer or pocket computer (as cited in http://www.webopedia.com).

An iPod is a small portable music player. Users can transfer songs to their iPod with their computers, iTunes, and the iPod software. In 2001, under the iPod brand, Apple has released many variations of its product such as the iPod classic, iPod Touch, iPod Shuffle, iPod Mini, iPod Nano and several spin-off devices such as the iPod Photo (as cited in http://www.webopedia.com).

A tablet is a type of notebook computer that has an LCD screen on which the user can write using a special-purpose pen, or stylus. The handwriting is digitized and can be converted to standard text through handwriting recognition, or it can remain as handwritten text. The stylus also can be used to type on a pen-based key layout where the lettered keys are arranged differently than a QWERTY keyboard. Tablet PCs also typically have a keyboard and/or a mouse for input (as cited in http://www.webopedia.com)..

A phablet is a phrase used to describe a half-smartphone and half-tabletmobile device (a phone/tablet hybrid). A phablet is a small pocket-sized mobile device that is a bit larger than the size of an average smartphone, with a touch screen ranging in size from 5 inches (i.e. the Sony Xperia Z) to 6.1 inches (i.e. the Huawei Ascend Mate device). While larger than a smartphone, the phablet is much smaller than most

tablets and can be held and used in one hand. Phablets typically use 3G or 4G networks for cellular calls and are Wi-Fi-enabled devices (as cited in http://www.webopedia.com).

A Symbian is a mobile operating system (OS) targeted at mobile phones that offers a high-level of integration with communication and personal information management (PIM) functionality. Symbian OS combines middlewarewith wireless communications through an integrated mailbox and the integration of Java and PIM functionality (agenda and contacts) (as cited in http://www.webopedia.com).

A Smartphone is a handheld device that integrates mobile phone capabilities with the more common features of a handheld computer or PDA. Smartphones allow users to store information, e-mail, install programs, along with using a mobile phone in one device. For example, a Smartphone could be a mobile phone with some PDA functions integrated into the device, or vise-versa (as cited in http://www.webopedia.com).

Apart from these benefits, mobile devices have increasingly grown toward becoming tools for education and language learning. Crompton (2013) defined mobile learning as "learning across multiple contexts, through social and content interactions, using personal electronic devices" (p. 4).

Mobile learning and teaching

What essentially characterizes mobile devices for learning is size and weight which make them portable. Thus, in MALL there is no need for persons who receive education to sit in a classroom or at a computer to get the lesson. Keypad versus touchpad, screen size and audio functions are significant characteristics too. Depending on them, mobile devices were considered by Miangah and Nearat (2012) as extensions, but not substitution for actual learning devices.

Mobile phones, PDAs and smartphones offer various additional uses beside the phone and Short Message Service (SMS), including Multimedia Messaging Service (MMS), voice- messaging, video recording, cameras, internet and wireless access, therefore, file-sharing amongst teachers and learners and between learners themselves. Moreover, smartphones have both handwriting recognition and voice recognition features. These features might fulfill the different needs of the learners. Moreover, learners' prior knowledge in using mobile for learning is substantial. Their

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motivation to learn via mobile devices plays also a crucial role in the learning/teaching process.

Regardless of their limitations (the small screen size, memory size and keypad or touchpad sophistication), mobile devices are evolving. Moreover, they are equipped with numerous functions that learners enjoy. Learners who encounter lack of free time or money favor them as well. Furthermore, learners who live in rural places where no computers are available find mobile devices beneficial.

Mobile learning can occur either in-classroom or out-of-classroom. In-classroom, m-learning stimulates close interaction, conversation and decision-making among students due to mobile learning activities, especially if students are divided into small groups. Such learning experience can hardly be achieved out of classroom.

However, m-learning is more useful for implementing activities outside the classroom since it connects learners to real-world experiments. Furthermore, out-of-classroom learners can improve their language skills on the move and exploit their free time; an advantage that cannot be achieved in the classroom (Kukulska-Hulme, 2009). In my research, mobile learning is done outside the classroom.

Numerous methods of teaching can be assisted by m-learning. For example, in game-based learning the materials are designated to be integrated with aspects of the physical environment. The real-world knowledge and the game's visual world are linked by the m-learning activities. Gholami and Azarmi (2012) formulated game-based language learning for English as a Second Language (ESL) learners aiming at enabling them to revise the needed content for Cambridge First Certificate in English exam.

The collaborative approach is another method in which different learners exchange their knowledge, skills and attitudes through interaction. This stimulates learners to support, motivate and evaluate each other (Miangah & Nearat, 2012). In addition to their didactic use, mobile devices have been used as a flexible means of student-teacher communication such as course updates and reminders. Likewise, student-student synchronous and asynchronous communication can be held via mobile devices (Pachler, 2009).

 Moreover, mobile devices have been used to refer to related websites and up-to-the-minute instructional resources (Levy & Kennedy, 2005). McDowell (2011)

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asserted that nearly half of all internet users are using a mobile device to access it. McDowell (2011) also predicts that by 2015, mobile users will overtake people using PCs.

As an example of desktop sites which are synced with mobile devices, Thornton and Houser (2003) developed an English idiom web site exclusively for mobile technologies that could offer definitions, illustrative animations and videos as well as multiple-choice questions. In their study, Thornton and Houser (2003) found that students were successful in downloading and using this web site via PDA and mobile phones.

Dias (2002) also created a web page for mobile phones to gather links of English language learning websites. In his page, learners comment and exchange information with their teacher, amongst themselves and with any guest lecturer.

These are examples to show how m-learning has the potential to meet the required conditions for an effective teaching/learning process. However, whether to take place face-to-face, distance or online, Copaert (2004) indicated that mobile devices are basic equipment of learning, but the learner should be ahead of technology.

Mobile learning and Vocabulary

The use of mobile devices such as mobile phones to learn vocabulary came into sight. SMS and e-mail messages are common methods of learning new lexical items based on the lessons covered in the classroom. Concerning teaching via SMS, Levy and Kennedy (2005) designed SMS-based vocabulary learning to teach Italian language by transmitting idioms, definitions and example sentences to the learners (nine to ten messages per week). Results showed that the messages were very helpful for learning vocabulary.

In addition, Thornton and Houser (2003) developed two studies at the same time to teach English language at a Japanese University. One study compared using SMS versus e-mail messaging. The other study compared using SMS versus paper-based vocabulary learning.

In the first study, students were divided into two groups; one received vocabulary via SMS messages and the other received mini-lessons of vocabulary three times a day arranged in chunks in order to make them readable on the tiny screens. In

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both studies, students accepted delivery of identical lessons; definitions of five words per week and the use of them in different contexts. Learners were tested weekly.

To assess vocabulary retention, Thornton and Houser (2003) provided the students with a polling software. In classroom sessions, this software is ready for use via mobile phones. The advantage of this system was the instantaneous reception of feedback by students and teachers.

The results indicated that SMS students learned over twice the number of vocabulary words as the e-mail students. Moreover, SMS students improved their scores by nearly twice as much as students who had received their lessons on paper. Concerning their attitudes, the majority preferred the SMS instruction. Thornton and Houser (2003) concluded that the effectiveness of their lessons was derived from transferring messages as "push" media. Therefore, students were able to frequently rehearse and space study and utilize recycled vocabulary.

Chen and Hsu (2008) experienced teaching English verbs by sending new vocabulary to students' mobile phones accompanied by pictorial annotations for better understanding. Post-test results proved that this method helped learners with lower verbal and higher visual ability to retain vocabulary.

According to Miangah and Nearat (2012), teachers can use mobile learning devices to design exercises on vocabulary covered in the classroom. Students may be given the questions in the classroom and asked to complete them via their mobile phones before sending them back to the trainers.

For new vocabulary, mobile dictionaries can be utilized. Myers (2000) made several observations on Chinese learners of English language who used mobile dictionaries. Myers (2000) noticed that learners employed words that they looked up their meanings. After a short period of time, they shifted from looking up Chinese lexical items to English lexicon which indicated their attempt to produce utterances in the foreign language. There was an enhancement in Learners' spelling.

Mobile learning and Grammar

Miangah and Nearat (2012) suggested that "grammatical points can be learnt through a specifically designed program installed on mobile devices, in which grammatical rules are taught, followed by multiple-choice activities where learners select the correct answer from the given alternatives" (p.314). Actually, Grammatical

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exercises can be in the form of "true-false" or "fill-in the blanks". Moreover, grammatical explanations might be presented via vocal service or SMS.

Toward a definition of game-based learning and "gamification"

Gamification

In addition to English Learning Android applications (ELAApps), Android market includes games which can help instructors teach English language. Deterding (2011) defined "Gamification" as the use of game design elements in non-game contexts.

Moreover, Herzig, Strahringer and Ameling (2012) defined "gamification" as the use of game thinking and game mechanics in non-game contexts. These game mechanics are designed to shape a game's dynamics (i.e., competitive behavior) and emotions (i.e. anticipation) in order to engage players (i.e. users, customers, employees, voters).

The main purpose of "gamification" is to improve players' contributions and participation. Goals include solving organizational problems (i.e., improving flow, return on investment, learning, employee recruitment and evaluation, and the perceived ease of use of information systems), as well as social problems (lack of physical exercise physical exercise, traffic violations, and voter apathy, among others).

Gamification has been shown to engage and motivate learners when used properly in the classrooms (Hammer & Lee, 2011; Muntean, 2011). In addition, gamification aims at creating enjoyable and entertaining experiences to motivate users learn languages.

Prensky (2001) said that "there is no reason that a generation that can memorize over 100 Pokemon characters with all their characteristics, history and evolution can't learn the names, populations, capitals and relationships of all the 101 nations in the world" (p. 5). Game-based learning describes an approach to teaching, where students explore relevant aspect of games in a learning context designed by teachers. Teachers and students collaborate in order to add depth and perspective to the experience of playing the game.

Games are considered effective both as motivation tools and as learning environments (de Freitas, 2006; Kirriemuir & McFarlane, 2004). Educational games can promote learning experience. Moreover, the use of games in the classroom is very

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beneficial for students (Barab, Gresalif, & Arici, 2009). Educational games are designed to help people learn about certain subjects, expand concepts, reinforce development, understand a historical event or culture, or assist them in learning a skill as they play.

Moreover, educational games are created to satisfy users' fundamental needs, to enhance their learning by providing enjoyment, passionate involvement, motivation and creativity.

Methodology

This section describes the participants in the study, the data collection tools ("Android application evaluation" & "clubroom observation") and the procedures.

Participants

The participants in this research are:

1. A moderate-participant observer (the researcher has both "insider" and "outsider" roles).
2. Ten groups of 4 EFL learners (from primary school) were followed over 10 MALL (gamification) sessions in a "Tunisian house of Youth" (in Sousse).

I found these as the "right" type of participants. The modulated-participant observer (the researcher) was experienced. He has a teaching career of five years. He was experienced in using mobile devices in educational contexts. In addition, the ten groups of EFL learners (from primary school) were motivated.

Data collection tools and procedures

Application evaluation

The general evaluative checklist of the study

The researcher will apply a modified version of Walker (2010), Schrock (2011, 2014), Van Houten (2011) and Vincent (2012) rubrics and models (previously mentioned) to create evaluative checklists to question how do the Android Educational games in use ("Educational games for kids" and "English Grammar App nounshoun") contribute to the teaching of vocabulary and grammar for English

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language learners in English Clubs in the Tunisian "Houses of Youth". These rubrics will be implemented in addition to other possible criteria to be identified in the chosen AEGs.

The reason behind choosing these models is their clarity and specificity in evaluating the applications which are implemented to teach English.

The description of the general evaluative checklist of the study

In this research, the evaluative checklist includes 13 major areas of focus: relevance and developmental appropriateness, customization, instructional design, support for learning, teaching grammar, teaching vocabulary, feedback, engagement and Motivation, thinking skills, accessibility, skills needed before use, App Usability, App Quality (see Appendix 1).

In more details, the checklist also includes three major columns: area of focus, sub-categories and notes. The category of "Relevance and developmental appropriateness" includes two major questions: the first question investigates whether the user interface is age appropriate or not. The second question examines whether the subject matter appeals to the intended grade level or not. In "Customization", the researcher explores how the app offers complete flexibility to alter content and settings to meet student needs.

"Instructional Design" incorporates four sub-categories: the efficacy of the app in communicating its subject matter, the alignment of the app to the learning goals of students, the specific purpose of the app, how it is achieved and how the learner is guided through the app.

The "Support for Learning" category involves five sub-areas of focus: the app support to the learning objectives, the App's reading level and whether it matches or not the target age group, how the use of the app leads to skills mastery and demonstrates its sound pedagogical approach, whether the app demonstrates or not accuracy, authority, relevance of content and whether it promotes or not collaboration.

"Teaching grammar" is another section in this general evaluative checklist. It covers six sub-categories: level of grammar practice, inductive versus deductive teaching of grammar, grammar rules which are taught, types of grammar exercises, clarity of explanation and sufficiency of examples.

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The "Teaching vocabulary" section investigates the level of the vocabulary which is taught, the use of pictures and videos. This category also includes sub-categories such as themes, games, multiple exposures in multiple contexts, incidental vocabulary learning, polysemy, homonymy, synonymy and pronunciation.

The "Feedback" section explores the relevant opportunities for feedback, assessment and reflection. "Engagement and Motivation" questions whether the app is inviting or not and whether it gives a good first impression or not. Moreover, "Engagement and Motivation" investigates sub-topics such as the opening of new ways to learn, the students' opportunity to do things they haven't been able to do before, the students' motivation to reuse the app, the use of skills in the app and the use of gaming principles.

 In addition, "Engagement and Motivation" includes other sub-categories such as: methods used to motivate align with learners' goals, providing a bridge from the classroom to the real world for expanded learning (for example, via GPS, Wi-Fi, or Bluetooth) and motivational potential versus the potential for distraction.

The "Thinking Skills" category examines the extent to which the chosen app encourages the use of higher order thinking skills including creating, evaluating and analyzing. The "Accessibility" section tackles the different levels provided by the app designer for a variety of users, the multiple learning modalities and letting users personalize their interface. Furthermore, the "Skills needed before use" section includes the skills that the individual needs to have or learn before using the application.

"App Usability" covers providing instruction page, demonstrating clarity of educational objectives, demonstrating ease of use of navigation features and menus, having text, video, and audio options that can be turned on/off and having bilingual / multilingual options. The final section in this general evaluative checklist is "App Quality". It involves promoting student engagement, providing evident literary quality and necessary updates (see Appendix 1).

Moderate Participant Observation: definition and description

Observation is an effective way to see what people do and to hear what they say. Direct observation will be used as an important tool of gathering reliable and accurate data about classroom processes (Allwright & Bailey, 1991). Weir and

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Roberts (1994) argued that "observation is the only technique to get direct information on classroom events, on the reality of program implementation" (p.164).

To examine learners' English vocabulary and grammar levels during 10 mobile assisted language learning sessions in "English Clubs" in the Tunisian "Houses of Youth", "Participant Observation" (henceforth PO) will be implemented. This research method is adopted for it allows for "richly detailed description", which DeMUNCK and SOBO (1998) interpreted to mean that one's goal of describing "behaviors, intentions, situations, and events as understood by one's informants" is highlighted (p.43). DeWALT and DeWALT (2002) added that "it improves the quality of data collection and interpretation and facilitates the development of new research questions or hypotheses" (p.8).

In participant observation, participants behave as they normally do, so evidence is valid. Moreover, PO takes the viewpoint of the participants rather than the researcher. In addition, it can dig deep into social interaction. Furthermore, the researcher is open to new insights (the questions are not fixed in advance).

"Moderate Participant Observation" (henceforth MPO) will be chosen because it helps the researcher maintain a balance between "insider" and "outsider" roles. Henceforth, "moderate participation" allows a good combination of involvement and necessary detachment to remain objective (DeWALT, 1998).

In this study, video recording is used because it provides authentic data by which the researcher can observe 10 mobile assisted language learning sessions (Gamification sessions) in the Tunisian "Houses of Youth". In these institutions, clubrooms should be equipped with tablets. Each clubroom should contain 4 tablets at least.

As far as authenticity is concerned, the gamification sessions are directly observed and recorded by a digital camera, stocked in the hard drive of my laptop and then converted into (AVI) video format.

Moreover, I tried to maintain a balance between "insider" and "outsider" roles. During recording these extra-curricular MALL sessions, I also tried to make learners feel at ease and behave naturally. In addition, I chose a suitable place in the clubroom to have a valuable recording in terms of sound and image quality. Baring in mind that every detail is important, I recorded the whole sessions.

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Tables (see Appendix 2) will be drawn about each MALL session including the stages of the lesson and the researcher (in his insider role) talk and actions such as initiation to use the application, response and organizing learner's talk. Moreover, learners' talk and actions will be recorded. I will count the number of occurrence of these categories during MALL sessions (see Appendix 3).

To analyze observational data, there are two major ways; namely, structured and unstructured observation (Weir & Roberts, 1994; Boulton & Hammersley, 1996). For example, unstructured observation is implemented to explain events which can be seen while giving great importance to details in order to explain teachers' and learners' behavior (Long, 1983b; Weir & Roberts, 1994; Allen & Bailey, 1991).

The observation data obtained in this research will be analyzed in addition to moderate participant observation following unstructured observation because there are several details which need explanation in learners' behavior. Many details are specific to several contexts and could not be classified under pre-determined categories. For example, sometimes learners have unexpected actions which could not be classified under pre-determined categories. The focus in the analysis of this observation data is to see whether and to what extent the learners' levels in vocabulary and grammar are evolving during the MALL sessions in "English clubs" in the Tunisian "Houses of Youth". There is a set of pre-determined categories under which clubroom actions are coded such as initiations and responses.

In my study, related learning behaviors and events are of great importance as far as I will focus on researcher-learners interactions (researcher as insider).

There are several developed observational schemes reviewed by Allwright and Bailey (1991, p.216). I used an observational scheme which is adapted from Nunan's Tally Sheet (1989) and Ullman and Geva's (1985) TALOS (Target Language Observation Scheme). I chose several categories from these schedules to analyze my clubroom data because they can contribute to the aims of my study. Moreover, I added other categories which are appropriate to the context of the research.

Nunan's (1989) tally sheet has low-inference categories. Low-inference (real-time) schemes include behavioral characteristics which can be observed and high levels of agreement. In Low-inference schemes reliability can be reached. The categories are for classroom events such as the instructor's praise, instructions,

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explanations of grammar points as well as learners' questions, answers and interactions with other students.

Ullman and Geva's (1985) TALOS has two parts: low-inference and high-inference. The first section (low-inference) comprises live classroom activities such as drills, dialogues and translations. This section also focuses on linguistic content (i.e. sounds, words, phrases). Furthermore, this part aims attention at skills such as reading, writing, listening, speaking. In this section, teaching behaviors include categories such as drills, narrations and comparisons. Moreover, the first section incorporates students' actions.

The second part (high-inference) in Ullman and Geva's (1985) TALOS includes ratings on a "5-point scale" for categories such as enthusiasm, humor and negative/positive reinforcement.

The scheme adopted in this study is divided in terms of MALL sessions (Gamification sessions) stages: the "pre-stage", the "while" stage and the "post" stage (production phase). Tables including the lesson stage, researcher (in his insider role) talk categories (giving instruction, initiation) and the total of occurrence of each category during the lesson were drawn. In addition to the instructor's sheets, I created learners' checklists including the same stages (pre, while and post stages).

Researcher's "moves" provide different ways to organize learners for conversation and ideas for creating a classroom where respect and equal access to participate are important standards. Kasper (1988) argued that "a "move" is a functional unit, determined by the set of categories used to describe moves, a phonologically based unit such as an utterance, or other linguistic or social segmentation of the events" (p. 13).

As far as the researcher's observational sheet is concerned, there are 8 basic moves in my checklists: initiation (i.e. initiation to use the AEG), giving instruction, response, focus on grammar, focus on vocabulary, positive feedback, changing context and using other materials.

"Initiation" is coded only for students and refers to spontaneous initiation of talk (Fröhlich & Spada, 1985). "Response" could be shown through the teachers' answers to his learners' questions. "Input" is another category which is present in my checklist

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through two major sub-categories; namely, focus on grammar and focus on vocabulary.

Krashen (1985) argued that input in the classroom comes from the teacher, but there could also be input generated by the students either through group work or interaction in the target language. Moreover input should be meaningful and comprehensible.

"Changing context" is another category in which the teacher shifts from the context of the classroom to real-world situations outside. Positive feedback is another category in my observation checklist. It encourages a student to repeat and/or expand upon a given contribution in the target language. It is very similar to what psychologists would refer to as a positive "reinforcer" (Bitchener, Young & Cameron, 2005). In addition, the "use of other materials" allows the teacher to use everything that helps students communicate in English.

As far as learners' checklists are considered, I focused on six major categories: use of the AEG, interaction with the researcher and questions, interaction with other students, feedback, learners' motivation, L1 versus L2 use. I chose these categories because they are related to the major aim of my study: investigating the extent to which Android Educational Games contribute to the learning of vocabulary and grammar in the English language.

I adapted all the categories in the previously mentioned observation schemes to clubrooms in the Tunisian "Houses of Youth". Additional categories can be added while watching the collected video-tapes of 10 MALL (Gamification) sessions.

Research Setting

The following tables summarize the research setting:

Table 1. Learners and clubroom (gamification) sessions

Level	AEGs	Total
Primary school learners	"Educational games for kids" & "English Grammar App nounshoun".	2

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Table 2. Researcher (as participant) and clubroom (gamification) sessions

Researcher/ sessions	Clubroom MALL sessions from 1 to 10
Researcher (as Participant)	Recoded from April 2015 to Mai 2015

Results

The General Evaluative checklists for Android educational apps and the "clubroom moderate participant observation" will help the researcher answer the questions listed below:

1- To what extent, if at all, do the Android Educational Games contribute to the learning of vocabulary and grammar in the English language?

2- To what extent, if at all, do learners' vocabulary and grammar levels are evolving during the mobile assisted language learning sessions in "English Clubs" in the Tunisian "Houses of Youth"?

Results of the General Evaluative checklists for Android educational apps

Results of the General Evaluative checklist of "Educational games for kids"

The evaluative checklist of "Educational games for kids" including 13 areas of focus, 51 sub-categories (questions) and notes (see Appendix 1), shows that the user interface is appropriate for kids. It is designed for 1st level English vocabulary learners (EFL learners). Moreover, the app offers pictures from the real world (fruits, vehicles, animals, body parts, etc) to meet students' needs. This AEG aims at promoting learners' pronunciation and vocabulary. It is also based on an eclectic approach.

Furthermore, "Educational games for kids" includes relevant content (appropriate content for English language beginner learners). It contains varied educational and entertaining tasks" such as "education puzzle and quiz", "edu flashcards for kids", "phonics education" and "solar system for kids"…

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In addition, this AEG promotes student-student and student-instructor collaboration. It stimulates dialogues about different themes.

This app is created to teach 1st level EFL vocabulary (suitable for Tunisian primary school learners). Moreover, pictorial annotations are used to facilitate vocabulary learning (i.e. the word banana is written and accompanied with its picture and correct pronunciation). In addition, themes which are tackled in this app (numbers, colors, shapes, days of the week and months) are appropriate for 1st level EFL (Tunisian primary school) learners. The app includes various themes and contexts.

The checklist shows that sometimes the learners ask the instructor to provide them with new items in the English language and that the instructor provides his learners with synonyms.

In addition, the app includes relevant opportunities for feedback and reflection (to improve pronunciation and train memory). It also provides a bridge from the clubroom to the real world for expanded learning. It could be used at home.

As far as design is considered, the app motivates the learners to reuse it in the clubroom and outside it. This AEG is based on an eclectic learning approach. It is also built on game-based learning. Moreover, it contains games which facilitate the learning/teaching process. "Educational games for kids" comprises puzzle and memory games.

In this AEG, there is a balance between the motivational potential and the potential for distraction. Furthermore the app provides necessary updates. This educational application is only designed in the English language. It has text, video, and audio options that can be turned on/off (i.e. native speakers' pronunciations that can be turned on/off). "Educational games for kids" includes easy navigation features and menus (easy update menu). In addition, it shows clarity of educational objectives.

"Educational games for kids" provides instruction pages, but it does not let users personalize the user interface. Before using this AEG, learners should know how to use tactile devices.

Results of the General Evaluative checklist of "English grammar app nounshoun"

The checklist shows that "English grammar app nounshoun" is the world's first "do it yourself" English grammar Android app. It includes a user interface which is

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designed for different age categories. Actually, everyone can use this app. Built on artificial intelligence, "English grammar app nounshoun" helps anyone identify the parts of speech of any sentence. This app might help users learn the different grammatical functions in the English language.

"English grammar app nounshoun" includes four major steps:

- typing the sentence.

- checking and pressing the action button.

- cracking the code.

- clicking on any word and getting a detailed description of the English grammar parts.

"English grammar app nounshoun" is a "do it yourself" English grammar app. So, the relevance of content is due to the learner. The level of grammar practice varies from a learner to another. Moreover, grammar rules are taught both inductively and deductively according to the sentence level provided by learners.

The app seems focusing only on grammar. However, it is a multi-skill app. The major skills tackled in this app are grammar, vocabulary and writing. In addition, themes are chosen according to the learners. Each sentence might have a specific theme (different themes with different contexts).

This educational application promotes collaboration. Synonymy occurs when the learner uses new vocabulary items or when the instructor introduces new words. In addition, the instructor might correct learners' pronunciation when they mispronounce words. This "do it yourself" app provides opportunities for feedback, assessment and reflection. Learners can correct their sentences and compose sentences in new contexts.

"English grammar app nounshoun" has an attractive design. Students want to play this game of grammar again. It is easy to use and will make them beat the hated homework. Moreover, this app encourages learners to build new sentences and to learn new vocabulary.

Furthermore, "English grammar app nounshoun" provides a bridge from the clubroom to the real world for expanded learning via Wi-Fi. It provides a link to access the app web page which includes instruction. The app provides necessary

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updates through the app web site. "English grammar app nounshoun" does not have bilingual or multilingual options. It supports an eclectic learning approach. Before using this app, users should know how to type on the virtual keyboard of their mobile devices.

The educational objectives of this app are:

- To make users create correct sentences.
- To teach them the different parts of speech.

The app has text options (detailed descriptions) that can be turned on/off. In addition, there is no use of pictures (see Appendix 4).

Results of the Clubroom MPO

In the "while stage" of "session 1", the researcher's checklist (see Appendix 2) shows that the researcher initiates his learners 20 times to use the AEG (Using Educational games for kids). Moreover, the instructor stimulates his students to focus on vocabulary 20 times. Actually, the instructor introduces sections such as colors, shapes, days and months to his learners during the "while stage". "Table 3" illustrates the tackled categories in this stage.

Table 3. The researcher's checklist in the "while stage" of "MALL session 1"

MALL session stage		Researcher talk and actions	Total
While – stage (25min)	Using Educational games for kids	Giving instruction	**3**
		Initiation to use the AEG	**20**
		Initiation to dialogues	**4**
		Response	**10**
		Positive feedback	**4**
		Focus on vocabulary	**20**
		Focus on grammar	**2**

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| | | Changing context | **4** |
| | | Using other materials | **2** |

The MPO of "session 1" shows that the learners use the AEG 20 times. Learners are motivated to use this AEG, to interact with each other and to interact with their instructor. In fact, there are 18 interactions during the "while stage" (see Appendix 3). In the post stage (production phase), the learners use the newly taught vocabulary in a writing activity. The duration of this phase is 10 minutes. The writing activity shows that the learners quickly memorize the lexical items and use the newly taught vocabulary appropriately.

In the "while stage" of "session 2", the researcher's checklist (see Appendix 5) shows that the researcher initiates his learners 8 times to use the AEG (English grammar app nounshoun). Moreover, the instructor stimulates his students to focus on vocabulary 10 times and 20 times on grammar points. Actually, this app is not only designed to teach grammar, but also to teach pronunciation and writing. It is a multi-skill application. "Table 4" illustrates the categories of this stage.

Table 4. The researcher's checklist in the "while stage" of "MALL session 2"

MALL session stage		Researcher talk and actions	Total
While – stage (25min)	Using English grammar app nounshoun	Giving instruction	**8**
		Initiation to use the AEG	**8**
		Initiation to dialogues	**5**
		Response	**5**
		Positive feedback	**5**
		Focus on vocabulary	**10**

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		Focus on grammar	**20**
		Changing context	**5**
		Using other materials	**1**

In "MALL session 2", learners enjoy exploring "English grammar app nounshoun". They use it at least 30 times. They focus on grammar points 30 times. In addition, they focus on writing 30 times. The learners try to build correct sentences and read them to each other. Built on artificial intelligence, the app parses their sentences and provides them with a detailed description of each word. Moreover, users acquire new grammatical rules. They also interact with their instructor to check these rules and to correct their sentences.

In addition, the MPO data shows that the Android educational games in use (applications) provide both the instructor and the learner with a valuable content to promote their vocabulary and grammar knowledge. The content of the AEGs has a high degree of both educational and entertainment value. Based on edutainment (educational entertainment), the chosen apps motivate users to learn and promote their English language skills outside classrooms (in English clubs or any other place). Henceforth, the learning/teaching process is not restricted to the classroom setting.

Discussion

Using Android Educational games in English clubs in the "Tunisian Houses of Youth" seems very auspicious. The results of the general evaluative checklist and the MPO are complementary. The use of AEGs in extracurricular learning situations has proven to be helpful. "Educational games for kids" and "English Grammar App nounshoun" are designed to teach people about certain subjects, expand concepts,

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boost development, understand cultural diversity and assist them in acquiring language skills as they play.

In addition, built on a game-based learning approach, "Educational games for kids" and "English Grammar App nounshoun" are designed to mix gameplay with the ability of the player to retain and apply the newly taught vocabulary and grammar points to the real world situations. The results of this study revealed that AEGs can help develop learners' competitive spirits and promote their cognitive and social growth. In the production phase (writing task), learners try to apply the newly taught rules and lexical items in their short essays appropriately.

Moreover, the results show that "gamification" also stimulates learners to become more engaged and motivated during MALL sessions outside classrooms. Learners don't rely on their instructor in learning. They can take the initiative to interact with their tutor and with each other, rethink, correct mistakes and reuse the newly taught rules appropriately.

However, the use of "gamification" in helping learners acquire new grammar rules and promote their vocabulary levels cannot, by itself, be sufficient. Some learners cannot understand the AEG instructions which are written in the English language. So, instructors should explain these instructions. Furthermore, sometimes teacher have to use additional materials (pictures, magazines, exercises, etc) to explain new rules and lexical items.

Furthermore, some users may not be interested in educational games and are not "tech-savvy". Henceforth, instructors should demonstrate how to use the chosen AEG. Instructors should also set a clear goal during the game based learning sessions in order to prevent learners' frustration and distraction.

Conclusion

In this study, using "gamification" as a tool in MALL sessions in English clubs in the Tunisian "Houses of Youth" makes grammar and vocabulary learning for primary school EFL learners more interesting and engaging. It encourages students to learn new vocabulary and use grammar rules appropriately.

However, when a lesson is "gamified", a precise goal must be established. Instructors' knowledge about MALL should be updated. Moreover, both instructors and learners should update their knowledge about mobile devices and mobile

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applications. Sometimes, the AEG cannot, by itself, be sufficient in teaching English language skills. Thus, instructors should use additional material to overcome deficiencies in the educational content of AEGs.

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Appendix 1

General Evaluative checklist for Android educational apps

App name : **Educational games for kids**

Area of focus	Sub-categories	Notes
Relevance & Developmental appropriateness	Is the user interface age appropriate? Does the subject matter appeal to the intended grade level?	The user interface is appropriate for kids. 1st level English vocabulary
Customization	App offers complete flexibility to alter content and settings to meet student needs	The app offers pictures from the real world to meet students' needs.
Instructional Design	Does the app effectively communicate its subject matter?	Vocabulary learning
	Does the app align to your learning goals for students?	Yes // teaching basic English vocabulary to learners (colors, months, days,…)
	Does the app have a specific purpose and how does it achieve that?	Teaching 1st level vocabulary. This purpose is achieved through real world pictures and games for kids
	How does the app build on skills and guide the student?	The app build on skills like pronunciation

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Support for Learning	App supports learning objectives	The AEG supports learning objectives.
	App's reading level matches target age group	The reading level matches the target age group (primary school learners).
	App's use leads to skills mastery; app demonstrates a sound pedagogical approach	The AEG use leads to vocabulary learning and promoting pronunciation //An eclectic approach.
	App demonstrates accuracy, authority, and relevance of content	The app "Educational games for kids" includes varied educational and entertaining tasks. // relevance of content (appropriate content for English language beginner learners)
	App promotes collaboration	The AEG promotes student-student and student-instructor collaboration.
Teaching grammar	Level of grammar practice	
	Inductive and Deductive	
	Grammar rules which are taught	This app is not designed to teach grammar.
	Types of grammar exercises	
	Is the explanation clear	
	Are there sufficient examples	
	Level of the vocabulary which is taught	1st level EFL vocabulary (suitable for Tunisian

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Teaching vocabulary		primary school learners)
	Use of pictures/videos, etc.	Use of pictures to facilitate vocabulary learning (the word banana is written and accompanied with its picture and correct pronunciation)
	Themes	The themes are appropriate for 1st level EFL learners: numbers, colors, shapes, days of the week and months of the week.
	Games	Puzzle and quiz//memory games….
	Multiple exposures in multiple contexts	Various themes and various contexts.
	Incidental vocabulary learning	Sometimes the learners ask the instructors to provide them with a new item in the English languge.
	Polysemy	Not at this level.
	Homonymy	Not at this level.
	Homophyny	Not at this level.
	Synonymy	Sometimes the instructor provides learners with synonyms.
	Pronunciation	Improving pronunciation is one of the major objectives

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		in this AEG.
Feedback	Are there relevant opportunities for feedback, assessment, and reflection?	The app includes relevant opportunities for feedback and reflection (improving pronunciation and training memory)
Engagement & Motivation	Is the app inviting and does it give a good first impression?	The app design is inviting.
	Does the app open up new ways to learn? How does it let students do things they haven't been able to before?	The app is built on games which facilitate the learning/teaching process.
	Will students want to go back to the app often?	The app design motivates the learners to reuse it in the clubroom and outside it.
	How does the app build on skills?	The app aims at promoting learners' pronunciation and vocabulary.
	Are gaming principles used?	
	Do the methods used to motivate align with your learning goals?	An eclectic approach to learning // Game-based learning.
	Does the app provide a bridge from the classroom to the real world for expanded learning (for example, via GPS, Wi-Fi, or Bluetooth)?	The app provides a bridge from the clubroom to the real world for expanded learning. It could be used at home, etc…
	Does the motivational potential exceed	Balance between these two

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	the potential for distraction?	potentials.
Thinking Skills	The App encourages the use of higher order thinking skills including creating, evaluating, and analyzing.	Not at this learners' level.
Accessibility	Does the app include a range of levels for a variety of users with differing skill levels?	The app is only designed for 1st level EFL learners.
	Does the app support multiple learning modalities?	The app supports multiple learning modalities.
	Does the app let users personalize the user interface?	The does not let users personalize the user interface.
Skills needed before use	Skills individual needs to have or learn before use	Skills to use tactile devices.
App Usability	App provides instruction page	The app provides instruction page.
	App demonstrates clarity of educational objectives	The app shows clarity of educational objectives.
	App demonstrates ease of use of navigation features and menus	The app includes easy navigation features and menus (easy update menu)
	App has text, video, and audio options that can be turned on/off	The App has text, video, and audio options that can be turned on/off// (i.e. pronunciation can be turned on/off)

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App Quality	App has bilingual / multilingual options	The app is designed in the English language.
	App promotes student engagement	App promotes student engagement
	App's literary quality is evident	App's literary quality is evident
	App provides necessary updates	App provides necessary updates

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Appendix 2: Sample of

Clubroom MPO Checklist

RESEARCHER's CHECKLIST

Researcher /session n°1

MALL session stage		Researcher talk and actions	Total
Pre-stage (5minutes)		Giving instruction	**3**
		Initiation to use the AEG	**2**
		Response	**3**
While – stage (25min)	Using Educational games for kids	Giving instruction	**3**
		Initiation to use the AEG	**4**
		Initiation to dialogues	**4**
		Response	**10**
		Positive feedback	**4**
		Focus on vocabulary	**20**
		Focus on grammar	**2**
		Changing context	**4**
		Using other materials	**2**

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Post-stage: production phase (10 min)	Writing activity	Focus on writing	**1**

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Clubroom MPO Checklist

Learners' Checklist

Learners of group 1 /session n°1

MALL session stage	Researcher talk and actions	Total
Pre-stage (5minutes)	Interaction with the researcher and questions	3
	Interactions with other students	2
While-stage(25min)	Use of AEG	5
	Interaction with the researcher and questions	4
	Interactions with other students	2
	Feedback	5
	Learners' Motivation	4
	L1 versus L2 use	5
Post-stage: production phase (10 min)	Focus on writing	1

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Appendix 4

General Evaluative checklist for Android educational apps

App name : **English grammar app nounshoun**

Area of focus	Sub-categories	Notes
Relevance & Developmental appropriateness	Is the user interface age appropriate? Does the subject matter appeal to the intended grade level?	The user interface is for different age categories. Everyone can use this app.
Customization	App offers complete flexibility to alter content and settings to meet student needs	Everyone can use this app.
Instructional Design	Does the app effectively communicate its subject matter? Does the app align to your learning goals for students? Does the app have a specific purpose and how does it achieve that? How does the app build on skills and guide the student?	This app (game) helps anyone learning English to identify the parts of speech of any sentence. This app is built on Artificial intelligence. This app is the world's first "do it yourself" English

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		grammar Android app.
Support for Learning	App supports learning objectives	This app might help learners learn the different grammatical functions in the English language.
	App's reading level matches target age group	The reading level varies from one learner to another.
	App's use leads to skills mastery; app demonstrates a sound pedagogical approach	The app seems focusing only on grammar. However, it is a multi-skill app. The skills tackled in this app are grammar, vocabulary and writing…
	App demonstrates accuracy, authority, and relevance of content	This app is a "do it yourself" English grammar app. So, the relevance of content is due to the learner.
	App promotes collaboration	This App promotes collaboration
Teaching grammar	Level of grammar practice	The level of grammar practice varies from a learner to another.
	Inductive and Deductive	Both inductive and deductive learning.
	Grammar rules which are taught	Grammar rules are taught according to the sentence level provided by learners.

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	Types of grammar exercises	- typing the sentence - checking and pressing the action button - cracking the code - clicking on any word and getting a detailed description of the English grammar parts of speech tag.
	Is the explanation clear	Detailed explanation.
	Are there sufficient examples	Sufficient examples.
Teaching vocabulary	Level of the vocabulary which is taught	According to the sentence level.
	Use of pictures/videos, etc.	There is no use of pictures.
	Themes	Themes are chosen according to the learners. Each sentence might have a specific theme.
	Games	
	Multiple exposures in multiple contexts	Different themes with different contexts.
	Incidental vocabulary learning	It occurs when the learner uses new vocabulary items or when the instructor introduces new words.
	Polysemy	

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	Homonymy	
	Homophyny	
	Synonymy	For example, synonymy is used when the instructor provides the learner with synonyms to use in building their sentences.
	Pronunciation	The instructor might correct learners' pronunciation when they mispronounce words.
Feedback	Are there relevant opportunities for feedback, assessment, and reflection?	This "do it yourself" app provides opportunities for feedback, assessment and reflection. Learners can correct their sentences. Learners might compose sentences in new contexts.
Engagement **&** **Motivation**	Is the app inviting and does it give a good first impression?	The app has an attractive design.
	Does the app open up new ways to learn? How does it let students do things they haven't been able to before?	The app helps learners figure out parts of speech instantly.
	Will students want to go back to the app often?	Students want to play this game of grammar again. It is easy to use and will make them beat the hated

		homework.
	How does the app build on skills?	The app built on learners' skills in grammar, vocabulary, spelling and writing.
	Are gaming principles used?	Learners type a sentence and press the action button. They can also click on any word to get a detailed description of what it is all about.
	Do the methods used to motivate align with your learning goals?	
	Does the app provide a bridge from the classroom to the real world for expanded learning (for example, via GPS, Wi-Fi, or Bluetooth)?	The app provides a bridge from the clubroom to the real world for expanded learning via Wi-Fi.
	Does the motivational potential exceed the potential for distraction?	There is a balance between the motivational potential and the potential for distraction.
Thinking Skills	The App encourages the use of higher order thinking skills including creating, evaluating, and analyzing	Creating: creating sentences Evaluating and analyzing these sentences.
Accessibility	Does the app include a range of levels for a variety of users with differing skill levels?	Levels are determined by the sentence levels of complexity.
	Does the app support multiple learning	The app supports an eclectic

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	modalities?	approach to learning.
	Does the app let users personalize the user interface?	It does not let users personalize the user interface.
Skills needed before use	Skills individual needs to have or learn before use	Users should know how to type on the virtual keyboard of their mobile devices.
App Usability	App provides instruction page	The app provides a link to access the app web page which includes instruction.
	App demonstrates clarity of educational objectives	The educational objectives of this app are : - To make users create correct sentences. - To teach them the different parts of speech.
	App demonstrates ease of use of navigation features and menus	The app is easy to use.
	App has text, video, and audio options that can be turned on/off	The app has text options (detailed descriptions) that can be turned on/off
	App has bilingual / multilingual options	The does not have bilingual or multilingual options.
App Quality	App promotes student engagement	It encourages learners to build new sentences and to

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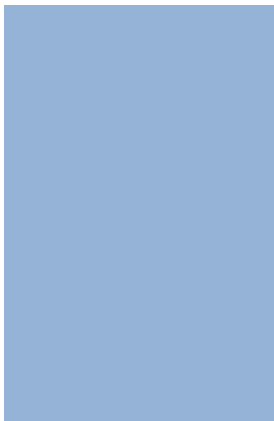
learn new vocabulary.

App's literary quality is evident

App's literary quality is evident.

App provides necessary updates

The app provides necessary updates through the app web site.

Appendix 5: Sample of

Clubroom MPO Checklist

RESEARCHER's CHECKLIST

Researcher /session n°2

MALL session stage		Researcher talk and actions	Total
Pre-stage (5minutes)		Giving instruction	**3**
		Initiation to use the AEG	**2**
		Response	**3**
While – stage (25min)	Using English grammar app nounshoun	Giving instruction	**8**
		Initiation to use the AEG	**8**
		Initiation to dialogues	**5**
		Response	**5**
		Positive feedback	**5**
		Focus on vocabulary	**10**
		Focus on grammar	**20**
		Changing context	**5**
		Using other materials	**1**
Post-stage:	Writing activity	Focus on writing	**20**

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production phase

(10 min)

Appendix 6: Sample of

Clubroom MPO Checklist

Learners' Checklist

Learners of group 2 /session n°2

MALL session stage	Researcher talk and actions	Total
Pre-stage (5minutes)	Interaction with the researcher and questions	**5**
	Interactions with other students	**2**
While-stage(25min)	Use of AEG	**30**
	Interaction with the researcher and questions	**10**
	Interactions with other students	**2**
	Feedback	**5**
	Learners' Motivation	**10**
	L1 versus L2 use	**5**
	Focus on writing	**30**

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A Humanistic Reading of John Keats's Narrative Poem *Lamia* through the Precepts of Mythological Criticism

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Abstract

In Keats's *Lamia* (1819), the idea of metamorphosis pertains to the malleability of the structure of the chain of being to fit different orders, in the sense of making possible the transformation of characters from one order of being to another. In this way, Lamia, the protagonist of Keats's narrative poem *Lamia*, could experiment with the orders of womanhood and godhood despite her beastly condition as a serpent. Thanks to her possession of magic, Lamia succeeds in enthralling Lycius, a scholar youth who is supposed to have been disciplined and well-enlightened by the philosophy of his guide, Apollonius – the emblem of reason, rather than magic. Thus, symbolically, the whole plot of *Lamia* revolves around the conflict between reason and magic, whereby the former eventually triumphs and causes magic to be deracinated from its essential roots through the ultimate 'vanishing' of Lamia and the death of her ensnared lover, Lycius, during their marriage festivities.

The aim of this paper is to stand on Keats's humanistic presentation of his characters in *Lamia* and to study it in relation to the nature of the catharsis the denouement of the story yields. Essentially, my main focus is to unravel the mating of the ethical with the aesthetic within the fabric of the narrative. This is carried out through the poet's latent undermining of the despicable dissonance between the moral side of redressing the orderly nature of the chain of being, on the one hand, and the artistic appeal of Lamia's magical world which keeps intensifying its immersion in such a

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creative poetic imagination that makes her 'vanishing' by the end of the poem hardly bearable emotionally, on the other hand.

Key words: (dis)order, chain of being, humanism, imagination vs. reason, magic, metamorphosis, mythological criticsim

The inscription of *Lamia*'s materials in Greek mythology does not seem to hinder Keats from elaborating his own 'touch' in building the story of Lamia's metamorphoses and sustaining his own humanistic stances that are sought to be inculcated in his readers' minds. While highlighting, also, the centrality of Robert Burton's *The Anatomy of Melancholy* (1621) as an important source for Keats's *Lamia* (1819), Jane Chambers points to the space of freedom Keats allowed himself to entertain while reverting to the myth of Lamia. In this process, Chambers begins with claiming that "a myth is fundamentally a narrative that creates moral boundaries only to test, challenge or overstep them the minute they are fixed. This brings about a constant questioning of those morals which in its turn results in ambiguity and lack of resolution." (588) Certainly, these 'ambiguity and lack of resolution' with respect to the set of 'morals' myths abound with are ascribed to perpetual changes and development in man's intellectual and aesthetic life across eras, so that the 'moral boundaries' are kept forever apt to be 'tested, challenged and overstepped' at any time. Actually, Chambers cites Keats's *Lamia* as an example of such flexibility wrought to approaching myths, holding that "Keats created space to transform the ambiguities to his liking. He certainly does so in *Lamia*." (588)

What might be mostly 'ambiguous' in *Lamia*, which Keats 'transforms to his liking,' is related to "such a moiré pattern set into the fabric of *Lamia* that each time the poem has been turned in the critic's hands, it reflects different colors." (Twitchell 49) Essentially, the poem's possession of 'different colors' pertains to the duality governing the structure of its characters: Lamia, Lycius and Apollonius. Lamia's camouflaging of her true identity as a beastly serpent from Lycius and all the Corinthians may introduce her as the archetype of beguilement and evil plots. She typifies the moral defect of disrupting the orderly nature of the chain of being through playing the role of a goddess and then a woman, with whom Lycius seeks to

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marry. Yet, such a moral flaw is likely to be submerged under a high measure of aestheticism to such an extent that "she can be understood as the representation of imagination." (Rita 171) Lycius, as well, has moral blemishes due to thinking seriously of infringing the chain of being. On his first encounter with Lamia, he is not dissuaded by her declaration that she is a goddess and falls in love with her. Moreover, he does not hesitate to shun all the philosophical competence he has gathered, as a scholar, from his life-long guide, Apollonius and, willingly, chooses instead to be completely covered under the shades of Lamia's magic. Still, his blind love may introduce him as an ideal lover whose staunch faithfulness to Lamia and sincere attempt to crown his love through marriage make his love story conform to the romance which is "the nearest of all literary forms to wish-fulfillment dreams." (Quinn 286)

Conversely, when it comes to Apollonius, his embodiment of moral standards through his possession of reason and philosophical insightfulness into deep truths comes at the expense of introducing him as a fighter against 'dreamers,' which certainly impoverishes his image aesthetically in the poem. As John Hawley notices, "even though Apollonius is 'right' and brings the 'truth' in exposing Lamia's illusion, his force is 'destructive,' disclosing evil when sin is at its peak in ingesting its sweetness." (555) Actually, only when the romance between Lycius and Lamia reaches its most fervent moments during their marriage festivities does Apollonius intervene and illumine Lycius and all the Corinthian attendants that Lamia is just a 'serpent.' Although his intervention redresses the order of the chain of being, it causes the romance to end up abruptly and pathetically: Lamia vanishes from sight and Lycius dies. The unconventional denouement of the romance, fraught with tragedy, yields a special catharsis whose peculiarity may lie primordially in sustaining the element of 'ambiguity' which certainly nourishes the readers' critical impulse. Readers are likely to question Keats's aims behind darkening the area separating goodness from evilness with respect to order and the moral aspect of preserving it, on the one hand, and disorder and the aesthetic potential it entertains, on the other. What is controversial in *Lamia*, then, is whether the implied antagonism mapping out its texture is "between responsibility and wanton hedonism, or between ethereal beauty and murderous rationality." (Blake 2)

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The aim of this paper is to apply 'mythological criticism' in reading *Lamia* and to dwell on the humanistic implications the poet seeks to envisage. In his book *Introduction to Poetry*, X. J. Kennedy points to the different fields of science that 'mythological criticism' imbibes from, describing it as "an interdisciplinary approach that combines the insights of anthropology, psychology, history, and comparative religion." (610) Perhaps, what is mostly unifying agent between all these sciences from which 'mythological criticism' draws its materials is what we might call their 'man-centeredness,' in the sense of being preoccupied with matters that concern human being at large from all sides: social, affective, moral, spiritual etc. These man-centered concerns seem to challenge the confinements of time and space, achieving thus a universal proportion of care and investigation. Actually, Kennedy puts forward the idea of universalism in relation to 'mythological criticism': "a central concept in mythological criticism is the archetype, a symbol, character, situation, or image that evokes deep universal response." (610) Equally, he stresses the implication of the artist, including the poet, in such a universalistic repertoire during the creative process of his/her works. As a matter of fact, the artist would not be treated as an individual isolated from exterior facets determining and shaping human beings if s/he were to be studied under the spectrum of 'mythological criticism.' Rather, the artist would become a composite of a bundle of pulls and traits that are shared by his/her universal fellowmen at any age. That is why, "mythological criticism explores the artist's common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs." (610)

In 'exploring the artist's common humanity,' the adoption of mythological criticism would certainly be illuminating in uncovering "aspects of life embedded within the collective unconscious of every human being." (Quinn 208) Despite its amplitude and indeterminacy, there remain particular patterns regulating and, even fixing 'the collective unconscious of every human being' in common formulaic rules, dealt with as 'archetypes' that could be variously presented in works of art whether in terms of 'symbols,' 'characters,' 'situations' or 'images.' In their congregate, all these archetypal tools may converge on presenting 'human being' as the locus of opposites that are, nevertheless, one continuum in their essence. I recollect, here, Friedrich Nietzsche's assertion in his book *Beyond Good and Evil*, "in man, creative

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and creator are united: in man, there is matter, fragment, excess, clay, madness, chaos; but in man, there is also creator, sculptor, the hardness of the hammer, the divine spectator and the seventh day." (155) Simply put, man, that is human being, who is the pivot around which mythological criticism centers, is universally known to be an amalgamation of aspects revealing order, which are divine-like in their creative potential, like discipline and organization, and others showing disorder, due to their subjection to such phenomena as 'excess,' 'madness' and 'chaos.'

Being a space yoking in its vessel order and disorder, man's constructions in life, including artistic productions, become, inferably, what we might call a 'free territory' where the so-called 'red-lines' do not exist. This is what might explain the common dealing of myths with divine powers, for example, on an equal foot with what is typically human. Indeed, myths are replete with instances of anthropomorphism that consists in "the attribution of a human form and personality to God." (Gray 20) In reality, this anthropomorphic handling of divine powers can extend to the different orders in the chain of being. Therefore, we find John Milton, for instance, anthropomorphizes Satan in his epic *Paradise Lost* (1667) as a human-like militant figure against the unfair judgment of the equally anthropomorphized God of Christianity. Within the same tenor of anthropomorphism, Keats's Lamia revolts against her low position in the chain of being as a serpent and not just aspires to be metamorphosed into higher orders of being, but works hard to do that through all means. It is from there that stems the view of "Lamia as a possible heroine." (Rita 170)

To delineate Lamia's transgression of order demands tracing the path her magic enables her to follow and showing the impact it causes on the reality of characters hit by its wand, involving primordially Lycius and indirectly all the Corinthians, except Apollonius, the philosopher. As a sinner of transgressing the orderly nature of the chain of being, Lamia begins with weaving her magic plot of enthrallment whereby to blind people from an adequate apprehension of reality. Anne Wilson presents the distinctive features of the magical plot: "a magical plot is distinguished by its use of magical devices, in a distinct ritual structure. A magical hero does not use stratagems which would work; instead, he uses a ritual." (8) Lamia's 'magical devices' and 'ritual' seem to be efficient enough to bring about changes, whether to her order of being or

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to other characters. The first time she appears in the poem is in the following shape: "a palpitating snake, / Bright, and cirque-couchant in a dusky brake." (Part I. 46) Perhaps, the nearest image close to Lamia, in this context, is that of Satan in Milton's *Paradise Lost* while beastly creeping towards Eve, "enclosed / In serpent, inmate bad, and toward Eve / Addressed his way." (Book IX. 494-6)

The ominous effect the image of Lamia's first appearance induces is sustained by her dialogue with Hermes, "the god whose attributes are intimately connected with magic and enchantment" (Ricks 734), which reveals her overpowering him. Although he is the god of magic, Hermes remains unable to find his lost nymph and only thanks to the intervention of Lamia's magic can he achieve his will. However, the price Hermes is asked to pay, in return for winning his nymph, consists in granting Lamia a lovely woman shape that allows her to entice Lycius. Explaining her will to Hermes, Lamia says: "Give me my woman's form, and place me where he is. / Stoop, Hermes, let me breathe upon thy brow, / And thou shalt see thy sweet nymph even now." (Part I. 120-2) Hermes 'stoops' to her demand without the slightest hesitation, since he seems to find, even, no space to give an answer to Lamia. He contents himself with expressing his acceptance of her terms through sinking into "serenity." (Part I. 123) So, Lamia's infringement of the orderly nature of the chain of being succeeds, with regard to her ability to barter with the god for the fulfillment of her desire. It is as if her demand to metamorphose into a woman were a recompense she deserves from the god: "Left to herself, the serpent now began / To change." (Part I. 146 -7)

Certainly, this moment of 'change' is a turning point in the plot of the poem, for it marks the instigation of Lamia's implementation of her plan to seduce Lycius. Being metamorphosed into a woman, she is introduced as "a lady bright with, / A full-born beauty new and exquisite." (Part I. 171-2) With that 'full-born beauty,' Lamia could ensnare Lycius' admiration. More than that, she manages to further disrupt the order of the chain of being through playing the role of a goddess to Lycius. Coyly, she pretends that her being a goddess impedes her from acceding to his demand to be united with her, under the pretext of her superiority over him (she is a goddess and he is a man). She scoffs at him, haughtily, saying: "Thou art a scholar, Lycius, and must know / That finer spirits cannot breathe below / In human climes, and live." (Part I. 279-81) In saying so, Lamia seems to contradict her own self, inasmuch as she

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presents the 'human climes' as denied to her since she *allegedly* belongs to the higher order of 'finer spirits.' However, she continues to play with the order of being through succumbing to Lycius, afterwards, when she notices his helpless infatuation with her. The poet tells us how she easily "threw the goddess off, and won his heart / More pleasantly by playing woman's part, / With no more awe than what her beauty gave." (Part I. 336-8)

What is being articulated, then, is the ability of Lamia's magic to allow her to experiment with different orders of the chain of being. These series of experimentation result in the suspension of the conventional norms of the logic of being through the poet's granting Lamia's magical fabrications what we might call 'entries' whereby to invade all the orders of being without exception. Yet that suspension of logic seems to be confined to the subjective repertoire of Lamia and those who are hit by her magic, like Lycius. In the objective world of reality, Lamia remains deprived of a woman-like body that could allow her to prove her actual metamorphosis into a woman, which explains the massive trouble she faces during her marriage festivities. She keeps clinging to blind Lycius and the Corinthian attendants from apprehending her truth through her magic. In other words, she works to dissimulate reality in order to perpetuate her magical plot. In this respect, Dariusz Galasinski expounds on the manifestation of dissimulation as such: "Dissimulation aims at hiding the real by masking which makes it invisible, repackaging by disguising it, modifying its appearance and dazzling by confusing it, reducing certainty about the nature of things." (84)

Lamia does well in 'masking' the real, 'disguising' it and 'dazzling' those whom she could ensnare, even when she is led to marry Lycius. During the marriage festivities, she relies heavily on her "subtle servitors" (Part II. 118) who are qualified as "viewless servants," devoted specifically "to enrich / The fretted splendor of each nook and niche." (Part II. 126-7) As a consequence, Lamia manages to appear to Lycius and all the Corinthian attendants as a "regal" bride bathing in luxury. (Part II. 133) Actually, the poet expatiates on the amazement of the attendants at the stupendous castle in which the marriage takes place. We see them, for example "with busy brain / Arriving at the portal, gaz'd amain / And enter'd marveling" and "ne'er before had seen / That royal porch, that high-built fair demesne; / So in they hurried

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all, maz'd, curious and keen." (Part II. 150-5) Equally, the superabundant feast provided to the guests suggests so opulence and gorgeousness that makes it resemble "the Dionysian frenzy" in its excess. (Wille 22) Dionysus, to whom Lamia is implicitly likened to, is "the mythical Olympian god of metamorphosis and the indefinable and is associated with love and wine, spilling over with life and energy." (Brunel 298) In Lamia's Dionysian-like feast, too, the excessive effect of wine on the attendants is underlined: "discoursing low / At first, for scarcely was the wine at flow; / But when the happy vintage touch'd their brains, / Louder they talk." (Part II. 201-04)

The Corinthian attendants to the marriage festivities of Lycius and Lamia evince, then, their fall in the embrace of a Dionysian-like excess of 'life and energy.' They seem to get rid of, just like what Lamia and Lycius do, all sorts of restrictions and established regulations of order "when the wine has done its rosy deed, / And every soul from human trammels freed." (Part II. 209-10) This ecstatic rapture, which Lamia's magic succeeds in weaving during the marriage festivities, may bear much affinity to "the cult of Dionysus in ancient Greece which had a cathartic function. It temporarily delivered people from their civic tradition, and at the same time gave them free rein to their cruel instincts." (Brunel 313) The implied association of Lamia's magical plot with 'catharsis' and 'deliverance' causes it to be linked metaphorically with emancipation and freedom, which entails the poet's tacit idealization of it. By implication, all the disorder Lamia's magic could install is aesthetically tinged with conventionally-considered to be ethically-laudable moments of gleeful rapture created by deliverance from a bondage-like order. Moreover, the 'spilling over with life and energy' which Lamia's magic provides to the Corinthians may bring about a symbolic metamorphosis of Lamia's image: from a fearful duplicitous Satanic-like monster, in the beginning of the narrative, to a heroic leader of emancipation from a tyrannical-like despicable order. Actually, this kind of emotional excess of happiness is identified by Denise Gigante as the new concept of 'monster' that arose in the late 18th and early 19th centuries and found its expression in the literature of the romantic period. This change was "from a concept of deformity to a notion of monstrosity as too much life." (438)

With this superb amount of 'too much life' that Lamia possesses, even the 'monstrous' side of her beguiling Lycius seems to be gradually submerged under her

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helpless succumbing to the dictates of emotion of love. This submissiveness to her feeling, which according to William Michael Rossetti makes her possess "human-like traits" (191), could be derived from her reaction to the words of love she receives from Lycius. For example, when Lycius calls her "my silver planet, both of eve and morning" (Part II. 48) and then proceeds to promise her to arrange a magnificent marriage, the poet tells us how she "nothing said, but, pale and meek, / Arose and knelt before him, wept a rain / Of sorrows at his words." (Part II. 65-7) Perhaps, the closest image that Lamia, now, brings to mind on bursting into 'tears' is Eve who seeks to share her burden of sin with Adam through implicating him in it. Although her invitation to Adam to eat from the tree of knowledge aims at causing him to disobey the order of God, Eve's intention is motivated by love for him, with whom she wants to share her fate whether "in bliss or woe." (Paradise Lost IX. 831) In the words of Peter Weston, "it seems unfair to suggest that Eve is here motivated entirely by calculation to deceive. We therefore can only find her statement of love for Adam poignant, though notably excessive in its passionate expression." (124) Also, Lamia seems to be so caught, eventually, into love for Lycius that she refrains from disillusioning him with her true identity as a serpent till his tragic end which he shares with her.

The precipitation of Lamia's magic into Dionysian-like exhilarating moments of breaking order that are brimming with 'too much life' is countered by the force of reason embodied in Apollonius, the only guest who remains immune from her snare. Being "a philosopher and well-skilled in the secret arts of magic" (Ricks 723), Apollonius succeeds adeptly in redressing order and defeating Lamia's magic. Thus, his presence in the poem is delayed as to appear only in the end of each part of the poem, just to abort the project of Lamia's magic and, with it, to deflate the momentousness of the disorder that is about to be actualized after inflating it for a while. However, his redressing of order does not hide the ominous tone through which he is introduced, as if he were the only loathsome antagonist who stains a historic romance between Lycius and Lamia, as a man and a woman who is originally a goddess (as the news is spread among the Corinthians and Lycius himself thinks it to be). This ominous tone can be detected from his first appearance to Lycius and Lamia: "Slow-stepp'd, and robed in philosophic gown: / Lycius shrank closer, as they

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met and past, / Into his mantle, adding wings to haste." (Part I. 365-7) The hyperbolical phrase 'adding wings to haste' may serve to highlight the degree of fear Apollonius causes to his disciple, Lycius.

As an object of fear, Apollonius, despite the formal pose his 'philosophic gown' suggests, acquires a Gothic-like image of the ghostly ravisher who often shows much inhuman proportion against his prey. Actually, when asked by the equally bewildered Lamia, Lycius seems to confirm the Gothic inscription of Apollonius: "'Tis Apollonius sage, my trusty guide / And good instructor; but tonight he seems / The ghost of folly haunting my sweet dreams." (Part I. 375-7) Implicitly, Apollonius undergoes a metaphorical metamorphosing process of being: from the emblem of goodness and wisdom to a 'ghost' taking 'sweet dreams' away. This dramatic degeneration of the image of Apollonius, in Lycius' eyes, into a Gothic-like ghost is translated in the disruption he causes to the order of the marriage festivities of Lycius and Lamia, in the second part of the poem. He is going to be the sole agent of transforming the elixir of happiness and the Dionysian-like frenetic excess of rapture all the Corinthian attendants fully live out into a tenebrous funeral-like context. Symbolically, then, he becomes an agent of disorder while intending to redress order; he is "a philosopher who, in the end, brings about destruction, despite holding the 'truth.'" (Rita 173)

The prevailing ominous tone surrounding the appearance of Apollonius in the scene keeps presenting him in Gothic-like terms, as if to undermine the size of the 'truth' which he possesses. His tracking of Lamia's magic, rather than introducing him as someone in quest for truth, presents him as a Gothic-like pursuer of her and, thus, making the image of Lamia conform to the pursued victim in a typically Gothic context. As Allyson Vaughan maintains, "Lamia's magical powers do not entirely protect her from the kind of control and violence other Gothic female characters are subjected to." (25) Actually, the recurrent reference to Apollonius ' 'eyes' and his penetrative fixation of them on Lamia and what her magic weaves seem to become a motif in the poem and serve to highlight the Gothic-like context of pursuance. When Lycius is receiving congratulations from his Corinthian folk during the marriage festivities, Apollonius is singled out as follows: "Save one, who look'd thereon with eye severe, / And with calm-planted steps walk'd in austere." (Part II. 157-8) Also, when Lamia is sitting with her bridegroom Lycius in a magnificent sofa, Apollonius

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"fix'd his eye, without a twinkle or stir / Full on the alarmed beauty of the bride, / Brow-beating her fair form, and troubling her sweet pride." (Part II. 246-8) The brow-beating aspect of his looking is enough to put an end to Lamia's existence and, therefore, is inscribed in a typically Gothic victimization of the pursued prey. Indeed, Lycius ascribes the dissipation of Lamia to Apollonius' eyes: "Shut, shut those juggling eyes, thou ruthless man! / Turn them aside wretch!" (Part II. 277-8)

Eventually, Lycius makes explicit the demonizing aspect of Apollonius' eyes while bemoaning to the Corinthian attendants his loss of his bride. Addressing them in a highly emotive diction, Lycius complains: "Corinthians! look upon that grey-beard wretch! / Mark how, possess'd, his lashless eyelids stretch / Around his demon eyes! Corinthians, see! / My sweet bride withers at their potency."(Part II. 287-90) Through being 'possessed' and having 'demon eyes,' Apollonius is made the real trickster who can victimize others and, therefore, typifies evil with all its respects, as if he were the one who uses magic to incur others in misfortune, rather than Lamia. In the words of Mark Sandy, Apollonius is presented as moved by the gluttonous "desire to contain happiness into what seems to Lycius as his evil schemes of revenge." (7) It is with his penetrative eyes that Apollonius 'contains' the couple, Lycius and Lamia, and carries out his 'revenge.' While defending himself against the attack of his disciple, Apollonius' "eyes still / Relented not, nor mov'd." (Part II. 295-6) Equally, on his first uttering of the word 'serpent' which causes Lamia to "breathe death breath," the poet tells us how "the sophist's eye, / Like a sharp spar, went through her utterly, / Keen, cruel, perceant, stinging." (Part II. 299-301) The reiteration of "look'd and look'd again" (Part II. 304) emphasizes the lethal 'spar-like' potency of Apollonius' eyes, for it culminates in Lamia's vanishing and Lycius' death, which seals the narrative of the poem.

Still, the shattering aspect of Apollonius on the seamy order of events in the poem remains, in essence, a reassertion of order in the chain of being. The hierarchical pyramid of the orderly nature of the chain of being is starkly played with throughout the poem and there might grow a puzzle over how its plot would have ended if there had not had a character like Apollonius among the Corinthians. Certainly disorder would have prevailed in that case. So, even though his intervention in the story disrupts the dreamy order of the Dionysian-like feast and rapture the

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Corinthian attendants experiment with during the marriage festivities of Lycius and Lamia, Apollonius' presence may serve to redress the balance through imposing the wakeful order of reality. Symbolically speaking, the anti-Dionysian wakeful order of reality to which the plot of the narrative moves may bring to mind the contrast that exists between the Olympian gods, Apollo and Dionysus, in Greek mythology. (May be, the derivation of Apollonius in the poem has to do with Apollo.) As a god, Apollo "presides over the universal system of physical harmony. He presides over the ripening of human intellect and brings it to comparable fruition in a harvest of harmonious expression. He emblemizes order, form, everything that is fixed in a place." (Brunel 56)

In *Lamia*, Apollonius seems to be utterly motivated by these Apollo-like features that share one chief aspect which is 'order.' The order to which Apollonius tightly clings is deemed to be generative of the idealized qualities of 'harmony' and 'ripening of human intellect.' The manifestation of order in Apollonius' character can be shown in his behavior, his method of defending himself against the heavy slur his disciple, Lycius, casts against him and the power he entertains thanks to it. As far as his behavior is concerned, Apollonius reveals moral decency and well-posed character. For instance, he apologizes to Lycius for coming while being not invited to the marriage, which is emotively loaded, for it includes a mild reproach mingled with compassionate feeling of duty towards him. Adeptly, Apollonius begins with emphasizing his awareness of the etiquette of hospitality as an order that has to be respected: "'Tis no common rule, / Lycius,' said he, 'for uninvited / To force himself upon you." (Part II. 164-6) Then, he reveals the necessity he finds himself in to break this 'rule' with respect to the marriage of his disciple to Lamia: "'yet must I do this wrong, / And you forgive me.'" (Part II. 167-8) It is true that Apollonius does not seem to succeed in making Lycius aware of the critical situation he is in, for the latter contents himself with "blushing" and "leading / The old man through the inner doors" where the marriage festivities continues (Part II. 169) Yet, the poet foreshadows Apollonius' success in mission. This is carried out metaphorically through personifying philosophy which is associated with Apollonius: "Philosophy will conquer all mysteries by rule and line." (Part II. 235)

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The 'rule' and 'line' may metonymically emblemize the strict mathematical 'order' governing the world which philosophy, as the mother of sciences, seeks to decipher. Thus, the foreshadowing of the supremacy of philosophy over 'mysteries,' in addition to presaging the nearness of the end of Lamia's magical world, anticipates the power of Apollonius' arguments while defending himself against the attacks of Lycius. This power may help reduce Lycius' vituperative assaults and make them appear as "an illogical reaction to the sight of Apollonius as a 'trusty guide.'"(Wille 14) As a sober philosopher, Apollonius' demeanor reveals a well-poised calmness while retorting to the highly impulsive derogatory speech of Lycius. Apollonius contents himself with affirming his duty of protecting his life-long disciple against all sources of evil. In an emotively loaded statement, he says: "from every ill / Of life have I preserv'd thee to this day, / And shall I see thee made a serpent's prey?" (Part II. 296-8) Apollonius' rhetorical proficiency can be unraveled in his ability to condense his own affective relationship with his disciple as to cover the three matrices of time (the past, the present and the future) to underline his never-ending faithfulness to Lycius. Indeed, his statement summarizes the past as being devoted to teach Lycius how to shun 'every ill' in order to evade a moment like what is happening in the present of the narrative in which an 'ill' is being taken place. It is the 'ill' of infringing the order of being through choosing to marry Lamia who is but a 'serpent.' In choosing to enlighten Lycius to this truth, Apollonius deems that he is saving him from a dark future that his disciple is about to incur himself in and, thus, may remain 'a serpent's prey' forever.

Actually, Lycius' love story begins with presenting him as a 'prey' to the magical charm of Lamia. His epiphanic encounter with Lamia is conveyed in a context of beguilement whose fatality seems to bear ill-omens that he remains unable to decipher till the end of his life. Moreover, there is a quick process of anestheticization, or what Roland Barthes calls in his book *A Lover's Discourse*, "hypnosis" (189) that characterizes the sharpness of Lycius' succumbing to the snares of Lamia's magic. Actually, the poet makes an explicit contrast between Lycius' states, prior to his catching sight of Lamia and after it. While passing near Lamia (who has just been narrated to be metamorphosed from a serpent into a woman), Lycius's "indifference," qualified by Lamia as "drear" (Part I. 238) turns abruptly into his being

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wholeheartedly captured by her, just on hearing her first words. It is as if he, too, had undergone a symbolic metamorphosis whereby his 'indifference' is transformed into a mesmerized captivation in the snares of Lamia's magical world. The first words of Lamia generate this metamorphosis with respect to Lycius: "For so delicious were the words she sung, / It seemed he had loved them a whole summer long." (Part I. 249-50) Lycius' ensnarement in Lamia's words is suggested to be so omnipotent that it effaces the state of 'indifference' characterizing him before these 'words' from his memory.

The implied effacement of Lycius' indifference to Lamia's magic entails the instigation of a totally different state that he fatally steps in. In other words, Lycius lives a brainwashing-like situation that cuts all ties with previous ones so that he is suggested to grow no longer a disciple of Apollonius' philosophy, on his being severely hit by Lamia's magical wand. As Sean Wille observes, "before Lamia came, Lycius too was a philosopher. But his exaggerated infatuation with the sensuous Lamia makes him renounce rationality, thereby pushing and overstepping the boundary of the morally accepted." (18) What puts Lycius into a prey-like situation, then, is his transgression of the 'moral boundary' that consists in his 'renouncement of rationality' at the expense of his blind succumbing to Lamia' magical world. This will lead him to overlook the order of the chain of being when he keeps the same eagerness to be united with her despite being informed of her being a goddess as she alleges to be. In reality, Lycius' embrace of Lamia's magic can be revelatory of "Lamia's position as the beauty which attracts the young philosopher away from what he seems to consider it to be as 'cold philosophy' that he has learnt from Apollonius." (Rita 173)

Such a latent aesthetic appeal of Lamia's magical world, on Lycius' part, is suggested to outweigh his taking into consideration the moral side of infringing the order of the chain of being. After the charm of Lamia's 'delicious words,' there comes now her beauty which causes Lycius to appear as if he were drunk. As the poet narrates, "And soon his eyes had drunk her beauty up, / Leaving no drop in the bewildering cup, / And still the cup was full." (Part I. 250-2) Lamia's beauty is made to represent a perfect embodiment of an idealized 'whole' that never retrenches its generosity. Actually, the verb 'to drink up' (which denotes drinking the whole of

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something quickly) is juxtaposed by the indication that 'still the cup is full.' Lamia's 'beauty,' then, is associated metaphorically with wine which is being excessively offered so that Lycius, who is drinking from it, appears as if he were drinking from a fountain, rather than a 'cup.' The intoxicating wine-like beauty Lamia bestows on Lycius is inferred to 'bewilder' him so much that he finds in her the essence of his being. Thus, he contents himself with looking at her, considering her to define the whole order of the world. Imploringly addressing what he considers it to be his goddess Lamia, Lycius says: "Ah, Goddess, see / Whether my eyes can ever turn from thee!" (Part I. 257-8) In saying so, Lycius affirms his ultimate heedlessness to the order of the world without and his total succumbing to Lamia's magical world that he mistakenly considers it to be, nevertheless, of a divine order.

From this irritable state that binds excessive love and magical intrigue within the same canon, Lycius is made an incarnation of a tragic lover. Thus, the poet dwells on Lycius' first sight of Lamia, while preparing us to see it as a fatal mistake whose enormousness equals that of Orpheus in classical mythology. Orpheus' tragic error consists in breaching the promise given to Pluto – the god of the infernal region. Pluto accepts to "release Eurydice (Orpheus' wife) from death, on condition that Orpheus would not look back until they (Orpheus and Eurydice) reached the earth. He was just about to put his foot on earth when he looked back. Eurydice vanished." (Ricks 737) Keats's allusion to the tragic aspect of Orpheus' looking back, while dramatizing Lycius' first catching sight of Lamia, is revealed through using this mythical tale as a simile to what happens to Lycius when Lamia pleads him to heed her call. The poet tells us how Lamia tries to win Lycius' compassion: "Ah, Lycius bright, / And will you leave me on the hills alone? / Lycius, look back! And be some pity shown." (Part I. 244-6) Then, the poet proceeds to comment on the manner through which Lycius looks back: "He did – not with cold wonder fearingly, / But *Orpheus-like* at an Eurydice." (Part I. 247-8, italics mine)

By extension, Lycius' looking back to Lamia amounts to the tragedy which Orpheus is inferred to face, on the vanishing of his beloved, Eurydice, after reaching a state in which the likelihood of winning her is about to be fulfilled. (Lamia, too, will be 'vanished' during the marriage festivities, echoing, thus, Eurydice's own.) Ironically, Lycius' insurmountable fear that Lamia could 'vanish' from his sight starts to haunt

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him from his first encounter with her. While being 'drunk' with her beauty, Lycius goes far in considering Lamia's sight to be the sole source of life: "For pity do not this sad heart belie – / Even as thou vanisheth so I shall die." (Part I. 259) Equally, he alludes to the absurd end that would await him if he were to be severed from her: "if thou shouldst fade / Thy memory will waste me to shade." (Part I. 269-70) Much suspense is nourished by the background the reader has already accumulated in the poem about Lamia as originally a beastly serpent whose possession of magic enables her to metamorphose into a woman. Namely, this suspense pertains to Lycius' being put as the pawn of Lamia's magic, with regard to his expectation of being cast to 'death' and 'waste' if ever Lamia may vanish from his sight. Thus, "Lycius' death at the close of the poem is a macabre representation of the illusory dream mode disclosing its realistic counterpart." (Sandy 11)

Still, Lycius reveals much attempt to confront this 'realistic counterpart' of his 'dream' that he keeps refusing to consider it 'illusory,' which proves the potency of the fervor of his love for Lamia. Despite his mistaken belief that Lamia is a goddess and, only under his stipulation is she transformed into a woman, Lycius works on mating the two orders of 'dream' and 'reality' through making them complement each other. This attempt is translated through his decision to let his private love for Lamia be known publicly among all the Corinthians. Mark Sandy reads this urge to move a love story from the private to the public sphere within a common Keatsian tendency: "The lovers in Keats's narrative poems cannot remain within the interior safety of their own illusory and private fictions, as they must legitimize their identities and existence in the public sphere, if their love is not to become sterile and suffocating." (23) Indeed, Lycius deems that Lamia's agitation cannot be calmed down without propagating it among the Corinthians, a matter which he dares to do through planning magnificent marriage festivities. Lovingly addressing Lamia, he says triumphantly: "Let my foes choke, and my friends shout afar, / While through the thronged streets your bridal car / Wheels round its dazzling spokes." (Part II. 62-4) Equally, he seems to take Lamia's preservation to his intention (which is, in reality, due to her double alienation both from the Corinthians and from the order of womanhood) lightly and ascribe them to her coyness. Lycius "took delight / Luxurious in her sorrows, soft and new." (Part II. 73-4)

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Lycius succeeds in leading his 'coy' Lamia to accede to his demand and invites all the Corinthians to his marriage. As a bridegroom, he is introduced in the elixir of happiness, "sitting, in chief place, / Scarce saw in all the room another face, / Till, checking his love trance, a cup he took / Full brimm'd." (Part II. 239-42) Amid that supreme joy, there comes, however, one of his 'foe' who does not 'choke' as Lycius has promised Lamia before the marriage festivities take place, but rather manages to disrupt the celebration and turn it into a funeral-like setting. It is Apollonius, the supposedly life-long guide of Lycius. As an envious lover, Lycius cannot bear the looks of this man to his bride, especially that he sensually apprehends a change in Lamia's hand: "'Twas icy, and the cold ran through his veins; / Then sudden it grew hot, and all the pains / Of an unnatural heat shot to his heart." (Part II. 251-3) To his misfortunate luck, this 'unnatural heat' is but an abortive announcement not only of his marriage but also of his existence altogether. Soon, Lamia vanishes from sight, on Apollonius' words 'serpent,' and Lycius dies in his "marriage robe." (II. 311) Yet, before dying, Lycius' faithful love for Lamia equips him with enough power to launch his attack against Apollonius whom he deems to possess "impious proud-heart sophistries, / Unlawful magic, and enticing lies." (Part II. 285-6) Elliot Gilbert gathers that "the fact that it is Lycius, and not Lamia, who tries to silence Apollonius depicts the young man as himself very much involved in fostering the illusion under which he labors." 60) The 'illusion' Lycius 'fosters' testifies, nevertheless, to its being animated by a genuine love towards a woman whom he thinks to have belonged to a higher order in the chain of being as a goddess.

Deducibly, then, the way the poet presents his characters in this narrative poem can reveal his adoption of a humanistic angle whereby their motives and deeds, no matter how evil they may seem, are emotively embalmed by a measure of nobleness that certainly ends up effacing any negative contour surrounding the structure of the characters. In this respect, the initial image the reader may gather about each of the three characters who map out the plot structure of *Lamia* (Lamia – Lycius – Apollonius) differs sharply with the ultimate state these characters culminate in. I am talking, here, about the cleansing effect the characters are made to produce as they move towards finalizing the tragedy sealing the plot of the story. Namely, none of the characters, if they were to be taken separately to be analyzed (as I did in this

research), would be left with any negative trace staining his/her image despite the stark existence of it with respect to all of them at the beginning of the story. We saw how Lamia's image bears Satanic-like proportion in the process of her metamorphosis from a serpent into a woman and then in beguiling Lycius. We also studied the general air of fright and ominous tone surrounding the appearance of Apollonius in the scene. Equally, we dealt with the Orpheus-like fatality of Lycius' ensnarement in Lamia's magic, which puts him in a prey-like state of jeopardy. In their variegated forms, all of the characters begin with a stain besmirching their representation to the readers, whether as monsters (Lamia and Apollonius) or as a weakling victim of misplaced passion (Lycius).

However, as they are given the floor to act, be interiorized and express their motives and intentions, that stain starts to dissipate till purging them so as to end up presenting them as what we might call 'noble heroes.' Lamia develops into a woman-like creature capable of compassion and genuine feeling of love, though the order of womanhood remains denied to her till the end of the story and proves to be confined to her magical world. In James B. Twitchell's words, "Keats's Lamia has been so defanged and is so polite and courteous that one may well wonder if Keats did not change his mind halfway through his poem. Keats may even be using the myth against itself to show how he could take a received text and tell it for the opposite effect." (49) Certainly, the 'opposite effect' the poet seeks to propound through 'using myth against itself' is to underline the humanistic pull of what Lamia aspires to possess and dreams to become through her magic. In fact, the evil undertone surrounding Lamia's magic seems to undergo a process of dissipation as to generate eventually ethically laudable traits like love, beauty and even artistic taste. To a considerable extent, then, the poet ends up making the world Lamia's magic could momentarily build analogous to the romantically idealized workings of the poet's own imagination.

The metaphorical association of Lamia's magic with imagination, in addition to implicitly idealizing it, may cause it to be represented as a therapeutically healing outlet from the burden of a severely schematized order of being. By implication, the disorder wrought to the chain of being, though it soon fails to be actualized, becomes just an aesthetic practice whereby imagination is given free rein to visualize its own order. As Maria Rita notices, "Lamia, even though trapped in a snake-like body, has to

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access to the outer world by means of her dreams, which are like psychic trips." (167) These 'psychic trips' share the creative impulse of imagination which is capable of transporting the poet to enticing ethereal realms that may exist only in 'dreams.' Interestingly, Lamia's magic is suggested to become, even, the locus that provides what we might call 'the umbilical cord' linking imagination to dream in *Lamia*. Hermes, the god of magic, expresses outright to Lamia his stupefaction at the potency she entertains: "Thou possess whatever bliss thou canst devise!" (Part I. 85) Lamia's superb ability to 'devise bliss' is carried out by the magic she possesses. Noticing Hermes' need of that 'bliss' on losing his nymph, Lamia works to appease the god, stressing that: "by my power is her beauty veil'd / To keep it unaffronted, unassail'd / By the love-glances of the unlovely eyes, / Of Satyrs, Fauns, and blear'd Silenus' sighs." (Part I. 101-04) That measure of benignity inferred from 'veiling' the nymph's 'beauty' from the 'unlovely eyes' of evil spirits may undermine the inscription of Lamia's 'magic' in deceit and reorient it towards noble moral goals.

Also, through being subtly anointed with such morally laudable qualities as protection of 'beauty,' the so-called 'magical world' of Lamia seems to contain, nonetheless, enticing 'dreams' feeding the 'imagination' of Lycius, the supposedly-said to be a victim of ensnarement in magic. In the words of Maria Rita, "Lamia represents the poetry of sensation, and Lycius, though previously a philosopher like Apollonius finds delight in this world, as a poet might." (171) 'The poetry of sensation' which Lamia incarnates may have to do with the high proportion of lyricism bathing the romance she manages to build with Lycius, where there is a marked use of powerful overflow of feelings of love. It is actually love which leads Lamia to single out Lycius from the Corinthian folk and pushes her to strive to win him and devise all possible means to defy her lowly order of being. This is what can be gathered from the poet's contextualization of the burgeoning romance that is going to be built: "And once, while among mortals dreaming thus, / She saw the young Corinthian Lycius / Charioting foremost in the envious race / Like a young Jove with calm uneager face, / And fell into a swooning love of him." (Part I. 215-19) Being animated by a 'dream' while roaming among 'the envious' race of human beings, the 'swooning love' Lamia bears towards the 'Jove-like' Lycius is suggested to bundle in its orbit three orders of being: the beastly (the serpent Lamia), the human (Lycius)

and the divine (Jove) within the same framework of an aesthetically-embalmed romance. Certainly, the Keatsian imagination is well-operative, too, for there is a discernible mythologization of the romance through that yoking of different orders of being together.

By implication, the symbolic thrust of the whole story of *Lamia* seems to matter more for the poet than verisimilitude. It might be illuminating, here, to recollect Nietzsche's remark in *Beyond Good and Evil* that "it is we alone who have fabricated causes, succession, reciprocity, law, freedom, motive, purpose; and when we falsely introduce this world of symbols into things and mingle it with them as though this symbol-world were an 'it-self,' we once more behave as we have always behaved, namely mythologically." (51) So, Lamia 'behaves,' as well, just as 'we have always behaved,' mythologically through trying to make what her magic 'fabricates' an 'it-self,' capable of existing even though only subjectively in her imagination. When it comes to Lycius, he, too, shares what we might call that 'mythological behavior' whose anchorage in a 'symbolic' reading of orders, including the order of being, seems to sanction and, even, make it a worth-challenging project of loving a goddess. That is why he 'finds delight' in Lamia's so-called 'magical world' which bestows on him the potential to live 'as a poet might.'

The development of Lycius' poetic sensitivity, while being shaded by Lamia's 'magic,' seems to keep increasing in proportion till transforming the world he eventually inhabits share Lamia's mythological own. In fact, we may gather the presence of a symbolic plot running in parallel with the main plot and has to do with the symbolic metamorphoses of Lycius' own tastes and inner predilections. Just before his fatal apprehension of Lamia's world, Lycius' demeanor is telling of someone who is essentially rational: "His phantasy was lost, where reason fades, / In the calm'd twilight of Platonic shades." (Part I. 235-6) As Paul Wright reads it, "Lycius' thoughts are lost in philosophical speculation." (480) However, from the moment he is ensnared in Lamia's magic, there occurs a discernible shrinkage of philosophy at the expense of growing interest in poetry, as if Lamia's magic were, in essence, a realm where one's poetic faculty may safely be nourished and reared. Following his first conversation with Lamia in which the latter coyly plays the role of a goddess and then "puts her new lips to his," the poet tells us how "he (Lycius) from one trance was

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wakening / Into another." (Part I. 294 / 96-7) While in the main plot this 'trance' announces Lycius' captivation in Lamia's magic, in the symbolic plot the series of 'trances' to which Lycius keeps 'wakening' are but a metaphorical process of cultivating him the "charms" of poetry and, ultimately, severing him from "the mere touch of cold philosophy." (Part II. 229-30)

Lamia's disciplinarian program of teaching Lycius 'the charms of poetry' is brimming with contents and characteristics that are poetic proper. We see her, for example, "began to sing, / Happy in beauty, life, and love, and everything, / A song of love, too sweet for earthly rhymes." (Part I. 297-9) In addition to the evocation of variables of poetry: 'song' and 'rhymes,' the degree of 'happiness' induced by 'beauty, life, and love, and everything' is given a mythological grandeur that certainly confers on it much eminence and stateliness, despite its deracination from the world of reason and, by implication, philosophy. This is how Lamia is made, eventually, "an elaborate product of an idealized fiction of order and being." (Sandy 9) By implication, the ensnarement of Lycius into what should be reconsidered to be 'poetic,' rather than 'magic' of Lamia, which is collateral with his disaffiliation from 'philosophy,' could be read within the conundrum of the Keatsian dialectics of the 'real' and the 'ideal' where the latter, through being poetic proper, is sought to feed the former. With respect to Lycius, the 'idealized fiction of order and being' which he imbibes from Lamia remains, despite its fictitious anchorage, very much preached and utterly worshipped as a substitutable alternative to the concerns of 'the real' that revolve around 'philosophical speculation.' Actually, the 'sweetness' of the song Lycius lavishly entertains his ears with is made 'too sweet for earthly rhymes,' as if to underline the inscription of it in a Lamia-like "idealized mode of being" (Sandy 8) that inferably keeps discarding any counterpart whatsoever in 'the real' world.

Despite its 'discarding of any counterpart,' the poetic world which both Lamia and Lycius inhabit does not succeed to muffle the louder voice of reason that Apollonius embodies. If ever there were an antagonism between the two poles, it would be just rhetorical and, therefore, constructed, that is, made, and, by implication, not imminent. Apparently, the denouement of *Lamia* seems to sustain the utter divorce between the dictates of imagination where even magic is received as being creative and poetic, on the one hand, and the tight regulations of philosophy which

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strictly abides by the terms of reason and logic, on the other. This deduction may be confirmed through presenting Apollonius' enlightenment of his life-long disciple, Lycius, to be destructive and even lethal. Indeed, the death of Lycius, while being a bridegroom, pathetically rounds off the story: "On the high couch he lay! – his friends came round - / Supported him – no pulse they found, / And, in its marriage robe, the heavy body wound." (Part II. 309-11) Yet, the humanistic pull of the narrative, in which all the characters – including Apollonius and Lamia – are made to evince the underlying good-will motivating their actions, may undermine such an antagonism that despicably appears to exist between the two poles. Hence, the lurking of antagonism in the texture of the narrative remains but 'rhetorical,' for it seems just to be confined to contrasting approaches to the schematic order of being, which, despite their methodological and conceptual differences to the world, spring from the same humanistic source that begets them. In the words of Ross Woodman, "the conflict dramatized in *Lamia* can also be viewed as a clash between the Nietzschean 'metaphysical' and 'metaphorical' modes." (129)

Being reduced to a mere 'mode' of apprehending objects, the antagonism becomes just related to two peculiar methods of orders each faction elaborates and strives for. It is true that the characters' affiliation in *Lamia* to a particular 'mode' of being causes them to combat against each other to impose that 'mode' on others and make it a reality. In this combat, there seems to be winners (Apollonius who causes Lamia's magic, or rather, her 'metaphorical mode' which she shares with Lycius, to be vanished from reality) and losers (Lamia who vanishes from existence and Lycius who dies). Yet, if we were to grope for a shared characteristic between both 'modes,' it would be, for sure, the incompleteness of achievements. Apollonius' mission of enlightening his life-long disciple, Lycius, of the true character of Lamia is not suggested to succeed with regard to the counter-effect this so-called 'enlightenment' produces: Lycius dies, rather than being illumined. Symbolically, then, Apollonius' 'metaphysical mode' is equally based, in essence, on illusion, just as Lamia's 'metaphorical' one is. In the words of Mark Sandy, "Apollonius and Lamia are not diametrically opposed; rather, they are two distinct aspects of the same illusory mode." (8) It is their blind commitment to their own respective 'modes' (the 'metaphysical' for Apollonius and the 'metaphorical' for Lamia) that begets their

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ultimate fall in the 'same illusory mode' where the channel of mutual interaction is blocked. Lycius, too, shares that 'illusory mode,' for his embrace of Lamia's 'metaphorical mode' comes at the expense of his vain attempt to cut all ties with the 'metaphysical mode' he has learnt from his guide Apollonius. As this project fails, he simply dies, but seems to dye the story with the urgent need to a corrective version that is receptive of all 'modes,' whether they conform to the order of reason or they are colored by the disordered vagaries of imagination, in order to be able to survive amid contrarieties.

Conclusion

This study gears towards presenting the trio that people the text of Keats's narrative poem *Lamia* as being quintessentially good despite the moral and aesthetic flaws they exhibit at first. The application of mythological criticism in this article proves to be useful in underlining not only that measure of goodness underlying the characters (Lamia, Lycius and Apollonius), but also in extending humanistic traits, including such emotive impulses as pity, love and care, to humans (Lycius and Apollonius) and non-humans (Lamia) alike. By virtue of that exhaustiveness of dealing with different orders of being on equal foot, the poet manages to foreground the humanistic pull motivating all his characters towards noble goals. Hence, the main metamorphosis Lamia, as a beastly serpent, undergoes remains chiefly "a psychological rather than physical one" and is "brought about by her excess of love." (Rita 169) Nevertheless, there still lurk tragic aspects in the overall structure of *Lamia*, whether in the death of Lycius while festively celebrating his own marriage with Lamia, in the vanishing of Lamia after being cornered pitilessly by Apollonius' eyes, or in the implied crime committed by Apollonius while intending to illumine his disciple of the true origin of his bride Lamia.

In brief, the deep-seated void that keeps irritatingly delineating the whole structure of *Lamia* and its denouement pertains chiefly to the absence of sound dialogue between different modes, despite their being derived from the same humanistic impetus. Ultimately, the awkwardness of the antagonism between Apollonius and Lamia seems to get that negative quality due to the symbolic implication of their respective 'mode' of apprehending objects in philosophy and poetry which ought to complement each other, rather than to constitute warring

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forces in the way it is being dramatized in *Lamia*. Thus, the latent appeal of the poem may revolve around the necessity to mate ethics with aesthetics and, by implication, the order which philosophy seeks to envisage with what seems to it disordered fabrics of imagination and with it of poetry. Read in more symbolic terms, the poem may represent an authoritative example that shows what we might call 'the romantic agony' Keats works to express, where the voice of imagination is often relegated, if not muffled, by the louder voice of science and reason.

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From Frog to Prince: Nadine Gordimer's Representation of the Black South Africans in *July's People*

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Abstract

In the second chapter of Nadine Gordimer's novel, *July's people* (1981), the narrator refers to July, a black South African servant, as a 'frog prince'. In a fictional civil war in which the black South Africans overturn the political system of apartheid, July remains the loyal servant who saves the lives of his white masters and continues to serve them heartily .

The metaphor, "frog prince", announces a multi-dimensional, dynamic character who will surprise us by his unexpected actions and attitudes. It anticipates July's transformation from a subservient and foolishly loyal servant to a cunning revengeful man who patiently plans to regain his dignity. The image externalizes July's internal world and reveals to the reader the crisis of manliness that many black South Africans experience. The image suggests an opposition that reflects the bitter contrast between being the head of one's household in the native homelands and servant in the white South African cities.

In the end of the novel, July emerges as the only winner; he dispossesses his white masters of the bakkie (truck) and the gun, the emblems of power and takes down the mask of subservience and shame. We are made to think that in so doing, July accomplishes his revenge on the whites and recaptures his long- lost manhood. His triumph is Gordimer's way to provide her idea of who July and his people really are. Through the well knit characterization of July, Gordimer not only surprises us but impresses us by his character. Gordimer gives the white South Africans the opportunity to discover that beyond the blackness of the native South Africans, lies pride, confidence, but also grudge.

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The frog prince trope helps Gordimer provide an image of the black South Africans that sharply opposes the whites' conception of them. Gordimer's representation of July and his people challenges the assumptions about the blacks and attempts to go beyond their skin color and social status.

Key words: metaphor, trope, emblems, representation, image.

Nadine Gordimer[1] wrote July's *People* in 1881 as a reaction to a series of rebellious actions led by the black South Africans to resist a policy of racial segregation. The Soweto uprising of 1976 is believed to be the most threatening; the attacks on schools, administrations and police stations were unprecedented actions which were alarming for the whites as they revealed the blacks' power and their capacity to overthrow the white rule. It is within this context that Gordimer decided to write her novel; she imagines a black revolution which drives a white liberal couple, the Smales, out of Johannesburg into the protection of their black servant July. They take refuge in his native village. Gordimer's novel comes as an answer to a question that must have crossed the minds of many white South Africans after the Soweto upheaval: What if the black rebellion is crowned by victory? Gordimer provides the answer through a complex characterization of July.

July's People opens by introducing July bringing breakfast to his white masters, the Smales, to their master bedroom en suite. The opening passage dramatizes the stereotypical image of the black South African servant who is silent, punctual and meticulous. He knocks the door at seven o'clock and serves tea with hands washed with Lifebuoy soap. This life routine is now interrupted by a civil war where the blacks overthrow the whites. What is surprising, however, is that July continues to serve his white masters caringly as if nothing happened. He saves their lives and gives them refuge in his native village. There, he remains the thoughtful and loyal servant who attempts to reproduce the Johannesburg life with the little he owns:

The Knock on the door

No door; but July , their servant, their host, bringing two pink glass cups of tea and a small tin of condensed milk, jaggedly-opened, specially for them, with a spoon in it.(1)

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Indeed, the introductory passage is built on the opposition between two situations; one is past and gone and the other is a present in the making. The now and here means that Maureen and Bam are hosted by July in one of his huts in his native village.

The story is told through the consciousness of Maureen. Reconsidering all what she and her family experience during the three-day trip to July's village, she has trouble accept the fact that she is saved by her servant. She thinks:

The decently –paid and contended male servant, living in their yard since they had married, clothed by them in two sets of uniforms, khaki pants for rough housework, white drill for waiting at table, given Wednesdays and alternate Sundays free, allowed to have his friends visit him and his town woman sleep with him in his room—he turned out to be the chosen one in whose hands their lives were to be held; **frog prince**, saviour, July. (11)

She first advances the reasons that according to her made July save their lives, and she concludes that this is the result of their [she and her husband's] good treatment of him. For her, July is lucky compared to other servants in Johannesburg. But still, she finds it contradictory that this black servant is their "saviour". The reader can sense Maureen's racist thinking of which she is completely unaware. She thinks of him as a "frog prince". What makes him turn into a prince is the act of saving them. The metaphor connotes underestimation and disrespect for the black people whose worth depends on how much they are useful to their white masters.

However, the metaphor's significance goes beyond the limited meaning provided by Maureen. The metaphor is introduced in the second chapter of the novel; and it proves to be very telling about the character of July. Indeed, it announces a multi-dimensional dynamic character who will surprise us by his unexpected actions and attitudes. It draws attention to the importance of July in the novel and invites the reader to be attentive about what he does and says.

Gordimer crafts the character of July by weaving the characterization technique of roundness and dynamism with the archetype of frog prince. Indeed, the imagery of frog prince connotes change and transformation which are the two main conditions for a character to be classified round and dynamic. In *The Aspects of the Novel*, E.M Forster explains that "the test of a round character is whether it is capable of

surprising in a convincing way. It never surprises if it is flat" (50). As for the imagery of frog, Jeremy Taylor argues that "the frog is a natural archetypal metaphoric figure of transformation" (30). The archetype of "frog prince" applies to July, indeed the novel is, among other things, an account of July's transition from a state of vulnerability and passivity to a state of self–assertion and action and from invisibility to visibility. His transformation becomes noticeable to the extent that his white masters themselves conclude that "he is not a simple man, they could not read him" (47).

The frog prince fairytale involves a frog and an arrogant princess. The frog is an enchanted prince; he surmounts his bewitchment through his wit and persistence. In the end, his patience is rewarded and he returns to his human form. Similarly, *July's People* includes two central characters; a white woman and a black man. Maureen is a self-centered woman who belongs to an upper social class and July is a black man who has served her and her family for more than fifteen years. Indeed, July's servitude is the agent of his enchantment; he is trapped in an economic and social racist system which suppresses his pride and self-esteem. Besides, the *Frog Prince* tells the story of a princess who fails to recognize the merits of the frog in the same way Maureen fails to reach for the dignity and pride of July. And just as the tale dramatizes a struggle between the princess and the frog, *July's People* shows moments of tense confrontation which are concluded by Maureen's self-discovery and July's self-recovery.

Indeed, the allusion to the frog prince fairytale invites us to read the novel as a story that traces the process of metamorphosis July undergoes, and what follows aims at developing this idea. The transformation shows through two elements, one consists in July's appropriation of the possessions of his white masters, the bakkie and the gun. And the other element corresponds to the three confrontations between July and Maureen.

By the third and fourth chapters, the process of transformation has already started. The chapters reveal a July who is very different from the obedient and passive servant whose only preoccupation is the satisfaction of his white masters. Here, he is in command of his household and his women do not dare object to his decisions. Chapter four abounds with diction connoting command and control; as

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regards his decision to host the white family in his hut, "his wife accepted his dictum" and a little further we are told that "both women [his wife and his mother] had moved out under his bidding without argument." July faces their refusal by dictating that "if I say go, they must go. If I say they can stay...so they stay." (99) Later in the novel, he is shown behaving almost with the same authoritarian manner with Maureen. July comes to fetch the white family's clothes, Maureen objects, "but he stood in the manner of one who will not go away without what he has come for" (33). He denies her interaction with the black women and Maureen feels "she was unsteady with something that was not anger but a struggle: her inability to enter into a relation of subservience with him" (122). The white woman resists strongly becoming one of his women.

July makes sure that the Smales are not involved in any of the activities of the house chores, he serves the meals, lets his wife do the washing for them, and brings wood for Bam; he "didn't trust them to look after themselves." He seems to rejoice in the idea that now his white masters are in total dependence on him. He believes that "they can't do anything. Nothing to us anymore" (25). He becomes aware that the Smales are reduced to a state of powerlessness. He keeps reminding his mother that "here they haven't got anything—just like us.—(27). These repeated statements demonstrate that July is aware of the change of situations and that he is no longer at the mercy of his white masters.

Taking the keys and driving Bam's bakkie, without seeking his permission, should be understood as July's assertive act that communicates to the Smales, though not plainly yet, that he is breaking free with the condition which makes him in total dependence on them. Ali Erritouni explains that "his refusal to ask for permission to use the car indicates his rejection of the Smaleses' previous status as white bosses and a reminder to them that the old order is defunct" (72). The Samles thesmselves are shocked as much as they are shaken by the unexpected and challenging deed of July. Bam exclaims that he "would never have thought he would do something like that" (71). Instead of apologizing, July takes the car another time and receives driving lessons with the help of his friend Daniel, indifferent to the white couple's growing anxiety and anger. Aware of their weak position, the Smales are very careful as to

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how to ask for the keys of the bakkie. Surprisingly, as a response to their request "he put the keys in his pocket and walked away" (89).

The keys and the bakkie are symbolic of command and leadership; driving the bakkie means that July is now master of his destiny. July's self-recovery is as progressive as his manipulation of the Smales to get hold of bakkie. In the end of the novel, he takes possession of Bam's gun. The bakkie and the gun are the only possessions left for Bam after the revolution. In the second chapter of the novel, we learn that nothing makes the Samles so happy as buying things; for them owning a new possession is an exciting experience (7). This explains the reason why the bakkie and the gun have become crucial for the white family's self-definition. Bam's sense of identity depends on the number of possessions he owns; his very name supports his conviction, he is Bam Ford. Bam connotes the sound produced by shooting a gun, and Ford is a brand name of automobiles. Now that July dispossessed him of the bakkie and the gun, Bam is reduced to a state of nothingness. While reading through the first two chapters, there is a persistent question the reader keeps asking: why does July keep serving the white couple while the rest of the black South Africans are chasing and killing them? Doesn't he have the same revenge urge? One wonders if, by his challenging deeds, July is not executing a plan of revenge on the people who caused his humiliation and degraded his manliness. Instead of shedding their blood (as many black revolutionists are said to have done in the book), July, wisely makes the Smales couple lead an uncomfortable life in his native village, feel helpless and dependent. He dispossesses them of their properties and reduces them to a state of impotency.

July's People is most known for three confrontation moments between July and Maureen; two of them are initiated by the loss of possessions. They reveal the invisible side of July's character, one which is like an iceberg; what lies beneath is much bigger than what is floating on the surface. They tell about July's complexes, fears and injuries he made sure to hide from everyone. Chapter thirteen displays one of the most significant scenes in the novel; it is triggered by July's denying Maureen to get mixed with his women. When she conjectures that the cause of his prohibition is his fear that she tells about his wife in the city, his reply is completely unexpected and shocking:

--What you can tell?—his anger struck him in the eyes.

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--That I'm work for you fifteen years. That you satisfy with me.—

The cicadas sang between them. Before her, he brought his right fist on his breast. She felt the thud as fear in her own. (118-119)

The few words said in broken English "echoed no other experience she had ever had"(119). For him, there is nothing he would be more ashamed of and more afraid to reveal than the fact that he was the obedient and loyal "boy " of the white couple for fifteen years. He made her see what she has never cared to consider that he is a man, and that serving them has always been the cause of his humiliation and loss of dignity. In the first confrontation, he blames her because she shows no consideration for his manliness: "The master he thinks for me. But you, you don't think about me, I'm a big man, I know for myself what I must do" (86).

For a black man, in a country where domestic servants are generally female, doing this job is not only embarrassing but humiliating. Being the head of his household opposes sharply his occupation as a servant for the white people. Housekeeping, then, becomes an assault to a black man's manliness. Barbara Temple-Thurston explains that "July represents a patriarchal culture, where women are subordinate, and do not challenge, except in a covert way, their husband's decisions"(51). Humiliation was internalized and the nature of the job was hidden from his family which explains why July forbids Maureen to interact with the back women in the village. Maureen wonders:

How was she to have known, until she came here, that the special consideration she had shown for his dignity as a man, while he was by definition a servant, would become his humiliation itself, the one thing there was to say between them that had any meaning?

Fifteen years

Your boy

You satisfy. (119)

July reveals to Maureen that he has always seen himself as "a boy"; someone who lacks masculinity. There is a lot of pain in the confession he seems to have made for the first time, and this scene marks the moment when July's mask of subservience starts to be taken down and when he openly becomes aggressive. His few words said in broken English tell her that during fifteen years, she has done nothing but oppress

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him. He has been denied the language that would have helped him better express his feelings. English used between the two does not exceed being a language of order and command. Maureen has not tried to teach him a more complicated language, out of her conviction that July does not need to learn more than the English used in "kitchens, factories and mines. It was based on orders and responses, not the exchange of ideas and feelings" (116). For July, the madam and boy relationship is the source of his feeling of shame.

The final scene of the novel dramatizes July's growth into an independent man who finally succeeds in rejecting Maureen and her husband. The last confrontation is catalyzed by the disappearance of the gun and Maureen's accusation of July of theft. The conversation they have displays a great deal of verbal aggression from both sides and face to Maureen's open accusation of theft, July does not hesitate to rudely reply: "I don't want your rubbish"(185). and then "He spread his knees and put an open hand on each. Suddenly he began to talk to her in his own language, his face flickering powerfully"(186).

This act is to be interpreted as his rejection of his loathed identity as a servant. Using a language that Maureen does not understand is his way to put limit to the white masters' control of his destiny. July finds freedom and recovers his long lost identity as a man. Andre Brink views this scene as "the black man's progress from "July" (his white name) to "Mwawate" (his black name)" (170). This signifies that the process of transformation is complete by now; "Maureen Smales—the name of authority that signed his pass every month—came back to look for July. For Mwawate"(177). Now, Maureen can see that her servant is more Mwawate than July.

Invisibility, low self-esteem, weakness and passivity are the negative side of July's character and they are the frog that has to be kissed in order to recover a lost self which is meaningful and satisfactory. This phase is achieved at the moment July externalizes the elements that constitute his rejected self. The civil war and the return to his native village allow him to progressively recover his true self, whose worth is not measured by the standards of the whites, but by those of July's people. Put as such, "prince" would mean the genuine self; July's old self. Jeremy Taylor further clarifies this idea by explaining that "the fairy tale transformation of the frog into a prince is a symbolic extension and humanization of the natural transformation of the

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tadpole into the adult frog" (32). Indeed, July's maturity is to be measured by his growth into an independent man. The novel is a demonstration of the dramatic transformation July undergoes.

In *July's People,* Nadine Gordimer represents the white as well as the black South Africans. However, some critics criticized her for not granting much importance to black characters whose inner feelings and thoughts remained inaccessible to the reader. The whole story is told through the consciousness of her white female character, Maureen. And July is thought to be no more than a tool to help Maureen achieve her self- discovery. In no occasion through the whole novel does the reader come across a passage giving access to the inner world of July. He is to be discovered through his broken English, attitudes and actions. The idea is that a flat characterization of July would reinforce the stereotypical idea about the black South Africans; the blacks have always been depicted as a primitive and uncivilized inferior race and on these grounds, they deserve to be dominated.

Nadine Gordimer wrote this novel in order to challenge this image. The subversion of the assumptions the whites have about the blacks required a sophisticated style. July's inaccessible inner world and his round characterization break free with the flat black character from whom the reader does not expect excitement. E.M.Forster says that "we must admit that flat characters are not themselves as big achievements as round ones"(52). Hence, granting protagonism and roundness to July does the blacks justice and puts them on the same level of importance with the whites. Accordingly, the characterization technique is one of Gordimer's tools to discharge herself from being racist.

July becomes crucial for the representation of the black and the white South Africans who Gordimer ironically refers to as "his kind" and "their kind". In *July's People*, what is put on trial is the Smales' liberalism. Maureen and Bam are liberals who pretend to believe in the equality between the races and who call for putting an end to the racist system that rules South Africa. July shows that this liberalism is fake and bankrupt. The white couple's fierce anger and anxiety about July's use of the bakkie proves their rejection of the idea of equality. July becomes the mirror that reflects Maureen and her people's true image, one that is based on hypocrisy,

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arrogance and selfishness. This explains why the novel was banned a year after its publication.

The whites have not tried to go beyond the skin color and the social status of the blacks. Gordimer's work takes her readers in a journey to discover July, his people and their world. The reader stumbles on July's broken English and the inaccessibility to his internal world but in the end they realize that July is worth reading. Round characters are complex and interesting, they invite the reader to think, they cannot be taken for granted, and they are capable of surprise, contradiction and change. So is the case for July, through his well knit characterization, Gordimer not only surprises us but impresses us by his character. She gives the white South Africans the opportunity to discover that beyond the blackness of the native South Africans lies pride, confidence, but also grudge. To conclude, the **frog prince** archetype conveys Gordimer's acknowledgement that the black South Africans are the real owners of the land and that the whites are actually "pariah dogs in a black continent" (10).

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Notes

1-Nadine Gordimer is a white South African writer and a political activist. She won the Nobel Prize in literature in 1991. Her fiction attempted to explore the effect of apartheid on the lives of the South Africans. Some of her works were banned in her home country due to their disapproval of the political system.

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The Great Irish Famine:
An excess of Emigration to the USA

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Abstract

Over the course of the last four centuries, migration has been one of the most consistently powerful forces shaping Irish society. Just like most contemporary Europeans, the Irish headed mainly, in their migratory move, to the New World and constituted, along with other immigrants of continental provenance, a steady flow of peoples from the Old World to the New. The Irish exodus in that period was the largest in all Western Europe. During the Great Famine, however, Irish emigration was unprecedented and became wholesale in 1853. In this paper, I study the extent of excess of Irish emigration to the U.S. As a matter of fact, compared to other ethnic groups arriving in the U.S during the Great famine, Irish immigrants constituted the biggest number of foreign born in the U.S. I also try to account for this excess of emigration. Indeed, among the various factors explaining the tremendous flight to the U.S, I argue that the pre-famine emigration was decisive in making the Famine emigration unprecedented in the Irish history.

Introduction

Over the course of the last four centuries, migration has been one of the most consistently powerful forces shaping Irish society. Just like most contemporary Europeans, the Irish headed mainly, in their migratory move, to the New World and constituted, along with other immigrants of continental provenance, an "outward flow of peoples from the Old World to the New"[1]. Nonetheless, the Irish exodus from 1850 to 1900 was the largest in all Western Europe. Indeed, Ireland sent a far larger proportion of its people in the New World than any other country providing American immigrants. To be sure, between 1820 and 1930 about 4.5 million Irish immigrated in the United States.[2] During the Great Famine, however, Irish immigration was unprecedented.[3] This paper intends to study the extent to which

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[1] Arnold Schrier, *Ireland and the American Emigration,* 1850-1900, New York, 1970, p. 3.

[2] Roger Daniels, *Coming to America: A history of Immigration and Ethnicity in American life*. New Delhi : Affiliated East-West Press, 1990, p. 121.

[3] Edith Abbott, *Historical Aspects of the Immigration Problem*. New York, Arno Press, 1969, p. 329.

Irish immigration was excessive and attempts to account for the excess of that Irish flight to the US.

I. Excess of Emigration

Unlike previous waves of emigration to the US, the post-potator blight Great Famine marked a change of magnitude and scale and made emigration to neighbouring Britain or to the New World part of an individual's maturation process. In fact, the "emigration process even assumed the status of a *rite de passage* whereby adulthood was confirmed."[4]

Indeed, the volume of Famine Emigration was startling: between 1845 and 1855 almost 1.5 million sailed to the United States; and only less than half (700,000) embarked for the rest of the world. In 1853 emigration was wholesale and Irish immigrants to America formed the biggest proportion of all emigrants coming from elsewhere.[5] Commenting on the magnitude of Irish emigration to the United States during the Famine, Arnold Schrier wrote:

> Of all the Irish who came to the United States in the eighty years prior to 1900, nearly one third thronged into the country in the eight short years from 1847 to 1854 - a grim tribute to the rigors of the Famine.[6]

Table 1 and Graph 1 below demonstrate the exodus was exceptional. Indeed, in just eleven years there were more people leaving Ireland than during the preceding two and one-half centuries. In the words of W. H. A. Williams,

> An entire generation virtually disappeared from the land, only one out of three Irishmen born about 1831 died at home of old age.[7]

TABLE.1: IRISH IMMIGRATION TO THE UNITED STATES, 1820-1870

| Period	Number	Percentage of total U.S. Immigrants

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[4]C. J. Houston and W. J. Smyth, "The Irish Diaspora; emigration to the New World, 1720-1920" in B. J. Graham and L.J. Proudfoot, *A Historical Geography of Ireland.*, Academic Press, London, 1993, p. 340.

[5] Edith Abbott, *Historical Aspects of the Immigration Problem*. New York, Arno Press, 1969, p. 329.

[6]Arnold Schrier,*Ireland and the American Emigration 1850-1900*, New York, Russel and Russel,1970, p. 5.

[7]W. H. A. Williams, *Twas Only An Irishman's Dream: The Image of Ireland and The Irish inAmerican Popular Songs Lyrics*, 1800-1920, Illinois, University of Illinois Press, 1996, p. 17.

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1820-1830	54,338	35.8
1831-1840	207,381	34.6
1841-1850	**780,719**	**45.6**
1851-1860	**914,119**	**35.2**
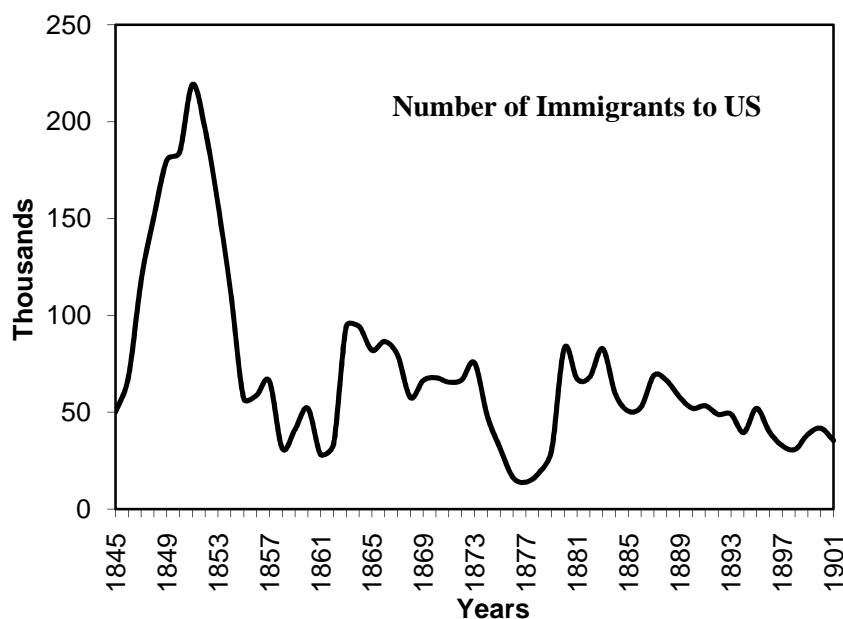
1861-1870	435,778	18.8

**Source**: *US Immigration and Naturalisation Service. Annual Report, 1975* (Washington D.C. 1975), pp. 62-4.

This mass indiscriminate rush to emigrate lasted four years. Christine Kinealy, in her description of this flight to the U.S., asserts that "much of the emigration was carried out in a mood of despair, anxiety and hysteria."[8] One starving labourer addressed his brother in the U.S.: "Dear brother, if you send any thing no matter what part of the year it is with the help of God nothing will stop me *goin* to you....."[9]

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[8] Christine Kinealy, *This Great Calamity: The Irish Famine 1845-52*, pp.299-300.
[9] Arnold Schrier, *Ireland and the American Emigration*, op., cit., p. 31.

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The Famine emigrants landed in the US after they had undergone an extremely hazardous voyage, confronting the North Atlantic undeterred by shipwrecks. Indeed, the Famine voyage was agonising aboard "coffin ships."[10] The worst year in terms of mortality ships took place in 1847. Indeed, around 9,000 Irish emigrants bound for the United States perished.[11]

The huge influx of the Irish to the U.S. made the proportion of Irish immigrants relative to other European or other immigrants in the 1850s the greatest. Indeed, the Irish immigrants of that period were more than a third of all arrivals. Likewise, the almost one million Irish born in the 1850 census were nearly 43 percent of all foreign born.[12](See the pie chart below.)

Proportion of Irish immigrants relative to all other immigrants in the US, 1850

- 43% Irish immigrants
- 57% All other immigrants
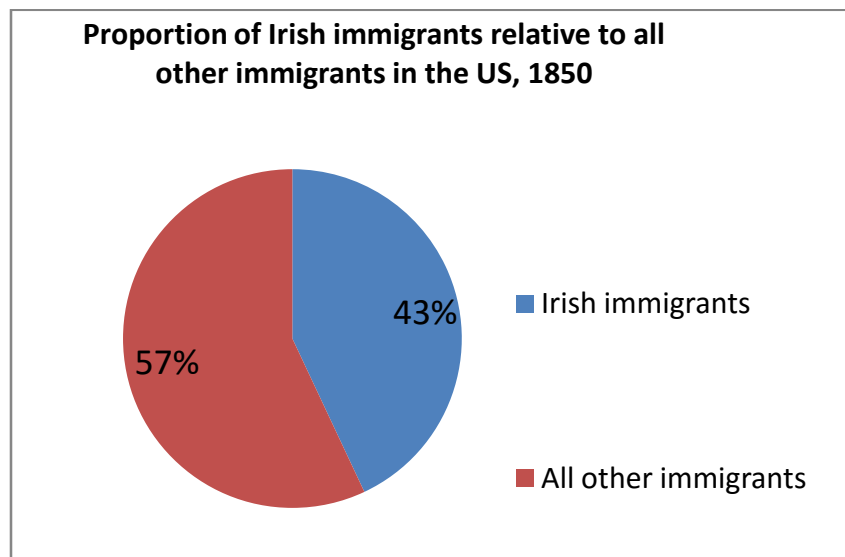
Furthermore, by both their huge number and physical appearance indicating poverty and hunger, Irish immigrants were conspicuously seen in major cities of the U.S. Indeed, Carl Wittke stated "the Irish helped make New York the largest American city first by settling there, and second, by building the Erie Canal." [13] Furthermore, Wittke pursued that "for a long time New York has harboured more Irishmen than

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[10] See James J. Mangan, ed., *Robert White's 1847 Famine Ship Diary: The Journey of an Irish Coffin* Ship, Dublin, Mercier press, 1994.

[11] Ibid., p. 138.

[12] Kerby Miller, *Emigrants and Exiles: Ireland and the Irish Exodus to North America*, New York, Oxford University Press, 1985, p. 345.

[13] Carl Wittke, *The Irish in America*, New York, Russel and Russel, 1970, p. 24.

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Dublin."[14] In 1860, almost half of the million foreign-born in New York were Irish. Ten years earlier, the six New England States accounting for slightly more than one-tenth of the US population had one-fifth of it Irish.[15] Furthermore, David Noel Doyle observed that "in the voices and faces of the city crowds of the girls spoiling from factory gates, and men leaving mines and docks, the (US) cities were locales and centres of the Irish."[16]

II. Causes of Excessive Immigration

1. The Great Famine

Undoubtedly, the Great Famine was a strong drive to make the Irish leave their country to save themselves from imminent death. Actually, one social consequence of famines is often population movement. The argument holds in northern China where a massive famine in the eighteenth-century made many famished people "go a thousand *li* in search of something to eat, go off in all directions in order to find nourishment."[17] Equally, in the seventeenth-century Scotland a succession of poor harvests accompanied by high prices cut the population by 5-15 per cent. The decrease was caused by a significant emigration to Ireland, but also, by deaths and averted births too.

The link is undeniably real and realistic between the mass exodus of 1846-53 to the U.S. and the Great Hunger. Historically, the news of the Famine was soon followed by "the fleeing Famine refugees, bringing with them—written on their own bodies— the evidence of catastrophe."[18] In the words of Graham Davis: "... in a sense, there is a very real connection between the incidence of Famine and the mass exodus of Irish people in the 1840s."[19]

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[14] Ibid.

[15] Carl Wittke, *The Irish in America,* op., cit., p. 26.

[16] David Noel Doyle, The Irish as Urban Pioneers, 1850-1870, *Journal of AmericanEthnic History*;Fall90-Winter91, Vol. 10 Issue 1/2, p. 36

[17] Cormac O'Grada, *Black '47 and Beyond : The Great Irish Famine in History, Economy, And Memory,* New Jersey, Princeton University Press, p. 104.

[18] Graham Davis, "The historiography of the Irish Famine" in Patrick O'Sullivan, (ed.), *The Meaning of the Famine, the Irish World Wide: History, Heritage, Identity*, Volume 6, London, Leicester University Press, 1997, p.21.

[19] Ibid.,

Yet, it is historically inaccurate to link Irish population movement solely to that remarkable food crisis linked to potato blights. In fact, the Famine does not tell the whole story about emigration in that period for that was not the first serious food crisis that struck Ireland, albeit the most devastating predicament. In fact, there had been *many* Famines. Two major ones took place in the 18th century and several were avoided in the same period; in the nineteen-century there were also several and the more extensive occurred in 1800, 1807, 1816, 1822, 1839, 1863 and 1879.[20] Those serious previous paucities of food did not result in a tremendous increase of emigration. This implies that it is far from being a rule that every famine, whatever its scale, leads *ipso facto* to emigration. Indeed, examples from twentieth-century history (Ukraine 1932-33, Ethiopia 1972-74 or Darfur, western Sudan, 1980) show that generally people in poor countries suffering from famines did not emigrate; instead food was brought to them because, in part, countries providing assistance usually strive to make the famished stick to their homelands for fear of contagious diseases, usually caused by famines. Where famished people might move it is inside the same country, known as rural exodus.

On the other hand, the famished themselves, at times, have their own reasons to shun emigration despite the incitement of their governments. Indeed, in northern India in the 1870s the lieutenant governor of Bengal failed in his attempt to fight the famine by emigration. In fact, diseases made the locals refuse to move to wastelands and the risk of losing their caste status discouraged them to cross the Bengal Sea towards Burma.[21]

Evidence showing that the Famine was not the unique cause of the massive flight to the US is that in the aftermath of the Famine emigration, a considerable number of Irish people went out of Ireland, mainly towards the US. Indeed, over 85 percent of all overseas emigration from Ireland in the half century following the disastrous Famine was directed toward American shores, making the strain from Ireland almost constant: about 13.9 percent of Ireland's population emigrated to the

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[20] Robert E. Kennedy, Jr., *The Irish: Emigration, Marriage, and Fertility*, California, University of   California Press, Ltd. 1973, p. 27.
[21] Cormac O'Grada, *Black '47 and Beyond*, op., cit., p. 45.

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US in 1850s, and about 12.6 percent did so in the 1880s.[22]In that respect, Frederick Engels complained in the late 1860s, "if this (emigration) goes on for another thirty years, there will be Irishmen only in America"[23]. Forty years later, (in 1900) the French writer Louis Paul Dubois warned that "emigration will soon cause it to be said that Ireland is no longer where flows the Shannon, but rather besides the banks of the Hudson River and in that (Greater Ireland) whose home is in the American Republic"[24]. Both overstatements might be understandable, given that between 1851 and 1891 Irish-born persons living in America as a proportion of those living at homerose from less than 15 per cent to over 40per cent, even if the proportion declined thereafter. Thus, the Famine did not start emigration, even if, admittedly, successive years of potato blight acted as a catalyst to the decision to emigrate. In the words of Joel Mokyr, "...While the Famine reinforced and enhanced the exodus from Ireland, it did not start it."[25]

2. Pre-Famine emigration

A major factor in the excessive influx to the US is the pre-Famine emigration. Stressing the importance of this period in the history of Ireland generally,Kerby Miller has this to say:

> It was the very dynamism of pre-Famine Ireland which created the economic, social, and cultural preconditions for the massive emigrations (that Ireland witnessed).[26]

During the pre-Famine emigration (1815 –1844) an estimate of one million[27] Irish emigrants – about twice the total for the preceding two hundred years – sailed to North America (the US and Canada) in the period coinciding with the end of the Napoleonic wars to the beginning of the Great Famine. In fact, the defeat of Napoleon at the hands of the British Army in 1814 meant Britain no longer needed food from Ireland for its soldiers. Subsequently, peace brought an economic crisis that affected

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[22]Kerby Miller, *Emigrants and Exiles*, op., cit., p. 345.

[23] Cormac O'Grada, "nineteenth-century Irish emigration in the US" in ed., Doyle David Noel et al, *America and Ireland, 1776-1976*, op., cit., p. 93.

[24] Ibid.,

[25] Joel Mokyr, *Why Ireland starved: A Quantitative and Analytical History of the Irish Economy, 1800-1850.* London, G. Allen and Unwin, 1983, p, 230.

[26]Kerby Miller, *Emigrants and Exiles,* op., cit., p. 26.

[27] Historians have various assessments on the exact number Irish immigrants to the US.

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both affluent and poor Irishmen, leading them to conclude that economic improvement and material comfort could be achieved or maintained only through emigration. Although the drive to emigrate is not starvation, every social class took part in this wave of emigration to the US. Irish immigrants were lured by rosy letters of previous immigrants depicting the US as a paradise on earth. For example, one letter reads as follows, "dear brother, here I hear the hissing sound of the frying pan three times a day."[28] Another says,

> I hope Brother James and wife will come, if he is married, for a shoemaker can do very well here. Meat is very cheap, about two pence halfpenny per pound and flow. A pin of gin for three-pence, and there is no complaining in our streets..." [29]

Obviously, for people who would eat seaweeds, nettles and dead animals when food was not available, those letters would but urge them to sail to the US. Unsurprisingly, many pre-Famine Irish regarded the country as "the land that flows with milk and honey, and the land of work and peace."[30] In this connection, although the fare to Canada was cheaper than that to the US, they insisted on landing in the US. In fact, if some landed in Canada, by mistake or deliberately, they would end by reaching the US.

Along with the encouragement of the letters, remittances played an important role in attracting Irish immigrants to the US. Indeed, the money sent from the US to the relatives left behind in Ireland helped them to cross the Atlantic. Reportedly, during the period before and the beginning of the Famine, it was estimated that 75 per cent of the emigrants obtained their fare from the United States.

Given the number of immigrants between 1838 and 1844 was so huge it would not be surprising to argue that the Famine emigration was a continuation of the pre-Famine exodus. In fact, according to James Donnelly, as many as 350,000 had sailed from Ireland to North America in that period—an average of slightly more than 50,000 a year, as compared with an annual average of about 40,000 from 1808 to1837.

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[28]Edith Abbott, *Historical Aspects of the Immigration Problem*, New York, Arno Press, 1969, p. 75.

[29]Ibid., p. 77. The mistakes occurring in the quotation are inherent to the authentic text, bearing in mind that most Irish emigrants at that stage were not well-educated people.

[30]Kerby Miller, *Ireland and Irish America: Culture, Class, andTransalantic Migration,* Dublin, NewmanHouse, Field Day Publications,2008, p.101.

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Donnelly argues that if the rate of increase recorded between these two periods had simply been maintained in the years 1845-51, then 450,000 people would have probably journeyed to North America anyway.[31] Yet, Kerby Miller argues that without the Famine only the third of the Famine exodus would have happened during the 1845-1855.[32] Regardless of this controversy, the crux of the matter is that a great number of people would leave any way given the already established custom of emigration.

In short, the pre-Famine emigration was a kind of "rehearsal" for the coming waves of Irish emigration to the US, particularly that of the Great Famine because it equipped the Irish with information of crossing the Atlantic and of travelling in general, and it had set the route and the tradition for the Irish to leave Ireland for the US and other countries to seek a higher standard of living and material comfort.

3. Culture of migration

Definitely, the substantial waves of massive emigration occurred in the pre-Famine and Famine periods. Indeed, greatly improved networks of transport and communications; expanding educational system and increased literacy (knowledge of English as a result of the British process of anglicising Ireland),[33] and awareness of conditions outside Ireland all spurred emigration. Nevertheless, previous waves of outflow must be taken into account in fostering that predisposition among the Irish from the eighteen century until the Great Famine and after it. Houston and Smyth sum up the issue as follows, "emigration was in itself a cumulative, causative process in which precedents, once established, became significant directive influences on subsequent movements."[34]

In fact, Ireland had always been an emigration country since the eighteenth-century. The Irish had already experienced emigration since the early seventeenth-century. In fact from that date to the establishment of the Irish Free State in 1921-

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[31] James Donnelly, Mortality and Emigration, in Vaughan W.E. ed. *A New History ofIreland: Ireland Under the Union I. (1801-1870),* Vol. V, New York, Oxford University Press, 1989,p. 353.

[32] Kerby Miller, *Emigrants and Exiles,* op., cit., p. 280.

[33] Anglicisation is the fact of substituting Gaelic by English in every field, education included. This policy was undertaken by Britain following the Act of Union of 1801 in an attempt to further link the Irish people to British institutions and administration.

[34] Houston and Smyth, op., cit., p. 350.

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1922 as many as seven million people emigrated from Ireland to North America. In fact, emigration was not a new phenomenon. Long before the Famine, the intensity of Irish emigration had become remarkable in the context of contemporary Europe.[35] Indeed, "in the history of international migration the Irish experience is distinctive by virtue of its scale, duration and geographical spread."[36]Ireland's history had always been linked to migration whether by emigration or immigration. As early as in the seventeenth-century Ireland had experienced a net demographic balance in favour of immigration from abroad. Ireland was an immigration country prior to 1641 (over 100,000 English and Scottish emigrants settled in Ireland). However, from the eighteenth-century to the middle of the twentieth-century the country became an emigration country. Over a quarter of a million people sailed to colonial America during the eighteenth century. These emigrants were predominantly from Ulster. They were predominantly Presbyterian, even if Anglicans and Catholics were present in number. However, around one third of the eighteenth century trans-Atlantic migrants came from among the Catholic communities of the upper urban centres in the south and west of Ireland.[37]

What must be highlighted is this: given Ireland's record of emigration, the Famine was only actually the proverbial last straw. Graham Davis summarised accurately the history of Irish emigration as follows, "a pattern of continuous emigration from Ireland was established before the Famine, was accelerated by the experience of the Famine, and remained firmly in place long after its immediate influence."[38]

Conclusion

Emigration to the US during the Great Famine was unprecedented in history and was really excessive. Nevertheless, it is not the Famine that explains the whole story of the high magnitude of the number of the Irish who fled to the US to escape death. In

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[35] See David Fitzpatrick, Emigration, 1870-70, Chapter XXVIII in Vaughan W.E. ed. *A New History ofIreland: Ireland Under the Union I. (1801-1870),* Vol. V, New York, Oxford University Press, 1989,pp.257-446.

[36] C.J. Houston and Smyth, "The Irish Diaspora; emigration to the New World, 1720-1920" in B. J. Graham and L.J. Proudfoot, *A Historical Geography of Ireland.,* Academic Press, London, 1993 p. 240.

[37]Ibid.,

[38]Graham Davis, « the historiography of the Irish Famine » in Patrick O'Sullivan, ed., *The Meaning of the Famine,*the Irish World Wide: History, Heritage, Identity, Volume 6, London, Leicester*,*University Press, 1997, p.22.

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fact, pre-Famine emigration factor is of monumental importance in paving the way to the mass exodus of the Famine. Besides, a deep-rooted culture of emigration instilled in the minds of the Irish since the seventeenth century has also played a decisive role in making the Famine flight exceptional.

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