مجلة الأستاذ
للعلوم الإنسانية والاجتماعية

رئيس التحرير
أ. د. سلام حامد عباس
كلية التربية / ابن رشد للعلوم الانسانية ـ جامعة بغداد
salam.hamid@ircoedu.uobaghdad.edu.iq

مدير التحرير
أ. د. خالد جمال جاسم
كلية التربية / ابن رشد للعلوم الإنسانية ـ جامعة بغداد
khalid.jamal@ircoedu.uobaghdad.edu.iq

هيأة التحرير

كـــلـــمــةُالــعَـــدَدِ

الحمدُ لله، والصَّلاةُ والسَّلامُ على المبعوثِ رحمةً للعالمين، حبيب الحقِّ وسيِّد الخلق مُحَمَّدٍ وعَلَى آلهِ الطيِّبين الطاهرين وصحْبِهِ الميامين.

أمَّا بَعْدُ؛

تسعى هيأةُ التحريرِ في مجلةِ الأستاذ إلى الارتقاءِ بمعامل تأثير المجلة (Impact Factor) تمهيداً لدخولها قاعدة بيانات المستوعبات الاكاديمية والعلمية العالمية. وعليه تنشر المجلةُ الابحاثَ التي تتسم بالرصانة العلمية والقيمة المعرفية التي تنماز بسلامة اللغة ودقة التوثيق وفقًا للشروط الجديدة المنشورة في هذا العدد والمعلنة على موقعها الالكتروني.

ولأجل تعميق الاصالة العلمية للبحوث والدراسات المنشورة في المجلة، تحرص هيأة التحرير على ارسال النتاجات البحثية المُقدمة إليها إلى أساتذة وخبراء من ذوي الكفاءة في داخل العراق وخارجه ضمن مجال اختصاصهم الدقيق لتقويمها علمياً ولغوياً قبل إقرار نشرها في المجلة.

وتود الهيأة ان تنوه بأنّ العدد الحالي يصدر بترقيم (المجلد٥٨– العدد٢) وهو تصحيح للترقيم السابق المربك والذي استمر لسنوات، إذ كانت المجلة تصدر بأعدادٍ سنويةٍ يتضمن كلَّ عددٍ أربعة مجلدات. والصحيح أن تصدرَ بمجلدات سنوية يحتوي كلّ مجلد أربعةَ اعدادٍ. وبما انّ المجلة قد صدر منها (٢٢٧) عدداً على مدى سنوات عمرها المديد، وهي مجلة فصلية تصدر باربعة اعداد سنوياً ، فإنّ الترقيم الصحيح للعدد الاخير يكون (٥٧) وهو ناتج قسمة (٢٢٧) على (٤) . وبذلك يكون الترقيم المناسب للعدد الحالي هو (المجلد٥٨ – العدد١) على ان يصدر (المجلد ٥٨ – العدد٢) في مايس و (المجلد٥٨ – العدد٣) في ايلول و (المجلد٥٨ – العدد٤) في كانون الأول من هذا العام ٢٠١٩ على أن يصدر المجلد ٥٩ باعداده الاربعة في العام القادم ٢٠٢٠ وهكذا.

وتدعو هيأة التحرير في المجلة الاساتذة والباحثين وطلبة الدراسات العليا في الجامعات والمؤسسات العلمية في داخل العراق وخارجه إلى التفاعل معها عن طريق موقعها على شبكة الإنترنت وبريدها الإلكتروني بإبداء ملحوظاتهم وتقديم مقترحاتهم التي يرون أنها من الممكن أن تسهم في تطوير المجلة والارتقاء بها.

والله وليّ التوفيق

هيأة تحرير المجلة
٢٠١٩

شروط النشر في مجلة الاستاذ

تسعى هيأة التحرير في مجلة الاستاذ الى الارتقاء بمعامل تأثير المجلة (Impact Factor) تمهيدا لدخول قاعدة بيانات المستوعبات العلمية العالمية. وعليه تنشر مجلة الأستاذ الابحاث التي تتسم بالرصانة العلمية والقيمة المعرفية وبسلامة اللغة ودقة التوثيق ووفق الشروط المبينة في ادناه:

١. أن لا يكون البحث منشورا سابقا في مجلة اخرى. وأن لا يكون جزءاً من بحث سابق منشور أو من رسالة جامعية وعلى الباحث ان يوقع نموذج تعهد بألا يكون البحث منشوراً أوسبق تقديمه للنشر في مجلة أخرى. وأن لا يقدمه للنشر في مجلة اخرى بعد نشره في مجلة الاستاذ. وأن يوافق على نقل حقوق نشر البحث الى المجلة في حالة قبول البحث للنشر (نموذج التعهد).

٢. أن لا يذكر اسم الباحث أو اية أشارة تدل عليه في متن البحث لضمان سرية وحيادية عملية التحكيم.

٣. أن لا يزيد عدد الكلمات في البحث على (٨٠٠٠) كلمة بضمنها المصادر والملاحق.

٤. أن تحتوي الصفحة الأولى من البحث على ما يأتي (كما في المثال):

أ. عنوان البحث.

ب. اسم الباحث ودرجته العلمية وشهادته.

ت . عنوان الباحث

ت . بريد الباحث الإلكتروني.

أثر الاحتباس الحراري في طقس العراق

أ.د. عبدالله أحمد التميمي

كلية التربية/ابن رشد للعلوم الأنسانية — جامعة بغداد

abdulah_ahmed@gmail.com

1.2   Aim

The current research aims at finding out the impact of utilizing PBLA on Iraqi EFL Academic Students` Learning Achievement.

1.3 The Hypothesis

It is hypothesized that there is no effect of using PBLA on Iraqi EFL Academic Students` Learning Achievement.

1.4 Limits

1. The research is limited on 3rd year students of the English department at college of Education (Ibn –Rushd).
2. ELT Methods of teaching textbook for the third year morning studies.
3. Academic year 2018-2019.

2. Theoretical Background

2.1. Portfolio- Based Learning Assessment

Portfolio assessment is set up by an understudy under control instructors ,could be interestingly conceived understudy by themselves. It might likewise include, assessments, and grades. (Al-Shehri, 1995:205) It is essential to survey the students' accomplishment as an individual or in a gathering amid the learning procedure as opposed to assessment with traditional ways. PBLA is elective assessment process to watch students' advancements and survey their exhibitions amid learning process. In addition, PBLA is appraisal instrument dependent on modern instructional way, for example, constructionist- based hypothesis, numerous insights hypothesis and mind instruction hypothesis. PBLA : portfolio-based learning assessment is making an appraisal diagram, a matrix that networks educational programs results with educational curriculum content, is a standout the most ideal approaches to guarantee to whole materials to present them in appropriate results .(Crossley, 2002:90)

PBLA empowers students to reflect their very own learning, to see the weak / strong of learning development in instructional process, motivating learners to use self-reflection, autonomous in studying material. PBLA enable social occasion information from different resources, for instance, learners' parents, friends, and tutorials, it supplies teachers with reliable development about learners.It is vital device students' assessment items in learning procedure. Distinctive hypothetical and material explores demonstrate PBLA is utilized for developing learners and teacher interactions. (Birgin, 2007:67; Ersoy, 2006:98)

2.1.2. Implement Portfolio Based Learning Assessment

Miller (1990:86) distinguishes four dimensions of the students should be surveyed: "knows" - authentic review of information; "knows how"— utilization of learning; "indicates that "-reproduced Assessment circumstance that skill has evaluated; and "do"— appraisal in execution of genuine enviroment. PBLA gives appraisal structure that can possibly survey the competitor at the dimension of "does. 'Portfolio appraisal

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has five phases: Collection of PBLA learners` results; Reflection on learning; Evaluation of proof; Expressing of proof; and examination choice.

1. Collection PBLA of Learning Achievement

The understudy gathers the learning results during his or her everyday learning exercises, connection with students. Understudy believes that helped her or him accomplish the educational modules. PBLA propose constrained the level in architect's imagination." classes data incorporated into the expositions, composed ventures , assessments execution (mentor , agendas, tolerant assessments) ,tapes of communications with friends records.(Davis,2003:256)

Quite a bit the learners presented the subject to stamp and input through PBLA duration process. A wide construct of PBLA expected to achieve institutionalize materials goal . Making equal among construct appropriate subject with understudy choice PBLA substance uniqueness , innovativeness of the applicant. " fitting evaluation yet abstain -organizing, will in general recognition the estimation." (Schuwirth et,al., 2002:90)

2. Reflection on learning – Reflection, as indicated by a model created by Schon(2003,78) is "returning to an affair after the occasion, so as to remove the standards and viably 'bank' these for sometime later." This is "reflection on activity." The reflection process ought to be coordinated to advance learning, individual and expert improvement, and improvement of training. With regards to portfolio evaluation, reflection must answer four inquiries identifying with a learning knowledge: What did I learn? What do regardless I have to learn? What assets did I use for further learning? Also, what further learning was accomplished?

3. Assessment the work – understudy presents work, teachers assess nature proof consisting. Teachers score understudy's accomplishment of the learning results according fating scale, tied down exact, explicit describing of scheme. evaluating scheme assist teacher to assess the student easily in PBLA.

Testing proof gives criticism for teachers, learners and design planners. Teachers are breaking down information execution PBLA, discovers fruitful instructing/preparing that required to development. Consequently, the basic of students realize how to decipher the assessors' appraisals. Including students in structuring the rating scales. Profiling students' advancement toward the learning results after some time will encourage this criticism procedure. (Schuwirth et,al., 2002:97)

4. Expressing of proof – in this step assessors meet possibility for testing accomplishment development results. Inspectors are utilizing meeting for affirming , discrediting students choices with respect to hopeful's qualities , shortcomings as far as results that assessed step 3.

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5. Assessment Decision –PBLA , scoring scheme is concurred to instructors before instructing . The difference with respect to the standard of understudy execution is settled by talk between the analysts after the understudy meet. Basically, the assessment choice is taken by agreement among the analysts.

The portfolio exhibits the understudy's advancement toward accomplishment of educational modules results after some time. Portfolio assessment is hence a progressing procedure , graphing understudy advance toward the normal standard in each leave learning result. For every contender to profit by such continuous appraisal, PBLA manager standard survey classes, talk about   evaluations understudy, screen understudy's advancement to educational achievement.

2.1.3 Benefits of PBLA as a Method of Learning and Assessment

Portfolio Based learning assessment has numerous advantages for instructor, parents and students. Making utilization of portfolios effectively to a great extent relies upon utilizing their motivation appropriately. A considerable lot of hypothetical and exact examinations in the writing were accounted for prevalence of portfolio assessment over customary evaluation devices in training (Baki and Birgin, 2004:67; Birgin, 2003:56; Birgin, 2006:89; Ersoy, 2006:77; Klenowski, 2000:901) Since it gives visual and dynamic evidences about students' interests, their abilities, solid sides, victories and advancement in a specific timeframe, portfolio which is the deliberate gathering of the understudy's investigations helps surveying students all in all (Baki and Birgin, 2004:67). Portfolio is solid gadgets that assistance students to pick up the essential capacities, for example, self-evaluation, basic reasoning and observing one's own adapting Furthermore, portfolio give pre-administration educator surveying their own learning and development, and help them end up self-coordinated and intelligent experts, and contribute them the individual and expert advancements (Birgin, 2007:90). Some of them are presented as follows:

1. Portfolio gives various methods for evaluating students' learning after some time .

2. It accommodates a more sensible assessment of scholarly substance than pencil-and paper tests.

3. It permits students, parent, instructor and staff to assess the students' quality and shortcoming.

4. It gives various chances to perception and appraisal .

6. It gives a chance to students to show his/her qualities just as shortcoming.

7. It urges students to build up certain capacities expected to end up autonomous, self-coordinated students .

8. It additionally enables guardians to consider themselves to be accomplices in the learning procedure.

9. It enables students to convey what needs be serenely and to survey their very own learning and development as students.

10. It urges students to consider imaginative approaches to share what they are realizing .

11.   It builds backing to students from their parents and improves correspondence among instructors, students and guardians.

12. It urge instructors to change their instructional practice and it is a ground-breaking approach to connect educational programs and guidance with assessment.

In sum, PBLA gives increasingly real and substantial assessment of students' accomplishment and exhaustive perspectives on students' exhibitions in settings, and urges students to create autonomous and self-coordinated students, and improves correspondence among educator, understudy and guardians. It can give chances to students to show his/her shortcoming and qualities and for instructors to coordinate their educating. It additionally can urge students to assume reliability for their own learning, and upgrade understudy educator correspondence. Also, portfolio appraisal can possibly show students' learning procedure and inclining item after some time. Therefore, portfolio gives definite data about students' improvement in learning procedure to instructor, guardians and students themselves.(Holton&Clark,2006:66)

3. Procedures

3.1 Type of Experimental Design

The type of current research is nonrandomized pretest –posttest design is to investigate the hypothesis of the research. Two sections A, B are chosen randomly (A) as experimental and (B) as control groups, and after that they were leveled in numerous variable those would impact the outcome.

Table (2) the Experimental Design

The Groups	Independent Variable	Dependent Variable
Experimental	Using PBLA	Students Learning Achievement
Control	Conventional Assessment	

3.2. Population and Sample

The population of the research is (128)represented by third year college of Education(Ibn- Rushd) in English department Morning studies , The total number of the sample is (64) chosen randomly, section (A) as the control group and section group(B) as the experimental group.

Table (3) the Study Sample

Group	Section	No. of Subjects
CG	A	32
EG	B	32
Total		64

3.3 Equalization

To know if the experimental and control groups are identical and homogenous before conducting the study. The equalized of the two groups are according in all variables: the academic level of the mother, the academic level of the father, students` age and pretest results, and the table (4) for the t - test statistics of equalization between the two groups in pre - test variables.

Table (4) The T - test Statistics of Equalization between the two Groups in Pre - Test Variables.

Groups	N	M	SD	DF	T-Test		Level of Sign. at 0.05
					Computed	Critical	
CG	32	6.18	0.34	62	0.86	2.07	Not Significant
EG	32	6.06	0.26				

By applying two independent samples t- test formula, it is shown that there is no statistical significant differences between two groups at 0.05 level of significance.

3.4. Instrument

The instrument utilized in this work was achievement test (four questions) for asking collecting ,selecting, analytic and   creative questions ;which was administered to both groups (experimental and control) before and after the experiment to decide if there was any advancement in the scores of the members after the analysis.

Validity is how much the achievement can be accurately clarified and successfully generalized (Brown, 2004:241). A test is valid when it measures what it ought to measure. Face validity of the test has been proved by exposing them to a jury of specialists in the fields of ELT.

Reliability is the "how much the test scores are reliable or generally free from arbitrary mistakes of estimation." Pitts, Coles, and Thomas, (2001:267). In other words, reliability is a measure of the reproducibility of the test. Reproducibility must be consistent some time and over examiners. The test stability was calculated through Spearman formula (r = 0.80).

The aim of the pilot study is to determine the difficulty level and item discrimination power of the test items. In other words, level of difficulty has to do with an item is easy or difficult (Erford, 2013:89). With respect to the thing trouble investigation of the test, it has been discovered that the difficulty level is acceptable.

It means the degree at which the test question discriminates between students with more and little achievement (Gronlund, 1971:259). DP alludes to a proportion of the degree to which a thing separates the more capable or great testees from the less able or poor testees. With respect to the item discrimination analysis of the test, it has been discovered that the difficulty level is acceptable.

Table (5)
Items Difficulty and Items Discrimination Power of the Achievement Test

No. of Question	Difficulty Level	Discrimination Power
1	0.44	0.62
2	0.43	0.65
3	0.51	0.51
4	0.54	0.58

3.5 The Process of the Experimental Work

The experimental period starts at the first course of the academic year (2018-2019).The whole duration is (15) weeks, two hours for each week. Before the test began, the members (both experimental and control groups) were distributed the achievement test as a pre-test. The exam was set into both sessions in similar duration, environment, and condition. The test kept going 15 weeks (two sessions per week). A similar composition assignments of the course book were given to both exploratory and control groups. The two groups were instructed by a similar instructor; the test amass got the treatment (PBLA). Every understudy of the trial bunch furnished with two organizers with plastic sacks inside. The students would keep the composition assignments distinctive exercises like: PowerPoint, recording voices in a single envelope (gathering portfolio); the returned bits of composing chose for the portfolio would be placed in the other organizer (grandstand portfolio) as per the portfolio substance.

The implementation of the (PBLA) in three steps: collection, selection, and reflection .The students (experimental group) collected and submitted thirty two completed drafts of composing assignments together with early drafts that were drawn from the students' course reading and created in class work all through the term and place them in file (collection portfolio).

Subsequent to finishing the foreordained composition assignments, the students were directed to choose and pick their best and top choice (a variety of writing styles) something like five bits of writing to assemble a portfolio for final assessment.

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Determination of things had been made relying on the reason for the PBLA. Students were separated in groups as editors of one another's work.

4. Results, Conclusions, Recommendations for Further

4.1 Results

4.1.1 Data Analysis

To discover the impact of the effect of utilizing PBLA on Iraqi EFL Academic Students' Learning Achievement, the accompanying theory is examining: there are no measurably noteworthy contrasts between the mean score of control gathering and the mean score of test one' in students' Learning Achievement. So as to accomplish the point, posttest has been regulated and exhibited to the example of the students (32) in each group. By utilizing two independent – tests t-test the achievement are observed to be as appeared table (6), that the mean score of the experiment group is(17.22) which is higher than control (16.12) , the SD in the experimental group is (3.06) though in charge amass is(2.36), for the critical t-test value which is (4.74) higher than tabulated t-test value(3.71) ,at level of significant. of (0.05) ,at the degree of freedom (62).This indicates that there are statistically significant differences in SSs between two groups. Accordingly, the null hypothesis is rejected. As shown in table (6).

Table (6)
The Results of the Two Independent Samples T- Test between
(Control/Experimental Groups)

Groups	No. of Students	Mean	S.D.	Df	T-test		Level of Significance 0.05
Exp.	32	17.22	3.06	62	Computed T-Valued	Tabulated T-value	Significant
CG	32	16.12	2.36	62	4.74	3.71	

Last advance was to ask the students in the experimental group to answer the questionnaire . Each of the 32 students in the experimental group detailed that they keen on utilizing the portfolio in their task and furthermore portfolio propelled them in English. Just 4 out of the 32 students expressed that they were not ready to improve their English because of utilizing portfolio framework. Every one of the students in the experimental group referenced that utilizing portfolio appraisal caused to have a decent association with the educator. Also, they trusted that they were fruitful in utilizing portfolio and were roused to get familiar with English.

4.1.2 Discussion

The results demonstrate that there is a powerful connection between utilizing PBLA and learning English language in college learners. The performance of the students on the accomplishment posttest means that the Experimental (PBLA) group showed improvement over the Control (non-PBLA) assemble on the way toward utilizing learning. Pearson connection coefficient uncovered that there was a measurably critical relationship at p <0.05 between the members' (experiment group) implies scores in the PBLA and their methods scores of the posttest. In this manner, there is a connection

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between the members' test scores and their PBLA reviewing. This implies utilizing PBLA alongside the Test expanded the members' possibility of accomplishment as they were persuaded and urged to perform well in the accomplishment Test.

It was something discrete and unique in relation to common classroom life exercises and it tried students' capacities to review and repeat explicit information, lower-level aptitudes, and ideas, as opposed to their capacity to create and apply learning, huge abnormal state abilities, and ideas to real circumstances.

It is worth to make reference to that the consequence of the present investigation is in congruity with what portfolio defenders (Kowalewski, et al., 2002) proposed that such procedure of appraisal spurs EFL students to learn and improve their execution. They noticed that students were OK with the portfolio evaluation methods since they got steady criticism and could consider the remarks cautiously as they would furnish them with proposals for development.

Toward the finish of the examination the survey was given to members in PBLA gathering (test). The appropriate responses demonstrate that after the investigation and utilizing PBLA the students are intrigued, created, associated with the way toward learning and testing more than the past. As the students replied, they improved their English language subsequent to utilizing PBLA. Also; the capacities of the students in changing the expressions of the course reading to another structure, making new sentences, perusing exceptionally quick demonstrate the viability of the PBLA.

4.2. Conclusions

Using PBLA is assessment that used to help students ongoing learning process towards different goals. This done through collecting, selecting, reflecting, and self-assessing. Which can be utilized as a developmental continuous procedure giving input to students as they advance toward an objective? This, additionally, gives the students chances to survey themselves routinely and adapt persistently. Utilizing portfolio evaluation system gives a connection between the instructor and the guardians. The instructor utilizes portfolios to break down understudy development and utilize the data for basic leadership with respect to future guidance.

At the point when students' capacities are estimated longitudinally they have enough time to think, to choose, to do distinctive things and there is no weight on them. When educating and assessing will get a typical arrangement of objectives, assessment can bode well and can be utilized for instructing. Really great assessment is a point of convergence of good guidance. Both educating and testing need to reflect objectives for students; evaluation estimates essential classroom goals. It underpins and shows instructional improvement. Portfolio assessment can improve the students' chances to accomplish more and be dependable in the classroom as well as in the general public.

4.3 Recommendations

1. For reflective learning, students require great attention of real assessment, continuous criticism, fostering understudy's needs. Giving students the structure and abilities for friend and self-assessment.
2. Alternatives assessment advances metacognition in students. It builds up a higher reasoning ability. Offering students to the best open door for creating further familiarity with how and what they realize.
3. The PBLA is fostering higher order thinking skills by giving the learners the best ways for improving knowledge.
4. Fostering instructors professional development by training them in creative workshops for preparing on the best ways for utilizing portfolio process of learning , its reasonable goals, features, application and accumulation.
5. The results of the present study appears that students' assessment can be more active than traditional pencil-paper testing. Students often involved more effectively with their partners and peers.The PBLA gives feedback on students' progress across time to develope their work and performance.

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Using social media as an interactive tool for learning and teaching purposes

Faeza Adnan Salih

MA in Multilingual Education

Scholarships and Cultural Relations Department

University of Baghdad Baghdad, Iraq

faezasalih@uobaghdad.edu.iq

Abstract

This study explores the fulfilment of teachers and students in utilizing social media as educational platforms at university of Baghdad, Iraq. It aims to investigate whether the actual process of knowledge attainment and communicative interactions is completed at the virtual atmosphere. The current study includes three facets of social media_ engagement, interpersonal teaching and learning, and school performance. Random selection of (180) digital users at some of academic institutions has participated in the study. The results reveal that recruiters require social media platforms to connect teachers and students virtually. They tend to utilize social media for enhancing teaching and learning route which contributes the development of campus community. Virtual platforms completes the actual process of academic attainment in a meaningful way despite the traditional sense of learning and teaching at the academic level. The results conducted maintain its validity and reliability by means of knowledge dynamics, intellectual capital, and educational expertise.The study recommends experiencing technological education for carrying out relevant tools and applications which activate academic communication and empower guidelines and practices of institutional settings.

Key words: social media; interaction; language teaching; language learning; school performance

استعمال وسائل التواصل الاجتماعي أداة تفاعلية في الأغراض التعليمية والتعلمية

م.م. فائزة عدنان صالح

جامعة بغداد/ قسم البعثات والعلاقات الثقافية – العراق

faezasalih@uobaghdad.edu.iq

الملخص :

تسعى الدراسة الى معرفة مدى الافادة من وسائل التواصل الاجتماعي كمنصات تعليمية لأساتذة وطلبة جامعة بغداد في العراق إذ تتمحور الدراسة حول التأكد من نجاح العملية التعليمية من إكتساب المعرفة والاتصالات التفاعلية في الفضاء الالكتروني. تتضمن الدراسة الحالية ثلاثة ابعاد لوسائل التواصل الاجتماعي_ التفاعل، التعليم والتعلم بين الافراد، وأداء الكلية. اختير المشاركون بطريقة عشوائية من بعض المؤسسات الاكاديمية فقد شارك (١٨٠) شخصا في الدراسة. أظهرت النتائج ميل المشاركين الى الافادة من وسائل التواصل الاجتماعي لتحقيق مسار التعلم والتعليم الذي يسهم بدوره في تطوير المجتمع الجامعي. تُعد المنصات الإفتراضية لوسائل التواصل الاجتماعي مكملا للعملية التعليمية بصورة حقيقية على وفق نتائج إختبارات الصدق والثبات من حيث ديناميكيات المعرفة ، رأس المال المعرفي، والخبرة الأكاديمية على الرغم من الاتجاه التقليدي للتعلم والتعليم على المستوى الأكاديمي. توصي الدراسة بالأخذ بتجربة التعليم التكنولوجي من أجل وضع الادوات والتطبيقات الملائمة التي من شأنها تفعيل التواصل الاكاديمي وإيصال الارشادات والتعليمات الانضباطية حسب سياقات المؤسسات التعليمية.

الكلمات المفتاحية : التواصل، اللغة ، تدريس ، تعلم اللغة ،وسائل التواصل الاجتماعي

1. Introduction

Education is no longer traditional in the 21st century. It has become revolutionary since the launch of the World Wide Web. Social networking has increased gradually for the sake of long life communication socially, professionally, and academically. Furthermore, the digital cloud in the 2.0/3.0 technology is comprised of relevant tools and applications which activate learning and teaching instructions at all ages and study levels, such as Facebook, Twitter, Instagram, Snapchat, YouTube, Google hangouts, My space, Flicker, Glogster, Viber, Whatsup, Telegram, and Skype. Social media, principally tends to be an open space for acquainting information and making various relations at the virtual atmosphere."When we think of education, most of us picture a teacher lecturing from a PowerPoint or a carefully outlined agenda with minimal student interaction," Bryant commented (2018, p.2).

Burbules (2016, p. 555) raised a significant question of why reading and writing activities are increased with digital natives. Cao, Ajjan, and Hong (2013, p. 583) declared that the positive results of student's readiness come from using social media. Moreover, teachers and college faculties utilize social media on the account of either fulfilling academic intentions or interacting with their students virtually. The use of social media is highly recognized with fulfilling academic purposes rather than personal relations (Chromey et al., 2016, p. 2).

This paper aims to reach the following points:

1. Highlight the positive outcomes of using social media platforms in educational environment; teachers, students, and school performance.
2. The correlation between increasing social media adoption and the level of student's and teacher's interaction.

The current study is limited to undergraduate and postgraduate students and college teachers at university of Baghdad. The selected colleges among 24 colleges of the mentioned university are college of Economics and Administration, college of Science for Women, college of Education for Women, and college of Veterinary Medicine.

2.Theoretical Background: Social Media

Social media refers to an online platform that processes tremendous procedures by digital users. Those individuals carry out the initiative capability to reinforce powerful practices of expressing concepts, notions and thoughts anytime anywhere. As seen in everyday life, most entrepreneurs become well- known and successful globally because of devoting their physical and psychological energy on social media. Even famous actors and celebrities are followed by people who are interested in what they are doing in their daily lives.

The promotion of all necessary needs (i.e., beverages, food, clothes, accessories, perfumes, or shoes) also maintains social media status fruitfully and productively. For instance, brand advertisements and products supported by Pepsi, Coca Cola, KFC, Macdonalds, King Burger, JC Penny, Gucci, Armani Code, Victoria Secret, Nike, Addidas, and much more sell their items on social media platforms. Marken (as cited in Chromey et al., 2016, p.2) notified that social media gives control to people who are interested in accessing valuable information through providing information and activating meaningful processes such as "sharing opinions, insights, experiences and

perspectives" (2007, p.10). Ajjan and Hartshore (as cited in Cao, Ajjan, and Hong, 2013, p.581) carried out a different concept of social media. They referred to digital natives who utilize applications (i.e. Facebook, Twitter, My space, YouTube, Flicker, Skype, Wiki, Blogs, delicious, and Second life) and open online course sites and forum for the sake of managing, communicating, and spreading information among each other. Nowadays, individuals have embodied social media applications in both social life and educational atmosphere. Social media purposes of learning in the context of higher education are subjective, instructional, and occupational (Cao, Ajjan, and Hong, 2013, p. 582). In addition, the purpose of the usage of social media is collecting and spreading information, coordinating with digital natives in order to collaborate socially and professionally. To illustrate more on that point, Khan Academy aims to get students acknowledge in various subject areas virtually. Furthermore, the Oprah Winfery foundation in correlation with social media has a tendency not only to meet the education criteria, but also to broadcast financial support and donations to her Leadership Academy for Girls in South Africa (OWLAG).

Wang and Meiselwitz (as cited in Pasquini, 2016, p. 91) noted that social media has revolved a common practice at the present time that involves students, staff, and faculty, particularly in higher education usage through sharing continuously information by the invention and exchanging of user generated content. Before discussing the qualitative and quantitative implications of social media in the scope of higher education at the University of Baghdad, Iraq. The next section will illustrate the role of social media in the digital cloud with specific regard to education.

2.1. Social Media Influence

Wilson (2013, p.52) characterizes three major dimensions which measure the positive effects of social media in higher education, engagement, interpersonal teaching and learning, and school performance.

2.1.1. Engagement

The common fact that individuals communicate with each other in social networking has been embraced recently under the digital umbrella of social media in higher education. Educators and college faculties utilize social media for academic purposes or interact with their students virtually (Burbules, 2016, p.554). According to Bryant (2018, p.2), it is necessary of educators to transmit information through social media applications so as to enhance the enlightenment and success of individual and group collaboration and integrate educational resources particularly and appropriately. Bosman and Zagenczyk (as cited in Cao, Ajjan, and Hong, 2013, p. 583) have commented that social media fulfill the learning aims of Bloom's taxonomy and construct the structure of constructivism, connectivity, and society.

Nonetheless, students take advantage of social media through expanding their educational engagement, interest, self-control, and accountability (Blankenship, 2011, p. 40). Mbodila, Ndebele, and Muhandji (2014, p. 115) shed a light on other means of the student's involvement in their case study of using social media. They indicated that attendance and homework or assignment submissions enroll not only for the intention of educational activities, but also for class participation and peer communication. Those issues can increase learning the course content and the productivity of adopting social

media platforms. Moreover, fifty-five professors from different educational institutions have declared that Twitter, Facebook, Instgram, and YouTube are regularly used in the classroom and twenty- nine of them have shared podcasts with their digital natives (Bonazzi, 2017, p. 16). Because the virtual space absorbs tremendous information on educational platforms, educators necessitate connecting students with course content.

Bonazzi (2017, p.16) and Cao, Ajjan, and Hong (2013, p. 582) notified that social media are considered to be an irreplaceable instrument for student's interaction, videos, and articles on the digital phenomenon. With the predominance of technological devices in our daily lives, social media sustain individual involvement with more conviction and satisfaction in the field of higher education. Bryant (2018, p.3) stated that students would change to get involved with the course content when utilizing the main modules of social media. Esteves (as cited in Mbodila, Ndebele, and Muhandji, 2014) has described his practical experiment by sampling a number of students who use Facebook as an educational tool. His report has reached some important points on how social media such as Facebook can be used to create an engaged atmosphere among digital natives _Educational discussions can be held by students on Facebook; students can interact with their peers on the group's wall through posting, commenting, or exchanging questions and answers (Q & A) with regards to course topics; videos, websites, comic strips, and distance education can be shared through Facebook; the chat feature on Facebook can be used as a communicative channel between students with regards to class related topic discussions or between students and teachers.

2.1.2. Interpersonal teaching and learning

Darien Ripple, a philosophy instructor at Chandler Gilbert Community College (CGCC) in suburban Phoenix, have made a decision to create a Facebook account in order to construct a connection point with his class as a result of reaching his proposed aim of long interaction with his students in the digital ecosystem." Mini Campus" represents the virtual and consistent atmosphere of his classrooms at Facebook account which has helped students to enroll in the courses (Wilson, 2013, p.52). According to Madge, Meek, Wellens, and Holley (as cited in Chromey et al., 2016, p. 3), less than 50% of students participate in using social media and fulfilling academic requirements weekly without any support from their educator.

As academic institutions continue to apply traditional education in the classroom instruction, educators and faculty members slowly but surely assemble with social media applications for educational principles. Michael Stoner said, "There is a slow but steadily growing acceptance that social media effectively amplifies institutional communications" (as cited in Wilson, 2013, p. 51).

Consequently, digital natives can familiarize and create a balanced rapidity by using social media. In the study of Pearson record, Moran, Seaman, and Tinti (as cited in Cao, Ajjan, and Hong, 2013, p. 582), more than 80% of the members of American colleges use social media subjectively every month plus more than 40% employ social media professionally,

The orientation of social media in correlation with teaching and learning fosters positivity in the educational society. Madge et al., O'keeffe and Clarke-Pearson and Wankel (as cited in Chromey et al., 2016, p.3) maintained that educational instructors process courses via social media such as Facebook, blogs, or online discussions in order to get students involved in virtual classrooms and peer-to-peer communication. Wilson (2013, p. 52) exemplified Shane Kula, Ripple's transferred student at CGCC. Kula

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clarified the essential experience that he gained from using Ripple's mini campus. This is shown by the following examples, organizing project meetings and studying sessions, sharing articles and videos, posting perspectives and notions, discussing approaches to assigned course, reminding each other of exam due dates, and helping each other in auditing their suggestions planning for their major projects. That will be taken into consideration by the community board of directors.

David Robinson, the faculty member of Los Angeles Trade (LATTC), has explained on YouTube the necessary opportunities of using Facebook as a tool for teaching and learning. For instance, Robinson uploaded videos on YouTube to provide tips and directions for students who are in need of extra advice, demonstratives on wiring, safety procedures and other developmental skills outside the classroom. He verified that students who have ambition to explore up-to-date instructions would take an advantage of watching videos on the classroom monitor during class time through their electronic devices. This can give students more control to complete their assignments professionally. On the other side, teachers will have additional time to give attention to students who need extra individual works (Wilson, 2013, p.54). Wilson (2013, p. 54) also stated another advantage of utilizing video at LATTC, "students stage and film their own demonstrations and together review and critique the quality and technique of the demonstration"

2.1.3.School Performance

The prospective edification of social media in controlling academic instructions at school has implemented lately. Wankel (as cited in Cao, Ajjan, and Hong, 2013, p. 582) reported that a lot of academic foundations have embraced social media applications in higher education. Encouraging academic communication and empowering guidelines and practices parallelize institutional settings at the virtual space. Wang and Meiselwitz (as cited in Pasquini, 2016, p.91) added that colleges and universities utilize social media continuously to communicate with students, faculty, staff, and alumni, promoting campus engagement, community interaction, and administrative daily tasks. She recommended, "For social media engagement at colleges and universities, utilization and behaviors on these connected channels require guidance, direction, and support" (p. 92). In addition, Pasquini (2016, p.93) stated, "To manage emergent challenges and opportunities on these digital platforms effectively, social media guidance needs to consider ethical, legal, and support aspects beyond its communication and marketing function".

Hence, the following points exemplified eight convenient usages of social media platforms at academic foundations by educators, school principles, and students, cited in Victoria State Government- Education and Training. First of all, arousing students with significant questions on Twitter by teachers every week at online discussion. Second, reminding students on Twitter with up-to-date school events and announcements by principals. Next, constructing a collaborative discussion by teachers on Facebook to pose matters or express perspectives related to content subject. Moreover, providing ideas, suggestions, or instructions of utilizing a blog in correlation with regulative manners at the digital cloud. Then, creating groups of teachers by principals in order to be informed with learning prospective, prevalent research papers, and meeting schedules. In addition, sharing on Twitter recent events or other website links for further information with regards to curriculum subject matter. Furthermore, discussing what teachers have shared in the virtual classroom. Last but not the least, establishing

communicative online poster on Glogster which illustrates or showcases the acknowledgement of students who express and discuss information in relation to course content.

Academic and administrative institutions activate the educational routine via social media platforms. For instance, the official page of the college of Education for Women (2018) at the University of Baghdad website provides the college community with updates of current academic calendars, college activities in terms of forums, training courses, conferences, or seminars, campus reminders, student and college affairs via Facebook official homepage (EFW).

3.Research Methodology

3.1.Population and Sampling

The qualitative study is taken at four colleges at university of Baghdad, *college of Education for Women, college of Science for Women, college of Economics and Administration and college of Veterinary Medicine*. 180 participants recruited in this study during the period between August 29 to December 31, 2018. The sample study comprises of undergraduate, graduate, postgraduate, and PhD college students of the four academic institutions. See Table 1.

Table 1. The sample of the study

Colleges	Category	N	Total
College of Education for Women	College student	20	
	Graduate student	15	52
	Postgraduate	10	
	PhD	7	
College of Science for Women	College student	20	
	Graduate student	15	52
	Postgraduate	10	
	PhD	7	
College of Economics and Administration	College student	11	
	Graduate student	12	34
	Postgraduate	3	
	PhD	8	
College of Veterinary Medicine	College student	18	
	Graduate student	15	42
	Postgraduate	3	
	PhD	6	
			180

The actual questionnaire have been taken at the university in Arabic and English languages in correlation with academic profession and scholastic experience of the participants. The purpose of making the survey in two languages is to expand a variety number of information from distance users who virtually communicate through their native language.

3.2.Instruments of the Study

This section embraces two instruments in this study in order to collect the main characteristics of respondents as per the following:

1. *Educational attainment:* It can be seen from the data in Table 2 that college student category reached a peak with 38.3 percent, whereas the graduate student category followed the first category with 31.7 percent. As for the PhD category, it decreased with 15.6 percent followed by the postgraduate category with percentage of 14.4. Regarding education attainment of 180 respondents, it is indicated below that the educated group in this questionnaire are academically the main focus of being qualified to use social media applications for research purposes in one hand and for the scientific, practical, and social communication on the other either with their peers or with their universities.

Table 2. Education Attainment of Respondents

Category	Frequency	Percentage
College student	69	38.3
Graduate student	57	31.7
Postgraduate	26	14.4
PhD	28	15.6
Total	180	100%

2. *Applications preferences in social media for education purposes*: It can be seen from Table 3 that the respondents of undergraduate, graduate, postgraduate and PhD students prefer Google + with 26.7 percent. Meanwhile, Instgram reached 21.1 percent, followed by Twitter with 18.3 percent. In addition, participants who prefer using all the selected applications for teaching and learning purposes respond with 10.0 percent. As for Facebook, it is resulted 12.2 percent, whereas the status of Skype marked 6.1 and Telegram reached the least percentage of 5.6.

Table 3. Social Media Applications for Educational Purposes

Category	Frequency	Percentage
Facebook	22	12.2
Skype	11	6.1
Twitter	33	18.3
Google +	48	26.7
Instagram	38	21.1
Telegram	10	5.6
All of Them	18	10.0
Total	180	100%

4.Validity and Reliability

An assessment of validity and reliability of the information and of measurement tools are conducted to make statistical preparations of data as per the following:

Validity of the virtual instrument: A group of professional and specialized experts has recognized the virtual reliability and the adequacy of measurement instrument in this study. It is found that the identification has been finalized based on provided notes and amendments with a ratio of 90.65 percent.

Reliability resolution: It shows that responses tend to state the same scale in case of replicating the opinion poll at a different time. With regards to the measurement of Cronbach's Alpha with a result of 0.70 or more, Table 4 shows an increase of all the axes resulted in separated and combined effects.

Table 4. Reliability Resolution of Using Social Media

Axis	Number of Items	Symbol	Validity
Knowledge dynamics	10	X1	0.759
Intellectual capital	10	X2	0.802
Education expertise	10	X3	0.738
Reliability resolution	30		0.870

In addition, a fifth Likert scale is respectively used to measure responses in survey research. The rationale behind including the above mentioned measurements is to collect accurate responses of learners and teachers who are currently utilizing social media applications as means for educational communication.

5.Results

This section designates the analysis of the three dimensions of Wilson (2013) in various sections namely; engagement; interpersonal teaching and learning; school performance; which can provide promising results in co-educational systems.

1. *Engagement:* Table 5 shows the homogeneity opinions of teachers and students of research sample on the pivotal correlation between educators and students at social media platforms through contained academic courses, assignments, group discussions, and meetings. The total average of this dimension is 79.3 percentage provided a well practice with great attention through concending the sample. The degree of acceptability of using social media platforms reached an estimation of 3.86 *(SD= 0.845)* in the structure of teaching and learning foundations.

   As with calculating the levels of items in the first dimension, the second item, (Social media enable students to interact with his/her peers), reached the highest level with an average of 4.32. In addition, the sixth item, (Using social media enables me to interact with my teacher outside my scheduled class) levelled off slightly with an estimation of 3.55. Meanwhile, the rest of the items can be calculated that the arithmetic mean of the engagement dimension reached a peak based on the homogeneity opinions of research sample as opposed to the hypothetical mean score given the variable of interest around 75.0 and 83.9 percent.

Table 5. Descriptive Analysis of Engagement (n=180)

N	Items	Arithmetic Average	Standard Deviation	Materiality	Order
1	I use social media for social networking.	3.91	0.898	78.9	Fifth
2	Social media increase student's engagement.	3.99	0.794	75.0	Second
3	Using social media makes my instructor more approachable.	3.65	1.026	83.9	Ninth
4	Using social media enables me to interact with my teacher outside my scheduled class.	3.55	0.922	91.7	Tenth
5	Social media help teachers get students to think critically.	3.77	0.736	88.9	Seventh
6	Social media facilitate more in depth discussion among students.	3.96	0.742	79.1	Third
7	Using social media reduces the boundaries between students and teachers.	3.69	0.980	81.7	Eighth
8	Social media enable students to interact with his/her peers.	4.32	0.650	60.6	First
9	Social media can overcome student's fear in the classroom.	3.92	0.884	73.3	Fourth
10	Social media associates with the increase of student engagement.	3.90	0.826	80.0	Sixth
	Engagement Dimension	3.86	0.845	79.3	

2. *Interpersonal teaching and learning:* It can be seen from Table 6, the total average of the second dimension rised with 3.91 and practiced well properly. Educators and students have consolidated with following learning and teaching instructions at the virtual atmosphere with great extent of 75.8 percent (*SD= 0.757*) which indicates the consistency and relatedness of responses at all levels. As with calculating the levels of items, the fifteenth item, (The use of social media promotes various skills of students), reached a peak among the ten items of interpersonal teaching and learning dimension with an average of 4.09*(M=72.8 %)*. Meanwhile, the eleventh item, (Teachers educate students via social media applications on a regular basis), dropped in the tenth level with an estimation of 3.28 provided a well practice with great attention *(M=88.9%)*. In relation to the arithmetic average of the rest of the items, it is specified around 4.06 and 3.82 with an acceptable estimation *(M= 70.6%-80.0 %)* which indicates the positive acceptability and agreement of all the participants providing the second dimension to be taken into consideration in the sample study.

Table 6. Descriptive Analysis of Interpersonal Teaching and Learning (n=180)

N	Items	Arithmetic Average	Standard Deviation	Materiality	Order
11	Teachers educate students via social media applications on a regular basis.	3.28	1.037	88.9	Tenth
12	Social media enhance the learning process.	3.82	0.853	80.0	Ninth

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13	Social media is a good way to gain information.	4.06	0.788	70.6	Second
14	Social media can change current pedagogy positively	3.90	0.832	76.1	Eighth
15	The use of social media promotes various skills of students.	4.09	0.690	72.8	First
16	Social media can be an effective tool for teaching.	3.92	0.815	76.7	Seventh
17	I use social media for gaining new educational skills.	4.07	0.724	66.1	Third
18	I would like to see more use of social media in colleges.	4.07	0.887	67.8	Fourth
19	Students have the desire to use social media as an educational tool.	3.93	0.981	79.6	Sixth
20	Using social media applications support the development of the campus community.	3.99	0.780	79.4	Fifth
	Interpersonal teaching and learning Dimension	3.91	0.757	75.8	

3. *School performance:* Table 7 illustrates that this dimension excels with an average of 3.89 *(SD=0.864)* which indicates the consistency and acceptability of the focused group to what social media platforms does provide to the educational system in general and campus communities in particular. The school performance dimension is rised with great attention among respondents by an estimation of 78.5 percent.

As with calculating the levels of items in this dimension, the item 21, (Social media can provide students with various facilities), has reached sharply with an average of 4.27 *(M= 56.7%)*. In the mean time, the item 23, (Using social media replaces class attendence), ranked in the tenth level with an average of 3.05 *(M= 91.7%)*. Regarding the *Arithmetic Average* of the rest of the items, it is identified between the range of 4.09 and 3.73 which states the positive acceptability and agreement of all the participants in that sample.

Table 7. Descriptive Analysis of School Performance (n=180)

N	Items	Arithmatic Average	Standard Deviation	Materiality	Order
21	Social media can provide students with various facilities.	4.27	0.782	56.7	First
22	Using social media replaces class attendance.	3.05	1.132	91.7	Tenth
23	Students and teachers are responsible for taking their posts and actions on social media.	3.91	0.746	83.9	Seventh
24	Teachers maintain the appropriate instructions through social media.	3.98	0.613	77.2	Fifth
25	Social media guide campus community with appropriate	4.09	0.692	78.9	Second

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regulations .

26	Social media can address or work on the educational policy.	3.98	1.655	80.6	Sixth
27	Educational institutions use social media properly.	3.81	0.796	82.2	Eighth
28	Social media empowers scheduled assignments, meetings, conferences, and internships.	4.05	0.745	72.2	Third
29	Faculty and college page monitors respond inquiry comments at the immediate time.	3.73	0.793	84.4	Ninth
30	Faculty and college page monitors convey and react up-to-date announcements, news, instructions, …etc .	4.02	0.684	76.7	Fourth
	School regulation dimension	3.89	0.864	78.5	

On reviewing the descriptive analysis of the three dimensions mentioned above in the previous tables, it is clearly evident that the engagement dimension has levelled off with an average of 3.86. However, the interpersonal teaching and learning dimension reached a peak with an average of 3.91 followed by school performance dimension with an average of 3.89.

6.Discussion

This paper supports the significance of virtual communication in higher education throughout the three main dimensions of Wilson- Engagement, interpersonal teaching and learning, and school performance. Apparently, social media platforms construct the virtual communication between teachers and students not only for knowledge transferring but also for connecting digital users to the course content. Second, bringing the actual learning virtually maintain students' performance educationally, publicly, and skillfully. As with educators, they can carry out their instructions through any of social media applications only when they have the technical expertise to practice their profession. Concerning the impact of utilizing social media in relation with learning and teaching, it maintains its power by setting the proper standards and regulations to connect academic users with each other.

 Although the engagement dimension has taken the least level among the other dimensions, the 180 Iraqi respondents contend the likeable notion of using social media as a communicative priority of engaging students and teachers.When college students and educators are engaged at the virtual space, knowledge can be extended inside and outside the classroom. According to the findings of the study, college scholars have come to an agreement that social media expedite the learning process by means of online discussion, writing to-do assignments, and group working.

Though the traditional sense of learning and teaching at the academic level, virtual platforms completes the actual process of academic attainment in a meaningful way. In line with that view, schools and administrative procedures can accomplish paperless along with strengthening the distant interaction inside and outside educational institutions. By marely following the directive guidelines and instructions to use social

media remotely, the propitiousness environment of individual connections will remain sustainable in the coming future.

The results conducted in the qualitative and quantitative study of social media platforms maintain its validity and reliability by means of knowledge dynamics, intellectual capital, and educational expertise. Not to forget to mention the statistic portion of the focused group is calculated based on education attainment and application preferences for education purposes. Despite the disparity of respondents in their education attainment demonstrated in the research, a good match has shown between the purpose of using social media platforms and its frequent access.

Furthermore, the normal distribution of data in the 21th century and after improves the constructive implications of using social media platforms educationally which leads to the familiarity to acknowledge, inform, express and discuss concepts or issues in conjunction with school sessions. Meaning that social media platforms give the opportunity to exchange feedback between students and teachers and keep them connected in the long term.

7.Conclusion

The key to the academic and professional success at colleges lies in using social media applications as tools that save time and effort of transmitting information, instructions, regulations, or guidelines and engross individuals anytime anywhere. This paper embraces utilizing social media for the purpose of teaching and learning in higher education. In light of the random responses among digital users at university of Baghdad, academic individuals at any educational stages can develop their skills and exchange ideas with each other at social media platforms. It is crucial for educators to teach their students by utilizing social media in the classroom. In the mean time, the paradigm shift occurs with adaptableness to attain knowledge and necessary practices among learners, educators, or school administratives at the virtual space.

The standard measure producted throughout the conducted study is descriptive and correlative which requires increasing the number of participants of different academic specialization at various undergraduate and postgraduate studies. The study suggests searching for other dimensions than Wilson's dimensions discussed beforehand. That will investigate means of collaborating with various kinds of educational designs. To add more on that issue, the participants of administrative service providers should be included in the future studies.

Additional research is needed with private schools in Iraq for being more interactive with utilizing virtual techniques.

Social media platforms as interactive learning and teaching tools can epitomize the actual stepping stone to educational institutions.

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Asst. Prof. Dr. Rasha Abdulmunem Azzez
College of Languages/ University of Baghdad
Rasha.alabdullah@colang.uobaghdad.edu.iq

Abstract

"I'm no psychiatrist, but if you ask me, politicians in general are pretty insecure people" (O'Brien, 1994, p. 97). This quotation describes politicians as insecure people, and the word "insecure" has more than one implication. It may mean that politicians are insecure to themselves or to people around them. It can also mean that politicians' actions are not trustworthy. This description indicates that one must fear or be aware of politicians in general. A politician's wife may need also to have this caution. According to such description, does a politician's wife feel happy or secure with her husband? This paper will focus on the life of two wives. The first one is Marina Oswald in Don Delillo's novel *Libra* (1988), and Kathleen Wade in Tim O'Brien's novel *In the Lake of the Woods* (1994). The main blame would be on husbands; however, this paper will explain the role of the wives as well. The absence of real communication, besides the extreme political expectations of the two husbands, leads to ending the two marriages unsuccessfully.

Keywords: ambition , politician, wives

شخصية مارينا أوزولد وشخصية كاثلين وايد: زوجات متورطات بالطموح السياسي

أ.م .د. رشا عبد المنعم عزيز
كلية اللغات / جامعة بغداد

الملخص :

" أنا لست طبيبا نفسانيا ولكن اذا سألتموني سأقول إن السياسيين بشكل عام غير أمنين" (اوبراين). يصف هذا الاقتباس السياسيين كأشخاص غير آمنين وكلمة "غير أمنين " تحمل أكثر من معنى. فقد تعني أن السياسيين غير أمنين على أنفسهم وعلى الناس من حولهم أو أن أفعالهم غير جديرة بالثقة. يوضح هذا الوصف أنه يتوجب على أي شخص الخوف والحذر من السياسيين بصورة عامة. ويتوجب على زوجة السياسي الحذر ايضا. وعلى وفق الاقتباس أعلاه هل تشعر زوجة السياسي بالسعادة والامان مع زوجها؟ سوف يركز هذه البحث على حياة اثنين من الزوجات. الزوجة الاولى هي شخصية مارينا اوزولد في رواية دون ديللو (الميزان) التي نشرت عام ١٩٨٨ والزوجة الثانية هي شخصية كاثلين وايد في رواية تيم اوبراين (في منطقة ليك اوف وودز) التي نشرت عام ١٩٩٤ . سيكون اللوم الرئيسي على الازواج ولكن ساسلط الضوء في هذا البحث على دور الزوجات ايضا ؛ لأن غياب التواصل الحقيقي إضافة الى طموح الزوجين السياسي الطاغي في هذه الروايات أدى الى انتهاء الزيجات الطلاق.

الكلمات المفتاحية : الزوجات ، السياسيون ، الطموح

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Introduction

"I'm no psychiatrist, but if you ask me, politians in general are pretty insecure people"
(O'Brien, 1994, p. 97). This quotation describes politicians as insecure people, and the
word "insecure" has more than one implication. It may mean that politicians are
insecure to themselves or to people around them. It can also mean that politicians'
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in Don Delillo's *Libra*, and Kathleen Wade in Tim O'Brien's *In the Lake of the Woods*.

Marina Oswald

Libra (1988) is a novel about the assassination of President John F. Kennedy
and its complications and secrets. This novel is also about the biography of Lee Harvey
Oswald who shot the President. Lee shows an early disliking for the American
capitalism. Although he joins the US Marine Corps during his adolescence, he develops
an interest in communism. He, finally, decides to go to the Soviet Union thinking that
he will have a better life there. In Minsk, where he lives, he meets Marina Prusakova in
a dancing event. She is a beautiful, young Russian girl who is fascinated by Lee as an
American young man. After their first meeting, Marina and Lee marry after a very short
time. This section of the paper will be dedicated to Marina as a wife of a man of a
political ambition.

An ambition to be famous haunts Lee since his early youth. He seizes "a
chance to shoot his way from failure to fame" ("Marina and Lee: The Tormented Love,"
2013, p. 77). It is a failure of losing a father, and having a working mother that left him
and his brothers in an orphanage. His family moves twenty times during his childhood
and early adolescence. Lee leaves study in his high school. He feels a suffering of
loneliness, and he has a struggle with poverty. His interest in politics starts at the age of
fifteen or sixteen. He reads many books about Karl Marx and communism. He becomes
a Marxist, and he believes that he can "strike the deadliest blow he could imagine at
capitalism in the United States" (McMillan, "JFK and Oswald," 2007, p. 99). Lee goes
to the Soviet Union in 1959. He learns Russian quickly and tries to merge in the

Russian life. First, he meets Ella German in the factory where he is working. He is involved in love with her for eight months and proposes to her, but she rejects him. He feels disappointed because of her rejection. To spite her, Lee marries Marina after a six-week relationship. He promises Marina a kind of privileged life that she is ready to it. She is an orphan and she lives with her aunt and uncle in Minsk, and she wants to escape her narrow life in Minsk, in her uncle's house. She is attracted by Lee's good looking and nice clothing as he is attracted by her "brocade dress and upswept hair" (Delillo, 2006, p. 201). She looks to live in his lovely apartment that overlooks Minsk River. She imagines how wonderful to live there (Delillo, 2006, p. 204). Marrying an American man is by itself a privilege for Marina. She loves hearing English and feels so enthusiastic to learn English later on. Marina and Lee have a brief relation and then a quick marriage. A reader may argue here whether this period is enough to know each other. Is six weeks enough for a woman to know a man from another country? Is it a real love? What kind of attraction do they have to each other? Lee's attraction and quick decision to marry Marina is described as a reaction with distress and anger to Ella's refusal to marry him (Cohn, 2014, p. 84). Marina has been in love with the young Anatoly (her former, Russian boyfriend) and she switches at once seeing the "polite and neatly dressed [Lee]" (Delillo, 2006, p. 201). Her marriage to him is seen as an escape from her current life into a better one: "America and Americans appealed to her" (Cohn, 2014, p. 84). Delillo, on the other hand, describes Marina and Lee's meetings before marriage as follows: "They flattered each other, made each seem unique and marvelous. It is the lie everyone accepts about being nineteen, which was Marina's age when she met this unexpected man" (Delillo, 2006, p. 201). Thus, flattering, teasing another lover, fascinated by another culture, and attracted by each other's lovely clothes are among the reasons behind their decision of marrying each other. They have a same scar (same size and shape) near their elbows, and this sign becomes another reason that convinces them that they should marry. This scar gives them a sense of destiny. A reader may find these reasons as not good bases for a marriage.

In their wedding day, Marina discovers Lee's first lie: he is twenty one and not twenty four as he has told her. Lee immediately justifies his lie. She is disappointed, but in a busy wedding day she forgets about it. A few weeks later, she discovers another lie that his mother is not dead as he has mentioned before. By time, she knows that lying is

a part of Lee's life: "Lying and keeping secrets were a way of life, independent of what the lies or the secrets were about. They made [Lee] feel important" (Boisvert, 2013, p. 36). Seeking fame makes him do a variety of weird things. He wants to do "something big," (Boisvert, 2013, p.36) but he does not know how. His political ambition takes a different number of ways or shapes that Marina witnesses. Gradually, she realizes something about her husband's personality that makes her life with him unstable: Lee is overwhelmed by seeking a political fame.

In the Soviet Union (Lee's first stage of political change), Marina and Lee live happily during the first week of their marriage. He cares for her, and he used to do the household duties. He feels so happy knowing that Marina is pregnant. He likes the idea of being a father, and he "promised to take better care of her than anyone ever had" (Delillo, 2006, p. 207). They lead a good life in Minsk. However, this happy, calm husband feels dissatisfied with communism in the Soviet Union. He finds out by time "the contrast between the lifestyle of the working class and the Communist Party members, the inability to travel freely and the scarcity of food" (Fagin, 2003, p. 70). He yearns for the personal and economic freedom of the United States (Balter, 2009, p. 140). He tells her about his intentions to go back to the United States. Lee promises his wife a charming life in the United States. Marina is really amazed by the life in the United States, wearing shorts, walking bare legged in the streets, and having a short haircut. In Fort Worth, she is astonished by seeing the racks of clothes and the great deal of furniture in the shop windows. On one occasion, she is walking with Lee and their baby and they pass by a department store, and she sees herself on television in the department window. She stares as if seeing the most remarkable and the strangest thing in her life. She looks at herself, checks herself and Lee holding the baby, turns one more time to look at the people behind her, and looks at the screen once again. This is really incredible for her walking out of the picture and come back again. She is stunned by the American technology.

As Marina is surprised by her new life in America, Lee does not feel at home "especially because the country had changed direction under John F. Kennedy...[who] had called for militancy against the Soviet Union" (Cohn, 2014, p. 84). As a reaction to his disappointment of returning to America and the time he has spent in the Soviet Union, Lee changes his behavior with his wife. He "takes out his frustration on his

wife" (Fagin, 2003, 70). He starts to see her as a lazy, careless housewife. He starts to blame her for smoking although she assures him that she reduces the number of her cigarettes. He starts to beat her in many occasions with no real reasons. He beats her once in front of people because the zipper on the side of her skirt is partly open. He refuses to teach her English in order to keep her isolated from others or from going out alone without him. Delillo regards Lee's behavior as an expected behavior: "They were like people anywhere, people starting life a second time. If they quarreled, it was only because he had a different nature in America and that was the only way he could love" (2006, p. 226). Lee does not know settling down in one place for a long time. He gets used to constant moving since his childhood. He moves from one place to another trying to achieve the big thing he seeks to be. His unstable life makes him have a blurred view of his future. That is why he has been submitted to more than one psychiatric evaluation and he even tries to commit suicide before meeting Marina: "Oswald was mentally unstable man, whose Soviet adventure pushed him over the edge" (Farrell, 2011, p. 84). It is the edge of his anger and unstable behavior that "turned to violence after his return to the United States in 1962" (Cohn, 2014, p. 83).

Dissatisfied with his return to the United States, Lee decides to move to Cuba or even to return to the Soviet Union again. This is the next stage of his quest of fame. So, he plans to go to Mexico City to seek visa either to Cuba or to the Soviet Union. Meanwhile, he will let the pregnant Marina and his little daughter (June) to stay with Ruth and Michael Paine, who are good and generous friends, in Dallas. At some time before Lee's decision to go to Cuba, he thinks to send Marina and his daughter to the Soviet Union because he cannot support them in the United States. He applies for a couple of jobs but his attempts are unsuccessful. He writes to the Soviet embassy in Washington requesting visas for Marina and June. Marina finds Lee's decision to send her back to Russia as an act of banishing herself and June out of his way to seek more ambitions and dreams in other countries: "[H]e doesn't love me anymore… He thinks I am binding him like a rope or chain. His Attitude is I bind him. He has the high-flying world of his ideas if only he didn't have a wife to hold him back, how perfect everything would be" (Delillo, 2006, p. 306). She does not want to go back to Russia and she is afraid that he will force her to return. She tells him that "[a] gloomy spirit rules the house… I am not receiving happiness" (Delillo, 2006, p. 324). She married

Lee having a number of dreams in her mind: "She thought they would have a life that was not unusual in any way. Simple moments adding up… She thought of walking the aisles of Montgomery Ward… music… ringing bells… shiny handbags… fragrance drifting everywhere" (Delillo, 2006, p. 241). Her dreams are simple dreams of a happy life in the United States. She and her husband live a life of separation after leaving Fort Worth as she stays with half a dozen families. She moves from one family to another without Lee except for one night that Lee spends it with her in one of the houses. She feels that "[i]t was beating on her nerves, all that moving around," (Delillo, 2006, p. 286) and she feels that she makes her baby suck nervous milk. Lee lives in his own world that is just like his writings (his Historic Diary that he used to write): "The pages were crowded, smudged, urgent, a true picture of his state of mind, of his rage and frustration, knowing a thing but not able to record it properly" (Delillo, 2006, p. 211). His ideas are as chaotic as his relation to Marina. He is thinking also of going to China and trying socialism there, and Marina analyzes it again to mean stashing his family in Russia and then travelling by himself to China where he might see an ideal communism there: a communism that is better than the one in the Soviet Union (McMillan, "JFK and Oswald," 2007, p. 101). Both Cuba and the Soviet Union reject Lee's petition to get a visa. Lee is raged by this rejection and returns to Dallas completely dejected. According to Susan Farrell, the result of this sense of failure is the assassination of Kennedy (2011, p. 84).

Shooting politicians seems to be another way for Lee to gain fame. On April 10, 1963, Lee shoots (but misses) General Edwin Walker, a Dallas right-wing extremist. Lee practices working the bolt of his rifle and poses with his rifle and some political magazines of the Left (*Militant* and *Worker*) and asks Marina to take pictures for him. He wants the news of shooting Walker to reach Havana and Casrto, and he imagines the cover of *Time* holding his picture (Delillo, 2006, pp. 280-281). Marina recognizes that her husband is obsessed with shooting and guns. She sees what he is doing with his guns, and "she had a close view of the moods and thoughts that led up to the Kennedy assassination" (Boisvert, 2009, p. 36). He shoots politicians to gain a political fame: "an act of self-definition that depends on an audience" (Rizza, 2008, p.182). He needs an audience that sees his picture in a newspaper. He chooses a particular performance and determines who his audience is: "Oswald sees himself in a den, seemingly in middle

America" (Rizza, 2008, p.181). When Marina tells him that he will be a father, Lee (as well as the reader) thinks that being a father will change his personality. This perception does not happen. As Michael James Rizza puts it "[t]he final version of [Lee] is the media's version" (2008, p. 182). So, Lee cannot see himself (see his real identity) away from media and fame. Finally, Marina makes a decision to stay with Ruth and not to go with him to Dallas. She finds herself completely unable to experience a new adventure with two little girls (she gave birth to a second daughter). She wants to settle down, and she feels a kind of settlement with Ruth. She says that there is a yard in Ruth's house where the daughters can play, and Ruth is there to talk to her all day. She repeats again that her daughters will not be sucking nervous milk (Delillo, 2006, p. 389). Obviously, he is the source of her nervous milk. He goes next morning leaving Marina some money and his wedding ring.

Immediately after that, "[a] new political vista opened for Oswald on Tuesday, November 19 [1963]. That day he spots a story in either the *Dallas Morning News* or *Times Herald* that describes the parade route of President Kennedy's upcoming visit to Dallas. The presidential motorcade will be passing directly by the windows of the Texas School Book Depository" (McMillan, "JFK and Oswald," 2007, p. 101). Texas School Book Depository is the place where Oswald finds a work recently. It is his fate calling him because he does not shout for the president to come but the president comes to him (Savvas, 2010, p.26). Before he shoots President Kennedy, he imagines his audience in advance: "People will come to see him, the lawyers first, then psychologists, historians, biographers" (Delillo, 2006, p. 435). Shooting the President of the United States makes Lee establish a sort of communication between himself or his fame and the fame of President Kennedy. Lee Harvey Oswald's name becomes part of Kennedy's history or history in general, and this connection gives Lee a kind of relief and satisfaction: "He and Kennedy were partners. The figure of the gunman in the window was inextricable from the victim and his history. This sustained Oswald in his cell. It gave him what he needed to live. The more time he spent in a cell, the stronger he would get. Everybody knew who he was now. This charged him with strength" (Delillo, 2006, p. 435). Hence, a reader can describe Lee's act of shooting the president not as a "self-destructive" but rather a "self-constructive" (Balter, 2009, p. 134). When Jack Ruby shoots him at the end of the novel, Lee sees himself as the camera catches

the scene of shooting. People will see that scene on television. He already imagines himself watched by somebody on television (Delillo, 2006, p. 440). Finally, he might find the fame that he seeks but he pays his life and leaves his family early as a price for this ambition. Marina says later after Lee's death that if Lee had had a trail, he would have boasted that he was trying to bring capitalism down (Boisvert, 2013, p.36). Lee is "a man prepared to take dangerous and dramatic action for the sake of his political beliefs" (McMillan, "JFK and Oswald," 2007, p. 101). As Marina describes, Lee is ready to claim that he brings capitalism down (although he does not). He takes such immature action in order to attract the court or even Americans' attention or in order to prove his importance. Lee has "a confused political ideology" (Fagin, 2003, p.72). This unclear political pursuit makes him alienated from his marriage.

There were two choices or two needs for Lee: his need for love and family, and his need for power and fame (Balter, 2009, p. 155). At first, these two needs are in conflict. Lee in Russia tries somehow to satisfy the need of love and having a family when he proposes to Ella and then to Marina. But by the end, his need to establish fame prevails. It is significant to argue whether he finds at all his need of love with Marina. Priscilla Johnson McMillan writes a book about the historical Marina and Lee. McMillan has really a couple of notes about the sort of love between Marina and Lee. McMillan says that Lee wrote in his Diary (after his marriage) that he remained in love with Ella, and that he married Marina to hurt Ella (1977, p. 85). The book shows that Marina, on the other hand, was in love with Anatoly who felt angry knowing that Marina would marry Lee. Anatoly told her that no one falls in love in two weeks and that Lee has this privilege because he is a foreigner (McMillan, 1977, p. 83). Delillo emphasizes also in *Libra* Marina's love for Anatoly when she believes that she sees Anatoly in Minsk train station as she is leaving to the United States with Lee: "A man at the train station stood watching, half hidden in the crowd. She saw him briefly through the window. Was it her former boyfriend Anatoly, with the unruly blond hair, who'd once proposed to her, whose kisses made her reel, or was it the KGB?" (2006, p. 213). During her last minutes in Minsk, she remembers her ex-lover Anatoly and thinks that she sees him. Could that mean that Anatoly is her real love that she forces herself to leave in order to fulfill a dream of marrying an American that all girls will envy her for? Formerly, she tells Lee after many occasions of beating her that "I never loved you. I

took pity on a foreigner" (Delillo, 2006, p. 239). A reader can conclude that Lee marries Marina as an emotional recovery after losing the chance of marrying Ella, and Marina loves an American image and she has a dream to go out of Russia. She has nothing to do with politics and he has everything to do with politics, and ultimately they fail to continue together. Norman Mailer in his *Oswald Tale1* gives a very interesting and thoughtful elaboration on this marriage and politics saying that "Marina inhabits only the small-scale landscape of her personal experience: 'Of course Marina's grandmother used to tell her [that politics is bad!]… my private life is my only wealth!' She was in this sense the worst possible wife for Oswald" (qtd. in Balter, 2009, p.155). Marina is the worst wife for Lee because she has other interests rather than Lee's unstable political ambition. She dreams of a clean, neat apartment and living a happy, comfortable life going from one American store to another where "colors and abundance [are everywhere]" (Delillo, 2006, p.226).

After Lee's death, Marina sees her husband for the last time in his coffin. She kisses him and puts their two rings on his finger. She sobs and dresses in dark clothes. By these last minutes at the grave, she completes her abandonment (Delillo, 2006, pp. 451-452). The first period of time after Lee's funeral is not easy for Marina who stays in a motel with many armed men who are protecting her. She is a widow with two little girls. In his last reference to Marina in the novel, Delillo gives a positive note about Marina after Lee's death: "It is amazing how her English improved right after Lee is killed. It is amazing how she suddenly has a cigarette in her hand, which I never witnessed when Lee was alive" (2006, p. 452). It seems that she becomes finally free, and she starts anew. Ultimately, she might have loved Lee, but her love and decision to marry him was hasty and immature.

Kathleen Wade

Tim O'Brien's *In the Lake of the Woods* (1994) presents a marriage that is not based on a hasty or an immature decision but it ends unhappily too. Kathleen married John Wade who is not only a man of political ambition but also a politician (a U.S. Senate candidate) who wants to be a more successful politician. A good part of O'Brien's *In the Lake of the Woods* deals with the relationship and the marriage of Kathleen (or Kathy) and John. Another main theme in this novel is the Vietnam War –

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John's participation in it and his subsequent feelings and reactions to his experience in My Lai Massacre. John's experience in Vietnam has certain considerations in Kathy's final disappearance. She disappears while being with John in the Lake of the Woods in northern Minnesota where they retreat after John's defeat in the senate election. They escape the hard shock of the defeat and the humiliation of others, especially after the revelation of Wade's participation in My Lai Massacre.

Kathy and John meet when they are students in the University of Minnesota. They fall deeply in love. After graduation, John decides to volunteer for Vietnam service in 1967. He joins Charlie Company which gets involved in My Lai Massacre. Kathy and John keep in close touch and they write to each other. After his return from the war, they marry and he decides to study law. He confides his ambition to Kathy as the narrator asserts: "Politics, it was all he'd ever wanted for himself" (O'Brien, 1994, p. 49). Attending College of Law is a good start for him in his political ambition. After that, he spends three years as a legislative liaison, six years in the state senate, and four years as lieutenant governor. Finally, he fails in the senate elections.

O'Brien announces from the very beginning of the novel that Kathy and John are unhappy. His title for the first chapter of the novel is "How Unhappy They Were" (1994, p. 1). So, the reader expects to meet unhappy couple. They come to a cottage in the Lake of the Woods as an attempt to reconstruct their life that is spoiled by revealing John's involvement in the Massacre. Kathy and John want to be happy. They want to believe that things are not so bad. They want to believe that losing the election is not the end of the world. They pretend to be happy and able to start anew in a different place like "Verona," (O'Brien, 1994, p. 2) and then they can have a house and many children. They speak about a lot of dreams while under blankets at night. They dream of the furniture of their house. They play a wishing game of the places they will travel to where life is perfect and nothing ends terribly: "They envisioned happiness as a physical place on the earth, a secret country, perhaps, or an exotic foreign capital with bizarre customs and a difficult new language, but they were willing to learn" (O'Brien, 1994, p. 3). Their dreams appear so romantic and their wishes are difficult to be believed like having thirty-eight babies and hiring a bus in Verona for them (O'Brien, 1994, p. 6).

The reader might wonder that if they are unhappy now, are they happy before John's defeat in the election? Their relation before marriage seems to be normal in

general. They have been a lively couple. They used to date each other, go out, and play games. However, there are few things that create an early suspicion for the reader about John's way of thought about Kathy. He used to spy on her in the university. He wants to know what she does during his absence. Kathy knows about his spying but she ignores it. The other issue that arouses the doubt of the reader or even Kathy herself is the language of some letters that he writes to her during his service in Vietnam. In one of his letters, he writes to her describing their love as two snakes that he has seen in Pinkville which are swallowing each other's tail. It is a weird circle that brings the two heads closer to each other: "a perfect Number One Yum-Yum" (O'Brien, 1994, p. 61). He can see this act of eating or ending one another as a typical act of love. The narrator of the novel states that "[John] was crazy with love" (1994, p. 60). In another correspondence, he tells Kathy how the guys in Charlie Company admire and believe his magic tricks and how they call him Sorcerer. This note makes Kathy fear him and she stops her letters for a while. Then, she sends him a card advising him to "[b]e careful with the tricks. One of these days you'll make me disappear," (O'Brien, 1994, p. 38) and she includes no funny stories about her family and friends as she usually does.

Kathy probably fears John's behavior of spying and his acts of magic, but she married him upon his return from Vietnam in 1969. She announces in front of John in her wedding day that "[w]e'll be happy... I know it" (O'Brien, 1994, p. 148). In order to make everything clear or ready for this happy marriage, Kathy asks John as early as their honeymoon about any secret or misgiving he wants to tell her about and he "shook his head and said no" (O'Brien, 1994, p. 45). Apparently, she trusts his answer, and she does not expect any ill doing. Her question indicates that she wants their life to be clear at the beginning of their marriage although the narrator reveals nothing about her past and John does not ask her about it. In the tenth chapter of the novel, the reader knows that after six years of marriage, the passion is still there between Kathy and John (1994, p. 59). However, Kathy notices a strange thing about John. She finds him yelling in his sleep loudly and desperately. She asks him about it, and he answers simply with a laugh that it is a bad dream. She finds his voice a strange one, and she feels that he is another person while he is yelling; nonetheless, she does not insist that he should see a psychiatrist. She convinces herself that he is fine (O'Brien, 1994, p. 75).

John's political career starts immediately after marriage. Kathy is a good supporter for him during his career and in his final campaign for senate elections. Mostly, she trusts her husband and has confidence in his political goals: "John wants to do things. That's the point of it" (O'Brien, 1994, p.150). John spends six years in the state senate and works hard in his campaigns with Tony Carbo, who is John's campaign manager. John, also, spends a lot of money on his political goals. He is admired by people and there are talks about his bright, successful future in politics: "[H]e found his greatest pleasure in the daily routine of legislative politics, the give and take, the maneuvering" (O'Brien, 1994, p. 151). Steven Kaplan points out that politicians in general create an image of themselves and perform various roles for the public in order to be liked. This role suits John Wade very well because he is a sorcerer and his magic makes him a master of manipulation (O'Brien, 1994, p. 208). Carbo says in one of the novel's evidence chapters that "politics and magic were almost the same thing for [John]. Transformations—that's part of it—trying to change things. When you think about it, magicians and politicians are basically control freaks" (O'Brien, 1994, p. 27). "Manipulation" is exactly what Kathy herself feels about John's political career when she asks him what is behind his political ambition. His answer is that he wants to change things. He tries to explain to her how she is wrong and how there is no need to be sinister: "He talked about leading a good life, doing good things for the world. Yet even as he spoke, John realized he was not telling the full truth. Politics was manipulation" (O'Brien, 1994, p. 35).

Deception wraps up John's political life and it is reflected on his relation with his wife. He does give her a lot of promises about a happier life and a better future but everything is dependent on his political success: "[I]t was a happiness directed toward the future" (O'Brien. 1994, p. 152). John's feelings and promises are not true; he himself cannot believe them. The narrator shows how John's quest for this political success eats up all John's time including weekends and holidays. Kathy and John defer many things, cancel travelling to save money for John's campaigns, cut back on luxuries, and even cancel having a house of their own. Ultimately, a feeling of strain is created between them as an outcome of these limits. They do not go out much and they do not even find the energy to make love (O'Brien,1994, p.153). John focuses on his future as a politician and makes Kathy focus on that too: "At times it seemed as if they

were making their way up a huge white mountain, always struggling, sometimes just hanging on, and for both of them the trick was to remain patient, to keep their eyes fixed on the summit where all the prizes were" (O'Brien, 1994, p. 153).

He makes his wife dream or think that the prizes are ahead: "A few elections to win, then a few more, and then they'd have the beautiful lives they wanted and deserved" (O'Brien, 1994, p. 226). To realize this end, he convinces her of abortion when she tells him that she is pregnant: "In bed that night John held her close. They were young, he told her. Plenty of time. They were near the top of that mountain they'd been climbing, almost there, one last push and then they'd rustle up a whole houseful of kids. In the morning[,] John made a phone call. Forms were signed" (O'Brien, 1994, p. 155). Kathy, to the reader's surprise, neither says "no" nor tries to argue about the abortion. She wants to have a baby. After abortion, she has been uncomfortable and there is almost silence that evening between her and John. He tells her that it is a bad timing to have a baby, and she answers with uneasiness that "[a] baby. It's all I wanted" (O'Brien, 1994, p. 157). Kathy wants to be a mother. Having a baby is something important for a marriage, especially that they seem a happy married couple. In fact, both that night feel uneasy: "[L]ying there in the dark, they also understood that they had sacrificed some essential part of themselves for the possibilities of an ambiguous future. It was the guilt of a bad wager" (O'Brien, 1994, p. 158). She might appear submissive to the reader, but her sister, Patricia S. Hood, describes Kathy in a more practical way. Patricia says addressing John: "Like a little girl or something, all tied up in knots. Couldn't even think for herself" (O'Brien, 1994, p. 183). Patricia says also that "[Kathy] almost lost herself in you. Your career, your problems" (1994, p. 184). According to Patricia, Kathy tries to play the role of the good wife and to have a kind of self-denial to support her husband.

Thus, everything is sacrificed for John's political success. Does that mean that Kathy is a happy wife after all (even before John's defeat)? In Farrell's perspective, Kathy "seems to be extremely depressed by the abortion she undergoes… since she longs for children and a stable home" (2011, p.144). Farrell adds also that John is busy all the time, and Kathy "grows increasingly dissatisfied with her role as a politician's wife" (2011, p. 144).As a result, she has a brief affair with a dentist at some point of her marriage. She wants to fulfill the emotional emptiness that she feels. Her sister does not

call that as unfaithfulness. She tells John that Kathy uses this dentist as "a walking panic button, something to wake you up" (O'Brien, 1994, p. 184). Furthermore, Patricia explains that John is the one who acts as unfaithful husband forgetting that Kathy has her own private needs while he is busy all the time with "Little Miss Politics? Wooing the bitch day and night" (1994, p. 184). Another hint about her unhappy life is given by Kathy's colleague Bethany Kee in the admission office in the University of Minnesota where Kathy used to work. Kee says in an evidence chapter after Kathy's disappearance that nobody in the office can figure out whether Kathy is happy in her life or not. Kee explains that she tries to remember whether Kathy shows any sign of depression, but Kathy reveals nothing about her life: "You got the feeling that she was basically happy, or that she thought she *could be*... Maybe she was just a great actress" (O'Brien, 1994, p. 289). Patricia explains also later in another evidence chapter that her sister loves John so much but she cannot see what is happening around her (1994, p. 96). In other words, Kathy cannot see that John is hiding the secret of My Lai Massacre that spoils their life.

Even after revealing this secret by John's opponent during the election, Kathy confesses to John in the cottage of the Lake of the Woods that she loves him: "there's this wonderful man I love and I want him to be happy and that's all I *care* about. Not elections" (O'Brien, 1994, p. 7). After all, she really loves him and sacrifices a lot for his happiness, but hiding the secret from her is the fact that disappoints her. In a conversation with him after the defeat, he apologizes and tells her that "we lost," but her answer indicates that the matter for her is more than an election defeat: "It was more than that" (O'Brien, 1994, p. 21). In the cottage, she starts to reject him: "John Wade would remember how he reached out to take her hand, the easy lacing of their fingers. But he would also remember how Kathy pulled away after a few steps. She folded her arms across her chest and walked up to the yellow cottage and went inside without waiting for him" (1994, p. 22). They begin to have problems making love; when they go to sleep, Kathy says sarcastically that it is dream time. They lay quietly waiting for a miracle to happen suddenly and their dreams of children and Verona come true. Kathy is not feeling well. She takes Valium and Restoril (1994, p. 9). She becomes tired of "tricks and trapdoors, a husband she had never known" (1994, p. 23). In one morning in the cottage, John notices a look of distance on Kathy's face while she is washing breakfast dishes. She focuses her eyes elsewhere beyond him (1994, pp. 16-17).

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Explicitly, it is the distance that exists between them now. Previously, she knows about his spying on her in the university, but she accepts to be part of that "sick act of his" (1994, p.95). However, she cannot accept another sick act which is, this time, his participation in the massacre. Indeed, she feels frantic and worried for his absence after the newspapers write about his secret (O'Brien, 1994, p. 293). But as time passes in the Lake of the Woods, Kathy feels that there is "a problem of faith. The future seemed intolerable. There was fatigue, too, and anger, but more than anything there was the emptiness of disbelief" (O'Brien, 1994, p. 4). It is not only the emptiness of disbelief, but it is also the illusion and uselessness of pretence. She pretends to be in control of her life and that her marriage problems are soluble. She pretends to maintain their marriage's old habits and routines. Kathy and John try to simulate their marriage by dreams and clichés: "how it was not the end of the world, how they still had each other and their marriage and their lives to live" (O'Brien, 1994, p. 51). John is defeated in the election but they try to "believe it was not the absolute and crushing thing it truly was," (O'Brien, 1994, p. 2) but it is the crushing thing that destroys their life and causes Kathy to disappear. It is his lie to her that is crushing. The shock and anger that Kathy feels at the terrible secret that her husband keeps for years along with her seething for years over the abortion. So, all these pains have been enough to drive Kathy away (Farrell, 2011, p. 130).

The narrator suggests many possibilities to explain Kathy's disappearance. Whatever possibility the narrator suggests for her disappearance, it implies some negative implications. One of them is Kathy's escape to join another lover. If she really leaves to another lover, this means that she passes through many frustrations. She is fed up with John's deceit and wants to start anew. If she commits suicide, this also means that she passes through many disappointments and she reaches a peak of distress that leads her to end her life. If John kills her by boiling her face as he boils the house plants the night before her disappearance, it means that her life is ended by the man whom she loves and supports all the time. The happy ending is not expected. The narrator struggles to put a happy ending by suggesting the possibility of Kathy's and John's plan to meet somewhere and have a new life together: "My heart tells me to stop right here, to offer some quiet benediction and call it the end. But truth won't allow it" (1994, p. 301). Hence, the reader regards the possibility of a happy ending as unlikely, and the

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tragic end is more probable. In other words, the separation between the husband and the wife, as an end, is more probable.

John (and the reader) does not know after all Kathy's past or more about her personality: "[T]he novel quite openly signals its inability to fathom [Kathy's] complex personality and to provide a confident rendition not merely of her mysterious disappearance, but also of her past" (Ciocia, 2012, p. 145).Wade admits that he has a limited knowledge of his wife despite all of his past spying (O'Brien, 1994, p. 197). He realizes that while he is trying to find clues or reasons for Kathy's disappearance. Her sister reveals that "*Kathy* had troubles, too, her own history, her own damn life!" (O'Brien, 1994, p. 263). However, she does not clarify Kathy's history, or she does not describe how her "damn life" looks like. One puzzling thing about Kathy's character is her sudden vanishing. John says that "she had a personality that lured him on, fiercely private, fiercely independent" (O'Brien, 1994, p. 33). She may vanish just like that while they are in a shop or a cinema to buy a pack of gum, for example, and forgets to return. Then, John will find her somewhere else like the library, as she does one time. John understands "her need to be alone, to reserve time for herself, but too often she carried things to an extreme that made him wonder" (O'Brien, 1994, pp. 33-34). So, Kathy seems to have her own world sometimes, or she needs to resort to herself at certain times. This habit might or might not affect her disappearance's possibilities, but it means that she has a background of unknown troubles that do not end after her marriage. Her marriage or love to John does not give her any better life.

Actually, John's own background, on the other hand, affects Kathy's life more negatively. He has a drunken father who used to tease John .The father committed suicide and John finds suddenly that his father whom he loves is gone. This sense of loss makes John obsessive of loving the ones close to him. He always remembers the fact that the people he loves might go or leave him to pain unexpectedly. Similarly, he is obsessed with loving Kathy as Patricia points out: "She was my sister—why can't you just leave her alone? It's like you're obsessed" (O'Brien, 1994, p. 191). If he might have killed her, it would be because he feared to lose her like his father (Farrell, 2011, p. 132). John's love for Kathy seems really a weird kind of love. He develops a desire to merge with her and meld their bodies together: "There were times when John Wade wanted to open up Kathy's belly and crawl inside and stay there forever. He wanted to

swim through her blood and climb up and down her spine and drink from her ovaries and press his gums against the firm red muscle of her heart. He wanted to suture their lives together" (qtd. in Farrell, 2011, p. 129). This kind of merging and the snake image that he mentions before to Kathy indicate how his love for Kathy is really obsessive. In addition to obsession, Farrell finds that John's love for Kathy is "destructive, an urge to actually consume the other person [or Kathy]" (2011, p. 129). So, again if he might have killed her, it would be to possess her completely (Farrell, 2011, p. 130).

Such kind of love will not make a happy wife. Her sister and colleague provide plenty of evidence that Kathy is discontent with her role as a politician's wife and that her life has been troubled long before John lost the election (Farrell, 2011, p. 130). He makes Kathy live a life of manipulation and deception. Out of her great love for him, she aborts her baby and plays the game of climbing the political ladder along with her role as a good politician's wife. Previously, Carbo points out that Kathy "got yous galore. Yous here, yous there" (O'Brien, 1994, p. 221). Carbo's remark refers to Kathy's dissatisfaction with her identity as a politician's wife. Perhaps what she looks for at all is having a baby and having a house of their own to live normally like any other family. She prefers this ordinary life to the "political wifey routine—paste on the smiles and act devoted. It gets pretty demeaning" (O'Brien, 1994, p. 184). Kathy hates all that time: "[She] despised it all, every crummy minute" (O'Brien, 1994, p. 184). By time and by the disclosure of My Lai secret, her relation or love for John reaches a new height of estrangement (Kaplan, 1995, p. 197); consequently, she disappears from her current life with John (no matter what really happens to her).

Conclusion

One of the important questions that O'Brien's novel explores is: "… how well does one ever get to know the person one marries? To what extent can such [a question] even be answered?" (Kaplan, 1995, p. 211). The novel does not really answer the question. This question is also applied to Marina who does not know Lee very well before deciding to marry him. She does not even know his motives after marriage. She is shocked like other people when knowing that he assassinates President Kennedy. The same way, Kathy is shocked when knowing about John's experience in My Lai. Both Lee and John have mental troubles. Lee and John are affected by a troubled childhood, an absence of a father, and painful experiences. These circumstances are reflected on their lives and marriages. What Marina and Kathy repeatedly and obviously ask for is happiness. Marina wants to live happily with Lee in America, a country that fascinates her. Kathy looks to have a baby and live with John in a house that they own, and to travel together and hang out with friends. If Lee and John have a political ambition, their wives do not seem to object if it takes a normal process: not to get rid of a baby, not to hide horrible secrets, not to kill others, and not to assassinate a president. Being a politician or having a political expectation does not mean to sacrifice a family, but this is what happens to Marina and Kathy.

Covertly, one cannot put the blame only on the husbands here. What about Marina and Kathy's effect on their marriages or husbands? One can consider Marina and Kathy acting submissively or emotionally at certain times. For example, Marina could refuse Lee's beating instead of accepting it silently. She might convince him to stay in Russia instead of leaving to the United States. In Russia, they lead a good life and Lee used to be a good husband. She follows her overwhelming desire to go to the United States. Kathy, on the other hand, does not argue with her husband about abortion. She does not suggest thinking about this matter carefully. She does not argue about keeping their personal life away from his political career. Even when she has a tongue slip criticizing the political career, she immediately says that she is joking (O'Brien, 1994, p. 20). She does not consider seriously his sleeping disturbance or some of his unstable behavior. She does not try to consult a doctor for him; instead, she vanishes at times indifferently. There is no real conversation between the husband and the wife in these two novels. There is no fruitful argument. There are only hints and

angry silence. The absence of real communication besides the extreme political expectations of the two husbands lead to ending the two marriages unsuccessfully.

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Comedy of Menace in Harold Pinter's *The Birthday Party*
Instructor: Basaad Maher Mhayyal
University of Baghdad
College of Science for Women
Email: basaadcom@yahoo.com

Abstract

Harold Pinter's *The Birthday Party* (1957) clearly portrays the condition of modern man where there is a real communication failure among the characters. Through this play, Pinter tries his best to reflect this fact. He uses a lot of pauses and silences, i.e., the usage of language is no more significant to modern man. Pinter considers silence to be more powerful than the words themselves. That's why long and short pauses can be seen throughout all Pinter's plays.

Modern man has been living in a state of alienation. All the characters are isolated by their own desire not to communicate with each other and to lock themselves away from the world. They are unable to express their feelings. Therefore modern man has buried himself in life just like the character of (Stanley) in this play who has buried himself in the boarding house in an attempt to be away from his own society after being rejected as a pianist by the people of that society. The play deals with human deterioration and the process of death. The disaster in the play does not lie in the idea of death, but in the more terrible state of being dead in life, as in (Stanley)'s case, who hides himself in a room ceasing all his relationships with life outside.

This paper deals with Harold Pinter as a well-known British playwright who has his own unique style that is called Pinteresque, his language, and how he uses silences and pauses in his play *The Birthday Party*. It consists of an abstract, Pinter's comedy of menace, his play *The Birthday Party*, and a conclusion.

Key Words: Comedy of Menace, Harold Pinter, Pinteresque, The Dramatic Value.

كوميديا الخطر في مسرحية ''حفلة عيد الميلاد''

لهارولد بنتر

م. بسعاد ماهر محيل

جامعة بغـــــداد/ كلية العلوم للبنات

المستخلــــص

مسرحية "حفلة عيد الميلاد" (١٩٥٧) لهارولد بنتر تصور بوضوح حالة الأنسان في العصر الحديث ، ووجود الفشل في التواصل الحقيقي بين الشخصيات. ومن خلال هذه المسرحية يحاول بنتر ما بوسعه إظهار هذه الحقيقة. فهو يستعمل كثير من الوقفات، أي انه لا يستعمل اللغة ، لأنه لم تعد مهمة بالنسبة للإنسان المعاصـر . فالصمت أقوى تعبيرا من الكلمات ، لذلك نستطيع رؤية الوقفات القصيرة والطويلة في كل مسرحيات بنتر .

إنسان العصر الحديث أصبح يعيش حالة من الغربة . فكل شخصيات المسرحية منعزلون بناءً علـــى رغبتهم أنفسهم بأن لا يتواصلوا مع بعضهم بعضا وليبقوا في عزلة عن العالم، لأنهم غير قادرين على التعبيـــر عن مشاعرهم حيال الآخرين. لذلك نرى إنسان العصر الحديث يدفن نفسه في الحياة كشخصية (ستانلي) في هذه المسرحية الذي قام بدفن نفسه في البيت الداخلي في محاولته البقاء بعيداً عن مجتمعه بعدما رفضـــوه كعـــازف بيانو . إن المسرحية تتعامل مع تدهور الأنسان وموته، وإن المأساة فيها لا تكمن في فكرة الموت بقدر ما تكمـــن في الحالة الأكثر رعباً وهي حالة الموت في الحياة، كما هي حالة (ستانلي)، الذي أخفى نفسه في غرفة منهياً كل علاقاته مع الحياة خارجاً.

يتناول هذا البحث هارولد بنتر ككاتب مسرحي بريطاني له أسلوبه الفريد الذي يسمى "بنترسك" ، لغته، وكيف استعمل الوقفات في مسرحيته "حفلة عيد الميلاد". ويتكون من خلاصة ، كوميديا الخطر لبنتر ، مسرحيته "حفلة عيد الميلاد"، واستنتاج.

الكلمات المفتاحية: كوميديا الخطر ، هارولد بنتر، بنترسك، القيمة المسرحية.

I. Comedy of Menace and Pinteresque

Pinter is known for his so-called comedies of menace which humorously portray people trying to communicate as they respond to an invasion or threat of an invasion of their lives. His drama was first considered as a variation of absurd theatre, but later it was considered as comedy of menace.

(URL:http://encarta.msn.com/encyclopedia_761559080/Pinter_Harold_htm)   The   term 'comedy of menace' best describes the early plays of Harold Pinter. These plays include that the world outside is threatening; the circumstances look ordinary, but there is a generalized, undefined horror setting beneath the action. In his later plays, Pinter transformed the menace from the outer, unseen world to the inner world of the mind. His comedies of menace are real comedies, in which the humor has to match the horror every step of the way. (J. N. Mundra & S. C. Mundra, (n.d), p.150.)

Susan Harris Smith, a professor of English, observes that the term 'Pinteresque' had an established place in the English language for almost thirty years; the OED defines it as "of or relating to the British playwright, Harold Pinter, or his works'; thus, like a snake swallowing its own tail, the definition forms the impenetrable logic of a closed circle and begs the tricky question of what the word specifically means." (URL:http://encarta.msn.com/encyclopedia_761559080/Pinter_Harold_htm.)

The Online OED (2006) defines Pinteresque more clearly: "Resembling or characteristic of his plays…. Pinter's plays are typically characterized by implications of threat and strong feeling produced through colloquial language, apparent triviality, and long pauses." (Ibid) Pinteresque is typical of Pinter's plays which are well-known for their use of silence to increase tension, understatement, and cryptic small talk; a Pinter's drama is dark and his language is full of threatening pauses. (URL:http://www.associatedcontent.com/article/412869/harold_pinter_leading_english_dramatist.html) Ifor Evans, an author, believes that Pinteresque is those situations when language is used without interacting, when one misunderstanding leads on to another, when no one quite listens to what anyone else is saying. He adds that it is part of Pinter's achievement that he had enabled his readers to categorize each failure of communication with new understanding, and possibly, new sympathy; Pinter focused on problems of communication; on how far a small group of people can convey anything to each other, whether by words or pregnant silences or gesture. (Evans, 1951, p.379) Dilek Inan, an author, thinks that the Pinteresque "is often interpreted as pauses, enigma and menace. The word, which implies the use of silences, vague dialogues, memory games and menacing outsiders, has passed into everyday language." (Inan, 2005) What makes Pinter's style different, Pinteresque, is the fact that he said nothing obviously. He found people and things mysterious. Any meaning in his work must be predicted, grasped intuitively, read between the lines. The meaning of the dialogue can be grasped only if the public is capable to add to the words, the pauses and the silences, and undertones. (Matuz, 1984, p.378)

II.   Language and Use of Silences and Pauses

The language used in Pinter's plays is simple, direct, and exceeding the commonplace. Like Chekhov, Pinter used the trivial remark and the small gestures which seem to hide deeper meanings, but which reveal the truth about people in a given situation. (Corrigan, 1979, p. 214) One of the labels by which criticism of Pinter has been bedevilled is that of a theatre of non-communication. The difficulty of clear communication is involved in the dialogue not a failure of it. Pinter said:

> I think we communicate only too well, in our silence, in what is unsaid, and that what takes place is continual evading desperate regarded attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening. (Esslin, 1982, p.51)

Pinter is well-known for his distinguished use of dialogue which exposes his characters' alienation from each other and explores the layers of meaning produced by pauses and silences. That is why his theatre is considered to be a theatre of dialogue; Pinter's language is vague. His characters are not only incapable of communicating with each other, but also they avoid that communication. That is why Pinter's language hides as well as reveals, as he said, "A language… where under what is said, another thing is being said." (Gassner & Dukore, 1970, p.1183.)

Martin Esslin suggested that Pinter drew the readers' attention to the fact that "in life human beings rarely make use of language for true communication." (Hall, 2002, p.109) Pinter was criticized for his mannerism of silence and his excessive use of long pauses. But Esslin thought that Pinter's use of such pauses and silences is a highly personal way of experiencing, and reacting to the world around him as he says:

> If we try to listen, with an ear unbounded by an age-old tradition of stage dialogue, to the real speech of real people, we shall find that there are more silences, longer pauses than those allowed by stage convention. And also that a great deal of what is spoken, in effect, qualifies as little more than silence. (Esslin, 1980, p51)

Esslin also believed that Pinter exercised precision, economy, and control over the language of his dialogue. This links him to the tradition of up-to-date English high-comedy. Noel Coward expressed his respect to and admiration for Pinter's use of language. Esslin related Pinter to Kafka and Beckett on the one hand, and to Oscar Wilde and Noel Coward on the other; this relation to those writers is highly characteristic of Pinter's originality and his ability to work on a multiplicity of different levels. (Ibid, p.53)

Billington believes that the real connection between Pinter's life and work is language. Pinter did speak, in his daily talking, with quite exaggerated pauses and with regular hesitation. He also suggests that the silences in Pinter's plays are partially a reflection of the silences found in his own life. (URL:http://www.bbc.co.uk/pinter) Pinter's strength lies in skillful use of language, which shows Samuel Beckett's effect. He used realistic language to show the difference between what people say and what they mean to emphasize his characters' disinclination to understand one another. Much of the menaces as well as the humor of his plays arises from this non-communication. (Mundra, (n.d)), p.150)

Pinter's relationship and utilization of language is very significant to be taken into consideration when trying to study his works. The effect of Pinter's language is that the most important things are not being said. Hollis, an author, believes that "Pinter employs language to describe the failure of language; he details in forms abundant the poverty of man's communication; he assembles words to remind us that we live in the space between words." (Hollis, 1970, p.13) A pause is definitely Pinter's most famous line. The precious seconds of silence are the key moments of Pinter's drama in which something important is deliberately left unsaid. In Pinter's plays, the silences "test the extremes of human behavior: they are the silences of resistance, of terrified or complacent acquescere, of outrage."

(URL:http://www.villagevoice.com/theatre/0131,feingold,26843,11.html) Peter Hall believes that Pinter's usage of pauses and silences became the trade mark of his dialogue; when his characters are not speaking at all, a pause occurs and it is called the 'Pinter pause'. According to Cole,

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> A pause in Pinter is as important as a line. They are all there for a
> reason. Three dots is a hesitation, a pause is a fairly mundane crisis and
> a silence is some sort of crisis. Beckett started it and Harold took it over
> to express that which is inexpressible in a very original and particular
> way, and made them something which is his.
> (URL:http://encarta.msn.com/encyclopedia_761559080/Pinter_H
> arold_htm.),

Demonstrating the frequency and relative duration of pauses in Pinter's plays, Cole observes that Pinter wrote 140 pauses into his work *Betrayal* (1978), 149 into *The Caretaker*, and 224 into *The Homecoming*. The longest are typically ten seconds. Lisa Cohn, a writer, observes that Pinter entered popular culture with what is called 'the Pinter pause'. (Ibid)

Allardyce Nicoll, a writer, argues that,

> A Pinter pause is not a theatrical gap between words but a resonance of
> speech: his repetitions do not appear for the sake of emphasis, they are
> both part of a rhythm and an indication of character. It is essential, too,
> to realize how closely both words and pauses are bound up with action.
> (Nicoll, 1976)

Pinter determined the meaning of silence by his saying: "a silence equally means that something has happened to create the impossibility of anyone speaking for a certain amount of time until they can recover from whatever happened before the silence." (Gussow, 1994, p.36.)

Pinter's silences signal not so much a failure of language as a denial to use language to communicate. In effectiveness, Pinter's language looks like some of the prose-fiction dialogues of the early Hemingway, which also had their compelling projections of silence. (Hollis, 1970, p.ix.) Silence is as expressive of the relationships among Pinter's characters as his words. It implies a rejection of the relationship with others. Pinter's characters resort to silence to hide their different emotions states such as fear, despair and loneliness. (Gordon, 1969, p.3) That is why Peter Hall says: "The unsaid in Pinter is as important as the said, and is frequently as expressive. He once rang me up and announced a rewrite: 'Page thirty-seven', he said (I found page 37.) 'Cut the pause.' There was a smile in his voice as he spoke, but he was nevertheless dead serious. It was

like cutting a speech. The placing of the pauses, and their emotional importance, has always been meticulously considered." (Hall,2002, p.148)

Esslin is the person who paid the closest attention to the use of pauses and silences in Pinter's work.; he thinks that there is a difference in Pinter's use of the pause and silence: "When Pinter asks for a pause, therefore, he indicates that thought processes are continuing, that unspoken tensions are mounting, whereas silences are notations between the movements of a symphony." (Benston, 1993, p.119)

To conclude, Pinter's pauses are very powerful. This fact is emphasized by Tina Packer, artistic director of Shakespeare & Company in Lenox, when saying: "I think we all learned the power of the pauses from Harold. They're almost more important than the words because they focus their attention that you are in a theatrical space." (Ibid)

III. **The Dramatic Value of "Pauses and Silences" in** *The Birthday Party* **(1957)**

The Birthday Party is the first full-length play by Harold Pinter, a play of three acts and it is now considered Pinter's masterpiece, flopped on its initial London run after being attacked by critics; it was revived after Pinter's second full-length play *The Caretaker* in 1960 which established him as a major force in the English language theatre; Pinter was following in the footsteps of the great absurdist Samuel Beckett in that he steadfastly refused to give clear motivations to his characters, or rational explanations for the sake of his audience; this play, as all Pinter's early plays, is rooted in the absurdism that became the theatrical paradigm on the European stage in the third quarter of the twentieth century, after the horrors of the war and the

IV. Holocaust.(URL:http://www.associatedcontent.com/article/412869/harold_pinter_leading_english_dramatist.html) Pinter wrote this play in 1957; on tour he shared with a young man who claimed to have been a pianist. When Pinter asked the man why he stayed, he responded that there was nowhere to go. That man informed the main character of the play, Stanley; their slovenly landlady became Meg. This play was massacred by the critics after it was produced, with an exception: Harold Hobson; the cause was the bewilderment critics felt at the mystery,

anything that could not be easily categorized and explained. Hobson recognized

the mystery as the play's strength; he said:

> The fact that no one can say precisely what it is about, or give the address from which the intruding Goldberg and McCann come, or say precisely why it is that Stanley is so frightened by them is, of course, one of its greater merits. It is exactly in this vagueness that its spine-chilling quality lies. If we know what miles had done, *The Turn of the Screw* would fade away. As it is Mr. Pinter has learned the lesson of the Master, Henry James would recognize him as equal. (Prentice, 2000, p. xliii)

Hobson wrote his famous review of *The Birthday Party*, aware of the bad notices and not even sure the play would still be running where his review appeared, he believed that Pinter's name and the play would be seen elsewhere. He says:

> Deliberately, I am willing to risk whatever reputation I have as a judge of plays by saying that *The Birthday Party* is not a Fourth, not even a Second, but a first, and that Mr. Pinter, on the evidence of his work, possesses the most original, disturbing and arresting talent in theatrical London…. (Ibid, p.xliv)

In September 1993 interview, Pinter told the *New York Times* critic Mel Gussow: "I felt pretty discouraged before Hobson. He had a tremendous influence on myself." (URL:http://encarta.msn.com/encyclopedia_761559080/Pinter_Harold_htm.), After the success of *The Caretaker* which established Pinter's theatrical reputation, *The Birthday Party* was revived both on television and on stage and well received. (Ibid) This play was the first of Pinter's to be presented in The United States of America.; it was performed one hundred times; the reason behind its success is the language used by the characters. (Wickham, 1962, p.27)It was inspired by Franz Kafka's *The Trail* (1925), a novel that Pinter   first   read   when   he   was   seventeen   years   old. (URL:http://www.boston.com/globe/living/articles/2004/03/05/art_director_celebrates_simplicit y_in_Pinter's_complex_birthday_party) The play is about Stanley, a failed piano player, lives in a boarding house run by Meg and Petey, in an English seaside town. On a day claimed to be Stanley's birthday by Meg, the boarding house is visited by two men, Goldberg and McCann. They throw a birthday party for Stanley through which Goldberg and McCann torture him psychologically. This torture results in Stanley trying to strangle Meg and to assault Lulu sexually. The aftermath of the party is observed: the drum, Meg's present to her beloved Stanley, lies broken on the floor; Lulu comes

downstairs after having spent the night, regretting her participation in unnamed sexual activities with Goldberg; and Stanley is led downstairs by McCann, unable to walk on his own or even speak. The name of the play is very suggestive. Although Stanley rejects that it is his birthday in the play, the celebration of his birth climaxes a drama that obviously leads the reluctant celebrant to his death, whether physical or spiritual. "They give birth astride of a grave, the light gleams an instant, then it's night once more." (Esslin, 1980, pp.60-63) Stanley's position in Meg's house is so central that any addition will result in a change for the worst. The focus of Meg's attention is on Stanley almost to the exclusion of her husband, Petey. As Pinter noted, Stanley "rules the roost and doesn't do any work, and carries on like an emperor." (Prentice, 2000, p.25.)What happens in *The Room* happens in this play. Again this man, Stanley, is hidden away in a seaside boarding house. Then two people, Goldberg and McCann, unexpectedly arrive out of nowhere and this cannot be considered an ordinary happening. Stanley questions in order to discover the truth, but his intention extend further, like a classic hero. He transposes fear for himself to his described concern to benefit others. (Ibid, p.31) He says: "But I have a responsibility towards the people in this house. They've been here too long. They've lost their sense of smell. I haven't. And nobody's going to take advantage of them while I'm here." (Pinter, 1976, p, 55)Stanley's observations form the smallest details of the house to the men's larger threat appear reliably correct. In contrast to the others who commend Meg and her house, Stanley sees that the house is "a pigsty" (Act I, p. 29) and Meg, a "bad wife," (Act I, p. 26) because in the first act she fails to have tea for Petey, in the last, she forgets his breakfast altogether. While Goldberg compliments Meg, and Petey praises her cornflakes as "very nice," (Act I, p.24) Stanley refuses the cornflakes as "horrible" (Act I, p.24) and says, "The milk's off." (Act I, p. 25)When he condemns Meg's housekeeping, she dusts the table while he eats. (Prentice, 2000, p.36) When Meg drops the information that two strangers are coming to see about a room, Stanley's reaction is seemingly exaggerated. He asks a number of questions about the strangers and appears agitated that they are coming, perhaps because his isolation is threatened. (Ibid, p.33) Billington suggests that Pinter's characters are strangers to themselves like Stanley who is a persecuted figure. He has buried himself away, but he himself could not clarify

his actions and does not explain them. He just feels a sense of alienation. (URL:http://www.bbc.co.uk/pinter.) Stanley is hiding out from life in the boarding house. He is even hiding from Meg and Petey. He is unwilling to come down to breakfast, to see the birth of a new day. (Burkman, 2000, p.24)

Meg: is Stanley up yet?
Petey: I don't know. Is he?
Meg: I don't know. I haven't seen him down yet.
Petey: Well then, he can't be up.
Meg: haven't you seen him down?
Petey: I've only just come in.
Meg: He must be still asleep. (Act I, p. 20)

From the beginning of the play, Stanley behaves somewhat like a caged animal waiting for the slaughter. He attacks the breakfast of cornflakes, which Petey had listlessly praised when they were served to him by Meg as if they were a seven-course meal. The daily rituals upon which Meg depends annoy and disgust Stanley, who is overwhelmed with a sense of despair at his intentionally caged-in existence. Even afraid to go outside, Stanley contemplates escape with the visiting Lulu, the next door neighbor girl, but he knows such escape is impossible. There is nowhere to go. Here the echoes from *Waiting for Godot* are important in the sense that place and time have no meaning. (Ibid, p.36) Stanley is victimized by two men who are themselves frightened, political victims of the power they serve. Also he becomes more than a victim when he attempts to repress his landlady Meg and rape the visiting Lulu. Stanley has buried himself in the boarding house. He never goes out, does not wash, and does not work. He is anti-social. The reason he gives for his self-burial is that, after one great concert success, they pulled a fast one; when he went down for his second concert, the hall was locked, and no one turned up. Whether Stanley is, or is not, an artist is left in doubt, the evidence is intentionally inconsistent. More direct is the evidence for Stanley's relationship with the elderly Meg, who runs the boarding house, and Petey, her husband. Both regard him with genuine affection; typical of Pinter's style is the deliberately vague shifting of ground. In the opening scene, trying to get Stanley out of bed, Meg calls, "Stan! I'm coming up to fetch you if you don't come down! I'm coming up! I'm going to count three! One! Two! Three! I'm coming to get you!" (Act I, p.23) Then "So he's come down at last, has he? He's come down at last for his breakfast. But he doesn't deserve any, does he, Petey?"

(Act I, p. 24) A few minutes later she enters into a ridiculous and hilarious seduction scene with him. The mother-son, man-woman relationships are quickly sketched in one movement by the ambiguity. Stanley, however, does not respond; he is constantly rude and has one terrifyingly cruel scene in which he brainwashes Meg into believing that they have come to cart her away in a wheelbarrow (a reflection, incidentally, of his own fear). Petey's attitude to Stanley is calmer, almost imperceptible, until the final scene when he is taken "away"(Act III, p.96) by Goldberg and McCann, and it is Petey who makes the protest; first to Goldberg "We can look after him here," (Act III, p. 95) and then to Stanley himself "Stan, don't let them tell you what to do!" (Act III, p. 96) (Prentice, 2000, p,43)This very speech of Petey is of great importance. He acts as a chorus. All he says, Pinter stated, "is one of the most important lines I've ever written. … I've lived that line all my damn life. Never more than new." (Gussow, 1994, p.71.)

The play has a political dimension through the characters of Goldberg, a Jew who stands for Judaism and McCann, an Irishman who stands for Catholicism. They arrive unexpectedly and clearly from nowhere. Their speeches are full of oblique, shifting reference to establishments against which the human being can sin: big business, the church, the I. R. A, test cricket, morality, and so on. (Prentice, 2000, p,44) The audience never know why the two men are after Stanley, merely that they have come to terrify him and to take him away. They might be members of a political party or a spy ring he has abandoned, they might be sent by his family who want to bring him back to responsibility or they may be death's messengers. The play simply conveys the poetic image of the kind of nameless menace they represent. (Brown, 1980, p.67) Goldberg tells Stanley: "You stink of sin," (Act II, p. 60) and asks him, "Do you recognize an external force, responsible for you, suffering for you?" (Act II, p. 60) and "When did you last pray?" (Act II, p. 60) McCann accuses Stanley of being a traitor to Catholic morality and Irish nationalism. He asks him, "What about Ireland?" and "What about the blessed Oliver Plunkett?" (Act II, p. 61) Goldberg and McCann "represent not only the West's most realistic religions, but its two most persecuted races." (Billington, 1996, p.80) From the moment the two men enter, they refer to a "job" (Act I, p. 38), a "mission" (Act I, p. 40) and an "assignment" (Act I, p. 40) to perform, but nowhere does either man specify

the job or obviously link it with what happens to Stanley. Even in the final scene before taking Stanley away. McCann says only, "Let's get the thing done and go." (Act III, p. 86) Not let's get the job done. (Prentice, 2000, p, 44) Stanley tries to escape before the party McCann requests, but McCann does not force him to stay. Stanley's unfortunate choice to sit, a pivotal mistake assumes the form of hamartia, the classical mistake. The significance of Stanley's choice to sit is carefully prepared when Goldberg and McCann enter and McCann refuses to sit until Goldberg sits. (Hollis, 1970, p.30.)The celebration of Stanley's birth increases the pressure on his tormented psyche. Goldberg and McCann in this celebration blame him of committing many crimes. They are, as Burkman suggests, senseless accusations designed to baffle him. These accusations reflect the personal sufferings of the tormentors, the inferior sufferings of Goldberg and McCann of some guilt feelings. Besides, they show in a tragi-comic way the sufferings and sins of the tribe and how they are transformed into a scapegoat. Stanley's role as a scapegoat is clearly related to his disobedience of the system. (Burkman, 1993, p.30)When Meg decides to make a party for Stanley's birthday, he denies it. But the visitors throw a nightmare party during which they hound Stanley down, brainwash him, and deprive him of speech. In the morning Stanley comes downstairs clean, shaved, bowler-hatted and anonymous, to an unclear fate. The image is clear here. He has rejected society, both in the shape of his career and in the characters of Meg and Petey. Society, in the shape of Goldberg and McCann, takes its revenge. (Prentice, 2000, p, 44)When Meg returns after the men have taken Stanley away, Petey, trying to shield Meg from the loss and horror, tells one of the few unambiguous lies in the play, that Stanley is still upstairs. But Petey's kindly intended to cover up and Meg's suspended realization until after the final curtain make what happens to Stanley more horrifying than if he had actually been murdered. Meg asks Petey, "Is he still in bed?" (Act III, p. 96) and he tells Meg to "Let him … sleep." (Act III, p. 97) The final ironic comedy emphasizes not only the folly but also the evil of ignorance. (Ibid, p. 38)

Pinter introduced the drum as an image that indicates Meg's wish to have a little boy and that Stanley would take her for a walk someday. She presents to Stanley a drum as an image of her maternal affection. The instrument is a visual image that reveals

Stanley's position as Meg's substitute boy, i.e., Stanley will be like the child who fills her loneliness and her maternal needs. It also shows the reduction and deterioration of Stanley's career as a musician. (Hollis,1970, p. 35.)The game motif, which Pinter employed in many of his plays, reveals the nature of the conflict and of such themes as subservience and domination, identity, violence of the struggle to survive. Furthermore, it represents the spread of Stanley's blindness as he is deprived of sight by McCann's destruction of his glasses and the blind fold that is part of the game. The technique of plunging the room into darkness during the party and illuminating Stanley's face only may be considered as an image that suggests torture and another kind of burden that Stanley has heavily been exposed to. (Dukore, 1976, pp. 11, 12)

Pinter also presented an image of the absurdity of human existence in Stanley's pantomime when he "lights a match and watches it burn." (Act I, p. 44) Stanley looks now to feel that his existence is as unimportant as this match is. It starts with the little noise of lightening and then ends gradually and quietly unnoticed, leaving nothing but ashes. Likewise, after destroying everything, his past, identity, sight and even his ability to express, nothing remains in Stanley as Goldberg and McCann take him away so quietly and without objection. (Ibid, p. 13)Martin Esslin indicated that the play may be similar to Beckett's *Endgame* in the sense that both plays deal with human deterioration and the process of death. The catastrophe in the play does not lie in the idea of death, but in the more terrible state of being dead in life, as in Stanley's case, who hides himself in a room ceasing all his relationships with life outside. (Esslin, 1970, p. 82.)Pinter's choice of the theme is not merely inevitable, it is conscious and purposeful. Referring directly to *The Room* and *The Birthday Party*, Pinter explained, "This thing of people arriving at the door has been happening in Europe for the last twenty years. Not only the last twenty, the last two or three hundred." (Kane, 1998, p. 19) This play appears to be informed by the latest European experience of the left-and right-wing totalitarianism, the Holocaust, and the nuclear threat that over-shadowed the 1950s and 1960s, leading to the formation of the Campaign for Nuclear Disarmament in 1957. (Peacock, 1997. p. 68) Violence is a common theme in this play. Pinter said, in responding to Gussow's question whether this play is like *One for the Road*, It is

a deeply political play about the individual's imperative need for resistance. It's the destruction of an individual, independent voice of an individual. I believe that is precisely what the United States is doing to Nicaragua. It's a horrifying act. If you see child abuse, you recognize it and you're horrified. If you do it yourself, you apparently don't know what you're doing. (Gussow,1994, p. 69.)

Pinter used ambiguity here purposefully. The ambiguity not only creates an unnerving atmosphere of doubt and uncertainty, but also helps to generalize and universalize the fears and tensions to which Pinter's characters are subject. The hired killers appear as powerful and inscrutable. They might be from another world, emissaries of death. (Taylor, 1962, p. 238)

The theme of identity makes the past ambiguous: Goldberg is called "Nat" (Act II, p. 65), but in his stories of the past he says that he was called "Simey" (Act II, p. 69), and also "Benny" (Act III, p. 88), and he refers to McCann as both "Dermot" (Act III, p. 81) in speaking to Petey and "Simey" (Act II, p. 53) in speaking to McCann. Given such contradictions, these characters' actual names and thus identities remain unclear. (URL:http://encarta.msn.com/encyclopedia_761559080/Pinter_Harold_htm.)

Childhood and family in this play is one aspect of People's search for security, an idea which features heavily in any discussion of the room's concept, non-communication, and a hostile world. Stanley tries to recreate a family unit in the boarding house, with Meg as a substitute mother. On the other hand, Meg is looking for a substitute family in Stanley, maybe to make up for the loss of her own. She states at the party "My father was going to take me to Ireland once. But then he went away by himself." (Act II, p. 69) Stanley's father also appears to have abandoned him. The attempt to re-create a family failed by all means. Even McCann sings mournful songs full of homesickness and yearning to return to Ireland. Pinter suggested that much of life is a search for personality and a sense of individual's identity, but that the personality that a person takes as his own is often not based on his real nature. (Stephen, 1980, p. 42) The failure of language is a theme in this play which serves as an insufficient tool of communication. The theme of non-communication is very clearly shown by the characters in this play. They are isolated by their unwillingness or incapability to communicate, and also by a wish to lock themselves away from the world. Stanley portrays this theme in a very clear way through his isolation in the boarding house. (Ibid, p. 39) Petey's newspaper itself is one of the most effective barriers to communication devised by man. It exposes the failure of communication. (Almansi, 1983, p.37) This play has comedy in plenty, largely drawn from the inability to communicate adequately with each other, or understand what the other is trying to say. Yet, it contains an equal amount of menace connected from an underlying violence through the play and a feeling of uncertainty and insecurity. That is why the play is characterized as a comedy of menace. Throughout the play, the spectators find themselves on the brisk of terror besides their amusement. Some identifiable and vague fear keeps their nerves on an edge. They feel uneasy all the time even when they are laughing or smiling with amusement. (Lall, 2008, p.50) Hall believes that the menace comes from outside in some way; in this play it is as

much Stanley's fears as the threats of the outsiders that bring about his breakdown. (Hall, 1999, p. 42) *The Birthday Party* is a Pinteresque play, because there is an atmosphere of mystery and certain questions remain unanswered till the very end; also because it does not have a well-defined theme. (Lall, 2008, p. 248) The language of the play is intentionally ordinary and a spoken language, in keeping with characters who are distinctly lower in the social order and whose use of language pretends to no obvious distinction between the language of the theatre and the language of everyday discourse. (McRae & Carter, 2001, p.416) The dialogue Pinter used in this play is also colloquial and perfectly realistic. It is economical and tightly controlled. Pinter used repetition of words and sentences as a device to fulfill a definite function in the action. For instance, the repetition of the word "nice" (Act I, pp. 19, 20, 21) in the opening dialogue conveys the emptiness of the relationship between Meg and Petey. (Lall, 2008, p. 252) Pinter's use of language in this play is his most distinctive and original feature; dialogue can be interspersed with silences and pauses, showing an awareness of the rhythm and oddness of spoken language; everyday language is not spoken in perfectly constructed sentences and Pinter's plays reflect this rather than traditional language. Characters usually use language as a means of self-protection or self-assertion often with overtones of grotesque comic menace. Stanley here often seems to be speaking from a position of defensive panic.   (URL:http://www.sheffieldtheatres.co.uk/.../birthdayparty/bparty_hallmarks.pdf) Through dialogue, Pinter ensured the fact of how inadequate a form of communication language has become for those people, as they cannot make themselves understood to one another on even the simplest level. (Abbotson, 2003, p.2) For example, Meg needs comfort, reassurance, and solace, but cannot achieve it through language. People in *The Birthday Party* are shown as being either unable or unwilling to convey accurately their feelings and thoughts to other people. (Stephen, 1980, p. 39) Pinter made his characters indulge in repetitive and insignificant activities to make silence effectively work upon audience's awareness. The silence that accompanies such repetitive activities represents a vehicle to express emotions that are too profound to utter. (Hollis, 1970, p. 35) However, when the characters, in Pinter's plays, feel menaced by another source of threat, they retreat. They say nothing or throw up a smokescreen of words and sound to hide their real sensations they experience. Their response is seen as an attempt to mask their fear, insecurities, and anxieties. For example, Petey's silence throughout the play is similar to that of Bert in *The Room*. When Stanley is taken away by Goldberg and McCann, Petey protests on behalf of Stanley's friends, but they tell him that may be Monty would like to see   him,   too.   The   anonymous   threat   is   enough   to   silence   Petey. (URL:http://www.bbc.co.uk/pinter.) Language is not only used as a means of communication, but as a weapon as well. Beneath the words, there is a silence of fear, domination, and fear of intimacy. Words have become worthless for those people, some kind of incomprehensible code they are unable or unwilling to break. Ignorance, for them, becomes a kind of bliss. What is most interesting and challenging in Pinter's language in this play is his famous and very specific use of pauses, interruptions, and silence. Akalaitis, a critic, says: "The whole use of pauses and silence is really, really hard. It makes you think, 'What is a pause? Do things stop? 'Of course they don't. Are the   silences   filled?   How   are   they   filled?" (URL:http://www.boston.com/globe/living/articles/2004/03/05/art_directorcelebrates_si mplicity_in_Pinter's_complex_birthday_party.) Pauses and silences are frequent stage-directions, as they are regular features of real conversation, and each has a different implication. They are intended to convey much meaning. The pause in this play usually

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symbolizes an intense through process in the mind of the character, while silence denotes that the conversation is moving from one topic to another. (Stephen, 1980, p. 58) Pinter carefully placed silences throughout all his plays, showing their significance in shaping his characters. He stated that: "it is in silence that they are most evident to me." (Hollis, 1970, p. 127)Pauses in this play tend to be used to convey rhythm, often laced with menace. In the earliest scene, Meg fails to engage Petey's interest in a conversation about cornflakes and whether they are nice or not. This reveals how bored people with not much to say, make half-hearted attempts to communicate. But their lives are so humdrum, that they have to pause to think of something worth saying on the mundane topics they choose. The pauses happen when a character decides not to say something. Pinter's characters often talk around the situation, rather than dealing with it directly. The pauses happen when someone has something very specific to say about the situation or   the   conflict   but   chooses   to   remain   silent   instead. (URL:http://answers.yahoo.com/question/index?gid=2007072913680?AAB3EV.)The   pauses that punctuate the breakfast conversations of the couple, Meg and Petey, heighten the effect of non-communication which Pinter's observant ear recorded, whether the focus be cornflakes or honeysuckle.

yes. (Act I, p.19)

The pauses in the above-mentioned exchange show the repetitious emptiness of that dialogue. At the end of the play, Meg and Petey still converse over the breakfast table, but the play resolves around the sacrifice of Meg's beloved boarding house guest, Stanley, who has been taken away. (Burkman, 2000, p.5)

Pinter's pauses and silences are often the climaxes of his plays and the tension around which the action is structured. In this play, there is the speechlessness of annihilation, of total collapse. It can be noticed very clearly in Stanley's inarticulate "Uh-gug… uh-gug … eeehhh-gag …" and "Caahh … caahh …" (Act III, p. 94) at the end of the play. (Esslin, 1982, p. 236) Stanley's silence in Act II of this play is a true silence and as such it is an immensely difficult and frightening state to play. Indeed, maintaining Stanley's silence during the party scene in *The Birthday Party* was one of the hardest acting tasks the actor David Strathairn had ever encountered. At times Stanley has as huge desire to cry out, to release all that is inside. But he remains silent, because being silent in Pinter is not giving up, it is holding out. Through his silence, Stanley is the only character in the play who ultimately speaks the truth. (Kane, 1998, p. 65)

Conclusion

Pinter is distinguished by using economical style in all his plays. He did that through the use of a lot of pauses in his works more than any other writer. The pauses in Pinter's plays are as prominent and suggestive as words. For example, in his play *The Birthday Party* he uses a lot of pauses in order to reflect the inner conflict inside each character of the play.

In Pinter's plays, for example, when the characters feel menaced by another source of threat, they retreat. They say nothing. Their response is seen as an attempt to mask their fear, insecurities, and anxieties. They seem to escape from the harsh reality they live in.

Pauses and silences, in Pinter's plays, indicate a break in the dialogue. All the characters in his plays seem to reach their ends sooner or later. That is why they seem to be silent at the end of the plays. For example, in *The Birthday Party*, Stanley's silence is a true silence because he is the only person in the play that expresses the truth through his silence. At times Stanley has as a big desire to cry out, to release all that is inside.

But he remains silent in an attempt to be away from the society that rejected him as a pianist.

To conclude, the play reflects in a very clear way the state of modern man who has lost communication with the people around him. This is also reflected in the life of modern man in the 21st century although there are a lot of communication means, but in reality they are not really connected to each other. They are living in a virtual world instead of interacting with each other.

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Barbara Kingsolver: Evaluating Her Contribution to the Eco-Feminist Novel
Prof. Sabah Atallah Khalifa Ali, Ph.D.
(College of Education- Ibn Rushd/ University of Baghdad)
Email/ sabah.atallah@ircoedu.uobaghdad.edu.iq
Instructor, Zaid Ibrahim Ismael, Ph.D.
(Al-Mansour University College)
Email/ zaid.ibrahim@muc.edu.iq

Abstract

Climate change, together with terrorism, economic depressions, and mass-destructive weaponry, is a source of international phobia for many people. The advancement in technology increases the competition among world powers and economic systems to develop their industrial enterprises. The smoke that emits from the factories, the pollution caused by the industrial projects, the excessive use of green gas result in the increase of global warming and have catastrophic effects on the ecosphere of the planet. Besides, man's wrong practices even in agricultural matters are exhausting the natural resources of the lands, and they badly affect the ecological diversity and the wellbeing of the humans and non-humans alike. Contemporary feminist writers treat this international crisis as a priority and start to devote their writings to address ecological issues. These eco-feminists believe that their suffering from patriarchal oppression is not different from man's exploitation of nature. Through their ecological activism, they endeavor to protect the environment and the planet from the selfish practices of the industrial companies. Barbra Kingsolver is one of the early pioneers of this emerging fictional subgenre. As previous studies of her works focus on individual novels, this study is an evaluation of her contribution to eco-feminist fiction in three major works: *Animals Dream*, *Prodigal Summer*, and *Flight Behavior*.

Keywords: ecofeminism, Kingsolver, environment, industrialization, patriarchal

باربارة كينغسولفر: تقويم لاسهامها في الرواية البيئية النسوية .

المستخلص

يعد التغيير المناخي والإرهاب وحقب الكساد الاقتصادي وسباق التسلح النووي مصدر خوف لكثير من الناس في يومنا الحاضر. وقد أسهم التقدم التكنولوجي في زيادة التنافس بين القوى العظمى والانظمة الاقتصادية ، التي سعت الى تطوير مشاريعها الصناعية. فقد أدى الدخان المنبعث من المصانع ، والتلوث الذي تسببت به المشاريع الصناعية والاستخدام المفرط لغاز التدفئة الى زيادة ظاهرة الاحتباس الحراري التي لها نتائج كارثية على الغلاف الجوي للأرض. وأثرت الممارسات الزراعية الخاطئة سلبا في التنوع البيئي ، وعلى سلامة الانسان والحيوان وادت كذلك الى استنفاذ المصادر الطبيعية للتربة. وهذا ما دفع الكاتبات النسويات المعاصرات الى الأخذ بنظر الاعتبار هذه الازمة العالمية ، فقد بدأنّ بتكريس نتاجهن الادبي لتناول قضايا البيئة وترى الكاتبات أن معاناتهم في المجتمعات الذكورية لا تختلف كثيرا عن الاستغلال السلبي للطبيعة من الرجال. ولذلك أصبحت حماية البيئة من الممارسات النفعية للشركات الصناعية الاولية والشغل الشاغل لهؤلاء الكاتبات. تعد باربارة كينغسولفر إحدى رائدات هذا النوع القصصي الجديد. وبينما ركزت الدراسات السابقة على تعامل الكاتبة مع قضايا البيئة في روايات منفردة، تهدف هذه الدراسة الى تقويم اسهام الكاتبة للرواية البيئية النسوية في ثلاثة اعمال رئيسة وهي <u>حلم الحيوانات</u> و <u>الصيف الباذخ</u> و <u>نمط الطيران</u>.

الكلمات المفتاحية : الحركة النسوية البيئية ، كينغسولفر، البيئة ،الحركة الصناعية ، بطريركي

1. Introduction

In contemporary literary theory, Ecofeminism is used to explore the relationship between man and nature. Coined and popularized as a key term during the third wave of feminism (1980-), Ecofeminism brings together ecology and feminism through its focus on man's abuse of both mother nature and women in order to control and exploit them (Warren, 1997). The feminist activists, who advocate this concept, view nature as a female and protest the destruction man has brought upon the ecosystem, not only through industrialization and capitalism, but also via the harmful military experiments and wars (Gruen, 1993). They believe that man has polluted the planet and depleted it from its resources, without any regard to the harm

they do to the environment. While man is considered the destroyer and abuser, women are constructive and protective, things they experience and master as mothers and housekeepers (Shiva, 2014). In their campaign to preserve the 'Mother Earth', they blame man for pollution, deforestation, and desertification. These women, as Pamela Odih (2014) elaborates, think of finding solutions to the problems that face the world which culminate in a climate change and catastrophic natural disasters.

The term is not only limited to the patriarchal society and its domination and oppression of women, but it also extends to include all the marginalized and exploited people due to their race, class, or gender, whose suffering parallel that of animals and the environment in general (Taylor, 1997). According to Heather Eaton (2003), even children are not excepted from this category. Thus, the concept aims at confronting oppression and social injustice of any kind and simultaneously disseminating ecological awareness among the public concerning the damage man is doing to nature.

This novelistic tradition calls for opposing all kinds of violence, whether domestic, social, or political, that affects both women and nature (Eisler, 1990). The practitioners of this theory even sought to establish a connection between pollution and women's pregnancy as many women are giving birth to disabled babies (Warren, 1997). They even denounce the governmental experiments in advanced, destructive weapons. According to the Eco-feminist writer, all forms of life are interconnected and nature is a living and a spiritual being (Starhawk, 1990).

Linda Wagner-Martin and David King Dunaway (2004) opine that Kingsolver's life and her love of nature mirror on her writings. Kingsolver grew up in rural Kentucky and later earned an academic degree in biology. Her experiments and her attempt to live a self-sufficient life with her

family, by growing natural food for themselves on their own farm in rural Virginia, also reflect her preoccupation with ecological issues, which she documented in both her fiction and memoir. Still, she always asserts her critics and interviewers that she is not writing autobiographical accounts of her own life (Kerr, 1988).

Besides dealing with human rights issues, Kingsolver mainly focuses on environmental concerns and devotes her fiction to the ecological harm industrialism and capitalism are doing to nature. Her female characters endeavor to understand how to deal with mother nature and the consequences of man's abuse of the environment. Kingsolver emphasizes the significance of man's relation to nature and warns against the mismanagement of the ecosystem, hoping to disseminate ecological awareness among the readers (Ballard, 2003).

2. *Animal Dreams*: Following Native American Traditions

In *Animal Dreams* (1990), Kingsolver chronicles the life of young Codi Noline, a woman from the fictional town of Grace, Arizona, who observes how the industrialization of rural areas ravages the environment and pollutes the whole place. While the men are careless about what is happening, the women form a league, known as the Stitch and Bitch, to protect nature.

Kingsolver's women in this novel are presented as militant females, ready to sacrifice and risk their lives in order to preserve the environment and to educate the people about the danger of abusing nature. For instance, when Hallie, Codi's sister, travels to Nicaragua aiming to develop the agriculture there, she does not take into consideration the fact that she is risking her life in this war-torn country. Prior to her execution by a Para-military group in Nicaragua, Hallie writes to Codi about the way women

die because of the political struggle. Hallie is kidnapped, abused, and shot dead by the rebels. Her pathetic death, which haunts Codi's memories, stands for the way the patriarchal and political systems, represented by the conflicting camps in the novel, maltreat women and the environment.

Codi provides a detailed description of the beautiful natural scenes before the arrival of the industrial companies to Grace:

> The view from here was orchards: pecan, plum, apple…The trees
> filled the whole valley floor to the sides of the canyon. Confetti-
> colored houses perched on the slopes at its edges with their backs
> to the canyon wall. (*AD*, 1990)[1]

Kingsolver, through Codi, then laments the loss of this heavenly beautiful scene with a "shamelessly unpolluted sky" (*AD*, 1990), orchards and wild peacocks, which is distorted by the mining company: "On the cliff overlooking the valley, the smelter's one brick smokestack pointed obscenely to heaven" (*AD*, 1990). Pamela Odih (2014) states that the destruction of nature by the capitalist system for materialist reasons is another form of patriarchy used in justifying man's policies to exploit and control nature. The men's passive reaction to the mining projects, conducted by the Black Mountain Mining Company in the nearby mountains which highly pollute the river and threaten the town of Grace, represents Kingsolver's implicit criticism of the patriarchal order and its carelessness towards the suffering of both women and nature.

As a teacher of biology in a school, Codi instructs her students about the necessity of taking a role in the preservation of nature and learning about the danger of industrialism. She takes her students on a trip to the

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[1]Kingsolver, Barbra. *Animal Dreams*. Harper Perenial 1990. Similarly, all subsequent references to the text will be parenthetically cited within the text. The abbreviation *AD* in the parentheses refers to the initials of the title.

river and they observe the pollution the mining company is causing to the water and the whole area. She learns of the Black Mountain Mining Company's attempt to change the course of the river to detract the attention of the environmental agencies from seeing the pollution they trigger. The company overlooks the damage and the harm it might bring to the town and the orchards that completely depend on the river for irrigation.

Codi also protests the harm the industrial companies are doing to the Jemez mountains in New Mexico. They are deforming the beautiful landscape for the sake of materialism. They dig the mountains to produce pumice, light stones which are used in industrial products. She tells her students:

> They wash them in a big machine with this special kind of gravel they get out of volcanic mountains. The prettiest mountains you ever saw in your life. But they're fragile, like a big pile of sugar. Levi Strauss or whoever goes in there with bulldozers and chainsaws and cuts down the trees and rips the mountainside to hell, so that all of us lucky Americans can wear jeans that look like somebody threw them in the garbage before we got them. (*AD*, 1990)

Animal Dreams also emphasizes the significance of the matriarchal Native American culture in preserving nature. The ugly, deformed images, caused by the industrial company, are juxtaposed with the eco-friendly way of life of the Native Americans, who inherit the legacy of love and respect of nature from their ancestors. This is apparent in the beautiful archeological images Codi's Native American friend, Loyd Peregrina, demonstrates as he journeys with her in the ancient residences of his forefathers. Codi sees how they carved images that reveal their affinity

with and respect of nature: pictures on the rocks of animals and human figures. Codi wonders how the Natives are able to preserve the land without destroying the environment, a thing that the people in Grace are unable to maintain over the years. This primitive culture that grew in this place once is inseparable from the place where it flourished: "There was something familiar about the way they fit together….They looked just like cells under a microscope" (*AD*, 1990). Their homes are integrated with nature, forming a harmonious, beautiful landscape:

> The walls were shaped to fit the curved hole in the cliff, and the building blocks were cut from the same red rock that served as their foundation. I thought of what Loyd had told me about Pueblo architecture, whose object was to build a structure the earth could embrace. This looked more than embraced. It reminded me of cliff-swallow nests, or mud-dauber nests, or crystal gardens sprung from their own matrix: the perfect constructions of nature. (*AD*, 1990)

Their respect and maintenance of the land are what make the difference, Codi realizes. They differ from the residents of Grace who treat the land as they treat women with a patriarchal superiority, trying to get the best they can from it. Thus, Codi abhors their exploitation of nature and their carelessness about the negative consequences that ensue:

> To people who think of themselves as God's houseguests, American enterprise must seem arrogant beyond belief. Or stupid. A nation of amnesiacs, proceeding as if there were no other day but today. Assuming the land could also forget what had been done to it. (*AD*, 1990)

Despite his kind and humane handling of nature as a Native American, Loyd has an interest in cockfighting. Codi and his mother convince him to

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give up this violent and inhuman sport that harms the animals. This shows the active role women have in the preservation of the environment and the protection of animals.

Codi finds it necessary to stop the mining company's plan and to put an end to the pollution it engenders. She informs the Stitch and Bitch Club, mainly consisting of Native American female activists, and they all demonstrate against the company. They hope to arouse the public opinion and attract the attention of the media to the evils the Black Company is doing to nature and to the town and the townspeople, and thus, expose their selfishness and opportunism. In their endeavor to rescue the town, these women also seek to register Grace on the National Register of Historic Places. This is the only way that can stop the company and save the environment. Through these females, both White and Native Americans, Kingsolver shows how women are sensitive and selfless about nature and the beings that live within it.

3. Women from Appalachia: *Prodigal Summer*

Barbara Kingsolver's *Prodigal Summer* (2001), like her subsequent novel *Flight Behavior* (2012), is set in Appalachia. Kingsolver also satirizes the industrial companies and their capitalist wrong practices, like large mining, in order to profit from the economy of the Appalachian region. These practices endanger the lives of people and animals alike and lead to many catastrophic changes in the climate. Women, in *Prodigal Summer*, recognize the effects of man's selfish treatment of nature.

The men in the text are representative of the man-centered world and the patriarchal views men have towards women and nature. On the other hand, the female characters are more ecologically conscious than the men and their consciousness and sensitivity lead them to take active roles as

caretakers and preservers of the environment. They understand the harm men are causing to nature and the carelessness of the industrial companies about the consequences of their industrial practices on the human beings, animals and the planet.

Prodigal Summer has three main stories that run line in line with the major theme of ecology. The first story, "Predators," focuses on Deanne Wolfe's concern with the coyotes on Zebulon Mountain. The second episode, "Old Chestnuts," is that of Garrett Walker and his crossbreeding endeavors and arguments with the militant eco-feminist neighbor, Nannie Rawley, who tries to prevent him from using chemicals and poisonous sprays to carry out his experiments. The third story, "Moth Love," sheds light on the life of the recently widowed, Lusa, and her interactions with her kinfolk, the Widener family, besides her attempt to manage her inherited land on her own. These distinct stories are unified by the ecological theme and the Appalachian setting in which the events take place.

The novel starts with Deanna, a park ranger interested in wildlife, who tries to protect wild predators, the coyotes, which live on Zebulon Mountain. These animals have not been seen for a long time and when they become visible in the area, Deanna is enthused. They are targeted by the farmers who fear the danger of these animals which feed on their livestock. The Coyotes, Deanna says, serve as vital parts of the cycle within nature, and their absence or extinction will only mean that "something's missing from the chain" (*PS*, 2001)[2]. Their health and well-being are necessary for the ecosystem in which they live.

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[2] Kingsolver, Barbra. *Prodigal Summer: A Novel*. Harper Perennial, 2001. Likewise, in-text citations will be used for subsequent references to the text. *PS* is an abbreviation of the title *Prodigal Summer*.

Kingsolver's heroines' love of nature echoes that of the Romantics' and transcendentalists' for whom everything in the natural world is in a harmony that reveals its collective beauty. Deanna has the belief that the humans should live in harmony with the other creatures and should be protective of the ecosphere they inhabit. People should not abuse their authority over the land and the natural world. As she patrols the Appalachian forests, and hears the beautiful song of an unseen bird, Deanna contemplates:

> A scarlet tanager broke the silence with his song. She thought of
> the bird hidden in leaves somewhere, unseen by any human eye
> but nevertheless brilliant red. Nevertheless beautiful. (*PS*, 2001)

Deanna tells Eddie Bondo, a man with whom she has a relation, when he asks her about the reason behind her lonely life in the mountains, that her withdrawal from society is not an anti-social activity, but a love of nature and animals, which are abused by the humans: "There's people I love. But there's so many other kinds of life I love, too. And people act so hateful to every kind but their own" (*PS*, 2001).

Deanna knows through her education in the life of coyotes that these animals are not as harmful as the ranchers believe them to be. She tries to distract Eddie from the locations of the coyotes' dens, just to protect these animals from being shot. She even accuses him of being selfish and careless:

> That animal was going to do something important in its time—
> eat a lot of things, or be eaten. There's all these connected things
> you're about to blow a hole in. They can't *all* be your enemy,
> because one of those connected things is you. (*PS*, 2001)

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In spite of Deanna's love of phoebes, that nest on the porch of her residence, she does not try to protect these birds from predators. When a snake approaches her porch, "She breathed hard against the urge to scream at this monster or tear it down from the rafters and smash its head" (*PS*, 2001). She allows nature to take its own course.

As an agriculture expert, Garnett Walker believes that he can produce a hybrid chestnut by crossbreeding the American kind with another healthy Chinese kind, which resists local blights. His family once owned a large land and they made a living out of chestnut timber. But their business deteriorated when a blight afflicted the trees. His interest in restoring the extinct chestnut to the area is not the outcome of preserving nature and the ecosystem. Instead, it is motivated by economic reasons to reestablish the glory of his forefathers, who similarly exploited the lands and the trees for material ends: "He was haunted by the ghosts of these old chestnuts, by the great emptiness their extinction had left in the world, and so this was something Garnett did from time to time, like going to the cemetery to be with dead relatives: he admired chestnut wood" (*PS*, 2001). In order to protect his experiments and keep everything clean, he eradicates weeds and insects in his yard.

Garnett's use of pesticides annoys his neighbor, Nannie Rawley, who is sure that these poisons will have destructive effects on her organic fruits and on nature. Nannie believes that these creatures are active in the organic production of fruits and other crops. Thus, insecticide and herbicide are harmful practices. These undesired insects and weeds should be removed naturally, Nannie argues, via using herbivores and animals that feed on insects. The argument between Garnett and Nannie over using poisoning

sprays culminates in a letter he writes to her, which reflects man's patriarchal treatment of nature:

> Are we humans to think of ourselves merely as one species among many, as you always insist in our discussions of how a person might live in 'harmony' with 'nature' while still managing to keep the Japanese beetles from entirely destroying his trees? Do you believe a human holds no more special authority in this world than … [animals]? If so, then why is it our duty to set free the salamanders, any more than it is the salamander's place to swim up to the state prison in Marion and liberate the criminals incarcerated there? … If one species or another of those muddly little salamanders went extinct, who would care anyway? (*PS, 2001*)

He tries to maintain his utilitarian attitude towards nature and to impose his patriarchal authority on women. For Garnett, a woman is no more than "a piece of ground that needed plowing—a small female terrain" (*PS, 2001*).

Nannie does not believe in the supremacy of the patriarchal system over women and the natural world. She defiantly tells Garnett that the lands do not belong to any human: "I walk all over your hills when I feel like it. I just assumed you did the same with mine" (*PS, 2001*). She criticizes Garnett for his patriarchal mindset:

> … I do believe humankind holds a special place in the world. It's the same place held by a mockingbird, in his opinion, and a salamander in whatever he has that resembles a mind of his own. Every creature alive believes this: The center of everything is *me*. Every life has its own kind of worship, I think… (*PS, 2001*)

Nannie tries to make Garnett realize that what badly affects his land and the neighboring farms is the fact that:

> In your father's day all the farms around here were doing fine. Now they have to work night shifts at the Kmart to keep up their mortgages. Why is that? They work just as hard as their parents did, and they're on the same land, so what's wrong. (*PS*, 2001)

The lands, Nannie means to say, are depleted from their riches and nutrients by inefficient agricultural methods.

Garnett, in spite of his experience as an agricultural teacher and adviser, fails to understand the reason behind the death of quail chicks. He inwardly realizes that the reason is the change of the natural flora of the area that allowed the quails to thrive and proliferate in the past. The wellbeing of these birds is greatly affected by the planted thick fescue fields. All Garnett can do is to regret the death of these beautiful birds, without taking an active part in protecting these species through avoiding monoculture:

> Now fescue was everywhere, and probably no one but Garnett even remembered the bunchgrasses that used to grow here naturally, the bluestem and such. It must seem strange to the animals to have a new world entire sprouting all around them, replacing what they'd known. What a sadness, the baby quails lost in that jungle with nowhere to go. But you had to have hay. (*PS*, 2001)

Despite the fact that Lusa does not have enough experience in farm management, she tries to protect the land by avoiding monoculture. She also avoids killing predators, though she knows that these wild animals are feeding on her sheep. She understands that these species are created for a reason and would benefit the ecosystem.

Prodigal Summer also demonstrates how the replications of the same crop have their negative effects on the lands and the animals. This is mainly because of the use of inexperienced farming methods that exhaust the lands, through successive plantation of the same crop season after season. Lusa protests these mismanagements of the lands, saying:

> Farm economics, what do I know? But half the world's starving…we're sitting on some of the richest dirt on this planet, and I'm going to grow *drugs* instead of food? I feel like a hypocrite.…It's the only reliable crop around here you can earn enough from to live off a five-acre bottom, in a county that's ninety-five percent too steep to plow. I *know* why every soul in this end of three states grows tobacco. Knowing full well the bottom's going to drop out any day now. (*PS*, 2001)

These farming practices also affect the ecosystem and the creatures living within it. Lusa's new treatment of the land alters the traditional practices of the neighboring male-dominated farms of planting tobacco successively. She defies her dead husband's male relatives by telling them that she knows how to deal with her land, while they insist on the traditional crops they used to grow.

Lusa does not use modern dairy machinery, and she prefers hand milking, unlike the men in neighboring farms, like Uncle Herb, who uses milking machines. She is careful about the pain these animals might feel, if they are not well-treated. Her cows and goats have their own world and maternal emotions which are not different from these of the humans: "Sometimes she felt flooded with the mental state of her Jersey cow" (*PS*, 2001) and "she also … felt a twinge of sadness for these mothers [goats] and for their babies who would all come to naught, at least from a maternal point of view" (*PS*, 2001).

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Lusa's knowledge of the life of insects, which she learns via biological education prior to her marriage, makes her conscious of the ignorance and stupidity of the official guides provided to farmers that advocate insecticides as solutions to protect their crops. She is angered by one of these columns she reads in a newspaper:

'Be vigilant! The project will require repeated applications of a stout chemical defoliant'....It was the county Extension agent who wrote this awful column called 'Gardening in Eden,' whose main concern, week after week, was with murdering things....Grubbing out wild roses, shooting blue jays out of cherry trees, knocking phoebe nests out of the porch eaves to keep the fledglings from messing on the stairs: these were the pastimes of Zebulon County, reliable as the rituals of spring cleaning. (*PS*, 2001)

Marsha Taylor (2006) maintains that in *Prodigal Summer* "women and nature both triumph, and they triumph through making connections and alliances". The female characters work, each through her own experience, to educate the man-dominated world that nature should be treated carefully. They try to disseminate ecological awareness among their communities, warning them against the consequences of their selfish practices on the environment.

4. A Brief Account of Another Appalachian Woman: *Flight Behavior*

Flight Behavior recounts the effects of climate change on the life of Kingsolver's protagonist, Dellarobia, who lives with her husband, Cub, in southern Appalachia. Dellarobia panics as she sees the effects of the man's

mishandling of the land and the environment. She observes the climate change that results from these wrong practices, especially in her town.

Dellarobia suffers from the patriarchal limitations imposed upon her by Bear Turnbow her father-in-law, the dominant patriarch of the family, and her passive husband. As a result, she tries to find an outlet and this leads her to identify with animals and to see how their difficulties mirror hers, though differently. These creatures suffer as a result of the climate change, especially the birth of their offspring. The monarch butterflies no longer migrate to their native home in Appalachia mainly because of the logging of the mountains. They have to search for another place, since they are unable to find the old nesting ground in this environment. The protagonist is also disappointed by the lambs' unsuccessful reproductions.

Dellarobia comes to understand her life and rejects the exploitive practices of her father-in-law, who treats the land as being only a means of economic profit, overlooking the consequences of this on the ecosystem. She observes how Bear borrows a loan from an agency, mortgaging her and her husband's land in the process. Now, unable to pay back the loan, he has to accept to deforest the mountainside that belongs to them. As a result, Dellarobia is depressed and she expresses her anxiety and fear that this act will have negative consequences on the butterflies and the environment. She also sees how the removal of the forests from the mountainside "caused the mudslide and floods when a hard rain came" (*FB*, 2012)[3]. This leads to the destructions of the homes and the displacement of families, living down the mountainside. Men's reckless and selfish behavior destroys both the humans and non-humans. Dellarobia also tries to protect her little son, Preston, from the devastating effects of deforestation on their life, since their home is located near the mountain.

In order to escape the limitations of marriage, Dellarobia devotes her life to help the sheep in their difficult births. She also starts to learn from the scientists, who approach the area to study the changes in the life and destination of butterflies, since she realizes how the men in her family have

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[3] Kingsolver, Barbra. *Flight Behavior: A Novel*. Harper Perenial,, 2012. *FB* in the in-text citations is a reference to the abbreviated title.

participated in this catastrophe as they contribute to the deforestation of the area. Like Lusa in *Prodigal Summer*, Dellarobia has to break out of the dominant patronizing view of the male relatives. Her decision to break out of the stifling patriarchal home is a sign of her maturity. Her outrage against Bear's opportunism and carelessness drives her into resistance:

> These butterflies had been hers. She found them, she'd showed them to her son, in her name they were becoming beloved and important. They seemed to matter, like nothing she'd ever possessed. Already she had made up her mind to throw her one hundred dinky pounds against the heft of her family's men, if it came to that. (*FB*, 2012)

Like Kingsolver's other eco-feminist characters, Dellarobia has a dream of a better world in which the humans and non-humans can live an eco-friendly life and escape the damaging artifacts of the capitalist system, run mainly by men.

5. Conclusion

Ecofeminism denounces the way the hegemonic patriarchal world treat women and the environment. Women believe in the interrelatedness of everything in the ecosystem. The land and animals are maltreated and exploited like women, who suffer in this restrictive materialist environment. Kingsolver's women are active agents in solving problems their sisters and the natural world tolerate. They have an ecological consciousness, unlike the male characters, who represent the traditional patriarchal system. Kingsolver anxiously tackles issues related to environmental pollution, which is the outcome of industrialization. Her novels are warnings against the danger of man's abuse of the natural world through excessive mining, wrong agricultural practices and mountain removal. Her critique of man's selfish practices and his materialism is fundamental in disseminating cultural awareness among her readers, regarding the possible dangers that might result from abusing nature.

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Gender Differences in Early Communication, Language Acquisition and Development: A Descriptive Study

Lecturer Dr. Rasha A. Saeed Alsabbah

University of Baghdad/ College of Languages/ Department of English
Email: Rasha.a@colang.uobaghdad.edu.iq

Abstract

Parents pay a significant attention to the first words children utter. However, first words are not the actual beginning of communication. Much earlier, babies begin to communicate their feeling via making eye contact, pointing, crying, squealing, and other gestures. Furthermore, they perceive language earlier than making others understand them. The aim of this paper is to tackle the variations between the two sexes starting from the stages of language acquisition in normal children, the differences between the two genders in language vocalization within each stage. Next, the distinctions in acquiring a particular communicative competence and the causes behind this difference will be tackled. It has been found that femals show superiority in bubbling, uttering the first word, number of vocabularies, sentence complexity, and clarity of articulation; however, the difference is only one- or two-months exceedance and it disappears by the age of four. Moreover, some domains of superiority in grammar and spelling disappear in adolescence. It is also found that parents play a vital role in the accelerating language acquisition. Boys are more physically played with by the fathers, while girls are more talked to verbally by mothers. Psychological studies of language acquisition argue that girls' brain develops certain aspects of language faster than the boys' and vice versa, other aspects are more developed in boys than in girls. Finally, differences in the communicative competence are caused by the styles that children acquire from their parents and/or peer groups.

Keywords: Language acquisition, genders, communicative competence, politeness

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الفروق بين الجنسين في التواصل المبكر واكتساب اللغة وتطوير الكفاءة التواصلية

م. د. رشا عبد الرضا سعيد

جامعة بغداد / كلية اللغات / قسم اللغة الانكليزية

المستخلص

قد يتمكن اي والدين قاما بتنشئة ذكر و انثى أن يخبران أن هناك بعض الفروق بين الجنسين عند اكتسابهم اللغة. بدأت دراسة اختلاف الجنسين في المجالات الادراكية والاجتماعية والخصائص الشخصية منذ بداية القرن العشرين. فقد وجد أن المهارات الادراكية وبعض الخصائص الشخصية تختلف الى حد ما. يكون بعضها واضح للعيان منذ وقت الرضاعة، ولا يبدأ بعضها الآخر بالظهور حتى وقت المراهقة.

توصل العلماء إلى أن هناك خطا زمنيا لتطور الاطفال يختلف بين الذكور والاناث منذ بداية حياتهم فقد وجدوا أن الاناث تسبق الذكور في الرؤية والسمع والذاكرة والرائحة واللمس. وهن أكثر استجابة للأصوات البشرية والوجوه ويبكين استجابة لبكاء رضيع آخر. تهدف هذه الدراسة الى استكشاف صحة هذه الفرضيات أو عدمها، إذ تسلط الضوء على مراحل اكتساب اللغة و الفروق بين الذكر والأنثى في اكتسابها وتطوير القدرات التواصلية والاسباب الكامنة وراء هذه الاختلافات التي اشتملت على المهارات الادراكية ومعاملة الوالدين. توصلت الدراسة الى أنه على الرغم من تفوق الاناث على الذكور فيما يخص نطق الكلمة الأولى وعدد المفردات وتعقيد الجملة ووضوح التعبير، فإن هذه الفروق لا تتجاوز الشهر أو الشهرين وتختفي في سن الرابعة. قد تتفوق الانثى ايضا في قواعد اللغة والتهجئة لكن سرعان ما يختفي هذا الفرق في المراهقة. وجد أيضًا أن الآباء يؤدون دورًا حيويًا. اذ يميل الاباء الى اللعب البدني مع الذكور بينما يميلون الى التحدث مع الفتيات. تقول الدراسات النفسية لاكتساب اللغة أن دماغ البنات يطور بعض جوانب اللغة بشكل أسرع من الأولاد. والعكس صحيح اذ ان هناك جوانب أخرى تكون أكثر تطوراً عند الأولاد.

الكلمات المفتاحية : اكتساب اللغة ، التأدب ، الجنسين ، الكفاءة التواصلية

Introduction

communication is a fundamental and mysterious aspect of people's lives. Through them, they start manifesting themselves as a female or male (Sheldon, 1993, p. 83). The first point to start the discussion in the differences between the two genders is when does it all begin? Key (1975) cites Strong and Wallace's statement (1935) that it commences before the birth of a baby, when this creature responses to a stimulus from the external world that it knows nothing about. The experiments arrived at the conclusion that the movement of the foetus increases, responding to the sounds made near the abdomen of the mother. This response starts on the eighth month of pregnancy and increases with the approach of the time of birth.

Furthermore, Savickienė & Kalėdaitė (2007, p.285) cite Zemmerman and west's (1987) statement that "Gender is not something we are born with and not something we have, but something we do or perform". They also indicate that the statement "women are not born but they are made" applies to men as well. They admit that this process precedes the baby's birth, taking various procedures starting with the tradition of buying pink clothes

and cups for girls and blue items for boys even though the gender of new born babies cannot be easily identified if they are dressed identically. From a linguistic perspective, gender attribution is identified when a baby is named.

Men and women are social groups. During childhood, Girls and boys learn to signify themselves a member of one group or another via their gender-appropriate behaviour, including the linguistic behaviour. The process of adopting the qualities of a 'proper girl is referred by social psychologists as the 'acquisition of gender identity' (Coates, 1993). Hence, it can be expected that gender significantly influences the way language is manipulated.

Language functions not only indicate novices but also enforce gendered behaviour by constructing social relationships among females and males in countless daily conversation. The process by which children learn how to use a language in what fits a culture's norms of appropriateness with regard to feminine and masculine behaviour is called language socialization (Schieffeline & Ochs 1986), cited in Sheldon (1993, p.84).

The next section traces the stages of language acquisition in general without taking into account the variations between the two genders in this development. Due to resources availability, the focus will be on the acquisition of English as a first language.

1. Children Steps in First Language Acquisition

The process of first language acquisition takes place in a remarkable policy. When a child starts school, he/she is a completely competent language user. For all children, there is an innate readiness to acquire language. However, a child cannot carry out this mission alone, he/she needs interaction with other language users in order to develop a particular language. All normal children develop language at roughly the same schedule as if it were biologically determined (Yule, 2010). The stages children pass through during their first language acquisition can be summarised as follows:

1.1 Prelinguistic Development (Cooing and Babbling)

It is agreed among researchers that children commence learning a language at birth, if not before. Even though the Latin word *infans* means 'without language', babies learn tremendous amount about language during this first phase of life (Under the pink or blue blanket, www.oneworld-publications.com/pdfs/PinkBrainBluBrainchapter.pdf). Before speaking, at the age of one month, the child starts to pay attention to the outside environment and reacts in different ways. A three months old child can develop a range of crying styles for different needs, produce a big smile in response to a speaking person, and start to create distinct vocalization

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(Yule, 2010). During the first months of infancy, the child starts to produce speech sounds described as cooing. In this cooing phase, the child produces a sequence of vowels similar to /i/ and /u/. By the age of four months, a child can articulate the /k/ and /g/ sounds, combined with vowels described as *cooing* or *going* (ibid).

Between six and eight months, the child starts to produce different vowels and consonants like *ba-ba-ba* and *ga-ga-ga*. This period is called babbling. Depending on the types of sounds an infant makes, there are two primary types of babbling: the reduplicative form, occurring when an infant uses a sound repeatedly such as *da-da-da-da* and *la-la-la-la-la*. then, this leads to the early spoken words such as *dada* and *mama*. the second ytpe of bubbling is the variegated babbling, which occurs when simple sounds are produced by an infant without being based on repetition as in *la-do-ma-ga-ba*. While these sounds might seem or rhyme similarly, they demonstrate that an infant is using different word sounds(ibid).

This phase, i.e. babbling is very essential period of language development because infants are starting to understand some linguistic concepts. During this period, they often show different types of inflection while speaking, raising the pitch and volume of their voices throughout the string of sounds. They also learn turn-taking in a conversation with an adult, indicating that parents and caregivers are essentially encouraged to interact with infants during the phase of babbling to demonstrate how language is used in conversation (what is babbling?, www.wisegeek.com/what-is-babbling.htm).

1.2 The One-word Stage

Between twelve and eighteen months, children begin to produce a variety of recognizable one-word utterance. The period is characterized by uttering single terms for everyday objects such as *milk, cookie, cat, cap*. They may also recruit a single unit to stand for a phrase. For example, when a child wants to say *what's that*, they simply say [ʌ sæ] as a one word. This case is called holophrastic, meaning a single term functioning as a phrase or sentence (Yule, 2010, p.174).

1.3 The Two-word Stage

This stage begins around eighteen to twenty months. When two distinct words are combined together, it represents the two-word stage. Examples of these combinations are *baby chair*, *mommy eat*. Nonetheless, the interpretations of these utterances are context tied. It must be noted that the number of a child's vocabularies might exceed 50 words at this age (ibid).

1.4 Telegraphic Speech

Between two and a half years, a child starts to produce strings of words in phrases and sentences as *cat drink milk* and *daddy go bye-bye*. At this

stage, sentence building capacity, word order, and simple prepositions are significantly developed in children. (Gleason & Ratner, 2009, p.152)

1.5 Developing Morphology

At the same age of the previous stage, i.e. two and a half years, inflectional morphemes start to be formulated by children. The -ing morpheme is initially acquired to be used in expressions such as *cat sitting*, *mummy reading*. Then, plurals are learned with -s. Next, the child uses the regular past tense forms; hence, overgeneralization is a strategy that children adopt for irregular forms. Finally, the regular -s of the third person singular present tense appears first with full verbs and then with auxiliaries. However, in this period children, may produce good forms one day and odd forms the other. All what the child wants is to communicate the message he intends and not to utter grammatical forms (ibid, p.5).

1.6 Developing Syntax

According to Yule (2010), there are several studies of syntax development in children's speech. Yet, this study will only present the way children formulate interrogation and negations. In developing these forms, children pass through three stages: the first starts from 18 months till 26 months, the second stage lasts between 22 and 30 months, and the third one between 24 and 40 months.

a. Interrogations

At the first stage of forming questions, children simply attach a wh-word to the beginning of the expression or utter the expression with a rise intonation.

(1) Where Kitty?
(2) Sit chair?

More wh-forms come into use at the second stage with more complex expressions. Rising intonation is maintained at this phase of questions formulation.

(3) What book name?
(4) You want eat?

At the third and final stage, the child is capable of making the required movement of the auxiliary in English questions. Wh-questions are not fully acquired at this stage, questions, though, are quite close to these of adults

(5) Can I have a piece?   (Yule, 2010, p. 178)

b. Negations

Stage one, in the formulation negative forms, involves adding *no* or *not* to the beginning of an utterance. As in:

(6) No rice.

(7) No sitting here.

At stage two, other negative forms start to appear such as *can't*, while placing *no* or *not* ahead of verbs instead of before the whole expression as it was the case at stage one.

(8) I no eat it.

(9) I don't want it.

At the third stage, a child begins to adopt other auxiliaries such as *didn't* , *won't*. Forms of stage one disappear.

(10) I did not catch it.

(11) She won't let go.   (ibid, p.179)

1.7 Developing Semantics

Two cases of semantic development are common in children between one and two years old. During this period, children use words in manners suggesting that they understand them differently. A word, such as *apple*, might stand to a wide category of things referring to any round fruit. This case is called overextension. On the other hand, underextension is another case when children might recruit a word to stand to too small category of things such as *dog*, which refers to the family's pets and not for the neighbor's (Wary & Bloomer, 2006). By the age of two and a half, such cases become less frequent. In order to determine the meaning of a particular word uttered by the child in his/her early development demands an attention to the context it is spoken in.

It is also found that a preschooler often tends to invent words referring to meanings. They might call a gardener as *plant man* or they might coin new words such by saying *bee-house* instead of *bee-hive* (Gleason & Ratner, 2009)

1.8 Phonological Development

Right from the stage of babbling, children start playing with sounds. When a child faces some difficult sounds in pronunciation, he/she solves this problem in various ways. In this period, children either show cases of regression in the acquisition of phonology when some older correct ways of saying things are temporarily lost or they acquire a word or two whose pronunciation is much closer to the adult model. The latter case is named as 'progressive phonological idioms'. A theory of phonological development that deals with regression is called 'cognitive or problem-solving theory'. In this theory, the child is seen as a somewhat intelligent creator trying to solve problems in pronunciation. He/she may temporarily either avoid difficult sounds or sound sequences, exploit favourite sounds, or a replace and/or rearrange sounds in the target word (ibid).

1.9 Communicative Development

Language development can also involve how children use language properly in different social situations. The system that governs the conventions of proper language use is called pragmatics. When children acquire syntax, morphology, semantics, they develop their linguistic competence; however, this is not sufficient. It is essential to learn the social rules of a language in different situations such as polite requests, apologies, greetings…etc. Here, speakers learn different variations of speech style that can mark their gender, regional origin, social class and occupation (ibid).

After presenting the stages of first language development, it is necessary to investigate if there are substantial variations between the two genders in this process.

2. Gender Differences in Language Acquisition and Development

Parents who raised both a boy and a girl can tell that there are key distinctions between the two genders in language development. Not only that, teachers and the National Centre for Infants and Toddlers have arrived at the conclusion that from a very early age there are developmental timetable differences between girls and boys.

Females' superiority in language acquisition has been tackled since the 1950s when Anatasi (1958) has found out that from infancy through adulthood females are verbally and linguistically superior to males. Girls, in comparison with boys, are slightly more advanced in developing their five senses: hearing, vision, touch, memory, and smell. They also proved to be more socially affected by human faces, voices, and cry in response to other infants' cry. Moreover, females are better in verbal tasks and in identifying facial expressions. Hence, they may exceed males in the emergence of language skills and fine motor. On the other hand, boys outperform girls in visual-spatial integration that involves solving puzzles and doing certain eye-hand tasks. They may also carry out certain tasks related to mental rotation better than girls. Due to the advanced spatial skills in boys, they might prefer physical activities represented by climbing or pushing trucks and cars, which further develop their visual and spatial skills. By contrast, girls tend to be engaged with siblings in dramatic and role play, leading to the enforcement of their verbal and social skills (White, www.ehow.com/list_6164218_gender-differences-language-develop).

In investigating the female and male babies' behaviour during the first months of their life, which is also the preverbal phase of language development, it is found that they behave differently. Boys are observed to scream more often than girls, whereas girls vocalize spontaneously more than boys. Still, it is controversial if these vocalizations are of communicative functions and whether they are relevant to language

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development or they only represent a vocal activity that has no importance to language development (Klann-Delius, 1981). Coates (1993) states that "On measures such as the onset of babbling [...] girls tend to do better than boys" (p.144). Nonetheless, the difference is small and there are exceptions for the rule. When researchers at San Diego state University have conducted a large study to investigate the different tendencies, they have documented a slight, yet significant, difference between boys and girls' early stages of language development. Approximately, baby girls are one month ahead of boys in the number of words that they understand. A typical nine-month girl can understand about fifty words like *dog, no, bottle, bath,* while, the typical boy may reach this size of vocabulary at the age of ten months. A similar difference is found in babies' early gesturing. Many researchers believe that speech evolves from gestures. Babies gesture before they start speaking. Throughout the studies, it is found that girls exceed boys in the number of gestures they produce during their late infancy. They start pointing, raising their arms to be picked up and waving bye-bye, few weeks earlier than boys. Nonetheless, this advantage is somehow small. A large Swedish study concluded that eighteen-month-old girls were found to produce only 5% more gestures than boys. (Under the pink   or   blue   blanket,   www.oneworld-publications.com/pdfs/PinkBrainBluBrainchapter.pdf)

In tackling the stages of language acquisition, more research was done by Maccoby (1966), who have found that during preschool females perform better on most aspects of verbal performance, including the utterance of their first word, the clearly of their articulation, and their sentence length. It is observed that children utter their first word on their first birthday. All the studies cited in Maccoby (1996), Coates (1993), Tanz (1987), Klann-Delius (1981) agree on girls' superiority in first word uttering approximately one month earlier than boy will do. Reznick & Goldsmith (1989) have reported that females score higher than males on measures of vocabulary. Fenson et al (1994); Reynell & Gruber (1990) and Reznick & Goldfield (1992) have obtained these same results.

Concerning vocabulary development, Wallentin (2008, p.2) states:

> The most frequently used tests for early language development are the Mac.Artheur-Bates communicative development inventories. Fenson et al. (1994) studied 1803 and Feldman et al. (2000) studied 2156 socio demographical diverse 1 and 2 years old American children. The children were assessed by their mothers using a check list questionnaire paradigm. Significant effects of gender were found in both 1 and 2 years old on both vocabulary comprehension and vocabulary production. Girls scored significantly higher than boys.

These studies have been reapplied on the Swedish language inspecting 18 months old children and arrived at similar results.

Below is the study of gender differences in language development in different aspects of language:

2.1 Differences in Phonological Development

On the Phonological level, studies confirmed females' advantage. Females acquire the phonological system of their language faster than boys. Between three and eight years old, girls show a higher achievement in Articulation. On the other hand, on the ability to differentiate sounds, there was no observable difference between the two sexes (Klann-Delius,1981). Opposite to this opinion, Key (1975) indicates that studies on the phonetic development of sounds by infants in the process of language leaning do not show a significant difference in the ability and development of male and female infants. Some studies show a slight exceedance for girls and others show the opposite, i.e. a slight exceedance for boys.

On the other hand, McCormack et al (1996, p.337) cite a study conducted by Kenny & Prather (1986) who have investigated gender variation in speech production of three to five years old children. It is found that boys were significantly more variable in the production of words than girls, referring that girls have a superior mastery of speech sounds than boys. Another normative study on gender differences in speech acquisition has found that the difference is small, but often favouring girls (Ingram, 1989). The point with the contemporary analysis of children's speech is that it is based on linguistics analysis of child's overall phonological system. Contrary to this linguistic approach is the normative study adopted by Smit et al (1990), which reports findings based on individual speech sounds, without reference to how they were organized as a linguistics system. For example, they refer to the pattern of all fricatives being simplified to stops such as /s/ or /f/ pronounced as /t/ and /p/.

Relatedly, McCormack et al (1996) have carried out another study over speech production in expressive language and receptive language abilities of 50 children, whose ages range between two and two and a half years. 22 of them were females and 28 were males. It is found that there were no significant differences between boys and girls in the receptive or expressive language. The differences were found in clustering speech process related to the simplification of syllable structure. Boys tended to delete the final consonant, delete the weak syllables, and cluster reduction in the speech sounds.

2.2 Differences in the Development of Syntax

There are rare studies regarding the first stages of syntax development. A study made by Schachter, et al (1978) arrived at the conclusion that two

years old girls were ahead of same age boy in MLU, related to the level of syntactic development (Tanz, 1988). At the age of 24 months, both Tanz (1987) and Klan-Delius (1981) remark that girls change more rapidly from one- to two- word utterance. They also reach fifty words vocabulary in 18.0 months, while Boys reach this number in 22.1 months (Caotes, 1996). By the age of two and a half, girls take the lead in combining about eight words at a time, wherein boys make six. Girls' sentences are longer and more complex than boys. Though the difference is not highly significant, it holds throughout the preschool period. Similarly, Ramer's (1976) Observations demonstrated that girls transfer from two-word expression to subject-verb-complement structure faster than boys and that they show a different style of acquisition. She also found that boys use presyntactic forms, i.e. word combination without recognizable semantic relations, for a longer period of time than girls. Also, boys work out the more complex constructions gradually, whereas girls rarely use presyntactic forms. Immediately, after showing syntactic construction, they specify the relations of subject complement, verb complement, and subject-verb relation (Klann-Delius, 1981)

With regards to words and their building up, Key (1975, p.62-63) has studied children's language performance in accordance with certain morphological rules. To evaluate the children's ability of expanding words by building linguistic construction such plurals, past tense, progressive forms and possessions, she made up non-sense words, then got responses from children. For instance, she showed a child a picture of a 'make believe character', saying "this is a wag", then she showed the same child a picture of two of these characters and encouraged him/her to complete the sentence "now there are two-------". The child added the plural morpheme saying "wags" as was expected. In verbal forms, she showed them pictures and said "this is a man who knows how to zib, what's he doing? He is------------". In a final analysis of the responses, it is found that boys' and girls' performance was practically equal.

2.3Differences in Lexical and Semantic Development

the next distinction made between male and female children is the ability of developing semantic and lexical forms. In a study made by Kramer et al (1988), they tested 68 females and 68 males of similar age and education. In a test of verbal learning, subjects recalled word lists. On this task, females out performed males. The difference was also in the way the two genders approached that list. Females have shown a significant outperformance of semantic clustering, being an evidence that they were

possibly have the ability to actively organize the list of words on the basis of their semantic properties more than boys. By contrast, males were more likely to cluster the items in the list serially. That is to say, they are prone to recall the words in their same order in which they were presented. this conclusion suggests that females use a more active and effective methods of organization during their initial learning (Wallentin, 2008).

As to the acquisition of vocabulary, Sause's (1986) study in this area has manifested that boys can be more aggressive verbally. Their language reflected greater interest in quantity, space, and physical movement. Girls' language, on the other hand, represents a greater interest in females' interests. They prefer talking about illness and helpfulness, clothes, cleanliness, brothers and sisters.

With regard to logical semantic-relations, studies that tackle the cognitive structure of the lexicon and accomplishment of comprehending the logical connectives and negation in girls and boys have not arrived at significant sex differences (Klann-Delius, 1981).

In summing up the variation between the two genders on the aforementioned levels, Key (1975) states that despite any outperformance recorded by females, it is found that when children grow up girls' superiority in language proficiency start to disappear, saying:

Throughout preschool years and during the early years of school, it is found that girls show higher performance than boys in boys in most aspects of verbal activities. They utter their first word earlier, articulate sounds more clearly, start using longer sentences earlier, and are more fluent. when they join schools, though, there are not anymore consistent differences in vocabulary. However, they prooved to have a faster ability of learning how to read, and there are more boys than girls who require special training in remedial reading programs. However, approximately, by the age of ten, a number of studies demonstrated that boys have developed their reading skills. During the school years, females outperformed males on tests of spelling, grammar, and word fluency.

After reviewing the studies that tackle gender variation in language acquisition, it is necessary to highlight if they develop their communicative competence differently, leading to the unique speech style stereotyped to males and females.

2.4 Differences in the Development of Communicative Competence

In this section, a review to be provided for the way children acquire gender-differentiated communicative competence related to verbosity, conversation dominance, cooperativeness, conversational style, and politeness. Tanz (1988), remarks that Bates (1976), Brunner (1975) and Hymes (1972) are among the early researchers who demonstrated that

children must learn how to use language in interaction as well as how to construct sentences.

As to verbosity, Smith and Connolly (1988) have concluded that girls are more fluent and are more talkative. Before the age of 4, they talk more both to their mothers and to other children, but after this age such difference disappears. Nevertheless, concerning conversational dominance, recent research suggests that, from an early age, boys dominate mixed conversations, i.e. conversations that include the two sexes. In this regard, Haas (1978) analyses the amount of speech girls and boys produce. the ages of her sample were aged 4, 8, 12, arranged in mixed sex pairs. She noted that boys use longer utterances than girls. Similarly, Swaann's (1989) analysis of classroom talk, targeting 9-11years old children, shows that boys talked far more than girls, both in terms of number of turns and the number of words uttered. She has also found that all participants in the classroom collaborate to achieve male dominance: the teacher by paying more attention to boys, the boys by using the interactional resources to contribute more, and the girls by using the same resources used by boys to contribute less (Coates, 1993).

In the domain of cooperativeness, a subject of general interest to the study of child language development is the genesis of general communicative abilities in children. Klann-Delius (1981) reports a study related to the children's verbal cooperativeness. Children were divided into pairs. Each pair involves the two genders. The role of the first child is to describe an object, a word, a picture or play which the second child is supposed to identify it. Cooperativeness is measured by the respective reactions of the second child to the description given by his partner. These investigations manifested that, at least under these test conditions, boys and girls, between 3 and 11 years, are equally cooperative. This tells that verbal cooperative behaviour is acquired by the two sexes at roughly the same period.

As to the conversational style, it is found that young girls tend to use the collaborative, supportive, and mitigated speech, whereas young boys are more likely to use the controlling and unmitigated speech styles in their interaction with peers. Girls, on the other hand, tend to seek affirmation in their speech by saying *will you be the doctor for a few minutes* and *she needs the little pill, right?* instead of using commandments and directives. Boys, however, are more directive in their play by producing sentences such as *come on be a doctor* and *Gimme your arm*. Additionally, preschool girls' stories are more likely to describe stable, harmonious relationship (as in families), whereas boys' stories involve conflict, action, and disruption (Gleason & Ratner, 2009). Sacks (1988) has investigated the form of 'obliges' used by five years old middle-class children in their role play as

they play pretended games with each other. Obliges are the utterances that require a response on the part of the addressee. They include directives, prohibitions, and questions. Sacks analysed the form of these obliges in terms of their directness or the degree of their mitigation. Mitigated devices include tag questions, question imperatives, and imperatives with joined focus, as in: *let's sit down*, pretended directives, and state questions, as in: *are you sick*. Sex differences were found in all categories except question imperatives, which are not used at this age by both sexes. The study found that girls used all the types of mitigated devices, except state question, more than boys. Boys, by contrast, produced five times as many prohibitions. They used more imperatives, information questions, and state questions.

In addition to the aforementioned styles, aggression and assertiveness are other aspect of language use. Whilst aggression is usually directed against someone or something, assertiveness is being self-confident and speaking up for oneself. At an early age, boys are physically more aggressive and more active than girls through hitting and kicking. This diversity last from childhood to adulthood. As to assertiveness, they, i.e. boys, show levels of assertiveness higher than girls. The difference is not as great as for aggression, though. upon attempting to influence others, boys are more likely to use verbal persuasion and when it does not work, they cease their efforts of influencing the other person (Cook, 2009)

Politeness is another dimension of communicative competence. It can be divided into two areas: recognizing polite expressions from less polite ones and producing polite expressions. In the first part of recognizing polite expressions, Bates (1986) found that there was no sex difference in her polite-frog study; both boys and girls were capable of judging which of the two requests forms is more polite. Nevertheless, she found that girls adopt politeness devices more often than boys. The latter, however, showed good awareness of politeness conventions. Similarly, Bock &Hornsby (1981) remarked that girls are more polite but not significantly so. It is also concluded that the gender of the addressee plays a role in using politeness by children. Both boys and girls were more polite when the addressee is a female than when the addressee is a male (Coates, 1993)

Having highlighted the differences between male and female children, it is time to investigate the causes that lie behind such variation in language acquisition and the development of the communicative speech style.

3. Causes behind Gender Differences in Language Acquisition

It is argued by many scholars among whom is Sax (2008) that since early infancy boys and girls show distinct tendencies in their language development. These tendencies can be attributed to either cognitive effect

or to social effects, represented by the parents' role. Below is a presentation for these two effects:

3.1 Cognitive Effects

a. Girls Develop Language Skills Sooner Than Boys

It has been stated by Sax (2008) that cognitive changes that influence language acquisition starts to occur in girls before boys. These changes commence from 14 to 20 months in girls, whereas boys experience these changes between 20 and 24 months of age. This evidence can explain what has been arrived at by other studies that girls often speak sooner than boys, use larger vocabulary, and speak in multiple-word sentences or phrases.

b. Girls Use Different Parts of their Brain to Process Language.

Neuroscientists in Georgetown University Medical Centre state that girls and boys use different parts of their brains upon processing some basic grammatical aspects. This study suggests that gender is an influential factor in language acquisition and use. It is realised that girls mainly use a system that is based on words memorisation and building associations between them, whereas boys, primarily, rely on a system that governs the rules of language.

In a study that examined brain activity related to phrases such as *I holded the bunny*, researchers hypothesized that girls can exceed boys at remembering the irregular past-tenses of verbs, 'held' here, as these words are memorized in the declarative memory. If girls can recall 'held' better than boys, then they should make less errors such as 'holded'. It is found that these errors are made when children cannot remember the irregular past-tenses, and hence, they resort to combing the verb with an *ed* ending just as they do for regular verbs.

Another experiment examined the usage of regular and irregular past-tense forms in two groups of children, 10 of them are boys and 15 of them are girls, whose age ranges from 2 to 5 years old. Contrary to the researcher's predictions, it was girls who over-regularized far more than boys. Upon investigating the verbs that girls were mistaken, there was an association between the number of similar sounding regular past-tense verbs and the verbs that were over-regularized. For instance, girls are prone to say 'holded' or 'blowed' since many other rhyming verbs have the regular past-tense form, as in 'folded', 'rowed' and 'molded'. The researchers contend that this kind of analogy-based processing, suggesting that girls were depending on their declarative memory when they creat the past tense. Their memory is not merely a list of words, instead it encompasses common patterns between words that can be used to generalise these patterns. Hence, girls had memorised the regular past tenses of rhyming

words, and were generalising these patterns to new words, resulting in over-regularisation errors as in 'holded' and 'blowed'.

By contrast, for boys, there was no association between the number of similar sounding regular past-tense verbs and the verbs that were over-regularised. Thus, boys did not make over-regularisations on verbs like 'holded' or 'blowed' that have many rhyming regular past-tenses. This implicates that boys were not forming these words in the declarative memory, instead they probably were using the rule-governed system in combining verbs with *ed* endings (Sax, 2008).

Ullman (2001), cited in Melville (2006), concludes that "Although the two sexes seem to be doing the same thing, and doing it equally well, they are using two different neurocognitive brain processes to do it." He also notes that brain areas, tested in his study are responsible for more than just language use. this opinion reinforces the belief that men and women may process information in fundamentally different manners.

Another study conducted by researchers from North Western University and the University of Haifa. They adopted functional magnetic resonance imaging (FMRI) in measuring brain activities in 31 boys and 31 girls; their ages ranged from 9 from 15. Those children perform various writing and spelling skills. The tasks were given in two modalities: auditory and visual. As to the visual test, children read certain words without hearing them and in the auditory mode, they heard words aloud without seeing them. The researchers have recruited a complex statistical model, accounting for the differences associated with each gender, age, performance accuracy, the type of the linguistic judgment, and the written or spoken method in which words were presented. For the first time, and in unambiguous findings, researchers realised that areas in girls' brain, which are associated with language work harder than in boys' during language tasks. They, i.e. girls demonstrated significantly greater activation than boys. The information in the tasks went through the girls' language areas in the brain associated with abstract thinking, and their performance accuracy correlated with the degree of activation in some of these language areas. Nonetheless, the researchers figured out that this was not case for boys. When reading words, accurate performance in boys relies on how hard visual areas of the brain worked. When hearing words, the boys' performance depended on the hard work of the brain's auditory areas. Burman (1996) rationalises this difference by saying, "One possibility is that boys have some kind of bottle neck in their sensory processes that can hold up visual or auditory information and keep it from being fed into the language areas of the brain". This difference might simply stem from girls' ability to develop faster than boys. Nonetheless, these differences between the two sexes

could disappear by the age of adulthood. there is an alternative explanation stating that boys create visual and auditory associations in the sense that meanings which are associated with a word are brought into the child's mind simply upon hearing or seeing the word. If the females' reliance on an abstract language network and sensory areas of the brain extends into adulthood, a still unresolved question, this could explain why women tend to provide contextual and abstract representation more than men.

Contrary to this opinion, Sax (2008) state that the difference between boys and girls is not in the brain structure, it is in the sequence of development of the different regions in the children's brain. compared with boys' rain, the regions in girls' brain develop in a different sequence. Hanlon and her associates at Virginia Tech have examined brain activity in 508 children, 224 of them are girls and 284 are boys. Their ages ranged from two months to 16 years. This study is considered one of the largest and most carefully executed of its kind as it reflected a striking and consistent sex differences in the speed with which the children's brain matures. The researchers have concluded that the areas of the brain involved in language development, motor coordination, spatial memory, and getting along with others develop in a different pace, order, and rate in girls in comparison with boys. Language and fine motor skills mature approximately six years earlier in girls than in boys, whereas targeting and spatial memory mature about four years earlier in boys than in girls. Thus, a two years old boy might be about three times more capable than a girl of the same age to build a bridge out of blocks. By contrast, a three years old girl could interpret facial expressions as well or better than a five years old boy could (Cook, 2009)

3.2 Parent Effect

One of the newest theories related to language acquisition states that Infant Directed Speech (IDS) is used by mothers with their infants leads to diversity in language acquisition. IDS includes higher pitch, slower speech rate, shorter utterances, longer pauses, and Hyper articulated vowel. It has been proved that this speech facilitates language acquisition. Kitamura and Burnham (2003) have published a study in which they concluded that mothers use IDS more towards females than they do towards males. They argue that they do so to encourage attention, to express affection more with female infants, and to suggest that this difference arises because of the mothers' intuitive adaptation of her speech to match her child's perceived developmental needs. Burnham and Harries (1992) have proved in a study that mothers judge female infants to be more sensitive and weaker than males. Therefore, they speak to them in a more sensitive manner (Kane, 2002).