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A stylistic analysis of Libyan short stories : the connotation of adjectives

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A STYLISTIC ANALYSIS OF LIBYAN SHORT STORIES:
THE CONNOTATION OF ADJECTIVES

A Thesis

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by
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This paper is dedicated to my beloved country Libya and the courageous 17th February Revolution. I dedicate my work to all Libyan martyrs and heroes who sacrificed their lives to give Libyan people freedom and dignity.

To my father in law, a brave man whose body and soul were lost in the war of freedom… Thank you for your love and care, and wherever you are, May you rest in peace.

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I would first like to thank Allah Almighty for blessing me with his grace and giving me the courage and patience to pursue my goals.

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ABSTRACT

Between 1969 and 2011, Libya experienced an oppressive dictatorship that paralyzed the country`s political, economical, and social growth. Libya`s literary identity was oppressed due to the policy of censorship and authors were unable to express their opinions freely. In fear of punishment, most Libyan writers criticized the regime and discussed their struggles in the society only implicitly. Censorship has led Libyan writers to adopt different literary styles to reflect on society. In this paper, I will shed light on one of the writers` techniques by examining six Libyan short stories using a stylistics analysis approach. I analyze the lexical feature of the language focusing on adjectives. I investigate how Libyan authors discuss socio-economic and political issues through the use of adjectives. I put the adjectives into different categories: adjectives of color, physical adjectives, personal adjectives, emotional adjectives, adjectives of nationality, etc. I look at how the denotative and connotative meanings of the adjectives reflect cultural concepts in Libyan society and the authors` perspectives. Data reveal that Libyan authors rely heavily on adjectives to help represent positive and negative images, as well as empowering and disempowering characters in the stories. Data analysis also reveals certain patterns in style such as the use of the colors black & white to create negative and positive atmospheres and to demonize and romanticize characters.

CHAPTER 1
INTRODUCTION

1.1   INTRODUCTION

For over four decades, Libya experienced an oppressive regime that stunted the country`s political, economical, and social development. The absence of democracy and the lack of institutions of civil society discouraged people from supporting the society effectively and freely. Authors in Libya, as a result, were victims of the regime`s dogmatic rule and Libyan literature was kept in the dark due to extreme political censorship. Most Libyan writers, including short story writers, were unable to write freely; they were prohibited from criticizing the government or explicitly discussing the trammels of the society.

Libyan writers accordingly used writing techniques to channel their thoughts and critiques implicitly. The censorship led them to adopt different literary/language styles to reflect on society. Hisham Matar[1] comments "Because of the fear Ghadafi inspired in the intellectual community, many Libyan writers turned to allegory to make their work opaque to the regime."[2](2011)

Previous studies focused on the literary style in Libyan literature such as sarcasm and symbolism, whereas few studies investigated the language style (linguistic technique) writers use in their work. Writers vary in their way of thinking and expressing their thoughts through different language use. In order to understand a literary work more and appreciate it, we must

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[1] A famous Libyan writer in exile and author of *In the Country of Men* (Nominated for the 2006 Man Booker Prize.
[2] Quoted from NPR online public radio (2011).

approach and analyze the language style used by the writer. This can be achieved through stylistic analysis.

1.2   STYLISTIC ANALYSIS

Stylistic analysis can be confusing to some, especially when people sometimes consider it as literary criticism (interpretation). Scholars stress the importance of drawing the boundaries between the two fields. Literary interpretation aims to interpret and understand the content and the message of a literary work and its qualities along with the attempt to decode the author`s intention. Style on the other hand refers to the way or the manner of expression in the text. It can be viewed as the variation in language use, the set of linguistic features, the author`s choice of items and the way they are distributed and patterned in the text. Understanding style may help us define Stylistics:

Widdowson (1997) defines Stylistics as "[T]he study of literary discourse from a linguistic orientation" and he goes on "…what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two". (p.3) Abrams (1993) states that "[Stylistics] insists on the need to be objective by focusing sharply on the text itself and by setting out to discover the "rules" governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects." (p.284). Stylistics mainly explains the relationship between the text and its context; its aim is "…to use the analysis to promote understanding of the literary purposes and functions to which particular uses of language are put." (Carter & Long, 1992) (p.121)

1.3 STATEMENT OF THE PROBLEM

Libyan authors, being politically censored, were deprived of free writing and consequently forced to write in a metaphorical style. It is therefore important to linguistically investigate how Libyan short story writers employ language effectively in order to pass their message to the reader.

1.4 PURPOSE OF THE STUDY

Since language is a key tool in literary writing, the purpose and main goal of this study is to linguistically examine the way Libyan short story writers managed to express their critical thoughts through their language style.

1.5 SCOPE OF THE STUDY

This study will be centered on six Libyan short stories by six different writers. The stories are selected from the book *Translating Libya* by Ethan Chorin. The study is mainly constructed on the original (Arabic) texts[3] and referred to Chorin`s version for translation.

1.6 METHODOLOGY

The stories of this study were selected according to the availability of the original texts to the researcher. The stories will be investigated using a stylistic analysis approach. Stylistic analysis examines language through phonological, syntactical, lexical, and semantic features. This study will focus on the lexico -semantic level of language, specifically adjectives. Adjectives describe nouns such as characters and places, thus, the adjectives in the stories would reveal the

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[3] The collection of the original texts was a difficult task because the research coincided with the period of war (17th Feb. Revolution) in Libya. Stories were collected in various ways: through the cooperation of the authors with me via email, their websites (although most Libyan authors don`t have their own websites), and ordering their books from Lebanon.

authors` perspectives on cultural concepts in Libyan society. The analysis of lexico- semantics in this particular study focuses on the use of adjectives and how their denotative and connotative meanings contribute to the understanding and appreciation of the literary work; moreover, the study shows how these adjectives create a stylistic pattern Libyan writers adopt in their language style.

Adjectives from the stories are categorized as: adjectives of color, physical adjectives, personal adjectives, emotional adjectives, adjectives of nationality, etc.[4] and then portrayed to present positive and negative images in the story.

1.7   ETHAN CHORIN, TRANSLATING LIBYA

Ethan Chorin was one of the American diplomats who were sent to Libya in 2004 to establish the U.S office in Tripoli after the cutting of diplomatic relations in the early eighties. Chorin gained proficiency in the Arabic language from his work in Yemen and showed great interest in Libyan culture. He visited many regions in Libya, collected several short stories, and translated them into English.

Chorin`s *Translating Libya: The Modern Libyan Short Story* was published in 2008. There are sixteen short stories in the book that vary in their themes; some stories are based on legends, some on historical events, and others on contemporary issues in society. The book is considered as a traveler`s guide to Libya in the way Chorin composed the book by categorizing the stories according to the three main regions of the country: East, West, and South. Besides regional information, Chorin provides interpretations of the stories in connection to historical,

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[4] Only adjectives of denotative and/or connotative meaning contributing to the story`s main theme are analyzed.

political, and social developments in the country. He also presents biographies of the authors,

and his personal experiences and findings throughout the process of collecting the stories.

CHAPTER 2
LITERATURE REVIEW

2.1   INTRODUCTION

Before discussing the study`s stylistic analysis approach, I would first like to present to my reader a brief history of Libya and the development of Libyan literature.

2.2   HISTORY OF LIBYA

The very early history of Libya is unclear. Egyptian inscriptions dating from the Old Kingdom (ca.2700-2200 BCE) briefly describe the Berber tribes and their migration. These tribes were known to the Egyptians as the *Lebu* tribes or Libyans; it is unknown when they reached modern Libya. The only early known history of Libya is recorded in Greco-Latin literature by Greek and Roman geographers and travelers. However, their descriptions do not directly describe ancient people of the early Libyan region.

Libya`s geographical location between three worlds- Arab, Mediterranean, and African- has radically influenced the historical development of the area. The region is surrounded by sea in the north, desert in the south, and land barriers in both east and west. This resulted in the early delineation of the country into three regions: the Tripolitania in the west, the Cyrenaica in the east and the Fezzan in the south. The Tripolitania region was settled by Phoenicians who came from Mediterranean coast areas in the east known today as Lebanon and Syria. The Phoenicians in Tripolitania established strong relations with the Berbers and established a Punic civilization in North Africa. As for the North Shore, Cyrenaica was under Greek influence and the first Greek city, *Cyrene,* was founded in 632 BCE. Cyrene was considered one of the biggest cities

in Africa and the second most vital archeological site in Libya. The Greek influence on the city and its nearby areas, such as Al Marj & Susa, is clearly evident in the Greek landmarks.

In 46 BCE, Julius Caesar awarded his soldiers with lands in North Africa, thus expanding the Roman Empire in the region. The early Roman settlers exploited the agricultural land of North Africa and developed large public established works such as roads, ports, and baths. Although the Vandals (Germanic tribesmen from Spain) occupied North Africa in 442 and ruled for a century, they were defeated by the Roman Empire in 534.

By the seventh century, Arab armies brought Islam and Arabic language from the Arabian Peninsula to many areas including North Africa in 632. The region witnessed the most lasting influence in the history of modern Libyan life. North Africa went under many occupations after the arrival of Islam including the Ottman occupation from western Asia (1551-1911). Although the history of the Ottman Empire in Libya was well documented, very little was mentioned about the socioeconomic life in the country, especially during the first Ottman occupation (1551-1711). The second occupation (1835-1911) reformed Libya economically and educationally. However, dissatisfaction with the Ottman policies created opposition, and by the second half of the nineteenth century the Ottman administration failed to create a national identity for the country. The delineation of Cyrenaica, Tripolitania, and Fezzan allowed the three provinces to have a tribal and regional identity.

In late September 1911, the Italian government declared war and seized Tripoli in October of the same year. The Italians believed they had a historical right to rule again what the Roman Empire ruled in the past, naming Libya the "promised land". They believed that by overseas

expansion they would resolve internal problems and offer a settlement environment for those who wished to emigrate. Italy was also in desperate need for cheap raw material to improve its local economy. The colony lasted three decades in Libya but failed to develop political institutions, and instead practiced a racist physical and cultural war, including the extermination of many Libyan newspapers and journals. The occupation faced resistance to Libyan independence by many brave countrymen including Omar Al-Mukhtar[5], leader of Libyan resistance for over twenty years. Moreover, the Italian government went through many difficulties in its own policies: they failed to attract private capital to colonial agriculture and Italian immigrants to Libya. The three decades of Italian rule left the Libyan land with agricultural villages, infrastructure of roads, and several public works, but a weak politically-active citizenry.

The Senussi Order, one of the resistance groups in Libya, allied itself with Britain in World War II. In 1949, the British and American delegations and the Soviet Union all called for Libya`s independence. On December 24th 1951 Libya became the first African state to gain independence and the only state created by the General Assembly of the United Nations. The United Kingdom of Libya, headed by King Idris[6], only lasted for 18 years (1951-1969). On September 1st 1969, a small group of Libyan army officers headed by Mu`mmar al-Qaddafi led a coup and overthrew the Libyan monarchy. Qaddafi fully seized power and was soon promoted colonel and commander-in-chief. He ruled Libya for over four decades with an iron fist, and his dictatorship damaged the country politically, economically, and socially. But on February 17th

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[5] Omar Al-Mukhtar is considered the most patriotic and influential figure in Libyan history. He was a man of great tactical skills in war and led many battles against the Italian invasion.
[6] King Idris: known as Idris I of Libya, born in Al -Jaghboub (headquarters of the Senussi movement) in 1889. He was Libya`s first and last king before the overthrow of the monarchy by Qaddafi.

2011 a public revolution rose up against Qaddafi and freed the country from his oppression following many Arab revolutions in what is known to the world today as the Arab Spring.[7]

2.3   HISTORY AND DEVELOPMENT OF THE LIBYAN SHORT STORY[8]

The Italians` cruel occupation destroyed the Libyan identity and damaged social life in Libya. People`s view of everyday life was greatly affected and negatively influenced the literature as well. Therefore, Libyans had little access to literature; the only literary texts they had were the ones they got from Libyan writers travelling to the East, especially to Egypt. People were preoccupied with the rough life they faced. There were few educated people and writers had no time to write novels, therefore, they turned to short stories, which required less time and effort. The first short stories in Libya were written in the 1930`s, these stories were published in a Libyan newspaper named "ليبيا المصورة" (Libya Almusawwara). The first complete short story "ليلة الزفاف" (The Wedding Night) was written by Wahbi Al-Bouri in 1936, five years after the death of Omar Al-Mukhtar. Al-Bouri succeeded in embracing Libyan culture along with all its essences: religious, economical, and social. He devoted his work to preserve the Arabic and Libyan identity. His literary works carried the message that although people of Libya were threatened with extermination, arrest, exile, hunger, and disease, they will always be present and strong in the face of colonization.

Libyan writers at that time recorded history and molded it in their literary works. Short story writers made great contributions to Libyan literature, especially by focusing on the social life. The protagonist in the Libyan short story was always a simple character, a citizen trying to get

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[7] More about Libya`s history can be found in *Libya: From Colony to Independence* by Ronald St John, 2008.
[8] Information about the history of Libyan short story was collected from several articles of local and Arabic online newspapers and websites.

through his/her everyday life struggles. One famous social issue discussed in these stories concerned women and the tragedy of dragging them into marriages against their will. The most distinguished short story presenting women`s struggle was *The Wedding Night.*

After the independence of the country during the fifties, Libyan short stories started to take a new form. Writers in the late 1950`s and throughout the 1960`s started writing with a new and solid style. Their works were based on a new reformed country with a new wealth entering the economical world. Libyan short stories were enriched with new techniques, and authors started proposing their fresh views to make changes in their environment. Abdullah Algwerie was one of the writers who stressed the importance of enhancing the Libyan identity and the need for creativity in Libyan short stories. Other writers emerged in that era including: Ibrahim Nayhoom, Ibrahim Al-Faqih, Ali Al-Misrati, Yousif Al-Sharif, and many others. All were distinguished writers of that time and helped shape the Libyan short story.

As for the late 1960`s and the 1970`s, writers` interest grew more about the society`s suppression in both its social and political forms; outstanding figures of that era were Ibrahim Al-Kuni, AbuKasim Al-Kikly, and Fatima Mahmoud. In the 1980`s, the freedom of literary writing decreased due to the many arrests of authors and young educators. Qaddafi`s regime monitored literary works that contained any criticism, and locked up several successful writers, such as AbdulSalam Shehab who later quit writing, and Gum`ah Bukleib who returned to writing after 20 years in prison. In the 1990`s, short- story writers had limited freedom and less public opinion. At that time, writers such as Ahmed Aghila and Salem Al-Abbar avoided writing about the political, economical, and social facts in the society and turned to creative works that

reflected hopes and fantasies. Libyan authors relied a lot on both poetry and short stories because they felt that longer works, such as novels, needed to be based on a society with a more solid structure and stronger industrial and economical features that form a country`s identity, an identity that Libyan authors and people, perhaps, had lost touch with.

However, Libya is changing after the revolution and its people are trying to cope with their fresh start. Libyan literature promises to break free from silence and oppression. The country`s literature and art are finally dusting off the dogmatic views that repressed them for 42 years. The political uprising has lead to an upsurge of international interest in Libya including its literature. Libya now is in the spotlight after being shut off for decades and Libyan authors are taking advantage of this radical change.

2.4   STYLISTICS ANALYSIS AND LITERATURE

The goal of most stylistic studies is to not only describe the linguistic form but also to demonstrate its significant function for the interpretation of the text. This field has helped many scholars understand literary texts more. There is no doubt that stylistics analysis is not the only means for understanding literary works; however, it contributes a great deal to their appreciation. Stylists have investigated literary texts through different elements to help reflect the content of these literary works in a way or another. These elements/features are the following:

-Phonological features (sounds)

-Lexical features (words)

-Syntactic features (sentence structure)

-Semantic features (meaning)

2.4.1 THE PHONOLOGICAL FEATURE

Although sound in language does not have meaning, it has a way to complement it. The most famous literary discourse in sound is poetry. Poets tend to intensify the effect of a word and its meaning in the poem through the use of sound. Traugott & Pratt (1980) show an example of the effect of sound in meaning in a passage from Pope`s "Essay on Criticism":

And the *smooth Stream* in *smoother Numbers* flows;

But when loud Surges lash the sounding Shore,

The *hoarse, rough Verse* shou`d like the *Torrent* roar.

In the first line the cue is the softness and gentleness of the stream and its flow. This is seen in the flow of the words and the repetition of the fricative sound /s/ which is associated with the meaning of the key word smooth. In lines 2 & 3 loud /lawd/ is the cue; its diphthong /aw/ echoes the sound of roaring waves. The strident palatal fricatives /š/ and /ĵ/ contribute to the harshness of the waves. The order of the words and sounds in the third line make it difficult to pronounce, this also helps to indicate the hoarseness of the waves. Two sounds of the stream and the waves present two opposite meanings, soft & harsh.

Phonology contributes to the understanding of other literary works, short stories being one of them. An example of this is seen in the stylistics analysis of Oscar Wilde`s *The Nightingale and the Rose* by Xu You-zhi (2005). You-zhi presents a line from the story to show how the author applies onomatopoeia to draw a vivid picture of his character`s inner and true feelings:

"The prine gives a ball to-morrow night," murmured the young Student.

The word "murmur" in the sentence indicates how sad and helpless the student feels. In addition, You-zhi argues that the word "to-morrow" also indicates grief and helplessness with

its divided pronunciation. The separation between the first syllable (containing the sound /u:/)

and the rest of the word (ending with the sound /ou/) create a more sad feeling since the two

sounds, according to You-zhi, are connected with the two words *blue* and *low* respectively,

which by that indicate a mood of anxiousness in the student.

2.4.2 THE LEXICAL FEATURE

This feature is concerned with the choice of specific lexical items, their distribution and

relation to each other, and how they contribute to the meaning of the text. "[E]xamining a text

in terms of its lexicon can often reveal sources of cohesion that we might not otherwise notice

and can help us discover the recurrent themes and images of a text." (Traugott & Pratt, 1980).

An example is presented by Leech (1969) from *Humphrey Clinker* by Smollett:

Hark ye, Clinker, you are the most notorious offender. You stand *convicted of sickness, hunger,*

wretchedness, and want.

In the above statement we notice the use of the word *convicted* along with words that are

not usually accepted in such case: *convicted of* is more acceptable in English with words that

designate some sort of crime, *convicted of theft, convicted of murder.* The author intentionally

uses the word alongside with *sickness*, *hunger*, and *wretchedness* to imply that poverty = crime.

Words can also reflect on the author`s mood and intentions. A study by Petrie (2008) that

linguistically analyzes lyrics of the Beatles provides us with an example of how some words in

the songs reflect on the singers` feelings and personal issues. Petrie pointed out that John

Lennon relied on more typical blues structure by using negative emotions in his lyrics; the songs

contained words such as "*Help*!", "I`m a *Loser*", and "Don`t Let Me *Down*" which indicate that

he was trying to understand his negative experiences. The song "Help!" specifically indicates a

less positive mood in the group`s career compared to their previous songs before 1965 when they had happier times.

2.4.3   THE SYNTACTIC FEATURE

Sentence structure in language (Syntax) plays an important role in revealing some of the meaning in a literary text. Grammar in literary language has always attracted linguists, especially the language of poems. Patterns in language structure can participate to the overall meaning of a literary discourse; Widdowson (1975) suggests that "[A] pattern of structural equivalences can condition the lexical items in the structures concerned in such a way that they take on meanings other than those they have in the language code." (p.40) the following example, from Yeats, explains Widdowson `s argument:

I know I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;   (An Irish Airman Foresees His Death)

The third and fourth lines are structurally equivalent and they also have the same rhythm. The two verbs in each of the lines are direct antonyms: *fight/guard* and *hate/love*. According to language code, the two lexical items are opposite in meaning, however, the context neutralizes the opposite words and are conditioned into equivalence. Widdowson argues that the two sentences express complementary propositions, but when referring to the value suggested by the equivalence of form and rhythm, the propositions are the same. It is suggested then that for the Irish airman, fighting those you do not hate amounts to the same thing as guarding those you do not love. The way the poet equates love and hate leads him to equate the ultimate opposites life and death in his poem.

2.4.4   THE SEMANTIC FEATURE

This feature is more complex than the previous features. Semantics in literary discourse drives our attention from the meaning of an individual semantic feature to a bigger picture, that is, how all features are combined together to serve meaning.

Discoursal relationships such as compare-contrast and cause- effect interact and reinforce the meaning of the text. Tuncer Can (2007) analyzed a short story titled "*A Clean, Well-Lighted Place*" by E. Hemingway; he presented examples of semantic relation in the story where a young waiter in the story is counting his blessings by making a contrast between his social status and another`s:

"*He`s lonely. I`m not lonely. I have a wife waiting in bed for me.*"

The young waiter continues to express his lucky life by an affirmative statement, "*I have confidence. I am all confidence.*" He compares himself with another man by confirming that the he is old "*He must be eighty years old*" and with a statement of denial acts with superiority to the man`s age "*I wouldn`t want to be that old. An old man is a nasty thing.*". Hemingway creates more reluctance in the waiters towards the old man with another semantic relation, reason-result:

"The two waiters inside the café` knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him." giving by that a sense of suspicion and mistrust towards the old man.

Dutta (2010) reveals semantic elements in Cinua Achebe`s *Arrow of God* that the author uses to point out certain ideologies and concepts in the time of colonization. Achebe also uses semantics to shape his style in the novel. Achebe employs metaphors in his novel that stand for a greater meaning, for example, the African natives refer to the word puff-adder, a venomous

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snake widely found in Africa, to indicate the avenging attitude of the Ezeulu. Metaphor is also used in the novel to symbolize ideologies and identities, for instance, the Europeans used terms like "pet dogs" and "black monkeys" to refer to the Africans as their slaves and to "signify the initiation of colonial debasement in Africa." (Dutta, p.168)

Achebe has an objective style in his narration to draw balance between semantic elements in the story. His objectivity in narration is shown when he enhances a sense of balance in the readers between sympathy and apathy. For example, when Ezeulu is held responsible for a certain crisis upon Umuaro, there is always a part that portrays him as the poor victim:

"[No] one came near enough to Ezeulu to see his anguish…But although he would not for any reason see the present trend reversed he carried more punishment and more suffering than all his fellows…Beneath all anger in his mind lay a deeper compassion for Umuaro…" (ibid, p.164)

This reveals how the Chief is not always a villain who brings grief to his people on purpose, but rather has deep passion for the tribe. It also reflects the gap of communication between the Chief and his clan during "the highly plastic times" as Dutta puts it.

2.5   LEXICO-SEMANTICS

"[A]nalysis of a text is not just a matter of discussing certain effects of language in a text, it can be – needs to be – a powerful method for understanding the ways in which all sorts of realities are constructed through language." (Birch, 1989) Lexico-Semantics combines both the lexical feature and the semantic feature. Lexemes are the basic underlying meaning of words, they are the writer`s choice in representing a certain meaning and a certain concept. Mowarin (2010) defines lexico-semantics as "[T]he study of lexis; it focuses on denotation, lexical relations, derivational relations and lexical universals." The stylistic use of words may produce

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denotative, connotative, collocative, affective, thematic, or stylistic meanings according to the speaker`s or the writer`s attention[9].

The meaning of a word cannot be isolated from its context. Widdowson (1975) posits that "[T]he linguist`s analysis of the language of a poem is dependent on some prior intuitive interpretation of what the poem is about." (p.5) The way we construct meanings in a certain text depends on the way we construct theories about our surrounding world. In the following section I will introduce connotation, since this study examines it in the six stories.

2.6   CONNOTATION

Apart from denotation, that is the literal or dictionary meaning of a word, connotation refers to the wide collection of positive and negative associations that most words carry with them. Connotation and denotation are not separate, they both exist together. Connotation is considered one of the methods of describing the meanings of words and the cultural background they carry in the text. It represents different social overtones, cultural implications, and emotional meanings associated with the sign (word). For example, the word '*Hollywood*' denotes an area in Los Angeles. In same time, the word connotes things such as fame, glamour, glitz, and dreams.

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[9] Only the connotative meaning of the word will be defined and explained because the study is based on the connotation of adjectives. Other terms will not be discussed because they are not related to the research.

CHAPTER 3
DATA ANALYSIS

3.1   INTRODUCTION

In this chapter I will introduce the six Libyan short stories in three different categories according to geographical areas: east, west, and south. I present each author`s biography, the general theme, and a brief summary of the story. Adjectives will be analyzed according to their type, that is, adjectives of color, physical adjectives, personal adjectives, emotional adjectives, adjectives of nationality…etc. Data analysis will be based on the positive and negative meanings associated with these adjectives and how these meanings/images contribute to the general theme of the story.

3.2   STORIES FROM THE EAST
3.2.1   THE YELLOW ROCK BY SALEH SAAD YOUNIS
الحجر الأصفر

Saleh Saad Younis was born in (1975) in the city of Al-Bieda in eastern Libya. He received his BA in 1998 from the University of Omar Al-Mokhtar. He has written several books; his very first published book was الحجر الاصفر (The Yellow Rock, 2006) which was a collection of short stories. Younis has also published other works such as: صورة باهتة (Soura Baheta, 2001) and انثى الرحيق (Untha Al-Rahiq, 2007), and wrote for several TV programs.

The Yellow Rock reflects the struggles of the Libyan Berbers. Berbers in Libya have been practicing old traditions that are considered for them laws and ways of living. These traditions and rituals are not related to Islamic teachings, therefore, are considered an issue in Libya. The lack of education and proper Islamic teachings among these groups lead to major social

drawbacks in society. Saleh sheds light on the social pyramid in Berber culture and how men of religion take advantage of religion to pose power.

The story takes place in a village where two boys find a yellow, flammable rock. Villagers gather in joy and decide to use the rock instead of candles while the government connects them to electricity. Their joy and hope soon fades when the Shiekh of the village considers the rock an affliction. He declares it a "Marabet"[10] and commands people to fear it and follow his vision.

Even though the author does not introduce his characters before getting into the main event of the story, descriptions of these characters, along with inanimate objects, draw an implicit perspective on how members of the society are seen and therefore placed in the pyramid of power. They also help understand the value and significance of certain objects and their effect on people. The following table (Table 1) presents some adjectives that describe characters/objects physically.

Table 1. Physical Adjective

Characters/objects	Physical Adjectives	
	Positive	**Negative**
Sheikh	غليظة / thick-full (forefinger) الكثة/full (beard)	----
Villagers	----	صغيرة/small (boy`s forefinger) قبيحة/ugly (woman`s face-name-tongue) صدئة/rusty (women` teeth) عجوز/old (woman) فاغرة/gaping (mouths) شاحبة/pale (faces) مشدوهة/shocked (eyes)
Rock	----	خفيف/light

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[10] The word comes from the Arabic root ربط R'B'T, meaning to connect. A marabet is a religious figure who is considered a saint and a holy warrior who possesses great powers and is both respected and feared by people.

Younis compares power between the Sheikh and a boy through describing their forefingers. The Shiekh`s finger is described *full/thick* while the boy`s *small*. Younis could have simply used the natural opposites *thick/thin* or *big/small*, for example, he could have said *big finger/small finger,* but this would only point out to the reader the natural physical difference between an adult and a child. The author intentionally uses two adjectives that fall under different categories (size vs. length) in describing the same physical part (forefinger) to attract the reader`s attention. Describing the boy`s finger as small represents his weakness, while comparing it with the Sheikh`s *full/thick* finger reflects the Sheikh`s strength and power. Pointing with fingers in Eastern cultures is a way of showing authority and influence; starting from religious men`s speeches in religious ceremonies to political figures in their political speeches, all use this physical gesture to direct words and implement certain ideas among their addressees. Full/thick means strong, dense, and unbreakable, therefore, a full pointing finger is much more powerful than a small finger of a simple boy from the village. Younis is not making a differentiation in size but rather underlines social and political status between the Sheikh and the villager.

Younis adds another adjective to reinforce the Sheikh`s status. He indicates that the Sheikh is of great wisdom. This can be sensed from the adjective describing his beard الكثة */full (dense).* Beards are considered trademarks for men of great experience, and wisdom. Knowledge in eastern cultures is sometimes measured by the length and thickness of one`s beard. In Libya, for example, people would usually show respect to men with beards believing that these men are men of religion and knowledge, therefore, must be highly respected and sometimes even

feared. Younis not only gives the Sheikh a beard, but a thick one as well to intensify the might of his position. Every hair in his thick beard marks the days and years of his experience.

On the other hand, adjectives describing the villagers indicate no source of knowledge or power. Younis reflects on how society portrays women by describing an old woman as قبيحة/ugly "'Yallah, what a nightmare!' said a woman with an ugly face, an ugly name and a loud tongue." (p.63) Younis then reasserts the underestimation of women by having the Shiekh call the old lady عجوز old "Old woman! Sheikhs do not see nightmares." (p.63)In the original (Arabic) text, the Sheikh separates the adjective عجوز / old from its definite article to give it more stress in sound and therefore more stress in meaning "الشيوخ لا يرون الكوابيس أيتها ال...عجوز" Describing appearance might not be alone a weakness, but associating the words face, name, and tongue along with *ugly* connotes a bigger and deeper picture of how men of religion see women. Younis couples name and tongue with ugly to point out two things: the first, an individual`s name can be associated with his/her identity. In Arab societies one`s name and tribal heritage is significant in shaping identity and value among others in society; for example, members of a Sheikh tribe are usually treated with more respect and superiority among other tribes, therefore, they earn more lands and sheep and gain high status in society. Second, an individual`s tongue is a representation of his/her language and knowledge, hence, describing her tongue as *ugly* depicts her as ignorant and unsophisticated.

Younis continues to portray villagers with negative adjectives such as شاحبة/pale (faces) & فارغة/gaping (mouths). *Pale* connotes illness and weakness; the villagers have no beards on their faces to show insight and intelligence, instead, their pale faces indicate that they are deprived of strength and therefore helpless compared to the wise Sheikh. Knowledge is also

deprived from the villagers when Younis describes their mouths as فاغرة/gaping, this tells us that they lack wise words and knowledge and that only air fills their mouths.

Younis marks the Sheikh`s old age by complimenting his beard and associating it with knowledge and wisdom, whereas he marks the age of the old women in the village with ugly faces and صدئة/rusty teeth. The adjective *rusty* is usually used with inanimate things as metals, for example, *rusty iron* might sound more adequate than saying *rusty teeth*. Younis intensifies the women`s aging by picturing their teeth with a negative adjective such as *rusty.* The author is pointing out that men grow wiser and more powerful while women grow uglier and invaluable as metal can turn rusty and useless through time.

The story is titled and centered on the yellow rock, but the only physical description of the rock is خفيف/light. Younis does not describe the rock as heavy, big, or thick to connote strength, but rather presents it as fragile and weak in structure. The author here marks irony by having the Sheikh create a tragedy from a yellow, *light*, and flammable stone. Having mentioned أصفر/yellow will help us move to our second table (2) to discuss how adjectives of color serve the author in portraying power/weakness and negative/positive images in the story.

Table 2. Adjectives of Color

Colors	The Yellow Rock	
	Positive	**Negative**
أصفر/**yellow**	rock	----
أسود/**black**	----	rain drops – flood - tears
أبيض/**white**	Sheikh`s beard	----
أحمر/**red**	----	sky

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Yellow is considered a positive color because it is related to pleasant things in nature, for example, the sun. It connotes light, warmth, and energy. For this reason, villagers saw the yellow rock as a blessing from God and a source for light instead of candles. Another positive color is أبيض/white; here Younis uses the color to idealize the Sheikh. White connotes something that is clear and flawless, making the Sheikh a flawless figure that is wiser and closer to perfection than others. This serves best to romanticize the Sheikh`s image instead of saying for example, his full *black* beard. Black in Arabic culture is considered a sign of misfortune and calamity. The Sheikh uses this negative color to dramatize his vision. As seen from the table, *black* is used to describe three colorless things: tears, flood, and rain. Younis contradicts logic to maximize the Sheikh`s pessimistic prophecy and help delude the villagers that even what God created as pure will turn to black. This also falsely implies that the Sheikh has powers to challenge nature and turn future to darkness. The color أحمر/red is also seen as a negative color because it is the color of blood and fire. Here the Sheikh refers to the sky as *dressed in red*. This pictures the sky in flames, which means destruction and the demolition of every living thing.

From the two tables above, we can see how Younis uses adjectives to create both positive and negative images in his story, as well as provide some characters with power and authority while depriving others of them. All these adjectives help the author paint a picture of: first, how men of religion have the upper hand in Bedouin (Berber) life and how they misuse religion to serve their political purposes, and second, how villagers are seen as helpless, ignorant, and victims of selfish religious dictatorship.

3.2.2 MY FRIENDS WHEN I DIE BY ABDEL RAZIG AL-MANSURI
أصدقائي الموتى

Abdel Raziq Al-Mansuri was born in Derna 1953 and now lives in Tobruk. He studied Mechanical Engineering in Tripoli University. When Ghaddafi started hanging university students in April 1976 for politically opposing him, Al-mansuri, being on Ghaddafi`s black list, fled to the United States after receiving an academic acceptance from a university in Colorado to study Mechanical Engineering. Al-Mansuri returned to Libya in 1979 when he could no longer afford his school tuition. In 2005 he was arrested by the Ghaddafi government for having published articles on Libyan news and culture websites in 2004. Most of his articles discussed social and economical issues in society, such as, "أين المرأة الليبية؟" (Where is the Libyan woman?), "لماذا لا يعمل الرجل الليبى؟" (Why doesn`t the Libyan man have a job?), "هل الأنسان الليبى مصاب بمرض الفوبيا؟" (Does the Libyan citizen have phobias?), and "لماذا تسير ليبيا دائما للخلف؟" (Why does Libya always go backwards?). The Libyan government falsely accused Al-Mansuri of possessing an unlicensed weapon. He was sentenced to prison for a year and a half. This caused many websites to call out for human rights demanding the right for Libyan writers to express their thoughts freely.

Ghadaffi practiced cruel policies against famous Libyan figures. He established an arm of security to fight successful cadres in Libya. This security force tracked down people who gained the public`s respect and trust. One bitter and unforgettable example is when Libyan football fans booed Ghaddfi`s son Assa`di, who was a football player playing for the Ahli Trabulis, for his poor performance in a 1995 football match. They favored and cheered for another player on the team and saw him as their real football hero. Assa`di ordered his personal police force to open fire on the football fans killing three people that day. Later on, Ghaddafi and his son

ordered their men to literally destroy and tear down the Ahli football club[11]. On another occasion, many Libyans pointed a finger at Assa`di for torturing and causing the death of one of Libya`s famous football stars Bashir Arrayani because his fame was a threat to Ghaddafi`s son.

Intellectuals and writers, like others, were not free from psychological and physical harassment. A well known journalist and writer named Thaif Alghazal was kidnapped by security forces in 2005 and taken to an unknown place[12]. He was found dead two weeks later in an open area east of Benghazi. His fingers were cut off and his body had several marks of torture. His crime was that he refused to write for one of the regime`s most loyal newspapers: *Azzahf Alakhthar.*

Al-mansuri`s story *My Friends When I Die* sheds light on the scars left by the brutality of the regime in destroying and marginalizing the intellectuals and thinkers in Libya. The story is about a man who, after attending a friend`s funeral, becomes anxious about what his own funeral would be like when he dies. The author reflects the character`s fear of being forgotten and unappreciated by family and friends, and whether Libyans will value his work and patriotic views. All this leads Al-Mansuri`s main character to "[O]bsess about his own morality and imperfect legacy." (Chorin, p.217)

In this story Al-Mansuri chooses to have his characters unidentified; he refers to them with initials, for example س/s, and pronouns. He also refrains from describing them physically or emotionally. The following table shows the only adjective in the story describing Al-Mansuri`s main character:

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[11] Accusations were made by former football player Wanis Khair to the famous Libyan newspaper قورينا Quryna.
[12] Beirut Media: berirut.indymedia.org

Table 3. Personal Adjectives

Characters	Personal Adjective	
	Positive	**Negative**
Main Character	----	الغريبة/strange (behavior, actions)

Intellectuals in Libya had no identity and their works were not acknowledged. This can be seen through the way Al-Mansuri avoids describing his educated character. The author strips his character of any physical or emotional descriptions to give a mirror image of the way he is seen through the eyes of society and that is invisible and unfamiliar. Moreover, the intentionally absented face and role of the intellectuals led to a huge cultural gap between educators and the public. This created an ignorant environment that did not appreciate the sense of art and intelligence of Libyan cadres. Al-Mansuri sums up this gap by describing the character`s behavior as غريبة/strange, thus, shows how society translates the unfamiliar into awkward and strange.

Al-Mansuri implicitly reveals what makes Libya an unproductive society and how. Two adjectives of nationality help draw a comparison between two different nations to present opposite pictures:

Table 4. Adjectives of Nationality

Adjectives of Nationality	My Friends When I Die	
	Positive	**Negative**
الليبي/Libyan	----	Social obligations/traditions
الأمريكية/American	PhD degree	----

The author relates social obligations and traditions to the Libyan nationality اللیبي to express how Libyans live a socially tightened life. The nature of social structure in Libya creates traditions that are deeply rooted; these traditions shape the face of Libyan culture. Customs and everyday obligations have become the chains that preoccupy Libyans and restrain them from being educationally productive. On the other hand, Al-Mansuri associates education with the American nationalityالأمریكي . The PhD degree symbolizes and connotes progress and civilization, and this reflects how American society provides a healthy educational environment. In Libya, however, good education is neglected, talents are not encouraged, and people`s intelligence goes in vain and their names fade in short time. Obligations and traditions are defined in the story as اللیبي/Libyan and this is Al-Mansuri`s way in describing Libyan society as a socially strict one, thus indirectly underlining traditions as Libya`s major obstacle towards progress.

The author intensifies the negativity of the Libyan environment concerning education by depicting the American PhD degree as hanging on a أبیض/white wall:

Table 5. Adjectives of Color

Adjective of Color	My Friends When I Die	
	Positive	Negative
أبیض/White	----	wall

The fruitful outcome (PhD) gained in the U.S is soon suspended and left hanged on a wall. Though I previously argued that white is a positive color, Al-Mansuri, like Younis, makes use of

this color to indicate an opposite picture. The white beard in Younis` story was a flattering image for the Sheikh, but it was actually a way of showing how men of God deceive people with their appearances to gain respect and power. Al-Mansuri describes the wall as white not to paint a positive picture. The white wall in the character`s room is like a white paper, unmarked and empty. The PhD certificate he earned in U.S is marked with success but later becomes suspended and unworthy on an unmarked future in Libya. The color white connotes the empty and unproductive life people live in Libya.

Al-Mansuri implements other different adjectives to express positive/negative images and perspectives in his narration. Table 6 represents a number of adjectives that reflect the character`s fears, perspectives, and hopes:

Table 6. Other Adjectives

Other Adjectives	My Friends When I Die	
	Positive	Negative
الضيق/narrow	----	street - door
عامة/public اكبر/bigger	Public square	----
المعتادة/usual	----	social obligations
الجميلة/beautiful	old days	----
المعلقة/hanged	----	PhD certificate
قوية/strong	floodlights	----

Al-Mansuri manages to create opposite pictures in the story to reflect his character`s fear on one hand and struggle for hope on the other. The negative adjective الضيق/narrow is associated with the character`s building door and the street where he lives to connote that he is stressedl

about the lack of space in freedom of speech in his life. On the other hand, the thirst for this freedom is shown when he looks for a house that overlooks a big public square. Al-Mansuri describes the square as أكبر/big to show the character`s desire for space and freedom away from bonds as connoted in his narrow street.

Another opposite picture is seen in how the character longs for the days where Libyan intellectuals were valued compared to what they witness nowadays. The yearning for the past is described as الجميلة/beautiful, whereas his present life is described as معتادة/usual. The adjective *usual* connotes dullness, no creativity, and no progress. The repetitive social obligations that the character practices are Al-Mansuri`s way of underscoring the inertia in scientific and cultural development in the Libyan society. The adjective معلقة/hanged proves this condition more by pointing out that the PhD is hanged on the wall to be forgotten through time and unappreciated.

Finally, Al-Mansuri expresses the character`s desire for glory and appreciation with the adjective قوية/strong. This connotes that the character`s only way to celebrate his life is to be remembered by the world "After sunset, he returned to the square, now illuminated with floodlights so strong one could spot a needle on the road. This made him happy… he now knew where they would erect the tent for his friends, those who would come on that day from all parts of this world." (Chorin, p.60-61) This last part of the story indicates to us the character`s hope that since his own government/society marginalizes Libyan intellectuals, maybe the outside world can see them and appreciate them more.

3.3 STORIES FROM THE SOUTH
3.3.1 THE SULTAN`S FLOTILLA BY SADIQ NAYHOUM

عن مراكب السلطان

Sadiq Nayhoum was born in Benghazi in 1937. He graduated from the Arabic Department at the Libyan University in 1961. Nayhoum published several articles in جريدة بنغازى (The Benghazi Journal) between the years 1958-1959. He earned two Doctorate degrees, one in Cairo and one in Munich. He pursued his studies for two years in a university in Arizona. Nayhoum spoke several languages besides Arabic: English, German, French, Finnish, and Hebrew. He moved to Geneva in 1976 and worked as a professor at Geneva University. Nayhoum died in there on November 15th, 1994 and was buried in his home town of Benghazi.

He had a vast variety of works and publications in politics, religion, history, and literature. His first article هذة تجربتى انا *This is My Experience* was published in the newspaper صحيفة الحقيقة الليبية (Al-haqiqa Al-libiyya). Nayhoum had many studies and publications afterwards, such as, a study in 1967 titled الرمز فى القران *Symbolism in Qur`an* and a number of children's stories. He also wrote several novels; his most famous novel من مكة الى هنا *From Mecca to here* was written in 1970. In 1976 he started two publication houses in Geneva: دار التراث Dar Atturath & دار المختار Dar Al-Mukhtar. Nayhoum is considered one of Libya`s most successful writers for his countless works throughout the years: من قصص الاطفال (Min Qesas Al-Atfal) in 1972, اسلام ضد الأسلام (Islam thid Al-Islam) in 1995, صوت الناس (Sout Annas) 1990, two encyclopedias موسوعة تاريخنا (Tarikhuna Encyclopedia) in 1977 and أطلس الرحلات (Arrahalat Atlas) in 1979, and the translation of بابا هيمنجواى *Papa Hemingway* in 1966.

Nayhoum had a unique style in writing: he implicitly criticized the erroneous practices of thought, emotion, and mood in Libyan society. He was famous for using symbolism and sarcasm

in his writings. One example is his children`s short story collection من قصص الأطفال *Children`s Stories* published in 1972. These stories were supposedly written for children; however, they brought to us something beyond childhood. Many hidden messages in these stories were actually directed to adult readers. Children enjoy the story whereas adults read between the lines. His stories carry in them messages for various slices of the society; they are directed to different individuals, communities, and governments. He was well known for his sarcastic style in writing: it was his technique for criticism and **عن مراكب السلطان The Sultan`s Flotilla** is one example.

Misuse of power is the story`s main theme. Libya being a closed society was forced to follow tribal structure, that is, only one man had absolute power to lead the country. Opposing opinions were suppressed and people were forced to accept the dogmatic ideas of their dictator. In a Muslim society such as Libya Islam was/is the fundamental base for justice and balanced politics. Some religious figures, however, misused religion and manipulated the law to achieve personal gains. Nayhoum reveals these issues in the story by combining them in a fictional setting.

The story takes place in جالو Jalo, a Saharan city in the Libyan Desert. I would like to note here that Nayhoum introduces Jalo in the story as a port city where, as a matter of fact, it is a city located in the desert more than 200 kilometers south of the eastern port of Benghazi. Although Jalo is a desert city, Nayhoum refers to it as 'Port of the Desert' for its significant role as a trade centre for goods from Darfur and Wadai. Describing a desert area as a fictional port is a sarcastic criticism to denote the end of the golden age of trade and economical wealth in the country. A very wealthy Sultan ruled the city, but was unhappy, for he had nightmares of a

black dog chasing him. He turns to a fagih[13] seeking wisdom. The fagih tells the Sultan that a great sand storm will hit the city for a period of seven years. He then advises the Sultan that people of Jalo build ships to be rescued from the catastrophe. The Sultan orders his people to leave behind all their work and start building the ships. Years go by and people of Jalo desert the city except for one simple man (the stranger) who decides to stay and cultivate the land.

Adjectives used in **The Sultan`s Flotilla** play a significant role in romanticizing/dramatizing images along with providing/draining power to/from characters. The following table demonstrates how Nayhoum describes the personalities of his three main characters: Fagih, Sultan, and Stranger:

Table 7. Personal Adjectives

Characters	Personal Adjectives	
	Positive	**Negative**
Fagih	ذائع الصيت/well known الحكيم/wise الحصيف/prudent الصالح/ righteous	----
Sultan	----	بائس/miserable
Stranger	----	غريب/stranger المعتوه/idiot

Nayhoum, like Saleh, focuses on the impact of religious figures in Bedouin societies and, to shed light on this matter, he enhances the status of the fagih with adjectives denoting positive meanings. He empowers him with knowledge (wise & prudent), good reputation (well known), and fine manners (righteous). The word الصالح/ righteous stands out among the other adjectives because it has a specific cultural reference in Islam; it refers to a person who is impeccable, and

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[13] An expert in Islamic law.

even godly. It is specifically used to refer to great forefathers and people who are close to God. The powerful position of the fagih lies also in the absence of good qualities in the other characters. Nayhoum avoids describing both the stranger and the Sultan with positive adjectives to depict them as weak and less worthy in society. For example, while the fagih is a man of wisdom and knowledge, Nayhoum contrasts this picture with the stranger as an معتوه/idiot. In addition, the stranger is described as someone who is unfamiliar to the area غريب/stranger. This unfamiliarity has a connotation of fear and distrust, contrasting the trust given to the fagih by virtue of him being a ذائع الصيت/well known man.

Although a Sultan is a man of superior political power, Nayhoum succeeds in shaking the Sultan`s throne by decreasing his power in the eyes of the reader with the adjective بائس/miserable. The adjective denotes helplessness and misery. This indicates that he is weak and powerless and must, therefore, turn to the wise and prudent Fagih to rescue him. All these adjectives reinforce the concept that religion has a stronger and more superior power than politics and wealth. The following table reveals more adjectives to support Nayhoum`s depiction of the powerless Sultan:

Table 8. Emotional Adjectives

Characters	Emotional Adjectives	
	Positive	Negative
Fagih	----	----
Sultan	----	"مصعوقا/frightened "مذعورا/terrified of the black dog
Stranger	----	----

The two adjectives create an atmosphere of fear and helplessness. They reflect the Sultan`s

feelings and therefore connote instability in his control. The emotions *frightened & terrified*

alone do not necessarily indicate the weakness of the Sultan, but the source of his fear is what

Nayhoum mocks. The Sultan`s terror is of an imaginary black dog in his dreams; the connection

between the unreal black dog and the terrifying emotions connote the idea that the Sultan is

both fragile and naïve. This connection also relates to a bigger concept in Bedouin societies,

that is, the strong belief in supernaturalism and spirituality.

Physical adjectives are also used to create negative images of the characters in the story.

Nayhoum relies on physical descriptions to demonize the black dog:

Table 9. Physical Adjectives

Character/other animates	Physical Adjectives	
	Positive	Negative
Black dog	----	قبيح/ugly (head) مفقوء العينين/gouged-out eyes كريهه/nasty (breath) مسموم/poisoned (teeth)
Stranger	----	حافي القدمين/barefoot أعرج/lame

As seen from the table, Nayhoum demonizes the dog in a gruesome way. He associates the

dog`s appearance with adjectives of distasteful meanings: كريهه/nasty, and مسموم/poisoned.

Nayhoum depicts the evil dog in a straightforward way, that is, he does not demonize it

implicitly nor refers to any connotative meanings. This gives the reader the impression that the

black dog is real; where as if the author used implicit ways to demonize the dog, it would not

have a similar direct/negative effect.

It is worth noticing that in Table 8 Nayhoum avoids describing the stranger personally, whereas in Table 9 he describes him physically. It could be that Nayhoum intentionally paralleled the stranger`s physical description with the dog`s description to put them both in the same category. What I mean by this is that describing an animal personally makes less common sense than describing it physically; that explains why Nayhoum does not associate the dog with any emotions. The question here is: why did Nayhoum deprive the stranger of personal or emotional feelings and only described him physically like the black dog? My explanation is that he wished to categorize the stranger along with the dog as an animal. The adjectives associated with the stranger support this perspective. Nayhoum describes him as a *lame* and *barefoot* man; this denotes that the stranger is unfortunate and walks with no shoes just like animals. *Lame* denotes here that the stranger is deficient and imperfect, and most importantly "… his lameness was of such severity that he bent at the middle" (p.96). Nayhoum is indicating that the stranger is unable to walk straight like normal people, connoting the idea that he bends severely in a position close to animals.

The dog`s gouged-out eyes and poisoned teeth are not the only adjectives contributing to its negative image, colors are also one of Nayhoum`s techniques to demonize it:

Table 10. Adjectives of Color

Adjectives of Color	Sultan`s Flotilla	
	Positive	Negative
أسود/Black	----	dog
أبيض/White	beast hawk`s wing	----
أزرق/Blue	sky	----

The color black is implemented here to portray the dog as evil. As I mentioned earlier in Libyan culture people associate black with demons and evil thoughts. They even consider black animals as a sign of misfortune and pessimism. On the other hand Nayhoum contrasts black with white to describe the fagih`s beast. White connotes peace and positivity. The fagih is introduced in the story riding a white beast to associate him with righteousness. With the use of two contrasting colors in describing animals, Nayhoum reveals how the fagih tries to manipulate the villagers of Jalo by misleading them with the color of his beast. Nayhoum could have simply introduced the scene without mentioning the color of the animal or describe it with a non-positive/non-negative color like brown. Instead he describes the beast as white to emphasize that the Fagih is misleading the villagers and the Sultan with his white beast comparing to people`s evil thoughts about black animals.

Colors are not only used to romanticize the fagih but also to romanticize certain images that support the fagih`s vision. He predicts seven years of catastrophe, but, in order to rescue Jalo from the disaster, ships should be built to sail in the desert. Nayhoum aids the fagih`s plan by drawing a positive image of the sailing ships. The adjectives white & blue play a role in turning the vision from negative to positive "The Sultan`s flotilla sailed quickly from the port of Jalo, spreading its sails against the blue sky like a thousand white-winged hawks." (p.102) The color blue is a neutral color that represents nature: blue clear sky and water. Therefore, it culturally connotes positive ideas and feelings. Nayhoum paints a positive image of the ships with colors to make a sarcastic remark of ships sailing smoothly in *the sand*.

Nayhoum relies heavily on adjectives especially in intensifying the catastrophe awaiting Jalo. In the next table I demonstrate how the fagih succeeds in dramatizing his prophecy with the use of adjectives:

Table 11. Other Adjectives

Characters` perspectives	Sultan`s Flotilla	
	Positive	Negative
fagih	----	القادمة/coming (disaster) حامية/very hot-burning (wind) ساخنة/hot (wind) الأنكد/unpleasant (life)
stranger	عرائس/brides, dolls (palm trees)	----

As seen from the table, Nayhoum allows the stranger to express his positive perspective through only one adjective. I would like to clear out first that the word عرائس/brides may seem as a noun more than an adjective, but culturally speaking, it can function sometimes as an adjective. For example, one can describe a house or a car as a bride to indicate that it is new; one can also describe a woman/girl as a bride to connote that she is beautiful. The stranger pictures palm trees as brides to express their beauty and importance in producing dates as jewelry. Nayhoum implicitly presents the lame stranger as more educated and aware than the Sultan and the fagih. He portrays him as a man with good economical perspective, a man who knows the land well and works hard to cultivate it. The stranger`s perspective is presented as a contrast to the fagih`s negative perspective and most ironically his plan for survival (sailing ships in the desert).

The adjective ساخنة/hot is used here not only to indicate hot weather; it also connotes unpleasant and hard conditions especially in a hot climate. Hot wind results in destruction of

crops and the ruin of lands. The fagih intensifies the severity of the wind by describing it حامية/very hot-burning. This adjective has a stronger effect semantically and culturally. Unlike ساخنة/hot, حامية/burning denotes that the degree of the heat is extremely high. In Islamic culture حامية/burning has a great effect because it is used constantly in Qur`an to describe punishment in hell. In order for the fagih to maximize the tragedy, he states to the Sultan that the catastrophe is a قادمة/coming disaster. This creates a fearful effect on the Sultan and also implements a certain thought in his mind. It will empower the fagih and indicate that he has special powers to foresee the future. The fagih thus shows the misuse of religion and the paralleling of his status with that of God. More adjectives in the following table contribute to empowering the fagih`s status:

Table 12. Other Adjectives

Character`s words	Sultan`s Flotilla	
	Positive	Negative
fagih	الصحيحة/correct (advice) المليحة/fine (advice) الصالح/righteous (forefathers) الأعظم/greatest (secret)	----

Arabs have excelled in rhetoric and different speech performances; words in Arabic are very rich and have a great effect on people. They are even considered sometimes more effective than force in political and social conflicts. People address kings, Sultans, and Khalifs in courts to express their respect and loyalty and thereby gain their full trust. From the table we can see that the fagih addresses the Sultan with strong words that represent powerful ideologies. For

example, الأعظم/greatest has a strong semantic meaning; in addition, its form as an adjective in the superlative gives it a much superior effect. However, the cultural concept that the adjective connotes is what makes the adjective powerful. In Qur`an greatness is one of Allah`s attributes that denotes His mighty power. The adjective helps indicate that the fagih is close to greatness. Islam forbids mediation between Allah and His worshipers especially when people ask forefathers for forgiveness. The fagih however refers to forefathers to gain the Sultan`s trust; he changes the effect of the word forefathers from negative to positive by preceding it with the adjective الصالح/righteous. He claims that he can give advice to the Sultan and underlines that by describing his advice with two positive adjectives المليحة/fine & الصحيحة/correct. From the table one can conclude that the fagih is clearly implementing adjectives to assure high position and authority, and most importantly, these adjectives are one of Nayhoum`s ways in providing power to his characters.

3.3.2   THE LOCUSTS BY AHMED IBRAHIM FAGIH
الجراد

Ahmed Fagih was born in the village of Mizda in 1942. He was one of the most famous Libyan writers in the sixties along with Nayhoum, Kamal Maghur and others. Fagih worked most of his life in Tripoli as a journalist. He was educated in Libya, Egypt, and Scotland where he earned his PhD in Literature at the University of Edinburgh in 1982. Fagih wrote many essays, novels, plays, and collections of short stories. One of his famous writings was the trilogy *Gardens of the Night* which won him the award for Best Novel in Arabic in 1991.The author founded and chaired several institutions in Libya and abroad, serving as chairman of Arab Cultural Trust, the director of Libyan National Institute of Drama and Music, and editor of the

Libyan Literary paper الاسبوع الثقافى *Al-Isbu`al-thaqafi.* Fagih directed and produced many plays for the theatre group in Tripoli. He translated a volume of Libyan short stories. Fagih was also part of the Libyan diplomatic corps as the Libyan Ambassador to Romania.

After the discovery of oil in Libya and the wealth it brought to the country, Fagih, like many other Libyan writers in the sixties, focused on the social, economical, and cultural changes in Libyan society. He shed light on issues such as modernity vs. tradition and identity. He devoted most of his literary works to the great transformations in Libya, not only from the colonial era to independence, but also from primitive to traditional Bedouin society. Fagih discussed how the sudden wealth in Libya did not necessarily bring progress and development on both social and political grounds. The main focus of most his works is the struggle between old and new.

Fagih`s short story الجراد *The Locusts* is from his collection ثلاث مجموعات قصصية *Thalath Majmu`at Qisassiya.* The story is about a village that is on the brink of being attacked by locusts. The villagers panic and gather to discuss how to overcome the approaching disaster. People of different generations argue and exchange thoughts about how to prevent the locusts from eating and destroying their lands. A young man proposes that the villagers should eat the locusts before they eat their plantations. After a long night of intense arguments, people of the village decide to follow the young man`s plan. They all unite - men, women, and children - and eventually gather all the locusts in their sacks and take them home to cook and eat.

There are many contrastive images in the story that reflect Fagih`s main literary view: old vs. new. He brings out the differences between the old generation embodied especially in religious men and the new generation embodied in youth. He also points out their different perspectives

and how they create positive and/or negative outcomes. Table 13 demonstrates how Fagih

describes his characters physically to point out their backgrounds:

Table 13. Physical Adjectives

Characters	Physical Adjectives	
	Positive	**Negative**
Fagih Musbah & Old Farmer (religious figure/older generation)	الكثيفة/full (beard) طويل /long (beard) طويل/tall	----
Mabrouk & villagers (public/younger generation)	كبيرة/big (fingers) ناعمة/soft (fingers)	خفيف الشعر/light hair (eyebrows) العريضة/wide (forehead) مشدودة/tightened (faces) شاحب/pale (face) مشحون/overwhelming (voices) مقلوبة/gnawed (lips) "مبهما/vague (faces) خشنة/rough (fingers) السمراء/dark (faces, arms)

Fagih makes two contrasts here: old vs. new and religious vs. non-religious. These two

contrasts are mainly embodied in two characters: fagih Musbah and Mabrouk. Like Younis in

The Yellow Rock, Fagih measures the significance of religious/old characters with their

appearances. The الكثة/full beard marks the fagih`s strong status among the villagers. It indicates

his experience in life and wisdom; therefore, he is considered a figure to be respected. In order

for the author to reinforce the fagih`s strong status, he introduces an old farmer in the story to

support the religious man`s idea. This farmer is described having a طويل/long beard. It is worth

noticing here that there seems to be a certain pattern in Libyan`s style in writing. Libyan

authors tend to connote religious figures` social/political status through their appearance,

especially their beards. They specifically avoid explicit descriptions of their knowledge and

power. For example, Younis and Fagih do not describe the religious men as *smart, strong, wise,*

intelligent, patient…etc. This indicates that the authors are implicitly pointing out the religious figures` falseness in the eyes of society.

Fagih describes Mabrouk and the villagers physically in an excessive way. He specifically describes Mabrouk`s eyebrows as light hair in contrast to the fagih`s full beard and the farmer`s long beard. This contrast is to imply that Mabrouk is inexperienced and immature. Some adjectives describing the villagers connote suffering: شاحب/pale, "مبهما/vague faces, and مشحون/overwhelming voices. Other adjectives connote hardship: خشنة/rough fingers and سمراء/dark arms. Fagih may not seem to compliment the villagers with the physical adjectives; however, he does empower them by indicating through their خشنة/rough fingers (working on land) and سمراء/dark arms (burned from the sun) that they are the real hard workers in the village unlike the fagih who is deprived of any physical description connoting manual labor.

Fagih gradually builds up his support and compliment to Mabrouk and the villagers. He explicitly empowers the villagers in the personal adjectives. In Table 14 I demonstrate how Fagih depicts the villagers with a positive eye, whereas they are negatively portrayed by the fagih:

Table 14. Personal Adjectives

Characters & Locusts	Personal Adjectives	
	Positive	**Negative**
Mabrouk & Villagers	أعظم/greater (villagers` shadow) عمالقة/giants (villagers` shadow) ساكت/quiet (Mabrouk) واضح/clear (Mabrouk) صغير/young (Mabrouk)	مجانين/crazy, mad

Mabrouk and the villagers are seen through two lenses, one through the author`s perspective and one through the fagih`s perspective. In the story the villagers ignore the fagih`s suggestion to follow the traditional ways and beg the forefathers for rescue. They are encouraged by Mabrouk`s plan to collect the locusts at dawn. In order for Fagih to reflect on the fagih`s fight for power and respect among others, he describes the villagers as مجانين/crazy. This adjective connotes that religious men consider breaking out of tradition as loss of control and therefore see resistance and opposition as madness. Fagih through this adjective reflects on how religious figures fight change by socially and culturally attacking the public. مجانين/crazy can be seen as a way to socially deprive the villagers of knowledge and power to lead. One adjective from the fagih`s mouth is enough to connote a greater issue in Bedouin societies, that is, the underestimation of the people by some religious figures.

Despite the fagih`s negative perspective of the villagers, the author gives power to Mabrouk and the villagers through positive adjectives. He avoids attaching the fagih`s name to any personal adjectives while describing Mabrouk`s character as واضح/clear to indicate his ability to address people and ساكت/quiet to indicate his patience and wisdom. These adjectives empower Mabrouk as a leader and advisor for the villagers. The author managed to shift power from the religious man to a young simple villager by depriving the first from any adjectives denoting or connoting mental or personal qualities.

Fagih stresses in the story the importance to fight old traditions and accept new perspectives. He also stresses the importance to follow new political and social methods in life; he points out the significance of team work and unity instead of following one man`s word. All this is clearly sensed in the adjectives especially when Fagih depicts the villagers` victory after

collecting the locusts. He associates the villagers` shadow with two adjectives denoting and connoting powerful meanings. عمالقة/giants and أعظم/greater indicate strength, and state Fagih`s message to the reader: only a society that is united is a society of harmony and progress free from oppression and dogmatic ideas.

Some adjectives help change the atmosphere in the story. The following table illustrates these adjectives:

Table 15. Emotional Adjectives

Characters	Emotional Adjectives	
	Positive	**Negative**
Villagers	فرحانة/happy (footsteps)	مذعورين/frightened (children) مجهدة/exhausted (breath, voice) مبهورة/gasped (breath) غاضبة/angry (voices, faces) "خائفا/scared (Mabrouk) حائرة/confused (exchanged looks)

Fagih creates an atmosphere of fear and panic in the village through negative adjectives, and then replaces them with positive ones to express victory and relief towards the end of the story. Emotional adjectives reflect characters` feelings and emotions; Adjectives like مذعورين/frightened and "خائفا/scared express the villagers` weak status. حائرة/confused connotes helplessness. Fagih manages to change balance in his story into the villagers` advantage by using the positive adjective فرحانة/happy.

As seen from the table, Fagih does not distribute the emotional adjectives among characters equally. He associates several negative emotions to Mabrouk and the villagers to dramatize and weaken their status. On the other hand, religious/old characters are free from any negative emotions; this indicates that they have no fear; it therefore connotes strength. In addition to

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emotional adjectives, colors also participate in picturing positive and negative images; Table 16 shows adjectives of color:

Table 16. Adjectives of Color

Adjectives of color	The Locusts	
	Positive	Negative
أبيض/white	fagih`s beard	----
أسود/black	----	pots & pans- sky
أحمر/red	horizon- hill- land	----
أصفر/yellow	barley	----
أزرق/blue	----	veins
أخضر/green	tree- village	----

From the table we see a pattern in the use of the color white. Fagih follows the same technique Younis and Nayhoum follow to romanticize religious figures. The pattern is not only seen on the lexical level where the color describes the beard, it is also seen on the semantic level where it connotes positive ideas such as peace. This connotation helps portray the fagih in a good status; it indicates that he is a man of experience and knowledge just like the fagihs in the other stories. With the color black, the connotation of negativity is also a pattern that Fagih follows. Black in this story is implemented to dramatize an image: "The horizon simmered in ochre[14]; the color of burnt mountain-tops tapered off into a thin layer of blue, before being crushed by obsidian[15] black" (p.115) In order to explain the negative effect of black in this

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[14] A type of reddish-yellow earth used in painting
[15] A type of rock that looks like black glass

context, I first need to discuss the color red. Red is introduced in the same context[16] describing the horizon; its flammable color fades into the darkness of the sky. The contrast between light embodied in ochre/red and darkness embodied in black helps picture the positive image of the red horizon gradually disappearing into the negative image of the black sky. The colors black and red in the text connote the fear of hope fading into a dark fate in the story`s context; hope represents the villagers` plan to save their village and the locusts are the destruction awaiting the village.

Even though red is culturally considered a negative color because it represents blood and fire, Fagih treats the color differently in his story to connote a positive image. الهضبة الحمراء/red hill for example standing alone may indicate the land is on fire and thereby connote a negative image, but the context in which the adjectival phrase is placed indicates that Haj Salem is witnessing a beautiful sight and living a victorious moment: "Under the light of early day, the sandy hill showed red. There was not a trace of the locusts that had lately covered it…Haj[17] Salem is surviving the scene, wondering how in heaven`s name they had managed to do what they had done." (p.118) One can also translate the red hill as the reflection of the red horizon on land. The villagers afterwards take the locusts to boil and fry in their black pots and pans; the black pots and pans indicate a shift in the story. Fagih describes the unknown dark fate awaiting the villagers from the locusts in السماء السوداء/black sky, but then uses the same color to change balance in the story and have the *locust* experience the dark fate as they are cooked in black pans as the villagers` reward.

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[16] Chorin translates the color red in the Arabic version into ochre
[17] Old man/a man who has committed Islam`s fifth pillar (the Haj) by visiting the holy land of Mecca.

There are three more colors used by Fagih; yellow and green represent negative images whereas blue is implemented to reflect a negative thought. Nature and its vivid colors are usually seen as positive representations. The green lands and the yellow barley ears represent beauty and fertility and therefore connote prosperity. The two colors are introduced early in the story to reinforce the villagers` fear of the locusts destroying their rich lands. This fear leads to the villagers` anger and frustration. The color blue was Fagih`s way of showing this anger through their blue veins.

3.4 STORIES FROM THE WEST
3.4.1 TRIPOLI STORY BY LAMIA EL-MAKKI
حكاية طرابلسية

Lamia El-Makki was born in Tripoli 1972. Both Lamia`s parents were doctors and expected her to follow their lead but Lamia had a passion for Linguistics and Translation. Lamia studied at New Tripoli College in Tripoli; she also gained her GCE in Malta. Lamia enjoyed writing and worked as a translator at a National Company for Fishing and Marketing. She worked as a teacher and taught courses in English ESOL and Arabic as a second language at a number of multinational companies and embassies including the US embassy. El-Makki is recently married and lives in Tripoli. *Tripoli Story* is Lamia`s first work and was first published in English translation by Ethan Chorin.

Her motivation behind the story was to express her views about the nouveaux rich in Libyan society. The story reflects on women`s role in Libya and the social challenges these women face especially with "[H]ow materialism and greed work to prevent gender relationships and tear

families apart." (p.226) The story also underlines money corruption in society and the absence of financial control.

Tripoli Story is about a family`s fast transition from poverty and despair to the world of the nouveaux rich. Khalifa, the husband, obtains money in a dishonest way and brings great wealth to his wife and children. Aisha, Khalifa`s wife, tries to understand how the sudden transition from tradition to modernity has a greedy effect on women and, especially men.

Lamia`s choice of adjectives contribute greatly to picturing materialism as the story`s main focus. Unlike the previous stories discussed in this study, Lamia in *Tripoli Story* does not reflect on her characters` feelings, personalities, or even physical descriptions. She avoids giving them any human characterizations in order to focus on their greed for fortune. To stress materialism more, Lamia only uses adjectives to describe material things: house, car, clothes…etc. The focus on these adjectives helps create the strong impression of gluttony and desperate need for change in economy. Before getting to the adjectives describing materials, the following table represents adjectives of nationality used in the story:

Table 17. Adjectives of Nationality

Adjectives of Nationality	Tripoli Story	
	Positive image	Negative image
الصينية/Chinese	----	clothes –toys
العربي/Arabic	----	House
ايطالية/Italian	suits - shoes	----
الأنجليزية/English	language	----
اوروبية/European	dress	----

Lamia presents two different socio-economic statuses of Khalifa and his family; the change of their status is marked partially by the adjectives of nationality. العربي/Arabic & الصينية/Chinese both underline the family`s poor life, whereas the other adjectives in the table mark their new nouveaux life style. These adjectives play an important role in highlighting not only the family`s economic position but the country`s economy as well. Starting with the negative images, Lamia associates Khalifa and his family`s modest material position with Chinese merchandise. Chinese manufacture has a poor reputation in Libyan society, this is due to the country`s importation of only low-quality goods from China. This merchandise has dominated the Libyan market for years, and both the middle class and lower class have been forced to consume these goods. Part of the family`s transition is to change the furniture of their Arabic house; 'Arabic house' here means 'traditional style house'. Lamia associates traditional life-style with Khalifa`s low income to point out that Libyans connect poor-economic life with tradition. Therefore, high social status in society is not only determined by upgrading one`s economic level, but also by divorcing from traditions and catching up with modernity.

Modern life in Libya, as Lamia indicates in her story, is marked by purchasing non-local, especially European, materials. This modernity is marked by adjectives of foreign merchandise: ايطالية/Italian suits & shoes, and the اوروبية/European dress. European goods are considered the best and are the most expensive in Libyan markets, therefore, people who wear European clothes or drive European cars are considered as the high class of society. Through the adjectives of nationality Lamia manages to describe the family`s transition from poor/modesty to rich/modernity. The quality of the purchases and the kind of goods mark Khalifa`s economic status and thereby situate his social level.

Even though *Tripoli Story* is a story of only 56 lines, Lamia excessively leans on adjectives to picture two opposite socio/economic lives of Khalifa`s family. Table 18 lists the adjectives Lamia uses to picture the family`s modest life and the more luxurious one:

Table 18. Other Adjectives

Materials	Adjectives	
	Positive	Negative
Car	جديدة/brand new فارهة/luxurious	صدئة/rusty مهترئة/tattered عتيقة/old, obsolete
Clothes/Shoes	جديد/new (dress)	بالي/old (shoes)
Purchases	جديد/new (accessories) أفضل/best (mobile phone) جديدة/new (bride)	رخيصة/cheap (toys)
House/Places	أفخر/most excellent (bakeries) فخمة/fancy (restaurants) راقية/high class (neighborhood)	متواضع/humble (house)

Lamia creates a materialistic mood in the story with the adjectives and it is clear from the table how they strongly portray the family`s economic life before and after the transition. The adjectives both denote and connote positive and negative images. These images are distinctively drawn through the use of opposites such as: عتيقة/old x جديد/new car and بالي/old x جديد/new clothes & shoes. In order for Lamia to picture the family`s sudden economic change, she first dramatizes their poor condition with adjectives such as those describing Khalifa`s car: rusty, tattered, and obsolete. Lamia does not settle for adjectives such as قديم/old to describe Khalifa`s vehicle, but intensifies the car`s condition to create a negative image that better dramatizes their economic life. On the other hand, the positive image Lamia gives to Khalifa`s car is not only a new car جديد/new one; she again creates an extremely opposite connotative

image by describing the car as فارهة/luxurious. This strong transition in adjectives, from extremely bad (rusty & tattered) to extremely good (luxurious) reflects the family`s sudden alteration in society. More examples can be seen with the purchases: from رخيصة/cheap toys to not just a more expensive phone but the أفضل/best in market.

Adjectives in the table also connote another change in Khalifa`s family. Lamia points out that they have not only upgraded their material life but also their social status in society. Lamia indicates this through the family`s move from their متواضع/humble house to a راقية/high class neighborhood. We notice here that Khalifa`s previous home is not described as *old* but instead associated with the adjective *humble*. Lamia by this indicates to her reader that متواضع/humble here connotes the family`s humble socio-economic status, in other words, their lower-class position in society. She stresses the family`s new nouveaux life with فاخرة/most excellent bakeries and فخمة/fancy restaurants. All these adjectives point out that Khalifa and his family did not become rich in money and in social standards gradually. The contradictions in meaning between the adjectives help describe the sudden shift in their life.

Last but not least, Lamia as a female writer sheds light on a feminist struggle in Libyan society. As mentioned earlier, the material aspirations and the new 'spend freely' life has its social cost. Lamia specifies by that how wives can be socially victimized by their husbands` greed. Even though the author does not discuss this issue directly in the story, she implies it successfully through a single adjective: جديدة/new bride. Khalifa`s greed leads him to the desire of marrying "[S]omeone more youthful and beautiful than Aisha" (p.180). Lamia describes this woman as جديدة/new in the same as the way she describes the new car and the new clothes

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connoting by that men`s perspective of woman in Libyan society. By associating *new* with *bride*,

Lamia, or in other words 'Khalifa', categorizes women as objects to purchase with money.

3.4.2 SPECIAL EDITION BY ALI MISRATI
عدد ممتاز

Ali Misrati was born in Alexandria (Egypt) 1926. In 1946 he earned a high degree from Al-

Azhar University in Cairo. After his graduation, he returned to Libya and worked in journalism

and broadcasting. He published in several local and Arabic newspapers including: الأهرام القاهرية

Al-Ahram Al-Qaheria, هنا طرابلس Huna Trabulis, and القصص التونسية Al-Qisas Attunsia. Misrati had

political interests besides writing; he joined the National Congress Party in Tripoli. Misrati was

politically active with his several protests against foreign presence (English colonies) on Libyan

grounds. His voice of opposition and many demonstrations imprisoned him three times. Misrati

is well known for his ability to translate the true Libyan voice into his literary works. He has

many publications especially short story collections such as: مرسال (Mirsal) in 1963, خمسون قصة

(Khamson Qissa) in 1983, and صائد الفراشات (Sa'id Al-farashat) in 1993.

Special Edition is from Misrati`s famous short story collection حفنة من رماد Hifna Min Ramad (A

Handful of Ashes)[18] . The book was published in 1964 after the discovery of oil in Libya in the

late fifties. At that time Libya went from being a very poor country to one of the world`s most

resourceful lands in 'black gold'. Oil brought great wealth to the country, which then witnessed

many challenges such as locals migrating to cities on the coast for promising jobs and Western

companies investing in the new rich Libya. Misrati had great interest in discussing Libyans`

struggle with change from a poor, traditional society to a rich and more open one.

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[18] Title translated by Ethan Chorin from his book *Translating Libya*

Misrati in this short story narrates a journalist`s journey to write a special report about the new Libya. The unscrupulous reporter and his editor are not actually concerned about Libyan society and the perspective of the Libyan citizen, but rather concerned with their material gain from the assigned project. The newspaper reporter (Associate Editor) writes his report about Libyan businessmen and people of high political power in the country. He ignores the country`s real struggles and avoids, for example, visiting hospitals because, as Misrati lampoons him, "Disease was definitely not his business. He was a highly sensitive man and didn`t want his sensibilities offended." (p. 185)

Misrati`s sarcastic remarks about the associate editor and powerful figures in the country are connoted through the personal adjectives, see table 19:

Table 19. Personal Adjectives

Characters	Personal Adjectives	
	Positive	**Negative**
Associate Editor (Reporter)	محترف (professional) نشيط (active)	----
Politicians & Businessmen	نابغة (genius) العفيف النزيه (fair) أذكياء (intelligent) عباقرة (genius) عصاميون (self-made) فدائيون (martyrdom seekers)	----

Misrati and Nayhoum criticize their characters by excessively glorifying them. Misrati overloads the reporter and the politicians with positive adjectives and totally frees them from negative ones. From the table, Misrati describes the reporter as professional and active. Two adjectives may not be considered excessive, but Misrati repeats the adjective نشيط/active five times in his short story. This repetition attracts the reader`s attention and exhausts him/her in a

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way that نشيط/active is eventually perceived as the opposite. The adjective alone does not indicate more than its natural meaning, but its repetition, without any actions in the story to support it, is what connotes a negative meaning, like *lazy.*

On the other hand, Misrati manages to underestimate Libya`s most powerful politicians and businessmen by over-complimenting them in a sarcastic way. He describes them as heroes with qualities such as: intelligence (نابغة- عباقرة/genius), flawless (عصاميون/self-made) & (عفيف النزيه/fair), and patriotic (فدائيون/someone who seeks martyrdom). He intentionally frees those figures from negative adjectives to arise the reader`s suspicion of their perfection. It seems here that Misrati is relying on a cultural technique in Libyan speech community where a speaker can 'indirectly insult' the hearer in a polite manner; for example: if one wishes to make a remark about another`s idiocy, he would say: "يا ذكي!" "Hey smart fellow!" to indicate to the addressee that he/she is *stupid*.

Misrati puts focus on the politicians & businessmen`s physical appearances, not to lampoon them but rather to point out their wide wealth in comparison to the rest of the society:

Table 20. Physical Adjectives

Characters	Physical Adjectives	
	Positive	**Negative**
Politicians & Businessmen	غليظة /full (neck) البارزة/fat (bellies)	----
The Poor	----	العراة/naked

Through the physical adjectives Misrati highlights the unfair distribution of wealth in the new rich Libya. A *full* neck and a *fat* belly may not sound positive, but from a cultural perspective, a

بارزة/fat belly in Libyan culture connotes wealth compared to a *skinny* belly which connotes hunger and poverty. غليظة/full neck indicates that a person is full in body, healthy, and strong. A man`s full neck can culturally symbolize that he is a man of high power. On the other hand, Misrati underlines the public`s poverty through the adjective العراة/naked. The poor economic status of most Libyan people is stressed here as Misrati avoids empowering them with any positive adjectives and by depriving them of their simplest rights, namely clothes. The adjective العراة/naked confronting the البارزة/fat bellies and غليظة/full necks helps Misrati draw a clear –cut line between the rich minority and the poor majority. It also helps him structure his implicit criticism of the economic injustice in the oil country.

Misrati stresses this injustice more through reflecting on the people`s emotions in table 21:

Table 21. Emotional Adjectives

Characters	Emotional Adjectives	
	Positive	**Negative**
Editor-in-Chief	"ممنونا/pleased, happy	----
The public	----	بؤساء/miserable

Even though there are few emotional adjectives in the story, the context in which these adjectives occur strongly show the public`s struggle against the opportunistic and the insouciant. Misrati reveals how the reporter is only concerned with satisfying his editor-in-chief: "We`ve done special editions on Kuwait, Qatar… Sir was *happy* with what we managed to do there, no?" (p.182). However he fails to achieve his true duty as a journalist by reporting the truth with his lens and pen. This inconsideration is shown by the way the reporter sees the

Libyan public with a superior eye: "Why talk about hovels, *misery* and the fight for survival?! Simply put, he didn`t have the time."[19] (p.185)

While people in Libyan society strive to face socio/economic change in the new era of their country, the editor takes advantage of his assignment to live lavishly. See table 22:

Table 22. Other Adjectives

Materials	Adjectives	
	Positive	**Negative**
Cigar/سيجارة	فخم/fancy	----
Ashtray/منفضة	أنيقة/elegant	----
Hotel/فندق	أفخم/most luxurious	----
Villas/فيلات	أنيقة/handsome	----
Money/مبلغ	ساحر/magic خيالي/unheard of	

Like Lamia El-Makki, Misrati highlights greed for materialism. He brings it out strongly through adjectives denoting luxury. He does not show any sign of luxury for the Libyan citizen in the story. From the table we notice the way Misrati describes the reporter`s cheque as having a magic & unheard-of number. This strongly connotes corruption and absence of financial control in the Libyan government at the expense of the simple Libyan citizen who is now marginalized by his/her own country, "Huge billboards were erected advertising the Special Edition. The ordinary Libyan citizen threw it [newspaper] away in disgust, for he knew the truth and what was behind the truth." (p.186)

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[19] In Chorin`s translation the adjective البؤساء/miserable (in the original text) is changed into a noun.

CHAPTER 4
CONCLUSION

4.1 INTRODUCTION

The data analysis reveals that all of the six Libyan writers share and discuss the same themes. These themes orbit around three main issues: political, economical, and social. Religion is also strongly present in some of the stories but I consider it and the political issue two faces of the same coin. The reason for this is that religious figures in Libya tend to interfere in politics a great deal. Although Islam is considered not only a religion but also a constitution and a comprehensive way of life, some men of religion take advantage of their status in society to pose authority for personal gains.

A linguistic pattern is observed in the six stories; this pattern seems to be a writing style Libyan writers use as a technique to channel their criticism and messages to the readers. They lean heavily on adjectives to mostly connote cultural signs and meanings. The adjectives serve best in empowering and disempowering characters that represent concepts and ideologies in Libyan society. Adjectives are also employed to create positive and negative moods that help romanticize and dramatize events and atmospheres in the story. The writers used different kinds of adjectives: adjectives of color, physical adjectives, personal adjectives, emotional adjectives, adjectives of nationality, etc.

4.2 ADJECTIVES OF COLOR

Stories from the east and south are the ones that contained colors, but no such adjectives were employed in the stories from the west. The analysis show that the writers used colors to help portray positive and negative images.

The color black is commonly used to intensify negative images and create dramatic moods. This is seen in the way the Sheikh in *The Yellow Rock* frightens the villagers with the *black* rain drops, *black* flood, and the *black* tears in his so called vision. In a similar context we seen in *The Locusts* the sky is pictured in black to predict darkness and obscurity. Black also plays a significant role in demonizing the dog in the Sultan`s nightmares over the years in Nayhoum`s *The Sultan`s Flotilla* to create panic and fear in the Sultan.

The color white on the other hand is mostly used to create positive images and sometimes to romanticize characters. The most noticeable usage of white was seen in describing religious figures` beards as *white* beards. Being a color that symbolizes peace and clarity, the white beard helps portray the religious men as flawless and peaceful, thus empowering them. In *The Sultan`s Flotilla* the writer uses the color for the same purpose but differently: he pictures the Fagih`s mule as white to connote that only men of religion have the privilege of riding beautiful white beasts, compared to the beggar who walked barefoot. Nayhoum also employs white to romanticize the view of the Sultan`s ships sailing in the desert. However, Al-Mansuri breaks this pattern and uses the color white to connote a negative sign in his story. He describes the wall the PhD is hanged on as blank *white* wall to point out that the character`s high degree and knowledge will be lost and ineffective in his closed society.

Other colors in the story such as: yellow, red, blue, and green varied in their usages. Yellow, like white, was used to paint positive images of the rock in *The Yellow Rock* as being a flammable source of light and by that connoting hope. Similar is its use for beautiful fertile fields in *The Locusts* as Fagih describes a pretty image of the yellow barley fields in the village. Green is also used to picture similar positive images of nature in *The Locusts* where we see images of green trees and a green village to pose a happy mood in the story that reflects the victorious atmosphere in the village after collecting the locusts. Colors red and blue, however, were employed for both positive and negative images. Red was part of the Sheikh`s pessimistic vision in *The Yellow Rock* as he describes the sky as red in indication of blood and fire, whereas in *The Locusts* the color was used to romanticize the view in the village where we see *red* horizon to indicate sun rise, which in turn connotes a new hopeful day. The *blue* sky in *The Sultan`s Flotilla* contributed along with white in describing a positive image of the sailing ships, but in *The Locusts* the color had a different effect. The villagers` blue veins connoted their anger and frustration of the coming disaster, therefore, creating an atmosphere of despair in the story.

4.3   PHYSICAL ADJECTIVES

Physical adjectives are strongly and effectively present in four of our six stories. These adjectives serve best in empowering and depowering the characters. With sheikhs and fagihs in *The Yellow Rock* and *The Locusts,* both Younis and Faghi give power and high status to their religious characters through their *full* and *long* beards to connote experience, wisdom, and knowledge. Fagih also depicts one of the fagihs in the village as *tall* to point out that he has high status. On the other hand, the two writers deprive the villagers from power in both stories to

picture them as weak and helpless. The villagers` *pale* and *vague* faces, and *overwhelming* voices show fear and despair, their *gaping* mouths show inability to express opinions unlike the knowledgeable sheikhs and fagihs, the women`s *rusty* teeth to indicate ugliness, and the men`s *dark* arms and faces to indicate hardship and labor as slaves, in addition to the *barefoot* and *lame* stranger in *The Sultan`s Flotilla* to connote disability and poverty.

Misrati too empowers some characters that symbolize ideologies at the expense of other characters. He gives politicians and businessmen *fat* bellies to connote wealth, whereas describes the poor Libyan citizens as *naked*. These physical adjectives help reveal and criticize the economical gap between people of high political and economical positions and the public.

Going back to *The Sultan`s Flotilla,* Nayhoum describes the black dog physically as having an *ugly* head, *gouged-out*-eyes, *nasty* breath, and *poisoned* teeth. All this is to help demonize the dog as an evil being in the Sultan`s dreams to make it a nightmare. This is the only example where physical adjectives are used to provide either a positive or negative picture.

4.4   PERSONAL ADJECTIVES

These adjectives are employed by the writers to empower/disempower characters and underline positive and/or negative perspectives in society. Misrati in *Special Edition* over-compliments important figures in politics and economy with adjectives such as: *genius, fair, intelligent,* and *self-made* to build up a sense of sarcasm of how false they really are. He also gives the reporter an *active* and *professional* personality to mock his unprofessional report. Nayhoum uses the personal adjectives to strictly empower the fagih as *well-known, wise, prudent,* and *righteous* and depower the stranger as an *idiot.*

Fagih, on the other hand, employs the personal adjectives in his story to shed light on certain perspectives of members in the village. Through the voice of a religious man, the villagers are described as *crazy* & *mad* for not agreeing to his plan to destroy the locusts. These adjectives connote that religious figures look down to the public, consider themselves of high superiority, and in the name of religion must be obeyed. However, personal adjectives in *The Locusts* are also used to praise the villagers success in answer to the fagih`s negative remarks. The writer`s personal adjectives describing the villagers` shadow as *giant* and *great* mark a happy tone at the end of the story and reflect the writer`s positive perspective of the villagers. Al-Mansuri shares Fagih`s negative perspective towards certain members in society. He describes his main character, according to what society thinks of him, as *strange* man. Al-Mansuri reflects with this adjective how Libya`s suppressed culture neglects and misjudges its intellectuals.

4.5   EMOTIONAL ADJECTIVES

Only three stories had emotional adjectives in them, which gives the impression that Libyan short stories are not overwhelmed with characters` feelings. These adjectives are generally used to empower and disepower the characters to reveal to us bigger meanings in the stories.

In *The Sultan`s Flotilla* the Sultan`s emotions are described as *frightened* and *terrified* to picture him as a weak and helpless political figure. Even though Nayhoum does not describe other characters` emotions, having not described the fagih with any negative emotions gives him greater power and connotes that it is religion not politics that has the upper hand. In *Special Edition* we see a similar picture of strong vs. weak. The editor-in-chief is *pleased* and *happy* with his reporter`s special edition which connotes his success. However, the Libyan public feels *miserable*, which contradicts happiness. The two opposite adjectives draw the large

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line between two different realities, the superficial reality the reporter wants to see and the true bitter reality of the life of the poor in rich Libya. Fagih in *The Locusts* employs emotional adjectives to create a shift in his characters` moods. He first describes the villagers` feelings as the locusts arrive as *confused, frightened, scared, exhausted* and *angry* voices to intensify fear in the village. Then he shifts that fearful mood into a happy one as he shows the villager`s *happy* feelings when they finish collecting the locusts at the end of the story. These changes in emotions help Fagih build up the sense of hope and victory towards the end.

4.6   ADJECTIVES OF NATIONALITY

My Friends When I Die and *Tripoli Story* are the two only stories that have adjectives of nationality. This kind of adjectives serves in making contrastive pictures between two different societies in both the economical and educational level. In the first story, Al-Mansuri shows with the two adjectives *American* and *Libyan* the difference between a civilized culture and a less civilized one. The PhD degree that the main character earned from the U.S has soon become worthless in his restricted Libyan social life that hindered his success. The writer`s goal was to connote cultural differences that contributed to his character`s fear of being forgotten and unappreciated in his own country. El-Makki uses several national adjectives to paint the differences between qualities in merchandise. Life in the old *Arabic* (traditional) house is compared and exchanged by a new villa and new *Italian* clothes. This comparison through adjectives of nationality is El-Makki`s way of connoting Libya`s poor local economy.

4.7   OTHER ADJECTIVES

Besides the adjectives mentioned above, there are a variety of other adjectives that contributed to the main theme of each story. They vary in their purpose, some help create positive and negative images like in *My Friends When I Die* when the main character moved out from his old apartment with the *narrow* door and street to a house that overlooks a *big* public square with *strong* floodlights. Moreover, the negative vision of the fagih in *The Sultan`s Flotilla* as he foresees *hot* winds and predicts *unpleasant* life for the village of Jado.

Some adjectives empower the characters such as with the fagih when he describes his own advice as the *correct* advice to give himself authority on the Sultan. Other adjectives reflect the characters` materialistic greed; this is seen in both stories from the west where the reporter sleeps in the *most luxurious* hotels, smokes *fancy* cigars, and gets pay checks with *magic* numbers. While in *Tripoli Story* we see Khalifa`s family eating in *fancy* restaurants, buying from the *most excellent* bakeries, and his wife wearing *new* accessories after living in a *humble* house and buying *cheap* toys.

With all this said, we may conclude that all the adjectives discussed were mostly used to picture positive and negative images and to connote beautiful and evil signs and concepts in the stories, in addition to empowering and depowering the characters. Connotation is a linguistic technique that Libyan short story writers use through adjectives as their style in passing implicit messages and indirect criticism of political, social, and economical issues in Libyan society.

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