CRYPTIC SUBTEXTS: UNINITIATED AND INITIATED IMPLIED READERS IN NIGERIAN, CARIBBEAN, AND KURDISH LITERATURE

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Jihad Karim

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Jihad G. Karim

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Abstract

In narratology, a widely recognized method involves exploring the connection between *implied authors* and *implied readers*. It entails correlating abstract narrative components within a text to understand the conveyed message and the multitude of interpretations it can offer. The present study adopts an implied reader-oriented approach to analyze three selected novels from the twentieth and twenty-first centuries—one Nigerian, one Caribbean, and one Kurdish. The aim is to explore the potential readings within these texts, considering the hermeneutic process of critical reading. The selected texts include Chinua Achebe's *Things Fall Apart*, (1958), Same Selvon's *The Lonely Londoners*, (1956), and Karwan Kakesur's *The Channels of the Armed Monkeys*, (2011). This approach closely examines the communication between the author and reader of the text, with a special focus on the varying levels of communication between the components of the narration, including fictional and implied fictional communication.

The implied fictional communication occurs between a narrative agent known as 'the implied author' and its fictional counterpart 'the implied reader' rather than between the real, flesh and blood authors and readers. I argue that this level of communication is coded, and the act of decoding it is part of the reading process performed by the reader. Certain texts can propose different and sometimes opposing readings which are initially and purposefully designed by the implied author and addressed to different implied readers. These readings are not necessarily the results of different real readers but rather incorporated ones predetermined by the implied author only to be acknowledged and uncovered by the readers. In other words, the latent meaning is and always was an integral part of the text and is not something created by the imaginative reader or critic. The core interest of my thesis lies in identifying prompts and suggestions within the narrative of the selected texts and ultimately understanding the readerships prestructured in them. Identifying the different readers within those texts will provide new reinterpretations that can add undetected values to the reading process and sometimes suggests opposing readings to how those texts have so far been read. Additionally, it is the objective of this thesis to propose new ways that readers can interact with reading literature that would result in a more aesthetic and entertaining reading experience besides providing ways to be more informed and aware of the cues certain narrative texts contain.

There have been numerous critical studies on both narratology and postcolonial or minority literatures; however, there has been little scholarly work that attempts to utilize narratology as a theoretical foundation for understanding postcolonial and minority fiction.

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This study examines fictional texts from Nigerian, Caribbean, and Kurdish literature, employing the narratological concept known as ‘Multiple Implied Readers’. By incorporating concepts from Brian Richardson’s ‘Singular Text, Multiple Implied Readers’, and Peter J. Rabinowitz’s ‘authorial audiences’, I explore the various readerships that the texts could encompass. This exploitation may lead to the discovery of new readings, interpretations, and meanings that would otherwise remain undetected. These structures introduce provocative indeterminacies that challenge the reader’s synthesis of information into coherent configurations of meaning. Consequently, this approach not only enhances the reading experience but also opens doors to new interpretations of the text. In some cases, these interpretations could even dismantle prior understandings and propose entirely new readings.

The concepts of the implied author and implied reader have been studied before in relation to various disciplines of narratology. However, by applying them in conjunction with the relatively less researched subject of multiple implied readers, I aim to shed light on important aspects of these readings. This exploration could prove beneficial for literature students as well as critical readers of literary texts, revealing the potential of these texts to accommodate more than one implied reader within their narratives.

Keywords: Nigerian Literature, Black British Literature, Kurdish Literature, Narratology, Implied Author, Implied Reader, Chinua Achebe, Sam Selvon, Karwan Kakesur, Kurdish Novel, 1975 Algiers Accord, Feminist Narratology, Multiple Implied Readers, Initiated Implied Reader, Postcolonial Literature, Calypso Aesthetics, Colonization, Trinidad Creole English, Self-criticism, Narrative Texts, Talking Drums.

A Key to Kurdish Letters[1]

#	Key to Kurdish Letters	Kurdish Phonetic Symbols	Kurdish Alphabet	Clarifying Examples from English	Kurdish Examples	IPA
1	A	a	ا	**card**	**Sard**	[a:]
2	Á	á	ع	**-**	**Áerebane**	[ʢ]
3	B	b	ب	**band**	**Binar**	[b]
4	C	c	ج	**job**	**Colane**	[dʒ]
5	Ç	ç	چ	**chill**	**Çek**	[tʃ]
6	D	d	د	**dark**	**Dîwar**	[d]
7	E	e	ئه	**away**	**Erom**	[æ]
8	É	é	ێ	**let**	**Pé**	[ɛ]
9	F	f	ف	**father**	**Fénik**	[f]
10	G	g	گ	**good**	**Berg**	[g]
11	H	h	ها	**heal**	**Behar**	[h]
12	Ḧ	ḧ	ح	**-**	**Eḧmed**	[ħ]
13	I	i	ی	**hit**	**Zindewer**	[i]
14	Î	Î	یی	**tea**	**Bîr**	[i:]
15	J	j	ژ	**decision**	**Jin**	[ʒ]
16	K	k	ک	**break**	**Kat**	[k]
17	L	l	ل	**loan**	**Lére**	[l]
18	Ł	ł	ڵ	**blood**	**Kenał**	[ɫ]
19	M	m	م	**mark**	**Mox**	[m]
20	N	n	ن	**near**	**Nasik**	[n]
21	O	o	ۆ	**orange**	**Mor**	[o]
22	P	p	پ	**power**	**Pénűs**	[p]
23	Q	q	ق	**-**	**Qorî**	[q]
24	R	r	ر	**treat**	**Har**	[ɾ]
25	Ŕ	ŕ	ڕ	**range**	**Ŕéga**	[r]
26	S	s	س	**sleep**	**Soma**	[s]
27	Ş	ş	ش	**dish**	**Şar**	[ʃ]
28	T	t	ت	**hat**	**Tîmar**	[t]
29	U, W	u, w	و	**will**	**Wek**	[u]
30	Ű	ű	وو	**soon**	**Çűn**	[u:]
31	V	v	ڤ	**valley**	**Mirov**	[v]
32	Ẍ	ẍ	خ	**-**	**Xuda**	[x]
33	X	x	غ	**-**	**Ẍardan**	[Ɣ]
34	Y	y	ی	**young**	**Yek**	[j]
35	Z	z	ز	**zone**	**Zor**	[z]

[1] (Salih viii) with minor modification to the letters غ، ڕ، ڵ، ح

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Chapter One

Introduction

"A text can achieve a high level of fit between the reader it seems to address and its actual reader". Steven Connor (1996), *The English Novel in History* 1950-1995.

1.1 Implied Readers, Degrees of Initiation, and Cryptic Subtexts

Now and again the cannon boomed. The wailing of the women would not be heard beyond the village, but the *ekwe* carried the news to all the nine villages and even beyond. It began by naming the clan: *Umuofia obodo dike!* 'the land of the brave'. *Umuofia obodo dike! Umuofia obodo dike!* It said this over and over again, and as it dwelt on it, anxiety mounted in every heart that heaved on a bamboo bed that night. Then it went nearer and named the village: *Iguedo of the yellow grinding-stone!* It was Okonkwo's village. Again and again Iguedo was called and men waited breathlessly in all the nine villages. At last the man was named and people sighed 'E-u-u, Ezeudu is dead' (Achebe 88).

Chinua Achebe, widely recognized as a pioneer of Anglophone literature in Africa, significantly contributed to placing postcolonial African writing on the global literary map with his seminal novel, *Things Fall Apart* (1958). In this work, Achebe weaves an integral element of Igbo culture into the fabric of his narrative: the language of the talking drums. This drum language is not just an Igbo phenomenon but a broader African one, prevalent in various cultures and countries including Yorùbá, Congo, Ghana, and Nigeria. Achebe's skillful integration of this unique form of communication highlights the rich cultural heritage of Africa and its influence on literature.

In *Things Fall Apart*, Chinua Achebe prominently features the talking drums, a pivotal musical instrument, from the outset and recurrently throughout the novel. The narrative vividly describes the drums, referring to them as 'ekwe': "it was the ekwe talking to the clan […] the ekwe began to talk. […] And men listening to the endless wailing of the women and the esoteric language of the ekwe" (88). As the story unfolds, the reader becomes acquainted with various types of drums such as the 'ogene', their communicative roles, and the significant cultural value they hold within the community.

These ethnomusical instruments are not just for rhythm; they serve as a medium for conveying messages across distances. Achebe intricately links the drums to key community events and rituals, such as wrestling matches, harvest celebrations, and the passing of an elder. They also play a crucial role in democratic processes, being used to summon gatherings for

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discussions on vital matters like war or the arrival of colonizers. Through these descriptions, Achebe not only enriches the narrative but also provides a window into the intricate social fabric and traditions of the Igbo community.

In my thesis, I will explore how narratology in general and the theory of multiple implied readers will be effective and interesting tools which help examine latent and hidden meanings within literary texts. For instance, in the above quotation from Achebe's novel, the elemen tof the talking drums and their functions may seem unfamiliar to some readers 'uninitiated', but is deeply meaningful to those who are sufficiently informed and initiated to recognize this alternative form of language. Utilizing the theory of multiple implied readers, a concept rooted in rhetorical narratology, I will analyze the selected texts' narrative and demonstrate how they engage with more than one category of prestructured implied reader. My argument will focus on how the implied author consciously addresses these diverse hypothetical readers, and how each group of readers derives distinct insights and understandings from the text and the author's embedded messages. First, let me introduce subject of narratology and its various schools as well as the theory of multiple implied readers as theory rooted in rhetorical narratology and reader-response theory.

Narratology examines the narrative text and its broader context as the foundation for discussion and investigation. As a formal structure and an epistemological tool, narrative can be seen as a rhetorical interaction between the text's narrator and its audiences, conveying a message. The field of narratology emerged through collaborations among linguists, structuralists, and critics, beginning in the 1960s, notably in 1966. It evolved into an established discipline with influential works such as Gérard Genette's *Discours du récit* (1972), Algirdas Julien Greimas' *Structural Semantics: An Attempt at a Method* ([1966] 1983), Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film* (1978), and Narrative analysis or sociolinguistics by Labov and Waletzky (1967).

Between classical narratology and what was later introduced as postclassical narratology, there were significant developments related to life-as-narrative and storytelling. Subsequently, the works of Wayne C. Booth (1961) [1983] in *The Rhetoric of Fiction* and James Phelan (1989) marked the initial stages of rhetorical narratology. A decade after Booth's contribution, Paul Ricœur introduced the concept of narrative identity in 1991, followed by Susan Lanser in 1986 [1992], and Robyn R Warhol in 1989, focusing on feminist narratology. Additional advancements included Cognitive and natural Narratology by Monika Fludernik in her work *Towards a 'Natural' Narratology* in (1996), contributions by David Herman in 2002, and Alan Palmer in 2004. Finally, the field witnessed the emergence of transmedial narratology

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around 2005, along with the exploration of small stories and recent trends encompassing eco-narratology, E-approaches, posthuman, intersectional, and hermeneutics, as highlighted by Stefan Iversen[2].

As far as the position of my thesis and its relation to the given genealogy of narratology is concerned, the current study falls within the framework of rhetorical narratology, specifically focusing on narratives in rhetorical communication and discourse. The emphasis is on the communication between implied-fictional narrative components, involving textual analysis, emotional and ethical appeals of fictional messages (as described by Stockwell), stylistic and figurative patterns, as well as the aesthetic and informational dimensions of narration.

Regarding the communicative act of narration and the thesis's title, I contend that this act is encoded, and the process of decoding it forms an integral part of the reader's engagement. However, within my narratological analysis, particularly within the framework of rhetorical narratology, my attention is directed towards the implied fictional communication between a narrative component known as 'the implied author' and its fictional counterpart 'the implied reader,' rather than the interaction between actual authors and readers. Although most narrative texts involve a single implied author and a single implied reader, there exist texts containing multiple implied authors and readers (Richardson, 267). Some texts feature multiple implied authors and a single implied reader, as exemplified in *The Whole Family: a Novel by Twelve Authors* (1908). Additionally, there are texts with multiple authors (both real and fictional) and multiple implied readers, as elaborated in Chapter Five, discussing Kurdish literature and Karwan Kakesur's text. Conversely, there are cases of a singular implied author and multiple implied readers, prevalent in many instances of children's literature.

The 'cryptic subtext' in my title signifies the presence of coded messages that can be epistemologically hierarchized and communicated differently to various implied readers. While I borrowed the term 'cryptic subtext' from Steven F. Walker's book titled *Cryptic Subtexts in Literature and Film: Secret Messages and Buried Treasure* (2019), my analysis of subtexts and coded messages differs from Walker's approach. My focus is on the implied fictional communication between the abstract narrative components, namely the implied author and implied reader.

In Walker's interpretation, cryptic subtexts represent an extreme form of hypertextuality, defined as a more obvious and direct type of intertextuality. He suggests that cryptic subtexts

[2] From a lecture presented by Stefan Iversen in the Summer Course in Narrative Studies 2021 organized by Aarhus University.

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arise from awkward allusions and suspicious incongruities in the hypertext itself, indicating deliberate clues inserted by the author to point to the latent presence of a cryptic subtext. These clues are intentionally placed by the author (Walker 1). However, in the context of my thesis, cryptic subtexts encompass coded messages, which include not only intertextual allusions but also linguistic patterns, dialects, metaphors, dates, names, textual concealment, and hermeneutical clues. I argue that recognizing such clues and their interpretation by members of the prestructured implied readership establish an epistemological hierarchy, enabling one group of implied readers to be more initiated than others.

The coded messages within the text serve as clues incorporated by the 'implied' author through various creative and literary techniques, including intertextuality, hypertextuality, 'awkward' allusions, and suspicious incongruities. While members of one group of implied readers can decode and understand these communicated messages, which are crucial for understanding the text, communication also occurs on another level through subtexts that may appear cryptic to them. These different messages and their varying levels of comprehension give rise to distinct groups of implied readers, which I term 'uninitiated' and 'initiated implied readers.'

The initiated implied readers possess the ability to comprehend both the cryptic subtexts and the generally communicated messages. Moreover, they can discern the failure of the uninitiated implied readers to acknowledge the subtext and implied messages of the implied author. In contrast, the uninitiated readers remain unaware of the existence of a more intricate message and a more informed implied reader. Consequently, their comprehension of the text and the communicated messages is limited. It is important to note that, unlike actual readers, the implied readers lack traits such as suspicion and skepticism. Therefore, their presence within the narrative text is confined to the hypothetical realm envisioned by the implied author.

To illustrate the proposed theory of uninitiated and initiated implied readers and the resulting seismological hierarchy within the text, examples from Salman Rushdie's seminal work *Midnight's Children* (1980) are provided. Right from the beginning, in the 'forward' section of the book, Rushdie states, "In the West, people tend to read Midnight's Children as a fantasy, while in India people thought of it as a pretty realistic, almost a history book" (Rushdie xvii). These differences in the reading experience among real readers stem from the alignment that real readers find with the distinct prestructured implied readers of the text.

The Western reader, lacking knowledge about the history, language, culture, and historical references included in the book, is characterized as uninformed and uninitiated, as identified by Rushdie. Consequently, this reader is more likely to resonate with the uninitiated

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implied reader within the text. In contrast, the subcontinental reader, possessing familiarity with the history and the diverse castes of the community, along with other contextual intricacies, finds themselves more compatible with the initiated implied reader targeted by the implied author. This disparity in comprehension and alignment highlights the existence of distinct layers of readership within the narrative, reinforcing the concept of uninitiated and initiated implied readers proposed in the thesis.

The uninitiated implied reader would become disappointed and subsequently criticize the book upon encountering historical inaccuracies, as they perceive Saleem's story to be a representation of the nation's history. Rushdie declares that,

> many readers wanted it to be the history, even the guidebook, which it was never meant to be others resented it for its incompleteness, pointing out, among other things, that I had failed to mention the glories of Urdu poetry, or the plight of the Harijans, or untouchables, or what some people think of as the new imperialism of the Hindi language in South India. These variously disappointed readers were judging the book not as a novel, but as some sort of inadequate reference book or encyclopedia" (Rushdie 25).

Perhaps, if these readers had aligned their understanding with the initiated implied reader prestructured in the book and intended by the implied author, they might not have experienced the same level of disappointment noted by Rushdie.

In certain instances, this discerning, aesthetic, and initiated implied reader can be as limited as a single person, as demonstrated in the case of Alban Berg's string quartet *Lyric Suite* composed in (1926). Although Berg presented it to the world as a "string quartet without a program," the work was secretly an intricately coded musical depiction of a brief yet intense adulterous affair he had with Hanna Fuchs. Berg, however, believed that the rhetorical act he was undertaking required at least one person, even if only one, to know the truth both about the quartet's meaning and the fact that other listeners were unaware. Consequently, he sent an annotated score to *someone* he could trust to understand and keep the secret: Hanna herself (Rabinowitz, 1994).

Or indeed, this discerning, aesthetic, and initiated implied reader can be as extensive as an entire community or speakers of a specific language, as exemplified by Trevor Noah's inside joke during the 91st Academy Awards when he introduced the best picture nominee "Black Panther."

> Growing up as a young boy in Wakanda, I would see T'Challa flying over our village, and he would remind me of a great Xhosa phrase, "abelungu abazi uba ndiyaxoka", which means, 'In times like these, we are stronger when we fight together than when we try to fight apart'. (Noah)

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Only those who speak Xhosa understood the joke because what Noah actually said was: "White people don't know I'm lying." Noah took advantage of the fact that not many people at the ceremony, or those watching at home, would be able to comprehend the Xhosa language, one of the languages spoken in South Africa. He playfully told a joke, manipulating the situation. For many in the audience, both at the ceremony and watching remotely, it wasn't perceived as a joke but was taken at face value. However, those who understood the language found amusement in grasping the hidden meaning.

In essence, Noah engaged in an unconventional form of deception. He directed his joke toward two distinct implied audiences: one uninitiated group who couldn't decipher the coded message and thus couldn't detect the lie, and the other group whom he knew could decode it: the initiated. This double-audience act is more intricate than mere lying or bluffing. Lying and bluffing typically involve a speaker who knows the truth and an audience that does not. However, double audiences necessitate a speaker and two distinct audiences: one unaware and another cognizant of the truth but choosing to remain silent about it.

Umberto Eco highlighted the satisfaction felt by the "critical reader" when they enjoy the presumed defeat of less perceptive readers. In other words, the second implied reader's success hinges on enjoying the ignorance of the other. In Noah's case, those familiar with Xhosa found amusement because they realized that non-Xhosa speakers failed to comprehend the actual meaning behind the stated phrase.

Similar to Noah not divulging the true translation of the Xhosa phrase to his audience, Nella Larsen chose not to explicitly inform her readers about the lesbian subtext in *Passing,* (1929). Although *Passing* was not widely censored, it was highly controversial upon its initial publication due to its exploration of themes related to racial identity and passing as white. In the novel, the main characters, Irene Redfield and Clare Kendry, share a complex and intense relationship. Scholars have analyzed their interactions and emotional closeness, interpreting their relationship as having homoerotic undertones.

While the novel primarily delves into the theme of racial identity and passing as white in a racially segregated society and does not explicitly address lesbianism, some readers and critics have argued that Larsen subtly explores themes of forbidden desire, repression, and emotional intimacy between women. If these themes were not presented as subtext, especially during a time marked by various forms of censorship on controversial or immoral topics, such as sexuality and lesbianism, the book might not have passed the scrutiny of publishers and editors.

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In this context, Rabinowitz suggests that despite potential censorship, Larsen likely did not aim to "school her ignorant readers" about the subtexts. Instead, she probably left them for more informed readers to detect and acknowledge on their own (Rabinowitz 204).

As part of my thesis objectives, I aim to demonstrate how authors can communicate diverse messages and target different audiences for various intended purposes, including self-critique, self-interrogation, direct or indirect criticism of oppressive (minority) or colonizing (postcolonial/decolonial) regimes, and transmitting coded messages to specific readers while restricting others from comprehending the same message. My primary goal in analyzing African, Caribbean, and postmodern Kurdish literature is to examine this theory as applied to texts from different cultural and linguistic backgrounds (two of which are Anglophone, though one includes the Trinidad Creole English dialect, and one is Kurdish). This approach aims to illustrate that such a complex narratological technique is not confined to a particular genre and can be practiced even with texts not in English. The focus remains on textual analysis and understanding how the story was crafted by the real author and communicated by the implied author to the prestructured implied reader(s).

The selected texts for my thesis include Chinua Achebe's *Things Fall Apart* (1958), Sam Selvon's *The Lonely Londoners* (1956), and Karwan Omer Kakesur's *The Channels of the Armed Monkeys* (2011). Through this proposed approach, I will closely examine the communication that transpires between the author and reader, paying special attention to the different levels of communication within the components of the narration, encompassing both fictional and implied fictional communication. During these examinations, I will investigate emergent issues presented in these literary texts that might not initially appear significant or might not be apparent at all. However, once the proposed theory, and consequently the reading practice, sheds light on these issues, they will be recognized as prominent and pivotal.

I intend to demonstrate that certain texts can only be fully understood as the implied author intended when a narratological theory like multiple implied readers is taken into account. These functions include, among others: self-interrogation (as seen in Achebe and Kakesur's works), eluding censorship, preventing a secondary theme from overshadowing a text's major thematic concern (as in Selvon's work), and providing a platform to discuss controversial and culturally recognized taboos, bringing attention to important societal issues (as exemplified in Kakesur's text).

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1.2 Outline of The Study:

This thesis comprises an introduction, a theoretical chapter, three main empirical chapters, and a conclusion. Chapter 2, titled "A Theoretical Background of Narrative Communication," delves into reader-response criticism and the evolution of the implied author and implied reader theory. It outlines a methodology for critically analyzing narrative forms, enabling a comprehensive understanding of the narratological concepts 'implied author' and 'implied reader,' especially within literary discourse and narrative contexts. Additionally, the chapter defines and presents the theory of multiple implied readers, exploring derivatives of the implied reader theory, such as the introduced concepts of initiated and uninitiated implied readers, along with other previously discussed reader types related to the theory of multiple implied readers. The chapter concludes with a discussion on the detection strategy of multiple implied readers and identifies the types of narrative texts that could incorporate more than one implied reader. Finally, it outlines the selection of texts that will be analyzed and discussed in the subsequent chapters of the thesis.

The underlying assumption in this chapter is that certain genres of narrative, specifically postcolonial and minority literature, could incorporate an epistemological hierarchy in the form of cryptic subtexts. In other words, these narrative texts are encoded with messages intended for different implied readers, referred to as 'uninitiated' and 'initiated implied' readers. There exists a restricted level of meaning generally comprehended by readers belonging to the uninitiated implied readers' group. In this reading process, the reader passively absorbs the author's intended messages without actively engage in creating new meanings; a 'readerly' reading (Barthes). Simultaneously, cryptic subtexts are embedded, comprehensible only to members of the initiated implied reader category. Unlike the former group, members of the initiated implied reader are actively involved in creating meaning of the text as targeted and prestructured by the implied author, 'writerly' (Barthes).

To illustrate these suppositions, this study focuses on three selected novels. Two of these novels serve as representatives of Nigerian and Caribbean Anglophone literature: Chinua Achebe's *Things Fall Apart* (1958) and Sam Selvon's *The Lonely Londoners* (1956), considered pioneers in postcolonial and Black British Literature, respectively. The third novel, *The Channels of the Armed Monkeys* (2011) by Karwan Kakesur, hails from Kurdish Literature—a lesser-known and less researched literary realm. However, within Kurdish literature, Kakesur holds significant recognition, particularly in modern Iraqi Kurdistan and the Sorani Kurdish dialect.

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It is crucial for me to clarify my claims from the outset that only specific texts with distinct qualities can contain multiple implied readers. I am not referring to the practice of rereading and the idea of an infinite number of readings based on the actual readers' interpretations and understandings. Instead, as elaborated further in Chapter Two, the theory of 'multiple implied readers' pertains to the concept of prestructuring different implied readers by the implied author from the moment of inscription.

As Richardson argues in 'Singular Texts, Multiple Implied Readers,' most narrative texts typically have a single implied author and a single implied reader, even the most polyphonic ones (267). However, there could be exceptional cases where the implied author targets more than one implied reader, for reasons briefly mentioned earlier and to be further discussed in detail. The communication between these narrative components transpires at the implied fictional level, between implied authors and readers, not between actual authors and real readers. Therefore, the readers referred to in this study are implied readers and not real readers. Consequently, this study does not advocate the notion that all texts should be expected to contain different implied readers, nor does it suggest that everyone reads in this manner or should read with this notion in mind.

Nevertheless, as I will clarify through my arguments, the identification of different implied readers is a textually established, legitimate, and productive strategy that enhances the reading process. It enables the realization of previously undetected interpretations of narrative texts possessing such distinctive qualities.

In Chapter 3, the first empirical chapter of this thesis, the focus is on approaching Chinua Achebe's *Things Fall Apart* (1958) from a narratological perspective to argue the possibility of the presence of more than one implied reader, serving as an example of postcolonial literature. Critics like Richardson and Rabinowitz have often argued that postcolonial authors construct an agent capable of targeting and inscribing different implied readers in their texts. These readers include one who is familiar with indigenous culture, geography, and history, and another, more traditional metropolitan audience requiring instruction in these areas. Successful implied authors scatter clues and coded messages throughout their narrative, structurally targeting different readers. For this argument, I have examined specific aspects of Achebe's narrative that indicate the presence of cryptic subtexts recognizable by members of the initiated implied reader, including the (re)negotiation and challenging of notions of Igbo identity.

I provide examples from the text, ranging from something as straightforward as the title of the book, serving as an intertextual reference to Yeats' *The Second Coming* (1919), to

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nuances of ethnographic elements such as the 'talking drums.' Additionally, I present a feminist reading of the text and explore the orality aspect of the narrative. To establish the benefits, or rather necessities, of close reading for the formal means of expression in postcolonial narratives, I invoke arguments from rhetorical, structuralist, and poststructuralist narratology. This approach is contextualized within the framework of the theory of multiple implied readers and reinterpretations of narrative texts.

I demonstrate how the text serves as a direct response to widely celebrated European texts on the colonial narrative, specifically African culture, such as Joseph Conrad's *Heart of Darkness* (1902) and Joyce Cary's *Mister Johnson* (1939). My reading of Achebe, in relation to Conrad, delves deeper into subtextual elements in the text, focusing not only on what Achebe wrote in essays and academic articles but also on certain thematic and stylistic structures indicating the presence of an initiated implied reader. This reader, in addition to the uninitiated one, can pick up on specific clues left by the implied author, highlighting the subversive and narrative maneuverability of Achebe within the text in connection to Conrad and Cary's texts.

Chapter 4 delves into the discursive attributes of Caribbean social identities on a broader scale by studying Sam Selvon's innovative narrative in *The Lonely Londoners* (1956). This analysis allows me to explore not only the role of fictional narratives in shaping a sense of Caribbeanness but also Selvon's sociocultural dimensions and political implications as an anti-colonial initiation. My narratological analysis of Selvon's text in this study serves as a means to unravel the narrative constructions of Caribbean social identities in general, and Trinidadian identities in particular. It questions, undermines, or debunks widely available and commonly circulating narratives about a small group of migrants in London before and after the publication of the book.

The analysis demonstrates how the narrative incorporates specific clues and messages that are recognized by 'the boys,' a minority community in predominantly white London, while these clues go unnoticed by the dominant group. Ultimately, I will show how Selvon employs this technique to restore and provide a sense of empowerment within the underprivileged group, among other functions.

Selvon employs a narrative technique that incorporates a non-standard creolized voice as the narrative language of the story and the dialogues in the novel. This approach heavily relies on dialect, idiom, calypso aesthetics, and vernacular language. The examination in Chapter Four provides a deeper insight into how narrative forms experimented with by Selvon through writing in a modified English known as Trinidad Creole English (TCE) embody ideologies of resistance and plurality across time and in relation to different sociocultural

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contexts. The central idea behind this chapter is that narrations of Caribbean identities are integral to cultural practices, reflecting and actively shaping the circulating visions of the social reality for these minorities in London. Selvon's fictional explorations contribute significantly to framing and reframing what 'Caribbean' means in various socio-historical contexts.

In Chapter 5, titled "Multiple Implied Readers in Kurdish Literature," I will conduct a close reading of Karwan Kakesur's novel, *The Channels of the Armed Monkeys* (2011), as an illustration of minority literature within the context of Kurdish literature. I will contend that this text can be considered Anglophone literature due to its close engagement with Anglophone literary techniques, such as Faulkner's narrative strategy, Fredric Jameson's "national allegory," and the modern novel's use of stream of consciousness. Additionally, by exploring a novel in a different language, I can compare the forms and functions of the proposed theory across not only cultural and political but also linguistic contexts. This approach allows me to investigate both commonalities and specificities in the literary production related to the theory of multiple implied readers.

Given the limited familiarity with Kurdish literature in Western literature departments, I will provide a historical background on the emergence of the novel genre in Kurdish literature. This historical overview will highlight various stages and factors, including politics, culture, and linguistics, that have contributed to the development of the novel in Iraqi Kurdistan. Furthermore, I will offer translations of the original Kurdish Sorani dialect texts used in my analysis, as the novel has not been translated into any other language.

Chapter 5 will proceed in two main sections:

5.1 and 5.2: These sections will provide a historical development of the Kurdish novel as a genre in Kurdish literature. They will also outline the general theme and focus of the selected text, discussing the reasons behind its selection and its importance to the thesis.

5.3 and 5.4: These sections will delve deeper into the discussion of the multiple implied reader theory within Kakesur's text. I will conduct a close reading of the narrative discourse, analyzing how the text can be understood as an act of "writing back to self" and self-criticism through the utilization of different implied readers. The analysis will specifically focus on contested topics such as female genital mutilation, honor killing, and homosexuality. In exploring these themes, the book functions as an example of memory literature, providing historical records of factual events before, during, and after the collapse of the Kurdish revolution in Iraq in 1975. Simultaneously, it incorporates cryptic subtexts that serve the purpose of self-critique and cultural reform.

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CHAPTER TWO

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Chapter Two

A Theoretical Background of Narrative Communication

2.1 Nonfictional and Implied Fictional Communication

The study of the relationship between implied authors and implied readers is a well-established procedure in narratology. This approach focuses on the correlation of abstract narrative components on a textual narrative base. It serves as a means to understand what has been communicated in the text and the array of different and new interpretations it can offer. The current study adopts an implied reader-oriented approach to analyze selected texts. The goal is to explore the various potential readings embedded within them, in terms of the hermeneutic process of critical reading. This endeavor aims to assist real, living readers in narrowing the gap between themselves and the text's author. It does this by decoding—or "overcoding," to use Barthes' terminology—the letters, words, meanings, and structures, thereby enhancing the entire reading process.

Roland Barthes illuminates this concept by stating, "the reader is caught up in a dialectical reversal; he does not decode, he overcodes; he does not decipher, he produces, he accumulates languages, he lets himself be infinitely and tirelessly traversed by them: he is that traversal" (Barthes 42). Through this process, real readers can achieve a more fulfilling reading experience once they identify the implied readers of the text and establish common ground with them. A compatible real reader with the initiated implied reader, for example, will be able to, with the help of their own experiences, linguistic familiarities, preconceived knowledge and cultural understandings, extract and detect prestructured and cryptic information from the text.

My interest lies in the structures of suggestions and prompts that preconfigure readerships within these texts. The term "readerships" here refers to the hypothetical audiences of narrative texts, also known as the authorial audiences (a term coined by Peter J. Rabinowitz) or implied readers (as described by Brian Richardson).

The field of narratology and the study of literature from Nigeria, the Caribbean, and to a lesser extent, Kurdistan have been extensively examined separately; however, there is a scarcity of scholarly work that applies narratological theory as a framework for interpreting these bodies of literature. This study investigates selected anglophone literary works from Nigerian, Caribbean, and Kurdish authors through the lens of a narratological concept called multiple implied readers. I have chosen these particular literary traditions for my thesis corpus because they align well with the theory of multiple implied readers.

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Nigerian and Caribbean literatures serve as examples of postcolonial literature, while Kurdish literature exemplifies minority literature. By integrating concepts from Brian Richardson's 'Singular Text, Multiple Implied Readers' and Peter J. Rabinowitz's notion of 'authorial audiences' from 'Betraying the Sender,' this research aims to uncover the various readerships that the texts may address. Such exploration may lead to the discovery of new readings, interpretations, and consequently, new meanings that might otherwise remain unnoticed or traditionally unrecognized.

These texts often contain provocative indeterminacies, presenting a challenge for readers as they attempt to synthesize information into a coherent configuration of meaning. The study posits that understanding these multiple implied readers is key to revealing the depth and complexity of these literary works.

To establish a foundational understanding for my thesis, it is essential to define and explicate terms such as 'implied author', 'implied reader', 'authorial audience', and 'multiple implied readers', and to delineate their roles within the context of narrative conventions and authorial reading, which will form the central focus of my study. These concepts are pivotal because, as I will argue, engaging with these facets of a narrative text is not merely a method of interpretation; it is also a critical way of discussing our approaches to reading.

The term 'implied author' refers to the version of the author that the reader constructs based on the narrative voice and content of the text, rather than the real-life author's intended message. This concept serves as a bridge between the actual author and the reader, offering a sense of an authorial presence within the text.

The 'implied reader', on the other hand, represents an ideal reader that the text seems to anticipate – an entity that fully understands the nuances and underlying messages encoded by the implied author. The implied reader is equipped with the cultural and intellectual tools necessary to grasp the full meaning of the text.

'Authorial audience' is a term developed by Peter J. Rabinowitz, suggesting a group of hypothetical readers that the author envisions while creating the work. These readers are presumed to possess certain competencies and knowledge that allow them to appreciate the text in the way the author intended.

'Multiple implied readers' extends this concept further by proposing that a text does not cater to a singular type of reader but to various readers who might interpret the narrative differently. This multiplicity reflects the text's capacity to be understood in diverse ways, depending on each reader's background and perspective.

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Through my thesis, I will also illustrate how these concepts, when applied to Nigerian, Caribbean, and Kurdish literature, enable a deconstruction of texts to reveal underlying meanings. This form of reading, by treating meanings in a specific manner, can lead to multiple reinterpretations that have the potential to overturn previous understandings and introduce completely new readings. It is this ability of texts to be reinterpreted through different implied readers that I contend will uncover new dimensions of narrative texts within the selected literatures.

In order to delve deeper into these concepts and their significance for my thesis, it's important to explore each term in the context of literary theory and then apply them to the specific literatures in question:

Implied Author: The 'implied author' is not the flesh-and-blood author who writes the story, but a constructed persona, an embodiment of the text itself. This persona represents the author's narrative and stylistic choices and can be inferred from the themes, the narrative structure, the characters, and other elements of the text. It's a conceptual tool that helps readers make sense of the narrative voice (Schmid).

Implied Reader: The 'implied reader' is the ideal, hypothetical reader who perfectly grasps all the nuances of the text as envisioned by the implied author. This reader fully comprehends the themes, symbols, cultural references, and unspoken implications woven into the narrative. Every text, in essence, creates an implied reader with certain attributes and competencies required to understand the text fully (Ibid.).

Authorial Audience: Peter J. Rabinowitz's concept of the 'authorial audience' suggests that authors have an intended audience in mind when they write, anticipating readers who share certain competencies, such as cultural knowledge or awareness of genre conventions. The authorial audience is the set of readers who can theoretically appreciate the text in the way the author intends which is understood through the construct of the implied author by the reader. This is because the implied author describes the way authors choose to present themselves in their texts through the construct of the storyworld (Rabinowitz, Betraying the Sender).

Multiple Implied Readers: The concept of 'multiple implied readers' expands on the idea of the implied reader by suggesting that a single text can be written with several potential implied readers in mind, each bringing different interpretations based on their own cultural backgrounds, personal experiences, and reading histories. This multiplicity acknowledges the diverse ways a text can be understood and interpreted (Richardson, Singular).

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Through the lens of ‘multiple implied readers’, my thesis will investigate how these literatures invite diverse interpretations and challenge readers to see beyond a singular, fixed meaning. The result is a dynamic reading process where meanings are not only decoded but are created through the interaction of text and reader, leading to a spectrum of potential reinterpretations. This reiterative process can challenge and possibly overturn established readings, proposing new understandings of texts that reflect the varied experiences and perceptions of their readers.

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2.1.1 The Implied Author and the Implied Reader Theory

The concept of the implied author, since its inception in Wayne C. Booth's seminal work *The Rhetoric of Fiction* in (1961), has become a pivotal point of discussion in narratological studies. Along with this concept, Booth introduced the related notion of the implied reader, thereby framing the intricate dance of fictional communication that occurs within narrative texts.

Susan S. Lanser's observation in 2001 that “few terms have stirred narratologists to so much vexation — and passion — as implied authorship” (153) speaks volumes about the intense scholarly engagement with this idea. The term has elicited widespread debate, reflecting the complexity and richness of the concept.

Despite the variety of terms used by critics—be it model author, inferred author, author’s second self, and others—the central idea remains consistent: there exists an authorial agency within any narrative. This agency is not the physical, real-life author but rather a version of the author projected by the text, shaping and guiding the reader’s experience.

This authorial agency is constructed by the text itself and is aimed at a hypothetical reader—sometimes referred to as the authorial audience or the implied reader. The implied reader is thus the conceptual audience who is capable of picking up on the nuances, the literary cues, and thematic undercurrents laid out by the authorial agency.

In summary, regardless of the terminology—implied, ideal, inferred, or second self—the key takeaway is that narratives inherently include an authorial presence. This constructed presence engages with a corresponding constructed reader to produce the meaning of the text, completing the communicative circuit that is at the heart of narratology's fascination with fictional worlds.

The authorial agency, as a narratological construct, operates differently from tangible elements within the text such as characters, settings, voice, narrator, story, and mood. It does not manifest directly within the text but functions as a critical component in shaping the interaction between the real author and the real reader. The narrative techniques employed by the authorial agency serve to narrow the gap between the narrator's world and the reader, enhancing the reader's immersion in the story.

Wolfgang Iser's theory, as discussed by James Phelan and presented in works by Scholes, Phelan, and Kellogg, posits the relationship among author, reader, and text as inherently dynamic (Scholes, Phelan and Kellogg). Iser suggests that while readers begin by navigating the author’s structured cues within the text, they are invariably met with gaps or indeterminacies. These gaps demand reader participation, as different individuals will fill these

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gaps in unique ways, thus actualizing the text's potential meanings through their interpretations.

Iser's approach is deeply rooted in the phenomenology of Edmund Husserl and Roman Ingarden, which underscores the active role of the real author and reader. However, it's crucial to note that this interaction is not confined to the literal communication between living authors and readers. Rather, it unfolds within the literary work itself, between the implied author and the implied reader, through the text's narrative elements.

This implied conversation is not an overt dialogue but a subtle, implicit exchange facilitated by the text's structure and content. Theorists such as Wayne C. Booth, Mieke Bal, Dan Shen, Seymour Chatman, and Jörg Schönert have all acknowledged that this communicative process operates on a deeper, implicit level between the narratological components of the text.

In essence, the text acts as a mediating platform where the authorial agency orchestrates a symphony of narrative signals, and the reader, through individual interpretation, becomes an active participant in the narrative construction. The conversation is thus embedded within the text's framework, where the authorial agency invites readers to engage, interpret, and ultimately co-create the narrative reality (refer to figure 2 for a visual representation).

Jörg Schönert asserts that the author, as a real individual, is considered separate from their work; thus, when one reads the author's work, the real author can be disregarded in favor of a textual construct termed the implied author (Schönert). This distinction is visually supported in Seymour Chatman's diagram of narrative structure (Figure 1), where two elements— the real author and the real reader—are positioned outside the direct narrative transaction.

Peter J. Rabinowitz, in his work *Before Reading* (1987), addresses the concept of the implied reader, which he equates with what he calls the 'authorial audience'. He explains that while the real author may have no concrete knowledge of the actual readers, assumptions about their beliefs, knowledge, and understanding of literary conventions are inherently made while constructing a narrative. However, recognizing the implied author and reader should not be the final objective for actual readers; rather, it should facilitate the interpretation of the author's message and decrease the figurative distance between author and reader.

Rabinowitz emphasizes the role of the 'authorial audience' in the success of the narrative. A successful reading experience for actual readers correlates with their alignment

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with the expectations and assumptions of the implied reader that the implied author has envisioned.

Furthermore, Rabinowitz elaborates on the metaphorical distance between real authors and readers compared to their implied counterparts. The believability of a novel depends greatly on the author's skill in bridging this distance and the readiness of the real readers to engage with the narrative from the outset. When real readers adopt the perspective of the implied reader, understanding the conventions and messages intended by the implied author becomes more attainable. According to Rabinowitz, the effectiveness of artistic choices hinges on the accurate anticipation of reader response, which in turn affects the success of the narrative.

Thus, a smaller gap between real and implied readers, though a gap is always present to some extent, leads to a more fulfilling reading experience as envisioned by the implied author. The implied author typically strives to keep this gap as narrow as possible.

To thoroughly comprehend the interactions among these narratological entities and the transfer of the story from the actual author to the actual reader, consulting Seymour Chatman's six-element model in *Story and Discourse: Narrative Structure in Fiction and Film* (1975), is beneficial. The model includes the real author, implied author, narrator, narratee, implied reader, and real reader, offering a framework to visualize the flow of narrative communication.

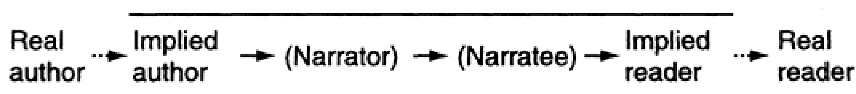

Figure 1 Diagram of Narration by Chatman, (Story and Discourse 151)

In Chatman's model, there is a flow of communication that begins with the real author and ends with the real reader. However, the interaction between these elements is not direct; it's mediated by the other components (implied author, narrator, narratee, and implied reader). These mediating components shape how the story is told, how it is meant to be received, and how it is ultimately understood.

The model helps to dissect the narrative process and offers a vocabulary to discuss complex interactions within a narrative. For example, when analyzing a text, one might consider how the choices of the implied author shape the reader's perception of the narrator, or how the expectations of the implied reader influence the way the real reader engages with the text. Understanding these distinctions is crucial for deep literary analysis, allowing critics and students to speak precisely about the often fluid and subjective experience of reading a narrative.

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Seymour Chatman's six-element model of narrative structure, presented in his influential book provides a framework for understanding the different components involved in the narrative process, from the creation to the consumption of a story. The elements included in the diagram are as follows:

1. **Real Author**: This is the flesh-and-blood individual who writes the story. The real author brings their own experiences, perspectives, and creativity to the narrative, but once the work is published, their direct influence on how the story is interpreted ends. Hence, the real author is situated outside of the narrative communication marked by dotted arrows.
2. **Implied Author**: This is a construct, an imagined version of the author inferred by the reader from the narrative itself. The implied author embodies the choices, style, and storyworld presented within the text. It's not a real person but a conceptual tool to discuss the "who" behind the narrative voice and choices within the text. As Seymour Chatman has pointed out, "unlike the narrator, the implied author can tell us nothing (Story 148). Women writers adopting male pen names serve as the most transparent illustrations of this phenomenon. Authors like George Eliot understood that their literature would be interpreted differently if it was assumed to be written by males. Like her peers who also used this tactic, she recognized that her contemporary readers would unwittingly merge the identities of the real and the fictional authors, thus she deliberately deceived them regarding the actual author's gender. For Eliot, the contrast between the real author and the persona presented in her works was almost complete. As far as Genette's focalization is concerned, the implied author "decides" which character or narrative perspective is given the role of focalizer. This decision shapes the reader's experience of the story, guiding them to see events from a particular character's viewpoint or a more detached, omniscient perspective
3. **Narrator**: Within the world of the story, the narrator is the entity that tells the story to the reader. This can be a character in the story or an external voice. The narrator is distinct from the implied author; while the latter is an extension of the real author, the former is a construct within the narrative. Perhaps Genette's focalization would explain this entity better. Focalization is most closely associated with the narrator, as it's the narrator through whom we get the story. The narrator can be the focalizer, presenting the story from their own perspective, or they can relay the story from the perspective of another character.

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- **Internal Focalization**: Occurs when a character within the story is the focalizer. The narrator presents the events from the perspective of this character, with access to their thoughts and feelings.
- **External Focalization**: Takes place when the narrator describes events from the outside, without access to the internal thoughts or emotions of any character.
- **Zero Focalization**: Is when the narrator knows more than any of the characters, often referred to as an omniscient point of view.

4. **Narratee**: This is the imagined audience within the story to whom the narrator is speaking. It can be another character or a more abstracted "listener" within the story world. The narratee is not the actual reader but rather a device used to shape the narrative's discourse. In Rushdie's "Midnight's Children," the character Padma assumes this role, being the one to whom Saleem recounts the events of the story.
5. **Implied Reader**: Parallel to the implied author, the implied reader is an envisioned entity who is assumed to possess certain competencies, cultural knowledge, and emotional sensitivities necessary to understand the narrative as the implied author intended. This concept is used to discuss how texts seem to be written with a certain type of reader in mind. The implied reader is the hypothetical reader who is able to pick up on all the norms, attitudes, and values that are inferable (in principle) from every textual design included in a narrative text (Herman et al. 2012).
6. **Real Reader**: This is any person who engages with the text. The real reader brings their own background, interpretation, and emotional response to the narrative. The interaction between the real reader and the text is where the actual act of reading and comprehension takes place.

Based on the above diagram, Chatman claims that every literary text has those six elements including the real author and real reader; however, not necessarily a narrator and a narratee (thus put in parenthesis in his diagram). Therefore, when the latter ones are present, the direction of the narrative proceeds from the implied author to the narrator to narratee and finally to the implied reader, yet when a narrator and a narratee are absent, communication is confined to the implied author and the implied reader (Rimmon-Kenan 89).

Michael Meyer expounded on the narrative communication Chatman designed and provided more details about the different layers of communication that occur in any narrative text. Like Chatman, Meyer puts the real author and real reader outside of the narrative communication and calls it 'nonfictional communication', see below Figure 2 from Michael

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Meyer's *English and American Literatures* (Meyer 62). Meyer then refers to the implied author and implied reader communication as implied fictional communication.

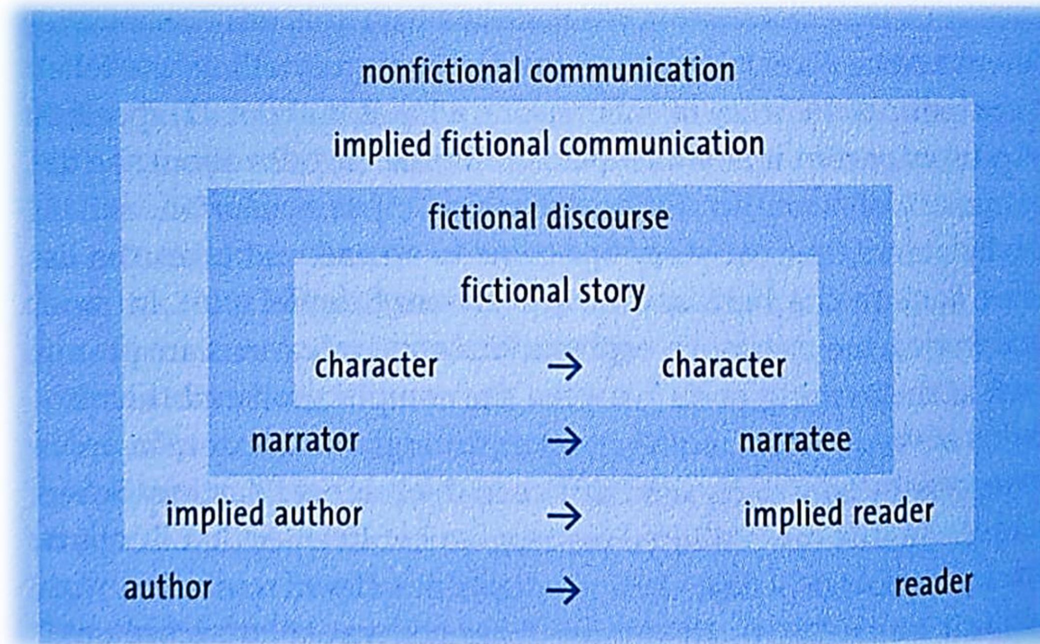

Figure 2 Narrative Communication designed by Michael Meyer (2008),

Meyer's diagram is an extension of Michael Kearns' schematic representation of the different levels of textual transmission in response to Rabinowitz's and others (especially Phelan's) use of these narratological terms which are further explained in the chart below (Kerans 51).

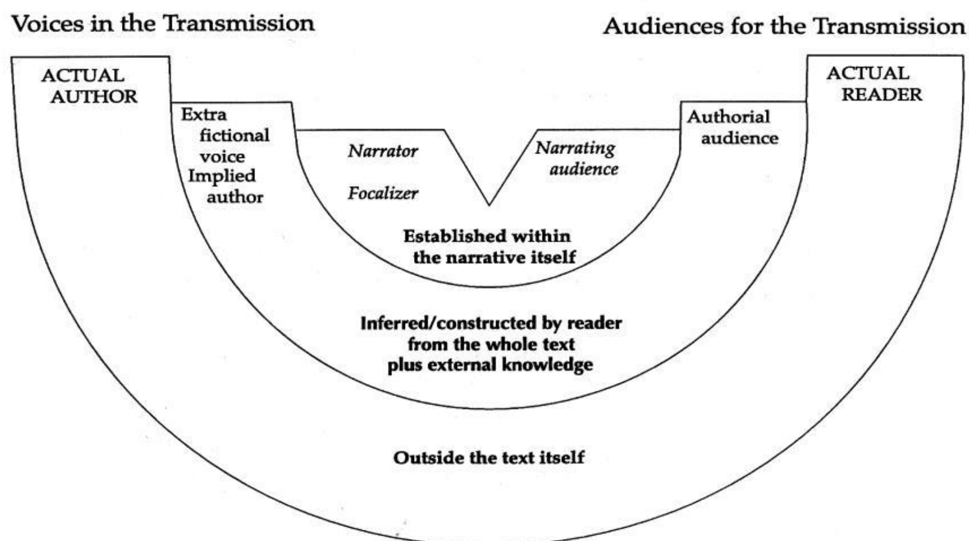

Figure 3 Structure of Narrative Transmission[3]

[3] Kearns 1999: 51. For discussion of the various forms the Narrative Communication Diagram and their implications, see Shaw 2005.

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Peter J. (Rabinowitz) calls implied readers 'authorial audiences'[4]. He writes, an author has, in most cases, no firm knowledge of the real readers who read the physical book. Reading as an authorial audience, therefore, involves a kind of distancing from the actual audience, from one's own immediate needs and interests. As for the actual readers, for their parts, they need to read knowing that "the structure of a work is designed with the authorial audience in mind, [they] must come to share its characteristics as they read if they are to experience the text as the author wished" (Betraying the Sender 210). As the presumed communicative partner of the implied author, the implied reader is generally conceived as the ideal reader who reacts to the text in the way intended by the implied author (Ryan 36). Thus, as Gerald Prince states, the attention shifts from real, concrete readers towards a "textual element, an entity deducible from the text, and a meaning-producing mechanism, a set of mental operations involved in sense-making" known as implied readers (Reader). Hence, in the second edition of his book titled *The Rhetoric of Fiction*, Wayne Booth rectifies a claim he had made in the first edition and agrees with what Peter Rabinowitz had written with regard to the concept of authorial audiences. Booth admits that Rabinowitz's argument underlines a complicated fact that his previous discussion did not make clear. He writes, "the reader whom the implied author writes to can be found as much in the text's silences as in its overt appeals" (423). This claim further solidifies the idea that the implied readers do not necessarily have a physical presence within the narrative text. Their presence is hypothesized as a textual counterpart to the fictional author of the text known as the real author's 'second self'.

[4] To avoid any confusion, hereafter, I will use the term 'implied reader' to refer to the hypothetical audience in the text instead of Rabinowitz's term 'authorial audience' and 'multiple implied readers' instead of 'authorial audiences' unless I discuss them individually to provide their definitions and explanations.

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2.1.2 The Implied Author-Implied Reader Relationship

As explained earlier, it is not easy and practical to examine the nature of the real author-real reader relationship since for every literary text the author narrates the story not as himself or herself per se, but rather as the narrating self or as (Tillston) refers to as 'the second self. Henceforth, in order to clarify the same subject, Rimmon-Kenan (1976) points out that "without the implied author it is difficult to analyze the 'norms' of the text, especially when they differ from those of the narrator" [Rimmon-Kenan, 1976] Qtd. in (Schmid). Additionally, Mieke Bal states that it hardly needs to be mentioned that "this agent [implied author] is not the (biographical) author of the narrative. The narrator of Emma is not Jane Austen. The historical person Jane Austen is, of course, not without importance for literary history, but the circumstances of her life are of no consequence to the specific discipline of narratology" (Bal 11). Therefore, in studying and addressing the nature of the relationship, it is one of the objectives of this thesis to examine this notion on the discourse and story level. This is due to the fact that the implied author is an agent that is essential to the understanding of the literary text. And since the concept of implied reader is the focus of my thesis, it is necessary for me to examine the implied author subject beforehand.

As far as textual interpretation is concerned, it is important to identify the layered process by which meaning is generated. As it was displayed by Meyer's diagram of narration, although the fictional story is at the center of the conversation, and since the real author and real reader are outside of the fictional communication, the most essential exchange occurs between the implied fictional components including the implied author and the implied reader. Wolf Schmid provides an explanation of the author's 'second self', and states that the real author- in Booth's terms- constructs a version of himself or herself in writing the narrative. Schmid writes, "[t]he concept of implied author refers to the author-image evoked by a work and constituted by the stylistic, ideological, and aesthetic properties for which indexical signs can be found in the text" (Schmid). Again, this definition restates the fact that the implied author is a hypothetical component in the narrative communication and does not have a physical or textual reference rather is a projection of the image of the author inferred in a work by the reader. Nonetheless, to James Phelan, the implied author is the one "responsible for the choices that create the narrative text as 'these words in this order' and that imbue the text with his or her values" (Phelan 216). Therefore, although generally considered voiceless, the implied author is considered the principal that invented the narrator, along with everything else in the narrative, which stacked the cards in this particular way.

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Since its systematic emergence against the background of Russian formalism and Czech and Polish Structuralism, and later its formulation with the current form in the west when it was developed by Booth (1961), the notion of implied author has been subject to heated debate and criticism in response with its identification (Kindt & Müller, 2006b, p. 167–68), pragmatic and semantic function (Nünning, 1993, p. 9) and that it does not belong to the poetics of narration (Diengott, 1993, p.189); Qtd. in (Schmid). However, Schmid discusses that its importance to the understanding of the narration and meaning of a text underlines its necessity. Thus, he writes "[t]hese criticisms are perfectly legitimate, but they are not sufficient to justify excluding the implied author from the attention of narratology. Many critics continue to use the concept clearly because no better term can be found for expressing that authorial element whose presence is inferred in a work" (ibid). Additionally, Chatman observes the narrator and the implied author and clearly points out that the implied author has a semantic function, and its role is important within the text. He also differentiates between the implied author and the narrator by stating that the former is not the narrator, but rather is the principle that created the narrator within the storyworld of the narrative text. He writes, "unlike the narrator, the implied author can tell us nothing. He, or better, *it* has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn" (Chatman, Story and Discourse 178). Although Chatman's interpretation of the implied author might be more semiotic and pragmatic than semantic, the implied author concept has been proven to be essential to the discussion and argument of many fields of narratology and primarily necessary for rhetorical and cognitive narratology.

As far as the implied author's importance and necessity to narration is concerned, Marie-Laure Ryan (2011), lists three functions assigned to the implied author to establish the controversial grounds between those who are against the necessity of a hypothetical construct as the implied author and those who support it:

1) The implied author is a necessary parameter in the communicative model of literary narrative fiction.
2) The implied author is a design principle, responsible for the narrative techniques and plot of the text.
3) The implied author is the source of the norms and values communicated by the text.

Therefore, as underlined here, the implied author has a direct influence on the communicative aspect of the text, on the narrative composition of the plot, and finally on the construction of the values prompted in the text (34). Regardless of the parameter in the communicative narrative fiction and the fact that the implied author is voiceless and has no physical presence, Booth claims that it is the implied author who the reader hears, and whose opinions and

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judgments are read. The author may speak through the implied author, but Booth emphasizes a separation between these. After all, the implied author's stated opinions may be the opposite of the author's, the contrast used for ironic commentary. The examples Booth and the other critics give to support this claim are to point out the differences between how authors present themselves through their fiction and who they "really" are such as the difference between the real author, Fielding, and the implied author of Tom Jones.

Additionally, there are cases where the implied author as a construct behind the storyworld is indispensable. In response to this claim, Chatman points to cases with more than one real or historical author as in the case of ghostwriters, forgers, and mystification or works written by different authors in collaboration. Chatman writes that when a work is the product of collaboration between different real authors, critics as well as readers, "conventionally impute, at each reading, a unifying agent. That agent can only be the implied author" (Chatman, Coming to Terms 91). One example of this could be *Nostromo* (1904) by Joseph Conrad along with Ford Madox Ford's contribution to the composition of the text as examined by Xavier (Brice 76). Marie-Laure Ryan lists a few cases in light of this argument including the case of multiple implied authors among others. She quotes Brian Richardson when he states, "the implied author of Tom Jones is "genial, ironic, easy-going and magnanimous," while the real man (Henry Fielding) could have been "petty, unforgiving, improvident, prickly, cheap, or obtuse when it suited him" (115). As for the multiple implied or fictional author's argument, I will discuss it in Chapter Five in more detail with Karwan Kakesur's novel *The Channels of the Armed Monkeys*. This novel, I argue, is an example of a work with a real author, a fictional author, and multiple implied readers. The fictional author is similar to the fictional authors found in novels with the "found manuscript" frameworks such as Vladimir Nabokov's *Pale Fire* (1962)*,* László Krasznahorkai's *War and War* [Original Hungarian title: Háború és Háború] (1999), James Robertson's *The Testament of Gideon Mack* (2006), and Alasdair Gray's *Poor Things* (1992). In Kakesur's case, however, the author is approached by a girl named Jalîn at a café who later writes the appendix for Kakesur's novel. Although Jalîn claims that she is the niece of one of the characters in Kakesur's novel, she is in fact a fictional person created by the author to narrate the last part of the novel.

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2.2 The Implied Author Debate and its Consequences for the Implied Reader

Despite what has been said so far regarding the implied author's role in understanding the narration stand and the meaning of a text; it is imperative to point out that many critics believe that the notion of the implied author has several limitations within a text related to its identification, function, and role. Thus, since its introduction by Booth in 1961, the implied author has been the subject of heated contention, to wit: arguments against its identification, categorization, and function. Kindt & Müller address its identification and agree with Rimmon-Kenan's view about the de-personification of the construct of the implied author. Although unlike Kindt & Müller, Rimmon-Kenan does not deny the significance of the concept of the implied author or its usefulness but finds it difficult to always try to distinguish it from the real author or the narrator. Thus, she pinpoints its literal presence within a text and argues that since it does not occur as easily as one can identify the real author for it does not have a precise presence, "the implied author cannot literally be a participant in the narrative communication situation" (91). Hence, Kindt & Müller claim that since there are no specific, explicit elements belonging to the implied author similar to the one of the real author such as 'voice' that could be identified and examined in the text, thus needs to be 'de-personified' (100). Others including a number of distinguished narratologists such as Gérard Genette (Revisited 135–54) and Ansgar Nünning, have called for the dismissal of the concept of the implied author as unnecessary and Mieke Bal has little use for it (Narratology 119-120).

Additionally, there are other critics who find the presence of the implied author superfluous such as Hempfer as included by Wolf Schmid. Hempfer passes a categorical judgment over the concept of both the implied author and readers and writes, "the two entities not only seem to be of no theoretical use but also obscure the real fundamental distinction, that between the speech situation in the text and that outside it" (Hempfer 10) [qtd in (Schmid)]. Furthermore, on a more insistent account of the notion of the implied author, Bal has presented a rather harsh indictment of the implied author as she refers to it as a "deceptive notion" as far as the ideology of the text is concerned. She elaborates, "this [implied author] would have made it possible to condemn a text without condemning its author and vice versa—a very attractive proposition to the autonomists of the '60s" (Schmid). Bal's criticism was mostly targeted at the linguistics side of the concept and Booth's argument that the implied author is a pragmatic construct that, unlike the author who 'writes' and the narrator who 'speaks', the implied author 'means'. Bal writes, "the implied author is the result of the investigation of the meaning of a text, and not the source of that meaning. Only after interpreting the text on the basis of a text description can the implied author be inferred and discussed" (Bal 75-76). Again, Bal's

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criticisms are mostly targeted at the difference between the pragmatic and semantic constructs of the implied author notion and the confusion it has caused.

The different criticisms that were written on the concept of implied author as discussed and defined by Booth and many others after him could be best understood through the list Wolf Schmid (2013) has created and explained.

> (a) unlike the fictive narrator, the implied author is not a pragmatic agent but a semantic entity (Nünning 1989: 33, 1993: 9);
> (b) the implied author is no more than a reader-created construct (Rimmon-Kenan [1983] 2002: 87; Toolan [1988] 2001: 64) and as such should not be personified (Nünning 1989: 31–32);
> (c) despite repeated warnings against an overly anthropomorphic understanding of the implied author, Chatman (1978: 151) puts forward a model in which the implied author functions as a participant in communication—which is, according to Rimmon-Kenan ([1983] 2002: 89), precisely what the implied author is not;
> (d) in so far as it involves a semantic rather than a structural phenomenon, the concept of the implied author belongs to the poetics of interpretation rather than the poetics of narration (Diengott 1993: 189);
> (e) Booth and those who have used the concept after him have not shown how to identify the implied author of any given text (Kindt & Müller 2006b: 167–68).

In the course of this thesis, I will try to reflect on each one of these points although with regard to the implied reader rather than the implied author as highlighted here, but since the two are narrative counterparts and both share characteristics, the same impressions could, to an extent, be perceived for the implied author too. As far as the last point of the list is concerned, I will try to provide a subsection of this chapter to understand how such a virtual and hypothetical construct is detected and identified in the narrative text under subsection 2.4 titled 'Multiple Implied Readers Detection Strategy'.

Furthermore, Schmid adds to the list by suggesting that the presence of the implied author is within the text, thus its leverage is only accounted for after the text has been read and analyzed; otherwise, it does not exist during the creative process of the text. He writes, "the implied author has only a virtual existence in the work and can be grasped only by turning to the traces left behind in the work by the creative acts of production" (Schmid 7). Thus, it seems most of the criticism encircles the ontological semantic identification of the implied author notion and the idea that if the reader or the critic cannot follow textual trails to understand the function of the implied author, then it would mean its presence is redundant and even unnecessary.

In summary, notwithstanding the justifiability of the above criticisms against the notion of implied author, its necessity and importance outweigh its limitations and it tends to stay as a pivotal element within the subject of narratology. That is why, even after all those criticisms

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against the concept of the implied author, for Brian Richardson, "the implied author remains a very useful heuristic construct" as he explains in the 'introduction' to a special edition of a journal on the subject of implied author titled 'Implied Author: Back from the Grave or Simply Dead Again?' (7). This is because, a great deal of reading experience is about interpretation and it seems impossible to comprehend how texts are read and understood without bringing the implied author into play as Marie-Laure Ryan convincingly explained above including (1) the implied author as a parameter in a model of literary of communication, (2) the implied author as designing mind, and finally the implied author as source of values (3).

The argument surrounding the communication between authors and their audiences, real or authorial, has always been an issue for literary theorists and narratologists. As far as narratology is concerned, the discussion does not focus merely on real, flesh-and-blood authors and readers; rather it involves abstract, implied readers which are conjectural constructs within the text. Narratologists are concerned with a more subtle and implicit level of communication between implied authors (Booth 1961) and implied readers [*Impliziter Leser*] (Iser) The Implied reader as a narratological concept was first coined by Wolfgang Iser (*implizierte Leser*, 1972) correlating with the implied author developed by Booth in *The Rhetoric of Fiction.* Monika Fludernik provides several definitions of this term by several narratologists before defining it as,

> a projection from the text and is perceived by the reader as acting out the role of an ideal reader figure, although the real reader may not actually assume this role. […] It is the ideal addressee invoked by a particular text: in the case of George Eliot or Goethe, for example, an educated person with a highly developed sense of moral values; or, with some feminist novels, a critical female; or with war stories, a cynical male; and so on (An Introduction to Narratology 23).

Gerald Prince has explicated the different theories surrounding the readers of literary texts and states that a distinction should be made when studying the real, concrete reader compared to the study of the abstract reader. The former was discussed by Groeben (1977); Manguel (1996); Franzmann et al. eds. (1999); and Schneider (2004), while the latter, i.e. "the authors' ideal readers, who understand perfectly and approve entirely every authorial word or intention" was the point of discussion by different critics including Riffaterre's superreader [(1966: 215)]. In addition, an enumeration of such readers includes those that are inferable from texts or explicitly characterized as their addressees, such as Booth's postulated reader ([1961] 1983: 137–44, 177), Gibson's mock reader (1950), Iser's implied reader ([1972] 1974), or the narratee discussed by Genette ([1972] 1980: 259–62, [1983] 1988: 130–34) and Prince (1971, [1973]1980), (Prince).

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Despite the significant differences among the mentioned studies, there are interesting similarities when it comes to their aims and scopes. They all seem to agree that the text as well as the reading activity should be considered. Thus, the attention shifts from real, concrete readers towards a textual element, an entity deducible from the text, and a meaning-producing mechanism, a set of mental operations involved in sense-making known as implied readers.

Peter J. Rabinowitz then identifies two different audiences in narrative fiction: narrative audience[5] and authorial audience but focuses on the latter more. He explains that although both of these audiences are fictional and are different from the real, breathing reader, according to Rabinowitz, the authorial audience is more hypothetical than fictional. The narrative audience is "a [pretend] role which the text forces the reader to take on", one who believes that the events and the characters of fiction are real and is different from the narratee too (95). The authorial audience, however, does not believe the fictional events and characters are real unless they share characteristics or are the same as real persons in the real world. Marie-Laure Ryan also states, "whereas the narratee regards the narrator's assertions as true, [implied reader] is aware of their fictional nature" (36). Also, as Chatman explores "The 'you' or 'dear reader' who is addressed by the narrator of Tom Jones is not more Seymour Chatman than is the narrator, Henry Fielding. When I enter the fictional contract, I add another self: I become an implied reader. And just as the narrator may or may not ally himself with the implied author, the implied reader furnished by the reader may or may not ally himself with a narratee" (Chatman, Story and Discourse 150).

Wolfgang Iser has stated that the implied reader "incorporates both the prestructuring of the potential meaning of the text and the reader's actualization of this potential through the reading process" (*Implied xii*), or as Peter J. Rabinowitz identifies them as different "assumed, intended and necessary target[ed]" authorial audiences of the text (205). So far, I have explained and established the functions of both of these narratological entities including the implied author and reader, and next, I will discuss the possibility of having more than one implied reader with the intention of getting closer to the core focus of my thesis and the introduction of the two terms I included in the title of the present thesis: uninitiated and initiated implied readers.

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[5] Narrative Audience: The narrative audience is the audience assumed by the narrator, the audience that reads as if the events of the story "really" happened. It is a hypothetical construct, and hence quite different from the actual audience, the flesh-and-blood readers who pick up a book. (Rabinowitz, Betraying the Sender 210)

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2.3 Exploring the Concept of Multiple Implied Readers and Its Implications

Critical reading has always been one of the prestigious features of reading literary texts. Many theorists and academics encourage their readers and students to read between the lines in order to experience the richness of a literary text. Henceforth, I believe the concept of multiple implied readers is essential to students of literature in general and to the study of narratology in particular. Although the concept focuses on the virtual reader inscribed within literary texts, it will consequently transform the beliefs of actual readers and will sharpen their critical reading ability. Additionally, this concept will give credit to the unacknowledged sides of those texts that are initially written with the potential of having more than one implied reader. There are texts that, unless read with the ambition to detect the implicit readerships pre-structured within them, will be interpreted as any other single-implied reader texts and so their other implied readers will go unacknowledged or undiscovered. I argue that this discovery will eventually introduce new and critical reinterpretations of texts with multiple implied readers that might not be achieved otherwise.

Canadian American sociologist Erving Goffman discussed the possibility of having more than one hearer when discussing a notion, he referred to as "footing", in which, based on the "global folk categories" of speaker and hearer, Goffman decomposes the traditional paradigm of talk "into smaller, analytically coherent elements" (Goffman 129). In his analysis, Goffman breaks away from focusing on only speakers and hearers and finds them insufficient to encompass many other statuses that one can possess as part of participating in a talk. A talk's positions can be filled with different components from both ends of the conversation: speaker and hearer. The other relevant positions of the speaker can be those of the author, animator, principal, or figure, whereas those of the hearer include 'addressee', 'bystander', or 'eavesdropper' (Herman, Basic Elements of Narrative 41). Additionally, other theorists approached this notion of multiple readerships differently and instead discussed that a single reader could have 'several successive enactors. Peter Stockwell states that,

> it is clear that, while texts bring their ethical impositions, readers also have their own dispositions that are most strongly effective in the flesh and gradually weaker as authorial audience, narrative audience, and narratee, respectively. […] The movement that a reader undergoes by engaging throughout a literary work can be mapped as a 'transformative effect'. From start to finish of a text, a reader is likely to adopt several different permutations of attitude and sets of knowledge and feelings towards the text-worlds in hand: a single reader over the duration of a text-reading can be regarded as being composed of several successive enactors (to shift a text-world theory term usually reserved for instances of a character up to the discourse world level. (270)

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In addition to the introduction of a narrative counterpart of 'implied reader' for the theory of 'implied author' by Iser (1972), Brian Richardson examines the possibility of having multiple implied readers in an article titled 'Singular Text, Multiple Implied Readers' (2007). He first discusses the case of multiple implied authors in his book *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction* (2006). Then in the above-mentioned article, he claims that some texts could have more than one implied reader inscribed within one text and states, "while it remains the case that for many works all that is needed is the standard concept of a single implied reader or authorial audience, it is also true that in many works multiple implied readers are evoked" (Richardson, Singular 267). Richardson then addresses and lists all the possible cases relevant to this theory, from children's literature to political censorship, the basic divisions in society (gender, race, high modernism, class, and sexual orientation), minority literature texts, post-colonial literary texts and the case of private readers. This last one is when an author discreetly slips the nickname of his or her child into the text or otherwise covertly addresses an individual.

Since I base my theory of uninitiated and initiated implied readers on both Richardson's "Singular Texts" and Rabinowitz's "Betraying the Sender" articles, it is essential to briefly recapitulate them here. As far as Richardson's is concerned, it delves into the complex nature of literary texts that, despite their singularity, suggest the presence of multiple implied readers. This concept challenges the traditional notion of a singular, unified implied reader proposed by earlier theorists like Wolfgang Iser. Richardson's work expands the understanding of how texts can be designed to address, engage, or even construct different kinds of readers simultaneously or sequentially within the same work.

The article examines the ways in which a single text can encode diverse reading paths, expectations, and interpretive strategies that cater to different implied readers. This multiplicity can arise from various factors, including the text's genre, structure, narrative techniques, and the socio-cultural contexts it engages with. Richardson argues that acknowledging the existence of multiple implied readers allows for a more nuanced analysis of texts, especially those that intentionally play with reader expectations, employ metafictional strategies, or navigate complex social and cultural issues.

By exploring examples from literature that demonstrate this multiplicity, Richardson's work contributes to broader discussions in literary theory and reader-response criticism. It invites scholars to reconsider assumptions about the relationship between text and reader, highlighting the dynamic and often dialogic nature of reading. This perspective not only

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enriches the analysis of texts but also underscores the diversity of readerships and the ways in which literature can speak to varied audiences.

In essence, 'Singular Texts, Multiple Implied Readers' is about expanding the conceptual framework through which we understand the interaction between texts and their readers. It suggests that the act of reading is far more complex and varied than previously acknowledged, and that texts themselves are active participants in shaping the horizons of expectation and interpretation.

As for Peter J. Rabinowitz's article, 'Betraying the Sender: The Rhetoric and Ethics of Fragile Texts', it delves into the intricate relationship between the construction of literary texts, particularly those he describes as "fragile," and the ethical responsibilities of readers and critics in interpreting these works. Rabinowitz, known for his contributions to narrative theory and reader-response criticism, explores how certain texts—due to their structural, stylistic, or thematic complexities—are especially susceptible to misinterpretation or "betrayal" by their audiences. He uses Nella Larsen's 1929 novel *Passing* as a primary example to support his argument. In his course on Literature and Ethics, Rabinowitz aimed to expose how carelessly his students read and to challenge their self-congratulatory liberalism, which was more attuned to racism than to homophobia. He interpreted *Passing* as a novel about lesbians passing as heterosexuals that passes as a novel about racial passing, thus revealing the layers of meaning that can be discovered through close reading and challenging heterosexist assumptions.

The concept of "fragile texts" refers to works that are delicately balanced between different meanings or that rely on a nuanced understanding of context, authorial intention, or narrative technique to be fully appreciated. These texts may easily be misunderstood or oversimplified, leading to interpretations that can figuratively "betray" the intended message, nuances, or ethical stances of the author.

Rabinowitz's discussion encompasses the rhetorical strategies employed by authors to guide or mislead readers and the ethical implications of these strategies for both the creation and reception of literary works. He argues that the act of reading is not just a passive reception of a text's content but an active, ethical engagement with the narrative and its potential meanings. This perspective emphasizes the responsibility of readers and critics to approach fragile texts with an awareness of their complexity and the potential consequences of their interpretive choices.

The article also considers the role of trust between the author and reader, suggesting that fragile texts often require a leap of faith on the part of the reader to engage with the work

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in the spirit intended by the author. This trust is crucial for navigating the ambiguities and potential pitfalls inherent in interpreting complex literary works.

'Betraying the Sender: The Rhetoric and Ethics of Fragile Texts' contributes to the broader discourse on the ethics of reading and interpretation, challenging readers and critics to consider the implications of their interpretive acts. Rabinowitz's exploration of fragile texts highlights the delicate balance between authorial intention, textual construction, and reader response, urging a more conscientious and nuanced approach to literary analysis.

Among the cases discussed by both narratologists, I am interested in understanding how the theory of multiple implied readers can enhance the reading experience when applied to interpret texts belonging to the cases listed above in general and specifically the case of post-colonial and minority literature. For the postcolonial genre, I have selected Chinua Achebe's debut novel *Things Fall Apart* (1958) and Sam Selvon's *The Lonely Londoners* (1956), and Karwan Kakesur's Kurdish text, *The Channels of the Armed Monkeys* (2011) to discuss the case of the Kurds of Iraq as an example of minority literature. I believe being able to read those texts using such detective techniques would not only make the reading experience more enjoyable through reinterpreting them but also sometimes proposes entirely new and different readings of them. This means that this study will help detect messages and information that have always been there in those texts but have gone unnoticed due to the lack of the proper contextual knowledge of the texts and the literary and narratological tools needed to detect them. Hence, neglected messages may ultimately come to constitute a new dimension of the text itself.

In his book *The Gist of Reading*, Andrew Elfenbein differentiates between reading from a narratological point of view involving 'an implied reader' and that of an actual reader by saying, "While I am comfortable with the "implied reader" as a literary critical construct, I have seen no psychological evidence that actual readers envision an implied reader as they read or use an implied reader to gauge their own performance" (199). I, on the other hand, argue that the implied reader construct can offer more to actual readers and their reading experience once they understood the roles they can play and the positions they can fill in such as being in alignment with the authorial audience and working on decreasing the narrative distances between them. Hence, to answer a question that might be raised on whether one still understands and enjoys reading a text without the concept of multiple implied readers in mind. The answer is, yes. This is because however unessential and psychologically untraceable the construct of the 'implied reader and multiple implied readers' might be, I argue that the concept provides particularly useful tools whose effectiveness outweighs their hypostatization. This

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concept might not be successfully applied to all texts for reasons that will be discussed in this thesis, but this does not mean that it should be discarded. Alternatively, with the help of such conceptual tools, the reading and understanding of those texts are richer and better enjoyed. For this reason, I might usefully speculate on what the other accounts leave out of their theories and analyses and then ask what specifically a multiple implied reader's approach would add to the discussion of the creative authors analyzed by the other theorists and with other narratological tools.

As far as the knowledge of the different implied readers is concerned with regards to their response and interpretation to the included message, Brian Richardson suggests that these implied readers could be hierarchized [in most cases this occurs with dual implied readers] on the basis of knowledge and meaning. He categorizes the different implied readers on the basis of knowledge and states that the implied readers are hierarchized when one of the implied readers- the discerning implied reader- knows more than the other and writes, "although the text is addressed to two or more audiences, only one knows all that the other knows as well as what it alone is able to discern". On the other hand, he refers to the implied readers as 'non-hierarchized' when the authorial audiences are on the same level and states that they [the implied readers], "jostle each other uncomfortably, [As in] the many possible implied readers of the more protean types of hypertext fiction" (Singular 269). Hypertext fiction includes interactive texts where the meaning and the reading experience change every time the text was reread and may lead to different texts being encountered on each reading where a reader's choices can literally change what the reader sees in each reading. Yet, it is important to clarify that initially as D. Galef observes, a text remains the same between readings but "what changes is the reader, not the invariant text" (21). In my thesis however, I only focus on non-interactive texts and identify hierarchized implied readers on the basis of their knowledge which is implied in their references as uninitiated and initiated implied readers.

In the present study, I aim to discuss the theory of multiple implied readers in selected anglophone texts from a narratological perspective and identify that certain literary texts could include subtexts that might be inaccessible unless read with the help of such a theory in mind. With this thesis, I want to include works of literature that are not very familiar to most readers and bring them into the canon of comparative literature so that it is not always English, French, and Italian texts that we read and study. I will show that narratology is a particularly important tool to address these corpora comparatively which will allow for the reading of English, postcolonial, and minority literature such as Kurdish alongside each other. I argue that the concepts of narratology will allow the identification of underlying links and connections

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between genres and literature that otherwise might be difficult to compare and examine. Although the texts I have selected for the study may appear random since they belong to different genres and even different times, I will explain how there's an underlying connection among all of them when read and studied as examples of texts with multiple implied readers.

I select from a range of possible genres that work with multiple implied readers: postcolonial and minority literature. The reason these texts are selected is that although as a narratological concept, they all belong to the genres Brian Richardson argued to encompass multiple implied readers as examples of postcolonial and minority literature, they seem to share some underlying narrative that might be compatible with Mwangi's argument of texts that may appear anticolonial or anticensorship, 'writing back to the center' (Ashcroft, Griffiths and Tiffin) on a surface level, but are in fact 'writing back to self' sub-textually (Mwangi). Two of the selected texts are connected with the British Empire and one with the Arab world. The formers are realist and modernist fictions belonging to the decolonizing phase of the British empire written during the middle of the last century namely, Achebe and Selvon, and the latter is an example of a thoroughly postmodernist historiographic metafiction fitting the minority literature genre to wit, Kakesur, which is written at the turn of the current century.

The concept of "writing back to self" in Evan Maina Mwangi's *Africa Writes Back to Self: Metafiction, Gender, Sexuality* reflects a nuanced approach to understanding African literature beyond the traditional focus on anti-colonial responses. Instead of viewing African literature merely as a counter to Western narratives or colonial legacies, Mwangi suggests that contemporary African novels engage in a more introspective dialogue. This internal discourse is primarily concerned with re-evaluating and redefining the self within the context of African societies themselves.

This inward-looking approach allows African writers to explore and critique their own societies' norms, values, and identities, particularly in relation to gender and sexuality. By employing metafictional techniques, these writers can challenge existing narratives and offer new perspectives on the self and community, independent of external (Western) influences. This self-reflexive strategy is crucial for developing a deeper understanding of how gender and sexual identities are constructed and contested within African cultures.

Mwangi's analysis points out that by focusing on internal dialogues and criticisms, African literature can advance beyond its role as a reactive body of work responding to outside perceptions and can begin to address more complex and intimate issues that resonate within its own cultural and historical contexts. It is worth pointing out that in my analysis, I look at the case of minority literature and particularly Kurdish literature in a similar way. I argue that

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certain texts such as Kakesur's and especially with the incorporation of metafiction, allow the author to make readers aware of culturally overlooked topics and ultimately suggesting self-interrogation and criticism. The key aspects of Mwangi's strategy—metafictional techniques, introspection on social and cultural norms, and the re-examination of identity within a specific cultural context—can be powerful tools for analyzing how literature from marginalized or minority groups addresses internal and external challenges.

In the context of Kurdish literature, similar to African literature, there is a rich opportunity to explore how Kurdish writers use metafiction to engage readers with themes that might be overlooked or suppressed within their own cultural or political contexts. Metafiction can serve as a means for Kurdish authors, such as Kakesur, to make visible the mechanisms of storytelling itself, thereby inviting readers to question not only the narrative but also the underlying cultural, social, and political assumptions.

Applying Mwangi's approach to Kurdish literature, I could explore how metafictional texts including *The Channels* engage with topics such as identity, nationalism, displacement, and the complexities of cultural preservation under conditions of oppression and marginalization. By using self-reflexive narratives, these texts can prompt Kurdish readers—and others—to reconsider their own perceptions of Kurdish identity and the broader narratives that shape it.

The incorporation of metafiction allows Kakesur to disrupt the conventional narrative forms and engage directly with his readers, fostering a dialogue that is both critical and introspective. This method can be especially effective in minority literatures where there may be a pressing need to challenge both internal community norms and external perceptions or stereotypes.

As for the time and rather temporal incompatibility of the texts (at least one of them with the other two), it is essential to denote that although they may appear incompatible when it comes to what Walter Benjamin calls 'homogenous empty times' (10), each one of them is a representative of an immediate and 'ruptural', 'messianic' point of time with their individual specific recognizability. For instance, both Selvon (1956) and Achebe (1958) were written at an important time in literary history and somewhere within a decade of the acceptance of the anticolonial and postcolonial genres. Additionally, it can still be argued that Selvon's work belongs to minority literature considering the argument by Gilles Deleuze and Félix Guattari and their definition of minority literature. They explain, 'minority literature', "is not the literature of a minor language but a literature a minority makes in a major language" (116). As for Kakesur (2011), the book is about a revolutionary moment in the history of the Kurdish

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resistance in 1975 and that singular moment of time is extended and brought to the future. Kakesur is aware of postmodernist discourses as well as postmodernist historiographic metafiction[6] devices and he draws on them in order to communicate different antithetical messages. And as I will argue in Chapter Five, the theory of multiple implied readers is one set of tools that help him achieve that. In other words, as far as temporalities of national and global literary history are concerned, the selected texts are comparable as they emerge a short time after the introduction of a particular transubstantiation which capture a range of historical precedents.

The epistemological hierarchy that is present in those texts could be understood differently depending on the level of 'initiatedness' with different implied readers. Hence, I refer to the two identifiable groups of such narrative texts as uninitiated and initiated implied readers. The effort, on the one hand, is to utilize the developed theory of implied readers of the selected literary texts from a narratological perspective and to propose a strategy for identifying the potential reinterpretations of those texts, on the other.

Although in narrative theory, it is traditionally claimed that any literary text has one implied author and a single implied audience, Richardson argues that there are literary texts that do not fall under this framework and cannot be analyzed within this traditional narrative transaction. He started this argument with the case of literary texts that enclose multiple implied authors as in the case of ghostwriters or in the case of the novel *The Whole Family: a Novel by*

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[6] Historiographic metafiction is a term first popularized by literary theorist Linda Hutcheon in her book *A Poetics of Postmodernism*. This genre of fiction questions the nature and interrelation of history and literature through narrative techniques that are characteristically metafictional and self-reflexive. Hutcheon argues that historiographic metafictions challenge the conventional forms and content of historical writing and seek to examine how historical truths are constructed. My example of the Kurdish chapter on Kakesur's text rightly manifests this technique and its functions in the narrative of a postmodern writing such as *The Channels of the Armed Monkeys*.

Ansgar Nünning, another prominent figure in literary studies, builds upon and extends Hutcheon's ideas. He often focuses on the ways in which such narratives expose the subjective nature of historical interpretations and emphasize the textuality of history, thus blurring the line between fiction and historical fact. Nünning's approach to historiographic metafiction often includes a focus on narratology and how stories are told, which enriches the analysis of how these works self-consciously reflect their status as artifacts that both construct and are constructed by history.

Historiographic metafiction typically includes several key features:

1. **Self-Reflexivity**: This refers to the narrative's awareness of its own construction, its status as a text, and its role in the interplay between truth and fiction. Kakesur's experimentation with his text and especially with the second section of the book titled 'Glossary of the Characters' perfectly fits this aspect of the term.
2. **Intertextuality**: These texts frequently reference other literary works or historical writings, thus situating themselves within a network of cultural artifacts.
3. **Contradictory Versions of History**: They often present multiple, conflicting perspectives of history, challenging the notion of a single, authoritative historical narrative.
4. **Problematic Representation of Reality**: By emphasizing the constructedness of all narratives, these works suggest that all representations, including historical ones, are inherently flawed or biased.

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Twelve Authors (1908). Later, he developed that argument to include the case of multiple implied readers and identified children's literature as an unerring example of the case of a singular text and ultimately a single implied author with multiple implied readers and wrote, "many works of this genre appeal both to the child's mind and sensibility and at the same time to the very different interpretive frameworks of adults" (Richardson, Singular 261).

This theory of more than one implied audience was discussed thoroughly by both Brian Richardson in 'Singular text multiple implied readers' and Peter J. Rabinowitz in 'Betraying the sender' when writing about Nella Larsen's novel Passing and the case of two authorial audiences. I will adopt Richardson's use of the term 'multiple implied readers' throughout this paper instead of authorial audiences and to further clarify the direction, I will refer to the different implied readers as initiated and uninitiated implied readers and not 'naïve and discerning' as labeled by Richardson. The term 'implied reader' is the most congenial to the type of exploration I will be attempting here. This is because my focus is on the number of implied readers in a text, and it will not leave room for confusion between the terms authorial and narrative audiences proposed by Rabinowitz. This is valuable for this study because my interest is to understand what knowledge of literary conventions the text assumes in addition to the number of pre-structured implied readers inscribed within the text by the implied author.

For instance, if I go back to discuss the most obvious case of texts with multiple implied readers, children's literature, it can be argued that messages directed or implied at the adult implied reader in most children's books are there all along, but the child reader does not have the proper tools and understandings to decode them. In this regard, Alison Waller, a senior Lecturer at the University of Roehampton's National Centre of Research for Children's Literature writes, "however far this kind of 'message' seems to leap out at the adult reader, it is probably closer to the truth to say that the message has always been there but the knowledge that allows it to be recognized has not" (Waller). Therefore, this will allow the argument that such texts are incorporated with different hierarchized implied readers with regard to the level of information they possess and their degree of initiatedness. The uninitiatedness of the child implied reader and its inability to decode communicated messages within the texts does not change the fact that the text is initially encompassed with messages directed on different levels.

As far as the ontology of the implied reader is concerned, it is not bound to a specific time or geography since it is a virtual entity that is very different from the real, flesh and blood readers who have the text in their hands. This also means that although this sophisticated reading might be superfluous, a mere "gratuitous act" (Walker) and not essential to the initial interpretation and adequate reading of the text, it was consciously included by the author and

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might have even passed the inspection eyes of editors. Thus, the uncovered message by the initiated implied reader can then turn out to be the key to new and provocative interpretations and reinterpretations even to suggest that the author, real or implied, had intentionally designed the text to be read that way.

Writing about his experience, Peter J. Rabinowitz explains how he wanted to show his students how careless they normally read by testing their responses to Nella Larsen's *Passing*. He writes that he wanted to test whether his students would be able to detect the lesbian subtext of the novel or not. Rabinowitz writes, "I hoped to fulfill this twofold purpose by showing them that, in reading the novel from the perspective of race, as most of them did, they had defused much of its explosive power. Specifically, I treated *Passing* as an exemplification of its subject: a novel about lesbians passing as heterosexuals that passes as a novel about racial passing" (Betraying the Sender 201). Although most critics advocating the "surface reading" theory, which is the idea that reading is an activity that should account for what is in the text literally and "without construing presence as absence or affirmation as negation", the examples and cases Rabinowitz provides in reading that text only suggest the presence of two authorial audiences (Best and Marcus 12). Additionally, it opens up a whole new direction in reading practices, and the suggestion that what is hidden in the subtext could very well be the principal message of the narrative cloaked with a secondary theme.

Sharon Marcus suggests that critics should not overlook female friendship in novels which end in marriage- Victorian novels in particular- and look for latent homosexual meanings behind it. Marcus argues that often a depthless hermeneutic is required to have a "just reading" and avoid insisting that female friendship is something other than it is. Nonetheless, the examples and instances provided by Rabinowitz on the inclusion of authorial audiences and the idea that the lesbian subtext is detected only by the discerning authorial audience only prove the need for something other than surface reading. This in part is where exactly I disagree with Marcus when she suggests surface reading as the only necessary and valid reading experience for all kinds of texts. I provide a more detailed overview of Best and Marcus's promotion of surface reading in section 2.5.3 of this thesis. There, I examine how there can be texts where the subtext, although undetectable to the naïve eye, produces an important part of the narration and the messages included within them. Such texts are designed to include hidden meanings with the hope of being identified by discerning readers or learned critics. My thesis will try to present how there could be worthwhile discoveries and rewards for such non-surface reading experiences. Nonetheless, my argument is different from another form of reading known as

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‘hard reading’[7] (Elfenbein) that was famous at the beginning of the nineteenth century. This is because, as Elfenbein rightly argues, hard reading practice, which was a tradition with its base in the schools and used for educational purposes, would drain the readers’ cognitive resources besides taking too much time. Reading to find cryptic subtexts is a ‘superfluous act’ that without which readers still can go by, its detection however will add a different level of pleasure and entertainment for the members of the initiated.

As two of my selected texts belong to the postcolonial genre, I believe the concept of multiple implied readers will be particularly more useful in understanding such texts. This will allow readers of this genre to have a more comprehensive reading of literary texts in general and to look for such subtleties in texts that could embrace multiple implied readerships in particular. Similar to what Rabinowitz experimented with his students, this inclusion will make readers more alert and consequently better equipped when reading such texts. This will also help us understand and appreciate the distinctive nature of narrative fiction in general and the narrative of post-colonial texts in particular. With this analysis, I aim to provide a set of terms and concepts for understanding texts with potential multiple implied readerships better. As Richardson claims, “Postcolonial writers are often acutely conscious of the implied reader in a different way as they address the ideological implications of audience construction” (Richardson, Singular 262) thus, I would like to demonstrate how much this concept can help to create more knowledgeable and democratic readerships, specifically in postcolonial texts.

In conclusion, I argue that there are texts that only have a single implied reader, even most polyphonic ones, whereas others have different implied readers with various degrees of subtleties. For instance, at times such assumptions are quite specific; William Demby’s *Catacombs*, for instance, takes place in the early 1960s, and it achieves its sense of impending doom only if the reader already knows that John F. Kennedy will be assassinated when the events of the novel reach November 22, 1963; others are more general as in the case of Mohsin Hamid’s *The Reluctant Fundamentalist* (2007), where the author assumes that the implied reader of the text has prior knowledge of the US, specifically of the geography and pre and post-9/11 New York/America as well as the discursive construction of the terrorist. Some assumptions are historical or sociological and rely on cultural fads, while others rely on our

[7] Andrew Elfenbein’s concept of “hard reading” refers to the engagement with texts that are challenging or demanding for readers, not necessarily because of their complexity or obscurity, but due to the effort required to understand and interpret them in a contemporary context. “Hard reading” involves several layers of difficulty, including but not limited to: Linguistic and Stylistic Challenges, Cultural and Historical Distance, and Conceptual and Theoretical Density. By examining the challenges posed by hard reading, Elfenbein contributes to readers’ understanding of the historical variability of reading practices and the ways in which they adapt to or overcome the difficulties presented by texts from different eras or with high conceptual demands (Elfenbein, 2018).

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knowledge of more widespread cultural conventions. An example of the latter can be found in Nabokov's *Lolita* (1955)*;* the refusal of the Enchanted Hunters to accept Humbert Humbert as a guest when he first shows up makes sense only if readers recognize both that they have garbled his name so that it sounds Jewish and that the phrase in their advertising, "Near Churches' is a code phrase for "No Jews". Such texts are addressed to more than one implied reader and Brian Richardson has argued in "The Other Reader" that *Lolita* is a case of multiple implied readers which he identifies as the pornographic, the humanist, and the aesthetic readers of the text (39).

The aim is to implement the proposed concept of implied audiences to better understand post-colonial texts through using narratological tools including the theory of multiple implied readers. Gerald Prince underlines the importance of narratological tools in describing the narrative nature and functioning of certain ideologies and theories and claims the following:

> Narratology tries to account for narrative diversity, [and] it already partly does this by providing a large repertoire of questions to ask of narratives (a large number of descriptive tools with which to capture the distinctiveness of any narrative and found or support interpretive conclusions) […] it has been proven useful that the transformations favored in particular narratives [post-colonial narratives as an example] can help shed light on the nature and functioning of the ideology those narratives represent and construct. (Phelan, et al., 374)

It is worth pointing out that the chance of having more than one implied readership in a single text is not so frequent in fiction and its presence is a fairly 'rare phenomenon', - "One only needs a single implied reader even for that extremely polyphonic novel, *Moby Dick*; its multiple voices, jargons, and perspectives imply a protean but ultimately single implied reader—even for the passages that were written by different historical authors" (Richardson 267-8). Additionally, Richardson elaborates on that elsewhere and states that, "for many works, it is often enough to identify the authorial audience and follow how it is constructed and engaged; with more complex texts, one would do well to seek to identify the multiple possible audiences, poetics, and paradigms being addressed, invoked, or eluded" (242). Hence, it is based on these assumptions that I approach the selected texts of my thesis and uncover why it is important and worthwhile to include such sophisticated readings and recognize the privileges and delights that come with them.

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2.4 Multiple Implied Readers Detection Strategy

As far as the detection of the different incorporated implied readers in texts is concerned, it starts with a reader who is having the resources, the willingness as well as the ability to collaborate on the construction of the text. Such a reading practice has the potential to recognize the hints that lead to the discovery of the intentionally included, yet safely secured, hints, clues, and messages within the text by the implied author. Writing about the relationship between implied authors and readers, Wayne Booth writes, "The most successful reading is one in which the created selves, author and reader, can find complete agreement" (A Rhetoric of Irony 248). Henceforth, this could mean that identifying the different implied readers is only achievable if the reader succeeds in recognizing the clues that the implied author has provided and scattered in the text. Todorov has convincingly argued that "a text always contains within itself directions for its own consumption" (Todorov 77). If the implied author refuses to give directions to the implied reader, or in case the latter was not initiated enough to find those clues, the uninitiated implied reader will find it impossible to identify with the roles the work demands. The reading experience is still achieved but with a lesser degree of success or not the way the implied author had intended.

The idea behind the presence of more than one implied reader in a single text was first mentioned by Wayne Booth in *The Rhetoric of Fiction* in response to texts which are in his words "precarious", and which make the reader "uncomfortable". He referred to such texts with a single implied author and reader, but which produce a level of precariousness "infinitely unstable" ironic texts. The example he had was those of Beckett, where "the author [. . .] refuses to declare himself, however subtly, for any stable proposition, even the opposite of whatever proposition his irony vigorously denies." The result is that the implied reader's image becomes itself unstable, and the actual reader is left with "no secure ground to stand on" (248). In other words, as explained above, the reader might accomplish a lesser degree of fulfillment or at least be not as satisfied if compared to one who found compatibility with the reader the implied author intended and targeted.

Nonetheless, what Booth probably did not know when he wrote that, is the possibility of having more than one inscribed implied reader within the text. And just like Booth, anyone would find those texts uncomfortable; unless one realizes that those texts are not unstable, rather the reader has failed to detect the other implied readers intentionally constructed by the implied author within them. In Booth's terms, "In any successful reading they [the authorial audiences] will finally share all (or most, or the most important) facts and values of the implied

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author" (422). In other words, the actual reader has failed to find complete agreements with the implied readers pre-structured within them. The actual reader would not be as uncomfortable if they could identify with the initiated implied readers and ultimately find perfect agreement (Suleiman and Crossman 9).

Frank Kermode discussed this unconventional way of reading as well when he wrote about the detection of secrets in narrative sequence and how one can find inserted subtext in a text when paying close attention to incongruities in the text. He writes, "It must be admitted that we rarely read in this way, for it seems unnatural; and when we do, we are uncomfortably aware of the difference between what we are doing and what the ordinary reader not only does but seems to have been meant to do" (88). Kermode's statement here can be taken to imply that not only it is a legitimate way of reading to look for the presence of latent meanings and subtext, rather, it might be the correct way that has been overlooked or disregarded.

The process of acknowledging the other implied readers in a text requires a fair amount of literary detective work. It involves a decoding process of the clues designed by the implied author in the form of allusions, intertextuality, subtext, or some seeming incongruity that could later if discovered by a member of the initiated implied readers, produce something as constituting a new dimension and direction of the text itself. The objective is to understand how the real reader must be engaged in the reading process to be able to align with the knowledge of the implied reader to, for example, identify or recognize a given allusion or intertext overt or incongruous. Frank Kermode has discussed and referred to this as a break in the narrative sequence which could signal the covert presence of a secret, I argue it could be the same as the other implied reader, in the narrative sequence. He writes, "Secrets, in short, are at odds with sequence, which is considered as an aspect of propriety; and a passion for sequence may result in the suppression of the secret. But it is there, and one way we can find the secret is to look out for evidence of suppression, which will sometimes tell us where the suppressed secret is located" (Secrets and Narrative Sequence 88). This means, the clues are there but they require initiated readers to detect them. Once that is achieved, a successful reading experience occurs.

The strategy of identifying the implied readers in a text requires some close attention and critical reading. One way to do that is by recognizing the clues that the implied author has provided and scattered in the text. Normally, there is something in the text which hints at the presence of another implied reader. This could be a date, a name, a character, or a remark that seems mysterious and a bit incongruous or out of place which makes its place in the text not to be entirely justified by the context. And all this work, if only one can reasonably assume that

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the implied author had been acquainted with it and that it is an intrinsic part of the text as included by the implied author and not something brought up by the reader or the critic as a means of useful comparison. In other words, in Frank Kermode's term, the [implied] author is aware of the presence of both 'underreaders' and 'overreaders' in the text. And the latter are "usually members of a special academic class that has the time to pry into secrets" and are readers who are both willing and able to collaborate on the construction of the text (88). The overreaders have similar characteristics as the initiated implied readers, including picking up on clues and references scattered by the implied author through the voice of the narrator.

There could be various reasons why an implied author would address more than one implied reader in a text with the hope of being detected by members of the initiated implied reader. In this regard, as per Steven Walker's claim regarding the presence of cryptic subtext in literature, various answers could be brought to light. First, this could be an attempt by the implied author to make a provocative statement in a way that guarantees maximum deniability as in the case of fear of social or political censorship. This statement could equally respond to Bal's criticism of the implied author and what she called a "deceptive notion". Secondly, it could be an attempt to highlight aesthetic considerations as in suggesting an intertextual link or a desire to intensify the potential aesthetic effect of the text via indirection as in the example of Nabokov's *Lolita*. Additionally, the author might need to keep a theme of secondary importance from overwhelming or ultimately displacing a text's major thematic concern or again as in the case of *Passing* to cover a more provocative and problematic theme such as lesbianism under the protection of race. This case will be further explained in Chapter 5 and in relation to the case of Kakesur's text and the subject of self-criticism and writing back to self. And finally, the implied author's delight in teasing the reader to identify the hidden messages can also be one of the reasons why the author attempts to "toy" with their less sophisticated readers (Walker).

The detection of another implied reader can have significant hermeneutic value, providing grounds for preferring a new interpretation over an earlier one. This will not only allow for the possibility of new ways of reinterpreting a text, but it might also provide a kind of delayed hermeneutic satisfaction that adds to the pleasure of the text. In the experience of rereading, greater meaning leads to greater pleasure. I examine the relevance and importance of rereading of the multiple implied readers' theory in section 2.5.2.

While discussing the relationship between the implied author and authorial audience, Rabinowitz identifies four rhetorical purposes for having references. References are more specific, local allusions in one work to another or group of works which both the narrative as

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well as the authorial audiences view this phenomenon as real, pre-existing works of art. He claims the four functions or 'illocutionary acts' of references, he claims help establish an important step toward understanding how the references work and the functions of interpretations. They consist of 'invitation', 'information', 'indoctrination', and 'instruction'. Then he differentiates between direct references and those that are not concretely there yet seem to "haunt the work we're reading". And he calls the latter group 'ghost references' and states, "Ghost references have a disquieting effect on our relationship to the implied author. On the one hand, their subtlety increases the pleasure of reading (or listening) by deepening the level of intellectual collaboration with the implied author, by forcing us to slow down and read more carefully and think more expansively" (The Rhetoric 246). Again, much like the rereaders or overreaders, these references empower the initiated implied reader to enjoy the reading experience more by enabling them to follow the clues of the implied author.

The disadvantage, on the other hand, is that the message, so carefully hidden-the treasure so carefully buried- may escape notice at first and even cease to exist until uncovered. Additionally, as Peter Rabinowitz has claimed in analyzing *Passing* as well as such texts which he refers to them 'fragile texts', there is always the danger of "damaging" or "tampering with" those texts for first- time readers, and the process of decoding a text is not as innocent as it is being advertised. He writes in conjunction with his detective way of reading the text, "I felt a nagging dissatisfaction with my treatment of the text. […] there was some other structural problem here, one that provoked the feeling that I had, in some way, tampered with a finely wrought text in such a way as to damage it" (Betraying the Sender 202). In brief, such texts could sometimes be fragile and constructed in a way so as not to be played with for there is the danger of damaging them.

I believe Rabinowitz's concern is authentic and while in fact his is directly related to the case of Larsen's work, it could be a more genuine and deeper concern with how texts are interpreted by scholars and researchers. He claims that his well-intended analysis might unintentionally harm or misrepresent the true nature of Larsen's work. As he claims, his worry isn't about the typical concerns of a white, straight male interpreting a work by a Black lesbian author, but more on how revealing a text's depth, some critical and teaching methods might actually "hack it up," simplifying or distorting it in a way that damages its integrity. This kind of damage goes beyond simple misunderstanding, fundamentally changing the text in ways that could betray its original meaning and purpose. Rabinowitz emphasizes the ethical challenges in literary criticism and teaching, highlighting the danger of harming sensitive texts with interpretations that don't respect their complexity. He advocates for educators and critics

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to be more self-aware and considerate of the impact their interpretations might have on the works they engage with.

I believe developing this concept further is essential and certainly deserves more attention within the field of narratology. This is because, since its emergence, despite the attention the reader-response theory has given to reception theory, the multiple implied readerships theory has not been given the consideration it deserves. Richardson writes that "despite the amount of critical, empirical, and theoretical research that has recently been devoted to the act of reading, reader-response theory has done relatively little to incorporate the acknowledged contestations between different types of readers of the same text" (The Other Reader 44). Hence, it is one of my thesis's objectives to first add a little more to the reader response theory's work and to identify if such directions would result in more fruitful and productive ways of reading. And as I will recognize in each one of the texts I have selected for this thesis, I believe the end result looks promising and worthy of more research. For example, my interpretation of the presence of the 'talking drums' in Achebe's *Things Fall Apart*, or the addition of the linguistic readings of Selvon's text *The Lonely Londoners* will bring, or finally, the complex, cultural and aesthetic readings that are produced from reading Kakesur's *The Channels of the Armed Monkeys* all signify how sensible and pivotal this form of reading can be.

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2.5 Who or What Else is Initiated?

So far, I have explained what the theory of multiple implied readers is and how it can provide new reinterpretations for texts which hold more than one implied reader including uninitiated and initiated implied readers. Furthermore, I aim to provide a selection of other forms of readers that were introduced by critics since the emergence of reader response criticism which share characteristics with the implied readers I discuss in my thesis. Ever since Fredrick Jameson discussed the correlation between interpretation and the reading process in his book *The Political Unconscious*, (1981) by claiming that the relationship between interpretation and surface meaning is not mutually exclusive, many reader-response critics were inspired to look at the reading process differently. For example, Stephen Best and Sharon Marcus differentiate between symptomatic and surface reading in their article titled 'Surface Reading: An Introduction' which I will further explain in section 2.5.3. Similar to what I discussed before regarding the different names and characteristics critics gave to the 'implied reader', I argue that critics tried to discuss the presence of other types of readers in texts at different periods of time and each attempted to hint at the idea that the messages included within the texts are not received completely or equally by all kinds of readers. In other words, there are texts that require additional reading comprehension skills and interpretations by the readers in order to detect the transmitted messages and to successfully understand them.

From the beginning of the 1970s and 1980s and with the dawn of the reader-response theory, critics were trained to equate reading with interpretation. Therefore, as a result of certain exchanges between the disciplines and the acceptance of psychoanalysis and Marxism as metalanguages, the act of reading or interpretation was taken to be a specific type of discipline that looked at meaning to be hidden, repressed, deep, and in need of detection and disclosure by an interpreter which was referred to by the name of "symptomatic reading" (Best and Marcus 1). Symptomatic reading thus has links to what Umberto Eco calls the hermetic theory of interpretation: the idea that words "hide the untold" and the secret of meaning is its impossibility. In his book, *the Role of the Reader,* Eco introduces a narrative entity referred to as the "Model Reader", which according to the definition Eco provides, shares various characteristics with the initiated implied reader I have discussed this far (Eco). According to Eco, the model readers can be either naïve or critical. The critical model reader is one of the text's constitutive elements which adds complementing information to the one provided by the model author. This model reader, much like the initiated implied reader, is equipped with

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linguistic, cultural, and pragmatic information that helps comprehend the over-coded messages as best as the model author, i.e., "implied author" intended.

Umberto Eco explains this in his book *The Role of the Reader* (1979) when analyzing a story by Alphonse Allais, *Un drame bien parisien,* and claims that the story can be read in two different ways, "a naive way and a critical way" (250). Similarly, to what Wolfgang Iser stated about having "prestructured" implied readers in the text, Eco claims that the text expects these two different kinds of readers as they are both "inscribed within the textual strategy". Additionally, similar to what was discussed earlier concerning the types of texts that encompass multiple implied readers, Eco describes a type of text that allows for the prestructuring of different model readers and that the text is already loaded with contradictory interpretations even before the reader or the critic brings them to light, and he refers to them as "metatexts". According to Eco, metatexts tell stories about the way stories are built up and consequently ask for an act of suspension which invites different readings of stories through linguistic processes of reading, writing, and storytelling to produce contradictory world visions (Eco 256). To Eco, such texts have an effective narratological function as well as creative and transformative power, for, they initiate a sense of suspicion in the reader which goes against and ultimately questions their common beliefs, the most credited laws, and logical truths of the world the reader is familiar with.

Later, developed from the concept of "interpretive cooperation," which was extensively discussed by Eco in *Lector in Fabula* (1979a), first appeared in *Opera Aperta*, Eco defines a new narrative concept known as the 'open text' or as it is sometimes translated as the 'open work'. To Eco, the poetics of the "open work" tends to allow for a plurality of different interpretations depending on the reader's views, feelings, interests, and prejudices. In fact, according to certain contemporary ideas of art at the time, the aesthetic value of a text depends on its ability to generate an indefinite number of different readings; "[the work of art] wants to be an inexhaustible source of experiences" (Eco 24). Eco argues that open works, open in the sense of material forms such as Stéphane Mallarmé's works or the semantic content of Joyce's *Finnegans Wake*, expect a much greater collaboration and personal involvement from the reader since he or she can move freely amidst a multiplicity of different interpretations.

Nonetheless, Eco concludes by stating that 'open' does not mean that the text is open to all kinds of interpretations, rather the narrative strategies will decide how the text can be interpreted, "you cannot use the text as you want, but only as the text wants you to use it" (Eco 9). This certainly concurs with the Iser's "prestructured" implied readers. Eco argues that such texts require readings on two accounts: a naïve [uninitiated] as well as a critical reading

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[initiated], "the latter being the interpretation of the former" (Eco 10), and there is often a textual strategy which dictates whether a naïve reader, a critical one, or both will be required. He adds that such texts do not belong to the traditional narrative framework and in fact, he refers to them as 'metatext'. Again, this is another indication that not all texts necessarily need to be read like that or, in other words, not all texts are 'open'. The Model reader can have a successful reading experience only if they treat the text as such: a metatext. According to Eco, a metatext is both closed and open, which means "if the reader is to enjoy a text, all the 'paths of [the text's] reading' must be explored" (Sallis 4). And in order for the real reader to enjoy the text, they have to coincide with the initiated implied reader's beliefs and (authorial) worldview.

Although as Steven Sallis explains, Eco's novel has all the characteristics of a metatext which can be read in two ways: naively and critically, the example Eco provides to clarify his argument is Alphonse Allais, *Un drame bien parisien* (Drame). Eco states that although *Drame* may appear as a literary failure or a 'joke' to a one-dimensional or naive reader, it is in fact consciously written and planned to be read as such by the author. Henceforth, the task of the first-time, naive reader does not exceed the desire to merely know what comes next and reveal the superficially withheld information and fill the gaps. This is similar to one of the readers Richardson identifies in *Lolita* who gets disappointed once they realize the text does not provide or continue to provide what they were reading the text for. And the example he highlights is the disappointment of the pornographic implied reader of the text. On the other hand, sophisticated critical readers welcome the author's stimulus to the reader's inquisitiveness and urge to put its exploratory faculty into action to decode the carefully hidden messages and retracted information such as the aesthetic implied reader of *Lolita*.

Eco later adds that "*Drame* tells at least three stories: (i) tile story of what happens to its *dramatis personae*; ii) the story of what happens to its naive reader; (iii) the story of what happens to itself as a text (this third story being potentially the same as be story of what happens to the critical reader)" (Eco 205). It is a text that must be read twice. Although this is different from Calinescu's theory of 'rereading' which I will discuss later. This is because, "[T]he naive reader will be unable to enjoy the story (he will suffer a final uneasiness), but the critical reader will succeed only by enjoying the defeat of the former" (Eco 10). Henceforth, Eco's interest in the study of aspects of hermetic semiosis, which resulted in the invention of a narrative entity known as the 'Model Reader', was later developed into a concept that focused on the idea of producing multiple diverse interpretations in particular modern texts. I argue that Eco's theory

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of model readers and open works coincide with the theory of multiple implied readers and reiterate the need for such readings if successful reading experiences are to be achieved.

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2.5.1 The Other Implied Readers

The fact that I focus on the construct of the implied reader as the ideal reader of the narrative text as imagined and hypothesized by the author does not mean that an ideal meaning and one particular reading needs to be contained in the work and identified it as the only "correct" way of reading. Otherwise, this will allow for a limitation and inhibition of the breathing reader's freedom of interpretation as well as advocating for an individual, "legitimate" meaning inscribed within the work. On the contrary, my supposition opens up different inscribed and intended possibilities. Unlike the various but unauthenticated readings of different real readers, initiated and uninitiated implied readers find valid indications within the text whether overtly or in the form of subtexts that are directed by the implied author.

The initiated implied reader as a group can encompass other types of implied readers in the forms of gendered, feminist, resisting, and aesthetic implied readers which all together employ in producing a successful authorial reading of the text. Authorial reading is one of the two modes of reading available to the real reader to assume besides the "immersed" reading of the narratee and the narrative audience[8]. Therefore, as Rabinowitz discusses in *Before Reading,* "the author and readers are members of the same community, so while the reader does in fact engage in an act of production, he or she makes what the author intended to be found (28). This means any work that is addressed to more than one implied reader contains different levels of ambiguity and unintelligibility whose decoding and understanding point to its ideal way of reading as intended by the implied author. This ideal reading can have a specific meaning in the case of single implied readers and different readings, interpretations, and reinterpretations in the case of texts incorporated with multiple implied readers. The selected texts in this thesis are all such examples that show how the same singular text can have multiple implied audiences.

As far as the gendered implied reader is concerned, it starts or is often linked to what Jonathan Culler addresses in his book, *On Deconstruction: Theory and Criticism after Structuralism*, (1982), and raises the question: What does it mean to read as a woman? Culler's answer is brief and relatively problematic: "To read as a woman is to avoid reading as a man, to identify the specific defenses and distortions of male readings and provide correctives" (Culler). Accordingly, to read as a woman requires that one approaches a work from a feminist vantage point and therefore, not regard the work from the purview of patriarchy. From here the same question can also be asked in relation to the implied reader in practice. In other words, if

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[8] See footnote 7.

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according to the feminist reading, the focus is on the gender of the real reader, what if instead the question that was asked was 'Can the implied reader be gendered?' among others. Other questions that are often raised include: can the implied reader be gendered 'Robyn Warhol' and 'Patrocinio Schweickart', or is it gender-neutral 'Brian Richardson'? If it can be in fact gendered, would it include the subdivisions of gender including gay and lesbian implied readers and heterosexual readers 'Jean E. Kennard'?

Brian Richardson and Robyn Warhol discuss these questions in detail in *Narrative Theory: Core Concepts and Critical Debates*, (2012). At first, Robyn Warhol provides an excellent overview and compelling analysis of feminist narrative theory including subjects such as authors, plots, endings, space, and something she refers to as 'susceptible reader'. Brian Richardson on the other hand responds and agrees with most of Warhol's claims except when it comes to the question of the gender of the implied reader (144). Richardson writes,

> The implied reader is indeed a virtual being, as Warhol notes, but that does not mean it can't be gendered. Most entities in and behind a fictional narrative are in some important sense virtual: not only implied readers but implied authors, narrators, even characters; I don't see why one should not recognize gendered identities. And many of these entities are distinctly gendered, as Patrocinio Schweickart has argued (38–44); the stories of Hemingway are clearly directed to a decidedly male authorial audience. Many other virtual entities are likewise gendered, such as gods, unicorns, faeries, GPS voice systems, and so on. (Herman, et al. 2012, 242)

Additionally and still connected to the subject of the gender of the implied reader, Lodge and Wood reiterate Richardson's claim and state that the best account of the gender of reading remains Patrocinio Schweickart's foundational essay, 'Reading Ourselves' in which she states: "Reader response cannot take refuge in the objectivity of the text, or even in the idea that a gender neutral criticism is possible" (38–39). Interestingly however, the obvious question of the significance of gender has already been explicitly raised by Jonathan Culler in connection to the impact of the issues of gender on reader response criticism. Among other questions, Culler argues, If the experience of literature depends upon the qualities of a reading self, one can ask what difference it would make to the experience of literature and thus to the meaning of literature if this self were, for example, female rather than male. If the meaning of a work is the experience of a reader, what difference does it make if the reader is a woman? (Culler 42). The feminist entry into the conversation brings the nature of the text back into the foreground. For feminists, the question of how we read is inextricably linked with the question of what we read. More specifically, the feminist inquiry into the activity of reading begins with the realization that the literary canon is androcentric and that this has a profoundly damaging effect on women readers. The documentation of this realization was one of the earliest tasks

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undertaken by feminist critics. Additionally, this can in fact be connected to arguments surrounding the difference between feminist reading and readings of female texts. The latter is thoroughly discussed by Elaine Showalter (1971) and is often referred to by the name 'gynocritics'. Thus, the relevant distinction is not between woman as reader and woman as a writer, but between feminist readings of male texts and feminist readings of female texts, and there is no reason why the former could not be as theoretically coherent (or irreducibly pluralistic) as the latter (Lodge and Wood 426).

To put the matter theoretically, Lodge and Wood argue that androcentric literature structures the reading experience differently depending on the gender of the reader. For the male reader, the text serves as the meeting ground of the personal and the universal. Whether or not the text approximates the particularities of his own experience, he is invited to validate the equation of maleness with humanity. The male reader feels his affinity with the universal, with the paradigmatic human being, precisely because he is male. But what if in texts with multiple implied readers, the initiated implied reader was gendered, how would that affect the interpretation and reading experience? Such questions will be asked and answered in this thesis and in response to each one of the selected texts. For example, in Achebe's *Things Fall Apart* masculine and feminine social identity and language patterns reflect a distinctly negative social attitude towards femininity and the association of women to weakness. In fact, the female principal functions and constitutes a significant dimension of its system of ironies. And a striking instance of this is provided by one of the most dramatic episodes in the novel, the abduction of Okonkwo's daughter, Ezinma, by Chielo, the priestess of the Earth goddess Agbala [70-77]. As for Selvon, it is highly linked to the inclusion of Calypso and Calypso aesthetics. And finally, in Kakesur's book, the issue of gender and the gender of the implied reader is brought up when it comes to subjects such as honor killing and female genital mutilation.

And finally in her influential essay 'Toward a Feminist Narratology,' Susan Lanser aims to integrate feminist perspectives into the study of narratology, which is the theory and study of narrative structure. Her work is pivotal in highlighting the absence of gender considerations in traditional narratological frameworks and argues for the necessity of incorporating feminist insights to more fully understand how narratives function, especially in the context of gender.

Lanser discusses several key points in her essay:

1. **Revising Narratological Tools**: Lanser suggests that traditional narratological tools, which often focus solely on textual structures and universal principles of narrative, fail to account for how narratives may encode gender and how different identities can influence narrative

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forms and functions. She advocates for revising these tools to include analyses of how narratives perpetuate or challenge gender ideologies. And in relation to my thesis, I argue that when it comes to the subject of initiated implied reader, there is room for a gendered implied reader as well. In other words, the initiated implied reader can be gendered and is consequently more trained to detect gendered or feminist subtext in any narrative.

2. **Narrative Voice and Authority**: She examines how narrative authority and voice have been gendered historically in literature, with male voices often being privileged over female ones. Lanser argues for a closer look at who speaks in a narrative, how they speak, and whose voices are marginalized or silenced. This examination helps reveal how power dynamics related to gender are constructed and maintained in texts. And again this point coincides with my argument of empowerment of the less privileged, minority, and marginalized implied reader.
3. **The Reader's Role**: Lanser emphasizes the role of the reader in interpreting texts through a gendered lens. She argues that understanding the expectations and prejudices that readers bring to texts can shed light on how narratives are received and understood differently based on the reader's own gender and experiences.
4. **Expansion of Narrative Genres**: She points out that certain narrative genres, like personal diaries or letters, which have been historically associated with women, are often overlooked in traditional narratological studies. Lanser calls for these forms to be considered seriously within narratology, as they provide valuable insights into different narrative practices and challenges to the dominant narrative forms. One of the examples she brings forward is the letter from Atkinson's Casket 1832 titled *Female Ingenuity*. A further analysis of this letter is discussed below in my argument of surface and symptomatic reading.
5. **Intersectionality**: Although primarily focused on gender, Lanser also hints at the need for narratology to consider other axes of identity, such as race, class, and sexuality, which interact with gender to shape narratives. This intersectional approach would enrich narratological analyses and reflect the complex realities of human identity and social structures.

By incorporating these feminist perspectives, Lanser's work not only critiques existing narratological models but also proposes ways to expand the field to be more inclusive and representative of diverse narrative voices and experiences.

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2.5.2 Re-readers vs. Mis-readers

Owing to the idea of the presence of multiple different implied readers within the same text, a question that is urgently raised is whether it is at all possible for the uninitiated implied reader to become initiated through the act of rereading. I argue that although the different implied readers are ontologically different for reasons related to knowledge and information, they are products of the same text which indicates that they are mutually inclusive. These narratological entities are not dependent on the knowledge of the empirical readers and thus getting more information on a coded message within the text does not result in the decomposition of the uninitiated. Nonetheless, on the level of knowledge and information of the real reader, it has been widely discussed that the reading experience improves, and better understanding and interpretation of the given text is achieved through repetition and visiting the clues and messages over and over again.

The concepts of rereading and misreading have been broadly examined by many critics including Thomas Leitch, Mattei Calinescu, Patricia Meyer Spacks, De Man, and Spivak. The focus, however, is more on the real readers rather than implied readers. Nonetheless, according to Spacks, rereading as a professional discipline, which she separates from rereading for the sake of pleasure through repetition or what she calls "self-indulgence", provides the reader with a sense of purpose, possession of the text and "winning the subtle contest between writer and reader that always coexists with their implicit collaboration" (Spacks 163). Spacks adds that, unlike recreational rereading which might have unpredictable results since the "general purpose of achieving delight governs the act of reading, but little urgency attends it", professional rereading, directs itself toward some specific end and can feel both meaningful and urgent. Hence, similar to professional rereading, reading with the idea of multiple implied readers in mind and the real reader's intention to fill the position of the initiated implied reader creates a sense of 'meaningfulness and urgency' from the first reading experience. In other words, it is a reading practice that might achieve a similar understanding of the text and its subtext as the professional rereading act even for first-time readers.

In this regard, certain critics argue that there are texts which are specifically and purposefully designed to be reread in the case of literature or re-watched in the case of film. Critics such as Umberto Eco and his discussion of 'open texts' and Thomas Leitch's theory of 'first-time rereaders'. In 'For (Against) A Theory Of Rereading', Thomas M. Leitch argues that no story is able to 'completely' control the context with which it will be interpreted and enjoyed. However, there can be cases where they consciously contain clues which suggest

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different interpretations and reinterpretations of it. He writes, “A given work’s self-situating cues may themselves embody contradictions that predicate completely different kinds of readings and correspondingly different relationships between story and audience” (506). The example he then provides is Alfred Hitchcock’s famous film ‘Psycho’. Leitch suggests, “Psycho premises two contradictory audiences. Its narrative structure, presenting a mystery complete with false clues […] works best for a first-time audience. But its dialogue […] is filled with sardonic jokes that make sense only to an audience who knows how the film will turn out” (Leitch (Ibid.,)). Similar to the case of prestructured different implied readers I discuss here, Leitch’s case suggests a narrative that is incorporated with different and apparently epistemologically hierarchized audiences whose attendance might be identified depending on the sequence of its reading: first-time readers or audiences and readers.

Nonetheless, what separates my suggestion of different implied readers from Leitch’s first-time readers and rereaders is that in the case of the multiple implied readers, they are always contemporary to the work regardless of the time and chronology of the work. This means that a breathing reader who reads a particular work of the author after having read previous works and waited for the next work is still contemporary but not to that particular work but to the time the author lived and wrote books. In other words, a duality occurs when instead of having two audiences comprised of different readers at the same time, we have a single group of readers who interpret the book differently at different times. In other words, having an uninformed reader who misses the clues at first, then after reading for the second time, they detect the clues. The more informed and discerning reader can look back at those clues and retrospectively recognize their meaning. These types of texts depend on the intended gullibility and naïveté of the reader. However, an implied reader of the text is always contemporary and present in the work regardless of the time and location and the changes that occur to the maturity of contemporary empirical readers.

For example, Anthony Julian Tamburri discusses the case of real, flesh and blood rereaders in *Semiotics of Rereading,* (2003) and states, “the author’s contemporary reader, then, necessarily reads in the order in which an author has composed his/her works, whereas the twentieth-century fin de siècle reader may ignore the chronological reading order from the most recent to the most remote work, for instance” (16). Tamburi's statement is similar to Leitch's when he claims, “Students watching *Psycho* through *Psycho 3* are nearly always disappointed; some of them are simply bored. It might therefore seem that *Psycho* is impossible to read through an experience of later horror films whose violence is more explicit, or impossible to watch once you know the ending, or impossible to reread at all because the effects on which it

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depends predicate an audience watching it for the first time" (506). The initiated and uninitiated implied readers, however, are contemporary to the work and each is rewarded differently even with the first-time reading experience.

The difference between real first-time readers and rereaders and multiple implied readers is that the reading experience of the real readers changes over time and with the influence of other extra-textual factors. Again, Tamburri argues, "Each one of us brings to a text our own pre-conceived notions, dependent on our own cultural and historical specificities which are a result of, among other things socioeconomics, gender, race, ethnicity, sexuality, and so forth, and which cannot not influence our personal readings of a same text regardless of the distance of time that separates us from it" (16). The multiple implied readers, however, are already prestructured and included in the text and as discussed so far, are hypothetical audiences that are targeted by the implied author.

Drawing on literary theory, cultural anthropology, psychiatry, philosophy, and previous theories of reading, Matei Calinescu describes the dynamics of rereading and explores the sometimes complementary, sometimes sharply conflicting relationships between reading and rereading which has always been associated with critical understanding. Calinescu, who grew up and began his career in communist Romania, where evading political censorship had become a fine art, and then emigrated to the US in 1973, discusses how he accidentally came across the idea of the relationship between latent, hidden meaning and rereading and how certain texts could contain carefully coded meanings unknown and undiscovered from most readers. He argues that there is a role specific to the process of rereading that can make a different kind of discovery, and such discoveries are the goal of what he calls "competitive rereading" (Calinescu 201). Steven F. Walker in *Cryptic Subtext* adds that Calinescu's theory of competitive rereading allows the reader to follow the "hermeneutical clues" (234), "textual concealment" (247), and trails laid out within the text by the author. According to Calinescu, this act will lead to the discovery of something that the author has deliberately hidden in the text and its unfolding will produce a better reading experience and consequently greater pleasure. Now borrowing the same idea and instead applying it to the narrative text and on the implied author and implied readers of a text, it can be concluded that by the same standard, the initiated implied reader can detect the latent messages specially included within the text.

When writing about John Updike's (1986) novel *Roger's Version*, Matei Calinescu states that if the novel is read critically, the reflective rereader could find esoteric intertextuality parodied in Nathaniel Hawthorn's *The Scarlet Letter* (1850). Calinescu writes,

> If we recognize the validity of the notion of an implied, textually in-scribed reader, we may say that Updike's novel constructs two different types of readers: a first-time and (probably) one-time, curious linear reader, who doesn't care for intricate allusions (catching them would slow down the reading and reduce the excitement of temporarily in-habiting a rich fictional world), and a critical rereader, who hunts for intertextual clues, telling distortions, and hidden parodic commentaries, or one who, in other words, takes up the author's challenge and is willing to play the game of reading or rereading for the secret. (448)

In this regard, I conclude that similar to a trained or professional rereader, an initiated implied reader follows a different thread of reading carefully stretched out by the implied author to be detected in order to uncover the intended and latent meanings of the text. The initiated implied reader is equipped with some level of awareness of new or undetected patterns which would lead to different reinterpretations and meanings initially specified by the implied author. The result is that the implied author is mindful that the initiated implied reader is by design more sensitive to the ironies and subtleties and is more analytical and critical to clues scattered within the text. Thus, the initiated implied reader, unlike the uninitiated, is less inclined to only follow the implied author's tropes of plot and character and can find incongruities that will lead to a different yet more meaningful reading experience.

Comparing the implied reader and the real rereader from an epistemological perspective however, Anthony Julian Tamburri in *Semiotics of Re-reading* states that sometimes the real rereader might have greater knowledge than before and ultimately than the 'model implied reader'. Tamburri argues that although both the model reader[9] (Eco) and the retro-[Real]-Lector are capable of interpreting the author's narrative strategy. He argues that "the 'Model Reader's' knowledge is *de facto* limited because s/he is implicit in the narrative text, whereas the retro-lector has the obvious advantage of *foresight* when approaching the text since subsequent works have already appeared" (Tamburri 28) [Italics in the original].

In order to clarify his argument, Tamburri draws a diagram which I find useful to include and to support my argument as well. He states that if the rereader, or what he refers to Retro-Lector, reads Text C (1915), then B (1914), s/he would most probably understand Text A (1908) much better than a contemporary real reader of Text A in (1908) or a reader who reads that text for the first time.

Reading (post-1915/*Retro-Lector*):
Text C (1915) → Text B (1914) → Text A (1908)

Figure 4 Tamburri's Diagram of retro-rereader

[9] Model Reader: This is reference to Eco's use of the notion of Model reader as the implied reader of the text. While Retro-[Real]-Lector is a different type of comparative rereader that Tamburri argues to be equipped with better and more knowledge of the text in retrospect than an average rereader of the text.

Then when it comes to the interpretation of the text in question, Text A (1908), Tamburri states that similar to a literary critic engaging in a literary analysis of a text, the retro-reader might read Text A without any knowledge of Text B, "and then reads Text B only to return to re-read Text A. […] the retro-lector may also engage in a bidirectional reading process, constantly moving back and forth between texts" (Tamburri 25). He then adds a diagram for the interpretation as well, proposing that the reader can go back to rereading Text A after having read Text B or Text C, or both.

Interpretation (post-1915/*Retro-Lector*):
Text A (1908) → Text B (1914) → Text C (1915)

Figure 5 Tamburri's Diagram of retro-lector interpretation

Disagreeing with Tamburri, I argue that Tamburri's argument can only be valid when the reader applies the knowledge acquired by reading later texts of the same author or other authors, Texts B and C, which might help decipher a series of ambiguous and difficult codes in Text A. Otherwise, the retro-reader's knowledge would be more limited to enable the reader to understand the hidden meaning of the texts if they are not intertextual references to earlier or later works of the author, other texts written prior to the publication of the text in question or other texts of the same author after the publication of that particular text. The initiated implied reader, however, is firmly fixed in time and culture, and unlike the real reader or Tamburri's retro-reader, doesn't change. We may understand more (or less) about the implied reader of Hemingway over time, and we might change our evaluations of him over time, but the figure of the implied reader itself does not change, at least as it is theorized by most narratologists.

Furthermore, Tamburri continues by comparing retro-[Real]-readers' interpretive ability of understanding the author's expressions to Eco's notion of the 'Model Reader', and Iser and Chatman's Implied Reader. He states that his version of the retro-lector is much more informative and interpretively superior to the Model reader. He then modifies Seymour Chatman's narrative communication diagram, which I already discussed in connection to the implied author concept and will include here again for the sake of comparison to Tamburri's, and proposes that because the implied audience is contemporary to the text, it thus has limited knowledge about the text, Text A, in relation to other texts written afterwards, Texts B and C.

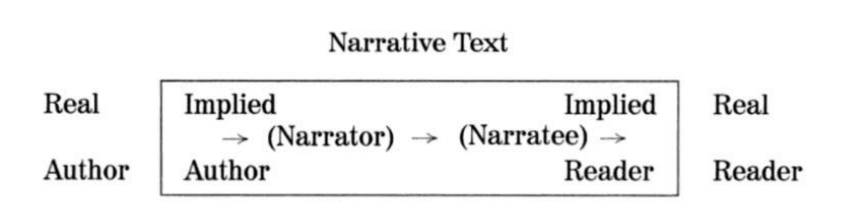

Figure 6 Seymour Chatman's diagram of Narrative Communication

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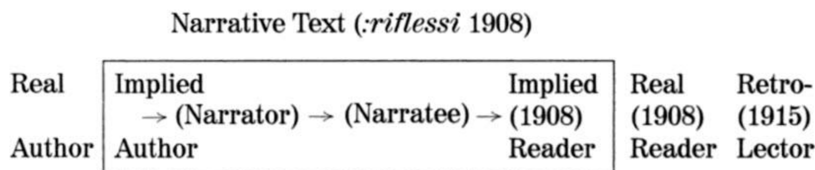

Figure 7 Anthony Tamburri's modification to Chatman's Narrative Communication

As far as Tamburri's diagram is concerned, I believe it is incorrect to specify the implied reader of the text to a specific time or even to the time the book was published. Seymour Chatman put the real authors and readers outside of the narrative conversation for obvious reasons among which the subjective temporality of the implied reader could be one of them. Otherwise, as a literary counterpart of the implied reader, the implied author should have also been specified to the year the book was published, (1908). Although the implied reader is a function of the work, it is not represented in the work; therefore, assigning a concrete time makes the notion of the implied reader closer to the real reader. And such a reader belongs exclusively to the sphere of the real author, in whose imagination he or she exists. As Wolf Schmid states, the implied reader is not fixed in the text but exists merely in the imagination of the author and who can be reconstructed only with the latter's statements or extra-textual information, does not form a part of the work.

As for Tamburri's retro-reader, I believe that the only benefit such a reader has is when the retro-reader has read later texts after having read an earlier text and returned back to the first text and understood it better. Instead, I argue that the notion of multiple implied readers would work better and is much more conclusive. Since it is not bound to a specific time, and it is within the same work, the different implied readers are targets of the implied author. The initiated implied reader possesses all the characteristics of the retro-reader plus much more except in cases when Text A leaves clues or ambiguities that the author comes back to at a later time. And as far I am concerned, such cases would be limited and can happen in cases of different volumes of the same book or strictly intertextual cases to later texts by the same author.

In conclusion, one of the major benefits of rereading and referencing the theory of multiple implied readers is that it allows for the possibility of new ways of interpretation which ultimately results in providing a kind of delayed hermeneutic satisfaction that adds to the pleasure of the text. Hence, Steven F. Walker suggests that "in the experiencing of rereading, greater meaning leads to greater pleasure" (Walker 31). Therefore, as I will explain with the theory of multiple implied readers, the hermeneutic aspect of rereading shares initial grounds with that of the initiated implied reader. This claim is strongly supported by Thomas M.

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Leitch's subject of first-time rereaders. Leitch suggests that certain readers are able to enjoy and interpret *Casablanca* the first time as much as a reader who rereads the same text five times, simply because they can detect not just the plot and characters of the text but rather tone, rhetorical figures, patterns of imagery, ironies, and ambiguities on a first reading. Thus, Leitch suggests that such readers might fairly be called 'first-time rereaders'. He claims such readers have trained themselves, in effect, "to reread a story the first time they read it—because interpretation is not always consonant with the pleasure of a first reading" (Leitch 492). Thus, although an essential element belonging to the success of the rereading experience is in its receptiveness, initiated implied readers can get the same results with the first reading.

As for the case of misreaders, although from a traditional hermeneutic standpoint, this conception has often been disapproved and considered as a fallacy by Paul de Man, Harold Bloom, and Hillis Miller (Landa 62), there can be some interesting and intriguing aspects of it especially, in accordance with the theory of multiple implied readers and specifically the uninitiated. I have to declare, however, that the concept of 'misreading' has been only discussed with connection to real, flesh and blood readers and not implied readers. Therefore, my analysis of the case of misreading of the implied reader and specifically the case of '(un)initiated implied reader' is -to my knowledge- the first of its kind. As discussed by Landa, new readings and interpretations of past texts can always emerge and are ever in the making-in the present- as new interpretive context arises. Therefore, "any reading is a misreading, since it necessarily goes beyond the historical horizon of the text" (68). Nonetheless, this could allow for the uncovering of a meaning of a past text that was initially intended by the author but was never exposed since it was always misread. Nella Larsen's *Passing* can be a good example as discussed by Rabinowitz and specifically the idea of the presence of a 'lesbian subtext' behind the race one. In Rabinowitz's terms, *Passing* keeps its multiple audiences even after the text was read regardless of how much the reader has improved and got sophisticated.

According to Paul de Man, for example, narrative texts can be misread for various reasons. An author or the text they produce can have blind spots, hence, any reading and interpretation of that text is not infallible and thus there is a possibility of it being misread. De Man claims that it is the critic's or the reader's job to identify those blind spots in the text. In other cases, the text can be infallible, but it is the reader who misreads and misinterprets the text. Raymond Hedin has recently described the ways in which several nineteenth-century African American writers had to negotiate the demands of such opposed audiences. Commenting on Chesnutt's *The Conjure Woman*, he remarks, "[i]n the post-Reconstruction era, a white listener cannot plausibly be asked to embrace the full implication of such tales; but

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he can become a strategically placed misreader […] through whose gaps in perception the tales can seep, damaged but recoverable" (193). One is surprised and disappointed by the general under theorization of this issue, which virtually every African American writer has had to negotiate (and often quite explicitly, as is evident from the subtitle of Ed Bullins' drama, 'The Theme is Blackness: A One-Act Play to be Given Before Predominantly White Audiences' (Richardson 36).

In conclusion, it seems when it comes to the real readers, 'misreading' is inevitable yet can be manipulated as a way of exploring and uncovering new meanings rather than a representation of an erroneous past. However, when it comes to the implied fictional communication and the subject of multiple implied readers, 'misreading' can be understood as one of the prestructured and intentionally included ways of reading the text in the form of 'uninitiated implied readers' which coexists with the more accurate and as was intended by the implied author way that needs to be accessed and acknowledged by the initiated. It depends on the real reader's knowledge and information whether to find agreement with the uninitiated implied reader which can lead to a misreading of the text or to find compatibility with the initiated.

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2.5.3 Surface Reading vs. Symptomatic Reading

In *The Political Unconscious* (1983), Fredric Jameson discusses the idea of 'political interpretation' as every reading practice's "(indispensable) preconditions" and its priority as "the absolute horizon of all reading and all interpretation" (1). This claim and what he writes later in the same book about the assumption that no literary text would only mean what it says, "if everything were transparent, then no ideology would be possible, and no domination either" (46), laid ground for a reading practice that looks for hidden, latent, or implicit meaning in literary texts known as 'symptomatic' or 'suspicious' reading among the disciplines in the 1970s and 1980s. In fact, Paul Ricoeur in *Freud and Philosophy* (1970) developed the notion of the hermeneutics of suspicion and advocated that a text always "means something other than what it says [...] that "to interpret is to understand a double meaning" (60) and that the critic's role as an interpreter should be to look for the latent meaning behind the surface one.

Broadly speaking, Jameson's explanation of what he refers to with 'proper interpretation' or 'strong rewriting' can be taken as a definition of 'symptomatic reading'. According to Jameson, this reading practice always encompasses or presupposes a hermeneutic mystification method that "it would make sense to seek a latent meaning behind a manifest one, or to rewrite the surface categories of a text in the stronger language of a more fundamental interpretive code" (46). Following Jameson, many other critics developed Jameson's theory and focus on history as a repressed cause and broadened it to include many other directions. For example, Mary Crane whose essay, 'Surface, Depth, and the Spatial Imaginary: A Cognitive Reading of The Political Unconscious,' draws on cognitive science to interpret the metaphors of surface and depth that Jameson uses to describe symptomatic reading (Best and Marcus 6). Thus, similar to Crane who sees textual interpretations as manifest rather than hidden, and caused by "a combination of biological, cultural, temporal, and personal factors" (ibid.6), I argue that my analysis of the presence of prestructured implied readers coincide with Ricoeur and Jameson's arguments of interpretation regardless of the fact that theirs are more inclined to mean real readers and critics' interpretations. This is because, as components of narratology, the implied reader itself and the notion of multiple implied readers can be considered a catalyst of other fields of narratology including hermeneutic, rhetorical, cognitive, feminist, and eco-narratology among others.

However, despite the reading practice's success in the last decades of the twentieth century, Best and Marcus suggest in an article titled 'Surface Reading: An Introduction'- presented in a seminar convened to mark the twenty-fifth anniversary of Fredric Jameson's

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publication of *The Political Unconscious*- that with the start of the twenty-first century, there is a tendency to modes of reading that "attend to the surfaces of texts rather than plumb their depths" (2). As they explain, the surface does not necessarily represent a polemic against or mean the postmortem of symptomatic reading, it rather poses as an alternative reading practice in harmony with the way we read now. They define surface reading away from the negative connotation of surface to mean shallow or weak, rather to "mean what is evident, perceptible, apprehensible in texts; what is neither hidden nor hiding; what, in the geometrical sense, has length and breadth but no thickness, and therefore covers no depth. A surface is what insists on being looked at rather than what we must train ourselves to see through" (9). As it is discernible from the last part of the definition that it does not need a trained eye to see and understand what the text states, it shares a lot of qualities with the definition of uninitiated implied reader I have so far proposed.

As I explained before, most texts require a single implied reader and that is what it is, an implied reader without any epistemological hierarchy of being uninitiated or initiated. However, when it comes to those texts that do include and address more than one implied reader, there is room for both uninitiated and initiated implied readers. And again, unlike Richardson, I do not suggest that the uninitiated implied reader is naïve and gullible, rather it is the reader that looks at the literary text literally and on the level of the surface without worrying to look beyond and attempting to find latent meanings. This is simply because there might not be any latent meaning in the text as far as the reader is concerned. In this regard, the examples Best and Marcus provide in their article to support literal reading account for what is in the text "without construing presence as absence or affirmation as negation" (12). Sharon Best explains that sometimes critics are so preoccupied with the idea of finding latent meanings that they tend to overlook what is presented on the surface level. Her example is female friendship in Victorian novels and argues that critics overlook the centrality of female friendship in those novels that end in marriage since it is taken as a sign of not including lesbian subtexts. She writes, "Taking friendship in novels to signify friendship is thus not mere tautology; it highlights something true and visible on the text's surface that symptomatic reading had ironically rendered invisible" (Marcus 75). Thus, this only reiterates Richardson's original claim that most texts contain only a single implied reader and to understand its message, the reader only must read it superficially and literally. This means that most texts require only a surface reading since it is incorporated with only one implied reader and agreeing with which will yield a successful reading experience.

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Henceforth, as far as my claim regarding multiple implied readers is concerned, I argue that in those texts that include more than one implied reader, both surface reading and symptomatic reading can happen simultaneously represented by uninitiated and initiated implied readers. Surface reading can be practiced when the real reader is in agreement with the information the implied author includes and understands that the uninitiated implied reader is able to comprehend, while symptomatic reading is for the initiated implied reader but not equal to one another.

In *Fictions of Authority: Women Writers and Narrative Voice*, Susan Lanser discusses the concept of "double-voicedness" as a narrative technique used by women writers to navigate and challenge the constraints imposed by a male-dominated literary tradition. This technique involves the incorporation of multiple narrative levels or voices within a single text, allowing the author to express both conformist and resistant perspectives simultaneously. Contrast to what Marcus and Best argue regarding surface and symptomatic reading, Lanser argues that the complex dynamics of certain works by female writers such as a curious document that appeared m *Atkinson's Casket* in April 1832 titled 'Female Ingenuity-Secret Correspondence' are double voiced with a surface meaning and a subtext.

The letter which appeared to be written by a young Lady, newly married who is being obliged to show her husband, all the letters she wrote, sent the following to an intimate friend.

I cannot be satisfied, my Dearest Friend!
blest as I am in the matrimonial state,
unless I pour into your friendly bosom,
which has ever been in unison with mine,
the various deep sensations which swell
with the liveliest emotions of pleasure
my almost bursting heart. I tell you my dear
husband is one of the most amiable of men,
I have been married seven weeks, and
have never found the least reason to
repent the day that joined us, my husband is
in person and manners far from resembling
ugly, crass, old, disagreeable, and jealous
monsters, who think by confining to secure;
a wife, it is his maxim to treat as a
bosom-friend and confidant, and not as a
play thing or menial slave, the woman
chosen to be his companion. Neither party
he says ought to obey implicitly;
but each yield to the other by turns
An ancient maiden aunt, near seventy,
a cheerful, venerable, and pleasant old lady,
lives in the house with us-she is the de

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light of both young and old-she is ci
vil to all the neighbourhood round,
generous and charitable to the poor
know my husband loves nothing more
than he does me; he flatters me more
than the glass, and his intoxication
(for so I must call the excess of his love,)
often makes me blush for the unworthiness
of its object, and I wish I could be more deserving
of the man whose name I bear. To
say all in one word, my dear, __ , and to
crown the whole, my former gallant lover
is now my indulgent husband, my fondness
is returned, and I might have had
a Prince, without the felicity I find with
him. Adieu! May you be as blest as I am un
able to wish that I could be more
happy.

As Lanser explains, a straightforward reading of the poem beautifully articulates the joys of a loving, equitable marriage and the personal growth it can foster. The speaker's enthusiastic tone, combined with detailed descriptions of her domestic life, effectively communicates a profound sense of fulfillment and gratitude. As far as surface reading is concerned, the language and tone of the poem epitomizes what is expected from a woman at that time to say and show. It is characterized by "self deprecating, uncertain, and verbose discourse, which women in certain circumstances have supposedly been encouraged to adopt, also undermines its own authority" (S. S. Lanser 10). Its style and discourse perfectly fits a "women's language" at that time.

Nonetheless, for an initiated reader the first incongruity is that it is anonymous and was sent to an intimate friend by a bride who was obliged to show the letter to her husband. Similar to another poem titled "Ode of Welcome" by Oliver St. John Gogarty which I will explain later; a tentative reader or rather a member of initiated implied readers would look for latent meanings. To this end, as Lanser writes, a note at the bottom of the Casket entry tells us that "the key to the above letter, is to read the first and then every alternate line" (11). Using the alternating line reading method in this poem creates a richer tapestry of meaning, revealing complexities and depths that a straightforward reading might miss. It emphasizes emotional depth, relational dynamics, and the contrast between private feelings and public expressions, providing a more nuanced interpretation of the narrator's experiences and sentiments.

I cannot be satisfied , m y dearest Friend!
unless I pour into your friendly bosom,
the various deep sensations which swell
m y almost bursting heart. I tell you my dear

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> I have been married seven weeks, and
> repent the day that joined us, m y husband is
> ugly, crass, old , disagreeable , and jealous[;]
> a wife , it is his maxim to treat a s a
> play thing or menial slave, the woman
> he says ought to obey implicitly__

Lanser argues that double-voicedness serves as a form of subversive communication, where women writers can critique societal norms and expectations while still adhering to them on the surface. This allows them to subtly challenge the authority of dominant narratives and propose alternative viewpoints without overt confrontation. Double-voiced discourse provides a means for these writers to negotiate their authority in a space that traditionally excluded or marginalized their voices. Through this method, women writers are able to assert their own narratives and perspectives in a way that is both complex and strategically nuanced. Lanser writes, "Even without the subtext, then, the surface letter is already double voiced, representing in one discourse both the uncritical acceptance of one marriage and a critical rejection of marriage itself. This doubleness also means that the surface letter is at least as authoritative as the hidden undertext, that authority resides not simply in "men's language" (which in this case is asserting only an individual, experiential "truth"), but also in the indirection of a censored and stereo typically "feminine" form" (13). Hence, Susan Lanser's exploration of "double-voicedness" in her work and in light of this poem and the other texts she discusses in her book, delves deeply into how women writers employ this narrative strategy to create a layered and multifaceted discourse. This technique is not merely about having multiple characters or narrative perspectives, but about embedding a form of dialogue within the narrative voice itself, where the authorial voice engages with, contradicts, or even subverts the dominant ideologies of the time.

Lanser suggests that double-voicedness is particularly significant for women writers because it offers a way to encode feminist insights and critiques within a seemingly traditional narrative framework. By doing so, these writers can address and appeal to a broader audience, including those who might not be receptive to overt feminist themes. This method becomes a tactical maneuver in the literary field, allowing women's voices to be heard and considered without directly challenging the expectations of the literary marketplace or societal norms.

Furthermore, Lanser argues that double-voicedness in women's writing often reflects their lived experiences of having to navigate multiple roles and expectations in a patriarchal society. Women writers use their narratives to reflect the tension between personal identity and

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societal roles, between submission and resistance, and between private insight and public expression.

This dual narrative approach enables the exploration of themes such as autonomy, identity, and resistance under the guise of more acceptable, traditional storytelling. It's a sophisticated form of literary resistance that reclaims narrative authority by subtly transforming the reader's engagement with the text. Through double-voicedness, women writers can thus question and reshape the norms of both literature and society, crafting spaces within their works that reflect both compliance and critique, and thereby fostering a nuanced dialogue with their readers about complex social issues. And as I will discuss further, this argument is compatible with the theory of multiple implied readers and specifically the case of uninitiated and initiated implied readers.

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2.6 Multiple Implied Readers in Practice

Following Richardson's claim in 'Singular Texts', in which he records several literary cases that could incorporate more than one implied reader including postcolonial literature, gender, children's literature, and minority literature, I apply this theory to different canonical texts belonging to postcolonial and minority literature. For example, postcolonial texts are normally addressed to different groups of readers whether the colonized, the colonizer, the black and white, or even subcontinental and minor groups within the same community. In this regard, Richardson writes, "Postcolonial authors often write to a slightly different pair of authorial audiences [implied readers]: one that is aware of indigenous culture, geography, and history, and a second, more traditional metropolitan audience that needs to be instructed in these areas" (Herman, Phelan and Rabinowitz 158). For my thesis, I want to examine the potential presence of these different groups of authorial audiences and the functions and objectives of such texts, and their creative as well as narratological indications. For my analysis, I will compare the presence of multiple implied readers in two post-colonial texts on the subject of decolonizing British empires compared to a Kurdish realist, historical postmodernist text about the Kurds in Iraq. The selected texts that I will closely examine are Chinua Achebe's *Things Fall Apart* (1958), Samuel Selvon's *The Lonely Londoners* (1956), and Karwan Kakesur's *The Channels of the Armed Monkeys* (2011).

Although many postcolonial, more specifically African, critics are against the idea of differentiating between 'universal' and 'local' readerships and totally reject the idea of writing with the universal or global authorial audience in mind - Ngũgĩ wa Thiong'o and Chinua Achebe for example- there are writers who value both global as well as local audiences equally. Richardson argues,

> Postcolonial writers are often acutely conscious of the implied reader in a different way as they address the ideological implications of audience construction. In a dialectic informed by concepts of authenticity, universality, local respect, and international sales, most authors from the former colonies wish to be perceived as writing for an indigenous audience but do not wish to needlessly alienate the larger Anglo-, Franco-, or Lusophone world. (Ibid)

For instance, Chinua Achebe urges African writers to think of their literature as African first and universal only second, if at all universal when he writes, "I should like to see the word universal banned altogether from discussions of African literature until such a time as people cease to use it as a synonym for the narrow, self-serving parochialism of Europe" (Achebe, Morning Yet 11). In other words, regardless of how much Achebe is against writing only for the European center, he implies the presence of two different readers if nothing at least for an anticolonial or indigenous author.

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As far as multicultural or postcolonial texts are concerned, Reed Way Dasenbrock writes that the intelligibility and meaningfulness of the work, especially in the case of multicultural literature, need to be the priority of the author and on their part, they need to consider the workability of the literature they produce for the reader local or universal. This is because when it comes to intelligibility, not everything the multicultural writers write is likely to be wholly understood by every reader, both implied and real, of the text. Therefore, Dasenbrock claims that "surely it is foolish to confine each reader in a prison of only the literature that can be read expertly and surely. There is something wrong with a critical position that deprives a literature of much of its potential readership" (Dasenbrock 12). Again, this claim reiterates the presence of more than one reader, and addressing or acknowledging them all is what makes the text intelligible as well as appreciated.

Dasenbrock continues to provide different examples to explain how some authors include more than one implied reader in their works and account for them differently according to the cultural and rhetorical aspects. Some readers of such works written with the notion of multiple implied readers in mind can misread a point in the text "precisely where they think they get it (or fail to notice anything to get at all)" (12). As I discussed earlier with the example of Nella Larsen and *Passing,* the uninitiated implied reader can misread the text while its more informed and sophisticated counterpart, the initiated, can guess it. The examples Dasenbrock provides are the name of a character 'Daisy' in R. K Narayan's novel *The Painter of Signs* (1977)*,* the meaning of the word 'ghost' in Maxine Hong Kingston's *The Woman Warrior* (1976), and the case of bilingual and monolingual readers in Rudolfo Anaya's *Bless Me, Ultima* (1972).

Dasenbrock writes that "in a forest of strange Indian names like Raman and Veerappa, the Western reader, consciously or unconsciously, will feel more at home with a name like Daisy, "Ah, finally a name I know," such a reader is likely to think. But this assumption of cross-cultural understanding would itself lead to a misunderstanding, since in an Indian context the name Daisy carries a very different weight or meaning from what it does in an American one. This is to say a name or the name 'Daisy' in this context is accompanied by some other implications that are enough for an Indian audience such as Raman's aunt to question Raman's choice of bringing a non-Hindu girl into the family. The same name could make readers who are unaware of anything unusual about the name stop, wonder, and doubt the appropriateness of their own cultural frames of references (12). This is a technique known as 'defamiliarization' that authors use in order to disturb the assumption of less informed readers. The reader thinks they know something and base their assumption accordingly only later to be provided with a

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correct way of reading the information through language or cultural references. Hence, for example, after the protagonist of the novel Raman reveals the girl's name he is in love with to his aunt, his traditional Hindu aunt, asks Raman about the caste and the religion of the girl just based on the name,

> "That girl! What is her caste? Who is she?"
> "Who is she? It is immaterial. She is going to be my wife, that's all that need be known."
> "Isn't she a Christian or something-a name which is . . . " (Narayan 146-147).

Narayan's use of the name Daisy is a culturally coded defamiliarization that works on only a specific part of the audience, in other words, the readers who took the name Daisy would have felt familiar with the name. Dasenbrock rightly claims,

> Narayan's novel thus provides its differing audiences with differing experiences, since what will seem an excrescence to an Indian reader (or a reader informed about the novel's contextual background) may prove revelatory to a less informed or non-Indian one. Narayan does not choose between writing for a "universal" and a local audience; he writes to two audiences simultaneously and structures his text accordingly. But there is nothing unstable or undecided about this duality, no confusion about the meaning, because the defamiliarization makes the less informed reader more informed, moves that reader closer to being an informed reader of the novel. The reader must do some work, work that is an important locus of the novel's meaning (Dasenbrock 12-13).

As for the meaning of the word 'ghost' in Kingston's novel, Dasenbrock writes that identifying the purpose behind using that word yields new ways of interpreting the text and provides a better understanding altogether.

> [A] significant percentage of the book's readers may be confused longer than a careful reader might think probable). But it is worth inquiring for a moment why Kingston might want to make non-Chinese readers do that work. One motive is simply a realistic one, for the Chinese do refer to outsiders by a word most closely translated as ghost, even though, as we have seen, the English word does not have quite the same semantic field. But the second, more important reason is that the reiteration of ghost confronts those of us who are not Chinese with the different way of using the word and hence with a different way of seeing the world. To understand ghost in *The Woman Warrior,* non-Chinese readers need to understand the Chinese use of the word, which means that we must, momentarily at least, learn to see ourselves as ghosts. As we experience the word, we also experience a perception and a category of thought, and in so doing we learn a good deal about Chinese perceptions of us. (Dasenbrock 15)

As far as knowledge and information is concerned, the different implied readers of such texts have different levels of knowledge, and each responds to the message addressed by the implied author differently. Henceforth, both Richardson and Rabinowitz hierarchize the different unequal readers based on their knowledge and their understanding. Richardson adds that,

> [i]t is also evident that there is often a distinct hierarchy among these readers, and that it is an epistemological one: one knows both what the other perceives and what it alone can know. Thus, the black or anti-imperial reader can comprehend everything the white

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> or conservative reader does as well as the deeper meaning and the inside jokes that the other cannot get (Singular 245).

In his article 'Conrad and the Reader', Richardson argued that Conrad's *Heart of Darkness* (1902) and *The Secret Sharer* both seem designed to be read by two incompatible audiences, one more conventional, the other more skeptical (Richardson). Peter Rabinowitz has explained this further by analyzing Nella Larsen's novel *Passing,* a text directed to both those who are able to perceive its lesbian subtext and to those who cannot. Rabinowitz suggests that *Passing* has more than one authorial audience and states:

> Rhetorical passing involves not one, but two audiences. Not an authorial and a narrative audience (as any fictional text will have), but two different authorial audiences, two assumed, intended, and necessary targets for the text […] one audience (what we might call the "gullible authorial audience") that is ignorant of the subtext and a second audience (the "discerning authorial audience") that not only understands the subtext, but that also realizes, and even relishes, the ignorance of the first audience. (104).

To claim that a novel has more than one implied reader is not to state that one must read the text according to either one implied reader or the other. As Rabinowitz states, "It is not to claim that one must read the novel [*Passing*] as 'about' race or 'about' sexuality". Once the sophisticated implied readers recognize the novel's subtext, they are likely to use rules of "coherence" (the interpretive procedures that allow a reader to transform the details of a text into larger meanings) to connect the two "thematic levels" (Betraying the Sender 203). Therefore, this indicates that both readings are contextually valid and not being able to find compatibility with the initiated one does not, in most cases, result in misreading or missing out on the meanings of the text, however, once the coherence is established, a more pleasurable, more complete and successful reading experience is achieved.

To differentiate between the uninitiated and the initiated implied readers, it is essential to understand the functions and qualities of the discerning implied readers based on the characteristics proposed by Stanley Fish, (1970) when he defines readers and states an informed reader is:

> someone who 1) is a competent speaker of the language out of which the text is built up; 2) is in full possession of […] the knowledge (that is the experience, both as a producer and a comprehender) of lexical sets, collocations, probabilities, idioms, […] dialect; and 3) has literary competence. That is, he is sufficiently experienced as a reader to have internalized the properties of local discourses, including everything from the most local of devices (figures of speech) to whole genres (Fish 145).

The privilege of being able to detect the subtext or being a member of the group of sophisticated implied readers, however, does not change "the rhetorical constellation" created by the text. In most hierarchized texts, where one implied reader knows more than the other, the member of the initiated implied reader "delights" in having "all the advantages" over the other. The

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relationship between the novel's two implied readers is not symmetrical- specifically, the initiated implied reader is in some sense profiting from the ignorance of the uninitiated. Nonetheless, this does not mean that one of the implied readers is superior or inferior, but that both are pre-structured in the same text. Thus, Rabinowitz claims that such a text is "a cannily constructed exemplar of a very different genre" (203). A genre that needs to be studied further to help readers understand those texts better.

Additionally, as the subtextual pre-structured information is detected by the initiated implied reader, the clues leading to that conclusion will take on added significance, and consequently, the text as a whole, to a certain degree, is transformed and can never be viewed in the same way again. This new discovery could result in adding new and provocative interpretations to the text, as Walker has noted when discussing the importance of being able to identify a cryptic subtext in a text, Iit provides a kind of delayed hermeneutic satisfaction that adds to the pleasure of the text" (Walker 31). Or it could be the case that the author deliberately complicates the text to challenge the exceptional reader. Frank Kermode assumes that even if a text is odd, unsatisfactory, or incompetent, it could denote the presence of a deeper meaning that could be identified only by a member of the discerning implied readers. "But the initiate assumes that the absence of some usual satisfactions, the disappointment of some conventional expectations, connote the existence of other satisfactions, deeper and more difficult, inaccessible to those who see without perceiving and hear without understanding" (Kermode 7).

It is pivotal to note here that this process of reinterpretation is something inspired by meanings yielded from what the implied author purposefully concealed in the text and is not created or achieved purely by the imaginative real reader or critic. On some occasions, the text itself provides latent clues or incongruities that signal the presence of other implied readers; clues such as, a date 'August 15th, 1947' or 'April 13th, 1919' in Rushdie's novel *Midnight's Children* (1980) or the implied author might even try to inform his actual readers of the presence of more than one implied reader. Saleem Sinai writes, "And there were so many stories to tell, too many, such an excess of intertwined lives events miracles places rumors, so dense a commingling of the improbable and the mundane" (4). Again, here Rushdie tries to warn the reader to expect the unexpected and to look forward to "unnatural juxtapositions in the story and a frequently antimimetic style of narration". In other words, there are aspects of the text that the well-informed implied reader would get, and the more uninitiated implied reader might miss (Herman, Phelan and Rabinowitz 158).

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I will provide more detailed examples in Chapter 4 and specifically in relation to Selvon's novel *The Lonely Londoners* (1956). I will argue how identifying some intertextual elements or being uninformed about the Trinidad Creole English dialect or even something specific as 'calypso aesthetics' will result in creating a great deal of unintelligibility of the meaning of the text.

And in other cases, unintelligibility can be achieved outside of the text because the author has utilized techniques such as intertext, hypertext, or even cryptic subtext, I will explain these terms and their relationship to the theory of multiple implied readers in the coming chapters, which the reader has to be educated enough and willing to go outside the text to see the complete picture. The meanings remain hidden for the uninitiated reader and reveal themselves only to connoisseurs as in the examples of Nabokov's *Lolita* (1955) and Jean Rhys' *Wide Sargasso Sea* (1966).

Brian Richardson analyzes Nabokov's novel *Lolita* and argues that it is designed to address several divided readers at the same time, "this novel seems to be addressed both to an authorial audience that gets all the ironies and allusions and also to a more middlebrow reader whose expectations are frustrated at every key turn of the narrative" (Unnatural Voices 131). Richardson starts with analyzing the oddly phrased rhetorical question of the protagonist, Humbert's narration in the first paragraph, "Did she have a precursor?"

> Nabokov partially maintains the plausibility of the first reading by having Humbert recount the story of his first, adolescent love; that girl's name however turns out to be Annabel Leigh, and Poe's poem of the same name is parodied in the very beginning of Humbert's memoir: "there might have been no Lolita at all had I not loved, one summer, a certain initial girl-child. In a princedom by the sea" (11). Nabokov's aesthetic reader will know that Lolita's precursor was not a human being but a series of literary texts and would not have existed without Poe's prior text. (Richardson, The Other Reader 41)

In order to rationalize the relevance of mentioning 'allusion' to my thesis and particularly the topic of multiple implied readers, it is vital to explain how allusion works from an actual reader's perspective. To Andrew Elfenbein, unlike the scholarly convention of treating an allusion as a symptom of deeper meaning, a principal function of allusion in literature is the influence which can operate at different depths (193). This influence can appear in the form of a 'local allusion' through the inclusion of a "specific" resounding word, a phrase, or a quotation or in the form of a rather "general" or 'global allusion' in which large-scale gestures of plot, characterization, and theme in an earlier work shape a later one (200).

So to explain the significance of getting a literary allusion such as the example of the works of Poe prior to the production of *Lolita* by Nabokov by the aesthetic reader, I refer to another argument presented by Elfenbein in the same book. He writes, "Allusions imply readers

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who recognize and interpret the allusion" (199). Hence, once the allusion(s) was recognized by members of the initiated implied readers and understood the way the implied author intended, the later work may become associated in memory with the earlier work. This means that one of the major functions and objectives of an inscribed allusion could be its importance in activating memories and retrieving relevant background knowledge. In Elfenbein's words, "Works often cue readers to retrieve relevant background knowledge, but readers often do so automatically and with little effort. Allusions, however, bring this automatic process to consciousness, at least for readers who recognize them" (199). The whole process of activating the memory through recognizing an induced allusion might ultimately suggest different or even entirely new reinterpretations of the text as well as shaping connections in long-term memory between the two works.

Therefore once more, even though getting an allusion in a work by an informed reader might not be substantially significant since excluding that information might not create a gap in the narrative and understanding of the story it can suggest that if used consciously it can be influential. Elfenbein writes that "even if we envision the most perfectly informed readers, just how relevant their knowledge may be at any given moment is hardly clear. Even if they do recognize an allusion, associations that they may have formed with an earlier work may or may not be helpful in understanding" (ibid.). This means that, For example, by not being a member of the initiated implied reader and ultimately an aesthetic reader in Nabokov's text, an actual reader can still understand the text and be rewarded rightly so. However, I argue that just by suggesting that an allusion can consciously and purposefully be influential to the story, it would open a door for the supposition that a narrative text can inscribe messages with different depths of meanings which might suggest entirely various interpretations based on having access to that knowledge and encrypted messages.

In a suspenseful scene in the infamous 1991 academy award-winning film *The Silence of the Lambs,* the character of Hannibal Lecter played by Anthony Hopkins cracks a medical joke that not all audiences get equally. In fact, the uninitiated implied reader might even find those lines rather scary coming from someone like Lecter in his prison cell and backed up by killing some guards a few minutes later. Nonetheless, for the initiated implied audience of the film, those who have some medical or psychiatric background might find the statement amusing and enjoy it even more knowing that not everyone would get it as much.

In a conversation with Clarice Starling played by the actress, Jodie Foster, Hannibal Lecter, played by Anthony Hopkins, says, "A census taker once tried to test me, I ate his liver with fava beans and a nice Chianti" (Demme). But Lecter's choice of sider was not based on

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his predilections, he was making a medical joke. "Monoamine oxidase inhibitors (MAOIs) could have been used to treat him, and what are the three things you are not allowed to eat while taking them? Liver, beans, and wine" (Hooton). As a psychiatrist, Lecter would have known this and is in fact the person who usually prescribes such medications for patients, as well as making Clarice uncomfortable he was cracking a joke for his own amusement and hinting that he has not been taking his meds.

Writing about *Midnight's Children* (1980), for example, Brian Richardson (2012) writes, "Indian writers have a long tradition of writing for multiple audiences. To elude censorship, colonial authors often had to write in a kind of code, one that seemed innocuous to the imperial power but that could be quite subversive to indigenous audiences who were able to 'read between the lines" (Herman, et al., 157). For instance, the initiated implied reader of Rushdie's *Midnight's Children* has knowledge of "both *Tristram Shandy*, the *Ramayana*, South Asian history and Bollywood movies, modern European fiction and Indian English idioms" (Richardson, 2007, 263). A reader who is highly educated and is familiar to all those texts and literary fields mentioned above, as well as the Indian subcontinent and cultural nuances, and a reader who may read the text purely for its aesthetic literary aspect of the text.

As a post-colonial writer, Rushdie did not write this book for different authorial audiences to elude censorship of the colonial British power; rather his readerships are divided due to the complexity of the text and its content. For this reason, the text outgrows the binary colonial and anti-colonial framework and thus can be addressed to more than one implied audience, including one that is familiar with the cultures and history of the Indian subcontinent and another that is not. And within itself, the former implied reader could be subdivided to those who supported Indira Gandhi's politics and those who did not.

Nonetheless, historically, there are such examples where a work is intentionally directed to multiple implied audiences. Richardson suggests, "In works written to elude censors, two audiences are addressed: one that is intended to miss and another that is intended to find the text's hidden, subversive meaning" (Herman, et al., 242). On another account, Steven Walker's claim regarding the insertion of something which he calls 'cryptic subtext' could also support this view when he writes, "concealing a cryptic subtext in the text may have allowed the author to make a provocative statement in a way that guarantees maximum deniability. Some things too provocative and risky to enunciate openly are best left unsaid – or at least barely hinted at" (Walker, 4). In this regard, a good example could be the case of "Sergei Eisenstein's *Ivan the Terrible* [which] had to appear to be a historical narrative and not a parable of Stalinism [(which it was)] or the director might well have been killed. Hence, it had to be directed to two distinct,

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antithetical authorial audiences" (Richardson, 2007 p. 267). They are 'antithetical' since the level of knowledge and information they each possess creates a sense of hierarchy between them with the initiated being more empowered and enjoying the demise of the uninitiated at the same time.

Richardson provides yet another example, which is the case of one of James Joyce's friends and the inspiration for the character of Buck Mulligan in his novel Ulysses, Oliver St. John Gogarty. The example is Gogarty's notorious poem published anonymously in the *Irish Society* newspaper on the return of the Royal Navy ships from South Africa in June 1900 during the Boer War (See *Appendix B*,1). For some uninitiated, in this case British, implied readers, it is a patriotic poem praising the warriors and their heroism; however, for other more initiated implied readers, the first letters of each line form an acrostic with an entirely opposite assessment of the virtues and rewards of British imperialism (ibid p. 260). As I discussed earlier, although the different implied readers are ontologically different, they are products of the same text which indicates that they are mutually inclusive. This means that although the same reader could read the poem and realize the 'acrostic' afterward, the chances are, the implied author targeted different implied audiences with different levels of initiatedness rather than a single reader reading it and finding out about the 'acrostic'.

Like many other of his poems, Gogarty's poem titled 'Ode of Welcome' was not published under his name. Cross and Smythe, the editors of the book titled *The Poems and Plays of Oliver St. John Gogarty* (2001), write that some of Gogarty's poems were either not published under his name or published after his death for their "bawdy, or obscene or blasphemous or libellous content would have caused considerable offence" (303). The editors ask in the prelude to the section that the poem is included, "What Irish publisher would have risked publishing them? And if they had appeared what harm could they not have caused to Gogarty's medical career?" (Ibid.). Therefore, I conclude that Gogarty's poem is addressed to different implied readers whether due to the sensitivity of its content, its nature as a 'Rabelaisian parody', or simply as a humorous written to be shared among friends as was the case with many of his unpublished manuscripts.

Phelan and Rabinowitz's proposed model of reception which includes three different audiences (real, authorial, and narrative), might be useful for dealing with most possible audiences and specifically those with only one implied reader. However, when it comes to antithetical fictional texts, the concept needs to be somewhat molded to include the central narratives of post-colonial texts with more than one implied reader. For instance, in *Midnight's Children* (1980), Rushdie somewhat contextualizes Indian expressions and practices so a non-

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Indian reader would be able to follow the story. Richardson writes, “Rushdie knows that many of his actual readers will, however, be ignorant of this fact, so he has his narrator [other times his narratee, Padma] address them, too” (Herman, et al., 157). The fact that the implied author instructs the narrator to explain, translate, simplify, or gloss the expressions indicates that the implied author is aware of the hierarchized implied readers. This is a common feature in most texts with multiple implied readers as I will explain again in Chapter Four with Selvon’s text, *The Lonely Londoners*.

However, there are instances where even with such contextualization, an initiated reader with some knowledge of Indian history would know more than what the uninitiated reader of the book would, just by reading what the author has provided. For example, in chapter two, Saleem Sinai provides historical details by narrating the story of his grandparents’ marriage and their move from Kashmir to Amritsar. Later Saleem provides certain dates to narrate an incident that happened to his grandfather Adam Aziz. On April 6th, 1919, Adam Aziz, and his wife Naseem arrive in Amritsar. “Hartal-April 7th, 1919”; a date on which Gandhi had decreed that “the whole of India should, on that day, come to a halt. To mourn, in peace, the continuing presence of the British” (Rushdie 37). These specific dates and what comes after, on April 13th, 1919, are important and are primarily directed to those readers who appreciate their significance. Those with some knowledge of Indian history will realize well in advance that which will surprise the less well-versed: the British massacre of 400 unarmed Indians is about to take place. This information seems to be valuable in understanding Kakesur’s novel when I discuss it in Chapter Five. Having prior knowledge about a historical event in the history of the Kurds of Iraq and specifically an important date such as 06/03/1975 plays an important role in finding coherence with the narration and being a member of the initiated implied reader targeted in the text.

Actual readers could always look up those dates or cultural references and make themselves familiar with what is inferred. Meaning, the actual reader is trying to narrow the information gap by trying to be informed and come to an agreement with what the authorial audience knows. “These audiences differ in, among other things, the knowledge and belief they bring to a text. To the extent that the knowledge distinguishing the authorial from the actual audience is positive or additive (that is, to the extent that the authorial audience knows something that the actual audience does not), the gap can often be bridged through education” (Rabinowitz, Before Reading 33). Additionally, Brian Richardson explains how from the very beginning Salman Rushdie signals the reader of *Midnight’s Children* to anticipate unexpected

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patterns and combinations throughout the book, including the juxtaposition of the realist and the fantastic, of history and fable. The novel begins with,

> I was born in the city of Bombay . . . once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August 15th, 1947. And the time? The time matters too. Well then: at night. No, it's important to be more . . . On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. (Rushdie, 3)

Apart from the allegorical reference to India and the fact that Saleem's birth at that specific date represents India's independence, there are other indications throughout the book that signify the divided implied readers within the text. "The reference to the clock hands making a greeting refers to the *Anjali Mudrā,* the Indian custom of pressing upright palms together in respectful greeting, typically accompanied by the word 'Namaste'; this detail, similar to the dates mentioned before, is something that a reader familiar with Indian culture would note, though a typical Western reader might miss" (Herman, et al., 157).

The emphasis in the above quotation is primarily on the difference between the perceptions and comprehension of a reader with knowledge of Indian history and one without. Nonetheless, as the narrative continues, there are textual references to other readerships too. The Muslim, the Hindu, the liberal, the fundamental as well as the gendered implied readers are such groups. The rest of the book is full of references which denote that the implied author is aware of the multiplicity of the readerships included within the text. Thus, I believe, a successful reading experience of the text can be achieved only by applying this theory to the text.

Writing about multinational third-world literature, Fredrick Jameson warns Western readers against aesthetically limiting themselves to reading canonically familiar literature only and describes it as "humanly impoverishing". His claim regarding the existence of an 'other' reader between the text and the Western readers of third-world texts, in this case, postcolonial texts, could further be analyzed through studying the theory of multiple implied readers. He writes,

> The fear and the resistance I'm evoking has to do, then, with the sense of our own non-coincidence with that Other reader, so different from ourselves; our sense that to coincide in any adequate way with that Other "ideal reader"-that is to say, to read this text adequately-we would have to give up a great deal that is individually precious to us and acknowledge an existence and a situation unfamiliar and therefore frightening-one that we do not know and prefer not to know (66).

I argue that Jameson's discussion of the level of 'alienation' one feels and the strange reading practice one experiences from reading a book one is not 'meant' to read for not having the 'adequate' tools needed in order to agree with the 'ideal reader' result from not being a member

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of the initiated implied reader targeted by the implied author. He then argues that Western readers do not often have the proper tools to read and comprehend third world, nonmodern and uncanonical texts. Hence, once Western readers read a popular or socially realistic third-world novel, they sense the presence of another "other, ideal reader" between themselves and this alien text for whom the narrative is written. Although the information this other reader has might appear conventional and naïve to the Western reader, it is essential to understand the text adequately and read the text successfully. Henceforth, as discussed, there is an epistemological hierarchy in the narrative which results in the discrepancy in the level of information and knowledge retrieved by the different implied readers. In other words, a member of the initiated implied reader would 'coincide' with the 'ideal reader' which results in a successful reading experience. This is the reader that does not need to 'give up' on anything precious to them since they are the intended audience of the text.

The study of multiple implied readers is not necessarily useful in describing the implied reader per se as a static, circumscribable entity which might show what knowledge of literary conventions the text assumes— rather in examining reading as a responsive, participatory mental process. Recognizing a given allusion, intertextuality or allegory is not the principal result the authorial audience aims to achieve. Any member of the authorial audience can look up cultural or unfamiliar information and consequently understand the intended message. One advantage of the study is showing how particularly the reader must be engaged in the reading moment to get the message the implied author had initially intended to be found. For instance, perhaps only the initiated implied reader of Rushdie's novel would detect his intention to delay Saleem Sinai's birth until after a considerable part of the narrative is over. Much like *Tristram Shandy* (1767), the reader is introduced to Saleem Sinai through his narration, while the event of his birth is delayed to the beginning of Book Two. Saleem's illiterate narratee, Padma, gives this reference away well at the beginning of the book when she forces Saleem to tell the story of his birth sooner. "[Y]ou'll be two hundred years old before you manage to tell about your birth […] You better get a move on or you'll die before you get yourself born" (Rushdie 44). However, only a discerning implied reader -a re-reader or an aesthetic reader- can detect such cues from early on. Additionally, more well-informed implied readers can find references to *The Wizard of Oz*, Gunter Grass' *The Tin Drum* (1959), and Indian myths and oral discourse.

Oral literature, as a part of the Indian tradition and culture, has a unique style of narrating stories that to a reader, used to the tradition of linear progression, character development, and novel form, could seem tedious. This "textualized orality", as Msiska refers to it in reference to Achebe's *Things Fall Apart*, is not something commonly found in

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archetypal Western realist novels. A sub-continental reader, however, may find it familiar and even engaging. This diversity of implied readers is suggested within the argument between the narrator and the narratee in the book, surrounding the narration of the story.

Here, the narratee, Padma, urges Saleem Sinai to maintain a linear style of narrating and to go from the beginning to the middle to the end of the story. Saleem, however, keeps on going in spirals or in loops. “But here is Padma at my elbow, bullying me back into the world of linear narrative, the universe of what-happened-next”. Rushdie himself talks about the shape of the oral narrative and its employment while writing *Midnight's Children* and its significance. He writes, “An oral narrative, reiterates something that happened earlier, takes off again, sometimes summarizes itself, it frequently digresses off into something that the storyteller appears just to have thought of, then it comes back to the main thrust of the narrative” (Ashcroft, Griffiths and Tiffin 181). Later, Saleem adds how effective the oral narrative technique is and how his listener ‘Padma’ is “hooked”. It is understandable how the narratee character or entity is connected to the idea of, first, the implied reader, and second, the real reader. Therefore, this captivating narrative enchantment on the narratee is in itself one cast upon the implied reader and consequently the real reader. Saleem says, “She is affecting nonchalance, jutting a careless hip in my general direction, but doesn't fool me. I know now that she is, despite all her protestations, hooked. No doubt about it, my story has her by the throat” (Rushdie 44). In brief, the synthesization of the orality aspect to the written text will eventually be deemed influential on the real reader.

As for Chinua Achebe, utilizing this oral narrative was more than just a reflection of African culture or an attempt to resurrect the cultural traditions of his people. Rather, it was used to challenge and displace the narrative of colonialist writers through preserving the indigenous culture as well as displaying the hegemony of the oral narrative and the history of the people. In other words, it is Achebe's attempt to underline the difference between the spoken and the printed sphere, “the African oral rather than the English ‘literary’ tradition” (Watts 68). Yet, J. L Watts adds that “the text never allows for a space in which Igbo traditions, particularly oral traditions, are replaced by the conquering hands of the white man. Rather, Achebe uses the language of the work to preserve Igbo culture. This is masterfully done through the repetition of particular phrases in the oral sphere that bring to mind the cultural customs of the Igbo” (ibid, 66). Achebe accounts for the non-linearity of the structure in the organization of the first section of the text, that is prior to the arrival of the white man, and the development of the plot which is accustomed to in European realist fiction. The critic Abdul JanMohamed observes that “out of the one-hundred-and-eighteen pages that comprise part one of the novel

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only about eight are devoted, strictly speaking, to the development of the plot" (Whittaker and Msiska 7).

Nonetheless, this does not mean diminishing the role of post-colonial writers in what is called the binary construct of colonization and de-colonization. J.L Watts argues and criticizes the claims critics such as William Ferris made in describing the role of African writers as a-twofold construct: "[The African writer] must describe the full horror of colonialism" on one hand and "resurrect the cultural traditions of his people". She suggests that such "sweeping" and "problematic" statement "overlooks the fact that much African literature shows no influence of – and often has little to do with – colonialism and the struggle for independence; as such, it seems clear that not all African works can be judged in the terms that Ferris sets out [that readers must judge all African literature in terms of the struggle for colonial independence]" (Watts 66).

Peter J. Rabinowitz explains the polyphonic aspect of Gloria Anzaldua's *Borderlands/La Frontera*, a novel written in English but full of Castilian Spanish, North Mexican dialect, and Tex-Mex, and a mixture of all and provides one of his student's remarks. The student states, "I can't read Spanish […] and I felt left out of those passages, […] feel like I wasn't meant to understand those passages. She directed those passages at the people who can and do understand what she wants them to" (Rabinowitz, Betraying the Sender). Similarly, Achebe and Kakesur direct their texts to more than one implied reader and consequently empower one group of readers over the other. For example, in the case of Achebe, the Igbo-speaking implied reader over the imperialist implied reader through providing such a polyphonic text. As for Kakesur, a more informed implied reader about the history of the Kurdish revolution in Iraq, the internal and external causes of the collapse of the 1975 revolution as well as more in-depth literary, cultural, and sociopolitical knowledge of the Kurdish community in Iraq.

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CHAPTER THREE

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Chapter Three

Multiple Implied Readers in Postcolonial Literature

Chinua Achebe's *Things Fall Apart* (1958) as an Example of Nigerian Literature

3.1 Introduction

In this chapter, I apply the theory of multiple implied readers[10] to analyze Chinua Achebe's *Things Fall Apart* (1958). Achebe is considered one of the initiators of Anglophone literature in Africa and this novel has placed postcolonial African writing on the map. I argue that through the detection of the implied fictional communication that occurs between the implied author and the multiple implied readers, the proposed theory can offer a deeper and broader understanding of the novel. I will first argue that the implied author of the text is aware of and intentionally addresses different implied readers in the text and will explain how each one of these implied readers can be rewarded differently pertaining to understanding the text and the author's inscribed messages. I will provide examples from the text starting from something as straightforward as the title of the book to nuances and subtexts that can be accessed only by one group of implied readers incorporated in the text. I argue that this mode of authorial reading that identifies different implied readers or authorial audiences will ultimately produce a new perspective on this canonical text which leads to rediscoveries and worthwhile reinterpretations. I will then demonstrate how the text is a direct response to widely celebrated European texts on the colonial narrative in general and African culture in particular. Finally, I will provide close readings of the text starting from criticisms of other colonial texts such as Joseph Conrad's *Heart of Darkness* (1902) and Joyce Cary's *Mister Johnson* (1939) through applying a feminist and gendered reading to show the anticolonial aspect of the text to examine the nuances and subtexts within the text such as ethnographic elements including something known as the 'the talking drums', reverse colonization and Bill Ashcroft's discussion of "metonymic gap" in relation to uninitiated and initiated implied readers.

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[10] The implied reader is "the implied author's target audience, the hypothetical reader who is able to pick up on all the norms, attitudes, and values that are inferable (in principle) from every textual design included in a narrative text" (Herman, Phelan and Rabinowitz). Multiple implied readers are often two different authorial audiences, two assumed, intended, and necessary targets for the text […] one audience (what we might call the "gullible authorial audience") that is ignorant of the subtext and a second audience (the "discerning authorial audience") that not only understands the subtext, but that also realizes, and even relishes, the ignorance of the first audience (Rabinowitz 203).

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In my analysis, I manifest the distinction between initiated and uninitiated readers by applying the theory on excerpts from the book and demonstrating the differences between each group's understanding of them and the functions and implications of each reading.

As for the significance of the theory of multiple implied readers to the reading of the novel, I highlight the supposition that the novel includes at least two hierarchized and sometimes incompatible implied readers, “one reader knows both what the other perceives and what it alone can know” (Richardson 255). It is imperative to understand that the implied author is aware of these two different, assumed, intended, and necessary targets of the text. The text’s implied readers are hierarchized because one of them has more knowledge than the other. And they are often incompatible since they are “antithetical” and are culturally different from one another. Although I suppose in the case of rereaders and second-time readers, the implied readers may not be incompatible since they occur on the course of two interdependent yet separate readings. Herbert Igboanusi claims that using a modified English, known as *Igbo English*, by an African writer “creates no readership and semantic problems for the Igbo or African reader. But for the European or Western reader, whose language has been used, there may be semantic difficulties arising from lack of knowledge of the Igbo culture and world view” (365). What Igboanusi states here provides more for the intelligibility of the narrative text by different readers as well as the implied author’s narrative technique to address different messages to the antithetical implied readers and create a chance to empower one group over the other.

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3.2 Multiple Implied Readers in Postcolonial African Literature

In 'Reading the Referent: Postcolonialism and the Writing of Modernity' Simon Gikandi underscores that "postcolonial literature is intertextual in nature" (2000, 94). He notes that although more emphasis is placed on how the postcolonial texts subvert metropolitan discourses of power as represented in colonialist fiction, postcolonial literature is not a monolithic body. Additionally, Brian Richardson lists postcolonial literature as one of the cases that he argues to have the potential of being addressed to more than one implied reader. Richardson evidently singles out the case of postcolonial authors and writes that they "often write to a slightly different pair of authorial audiences [implied readers]: one that is aware of indigenous culture, geography, and history, and a second, more traditional metropolitan audience that needs to be instructed in these areas" (158). This direction allows me to examine several interesting literary topics such as that of race, ethnicity, class, and political censorship. He then adds that such writers "are often acutely conscious of the implied reader in a different way as they address the ideological implications of audience construction. […] Most authors from the former colonies wish to be perceived as writing for an indigenous audience but do not wish to needlessly alienate the larger Anglo-, Franco-, or Lusophone world" (Ibid). This was proven to be the case with Rushdie in *Midnight's Children* and in this chapter, I will examine how Achebe succeeds in addressing both the indigenous as well as the Western implied readers by constructing a narrative that contains both but with a degree of hierarchization.

Although many postcolonial, more specifically African, critics are against the idea of differentiating between 'universal' and 'local' readerships and totally reject the idea of writing with the universal or global authorial audience in mind- Ngũgĩ wa Thiong'o as one example; there are writers who value both global as well as local audiences equally. For instance, Chinua Achebe urges African writers to think of their literature as African first and universal only second, if at all universal. As far as multicultural or postcolonial texts are concerned, Reed Way Dasenbrock writes that the intelligibility and meaningfulness of the work, especially in the case of multicultural literature, need to be the priority of the author and on their part, they need to consider the workability of the literature they produce for the reader local or universal. This is because when it comes to intelligibility, not everything the multicultural writers write is likely to be wholly understood by every reader, both implied and real, of the text. Therefore, Dasenbrock claims that "surely it is foolish to confine each reader in a prison of only the literature that can be read expertly and surely. There is something wrong with a critical position that deprives literature of much of its potential readership" (12). Henceforth, in order for the

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author not to constrain their narratives to a specific readership, designing the work to include more than one hypothetical image of the reader in a way that different readers find compatibility with the one that they best agree with in the form of multiple implied readers could be the solution.

Although texts including Achebe's are not free from the colonizer-colonized binary facets of readings, there are far more diversities and subtleties that I can explore with the help of the narratological tools applied in this study. Annie Gagiano argues that past postcolonial theories created, somewhat unintentionally, a type of "distance reading" which in turn has encouraged an "unfortunate tendency to homogenize" the postcolonial fiction and ultimately its perception. Therefore, a different approach to the way certain individual postcolonial novels are read will be far more "rewarding" and indeed necessary. This can be done by "engaging with the verbal and stylistic detail of each text" while respecting "authorial integrity and seriousness" (7). I believe the proposed theory in this thesis will demonstrate how worthwhile and how crucial it is to consider the other implied readers inscribed within certain memorable texts. As Brian Richardson states, "An adequate theory of the reader must do justice to the numerous and competing types of reader evoked by specific aesthetics, particularly when antithetical audiences are consistently addressed throughout the course of the work" (39). And I will explain later with each one of the selected texts including Achebe's, the success of the work is dependent on making the narrative comprehendible differently by each one of the implied readers. The communicated messages could be conveyed through surface reading as well as subtexts. However, the subtext needs to be in the form of a 'superfluous act' whose recognition would produce a different level of pleasure and enjoyment to the initiated implied reader while its absence to the uninitiated would not change the overall message of the text.

Most postcolonial authors who choose English as the language of their works tend to have the privilege of mastering the colonizer's language as well as the indigenous people's in an act known as "double mastery". Charles Teke writes that such postcolonial writers are able to maintain "devising ways of inflecting and subverting the language in a different cultural trajectory to suit African ways" (76). This claim is similar to what Peter Rabinowitz discusses in 'Betraying the Sender' regarding the implied audiences of Gloria Anzaldua's *Borderlands/La Frontera: The New Mestiza* (1987), a text written in a mixture of languages from English to Castilian Spanish to the North Mexican dialect to Tex-Mex to a sprinkling of Nahuatl and finally to a mixture of all of these. Rabinowitz suggests that in such polyphonic texts, the implied author intends to give an advantage to the discerning or initiated implied readers over the other "monocultural reader". Likewise, in the case of Achebe, it is the

“experience of failing to succeed” in the struggle to understand the text which provides the non-Igbo speaking readers with the most “valuable reading experience” (208), but as I will propose later, members of the initiated implied readers enjoy the reading more since they have access to the intended nuances and subtexts scattered throughout the text.

I argue that the text cautiously addresses one authorial audience, what Richardson and Rabinowitz often called the naïve, average, gullible, monocultural, or limited implied reader and I refer to as uninitiated, who is ignorant of the subtext, and a second authorial audience, the discerning, sophisticated, multicultural, and more critical implied reader- what I categorize as initiated implied reader- who not only understands the subtext, but also apprehends, and often enjoys, the ignorance of the first group. This is because as Whittaker and Msiska explain, “*Things Fall Apart* has a narrative structure which has numerous digressions and explications, all of which are germane to an understanding of the text” (6). In *Elizabeth Costello* (2003), J. M. Coetzee speculates that unlike English or the Russian novel, which are initially written for their own people and readers, African novels are not written by Africans for Africans. He claims “[a]frican novelists may write about Africa, about African experiences, but they seem to be glancing over their shoulder all the time as they write, at the foreigners who will read them. Whether they like it or not, they have accepted the role of interpreter, interpreting Africa to their readers” (51). Unlike Coetzee, however, I argue that narrative texts with more than one implied reader do not necessarily need to solely focus on interpreting Africa to the non-African readers, but rather have the ability to include and address both African as well as non-African readers.

Things Fall Apart is a book written in a rich linguistic polyphony and is most successful in expressing the African experience in English while still preserving its African authenticity. It contains many indigenous words, of which some are translated into English while some others are left unexplained. Such appropriation of the colonial language by the implied author in the form of linguistic variances, unglossed words, phrases, concepts, allusions, or references creates cultural differences and experiences, a subtle form of distance and ultimately something Ashcroft names it “metonymic gap”. In other words, it is the implied author’s way of installing such differences and thus “the inserted language ‘stands for’ the colonized culture in a metonymic way, and its very resistance to interpretation constructs a gap” (75) that might be unknown and inaccessible to the lowbrow implied audience. This alone confirms the necessity of applying the theory of multiple implied readers to such texts. Although readers who are unfamiliar with the non-English words can make the text more intelligible by finding an Igbo speaker to produce a translation or they can always consult the glossary that was added a decade

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later to the 1967 edition, unfamiliarity will still be present in a modified form. The implied readers who need the translations and explanations will still feel at least slightly left out, and while trying to disperse unintelligibility, they will end up tampering with a text that was intentionally produced to withstand such interference. This is because, one thing that gives value to a text such as Achebe's is that the implied author makes the Igbo-speaking readers, namely the members of the initiated implied reader feel empowered. In other words, Okonkwo's story, the protagonist of the novel *Things Fall Apart*, does not die if the reader misses out on unglossed words, folktales, and other anecdotes within the story, but it might become much less contextually heavy and the narration is less lively for example when the tone, language, and function of the talking drums are not brought into play.

Additionally, when it comes to Chinua Achebe and his writing about African culture in English, the situation is more than a normal transfer of the linguistic behaviors of the first language to the second one. The Igbo English is not as pure as the colonizer wishes, therefore, in the process of telling the story certain changes, alterations, and appropriations occur to the language that will make sense to the discerning, Igbo-speaking implied reader more than the other. Achebe himself comments on that and says, "I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings" (Morning Yet on Creation Day: Essays 55). As Herbert Igboanusi writes, when an Igbo writer writes in English, what is included in the creative piece holds more than the unconscious transfer of the linguistic, pragmatic, and conversational traits between the two languages.

Therefore, when an Igbo writes in English, "he may have two classes of audience in mind – the Igbo or African audience and the European or Western audience. […] he tries not to distance himself from any of his two groups of readers. He uses the English language which is European in such a way that he incorporates the idiom and language resources of Igbo while ensuring that the English language grammar is not terribly distorted" (365). Additionally, he claims that the author's attempt is done consciously and with careful consideration of both audiences. Achebe's is significant since it makes the Igbo-speaking readers, namely the members of the initiated implied reader feel empowered. This is something Charles Teke calls reverse colonization and states that the supposed master of the English language, the Western reader, has to cautiously read such texts in order to be able to uncover the layers of meanings explicitly or implicitly inscribed therein. He too needs to be colonized in the making of meaning. In fact, he has the burden of re-engaging with his own language to come to terms with different codes of this language from colonial locations (75). The fact that the Igbo-

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speaking-and by default initiated- reader has less ‘burden’ of engaging with the language and the story provides them with some sort of empowerment that is accompanied by a different level of ‘delight’ and enjoyment during the reading process. The real reader can more successfully connect to the initiated implied reader’s perception and share all (or the most important) facts and values of the implied author.

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3.2.1 *Things Fall Apart* writes back to Africa.

Things Fall Apart is a story about the encounter of European and African worlds at the beginning of the British colonization of Igboland in the south-eastern part of what is known as Nigeria today. The protagonist of the story is Okonkwo Unoka, who is a reckless, impulsive man, in addition to being a strong wrestler and warrior from one of the clans of Igboland called Umuofia. Okonkwo leads the resistance against British imperialism and Christian missionary incursion into his society. In the end, the arrival of the colonizers causes him several issues both within his household and with his clan resulting in his defeat and his fall.

I maintain that Achebe incorporates at least two distinct and incompatible types of audience in the book; they are simply designated as the discerning and more critical implied readers and the average implied readers. The latter group consists of those individuals who agree with the uninitiated implied reader of the text and who read it for the content the book provides regarding the precolonial and postcolonial African social culture. The implied readers of this group can be detected as the mis-readers[11] of the text who often refuse to respond sensitively to what the text conveys, or those who are unfamiliar with the duplicities of the implied author of the text and those who might confuse parody for sincerity or amusement. Raymond Hedin gives examples of Charles W. Chesnutt's short story collection (1899) called *The Wife of His Youth and Other Stories of the Color Line* which contains "potentially disturbing black stories and audiences not eager to be disturbed" (194). Steven F. Walker claims that reading a text while having the notion of multiple implied readers in mind yields in having worthwhile revelations and consequently intriguing reinterpretations. Walker adds that reading as such is not something the discerned readers or the critics create, rather it is an integral part of the text, included there deliberately by the author and targeted to the rather few yet acknowledged discerned implied readers (4).

I assume that the implied author of *Things Fall Apart* is aware of the two distinctive implied readers in the text. One authorial audience has the knowledge and is familiar with the culture, language, world, and identity of the indigenous Igbo people and the "nine villages", and the other is informed about these through the linguistic and literary elements incorporated throughout the novel.

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[11] Commenting on Charles Chesnutt's *The Conjure Woman* (1899), Raymond Hedin explains that sometimes an audience [her refers to a white audience's view of texts about slavery] is so locked up into its comfortable view that it cannot hear any other version. He refers to such readers as mis-readers. This type of audience decides not to listen to what the text is implying and instead of the tales converting their audience, the audience converts both the tale and the teller into the nonthreatening presence they can accept (193).

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> Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights. (Achebe, Things Fall Apart 1)

This distinction is implemented so consciously that it reflects the organizational and narrative structure of the novel. The novel has a tripartite structure. The first part, which is also the longest one with thirteen chapters, introduces Okonkwo and his family, describes the Igbo culture and customs of Umuofia, and concludes with Okonkwo's exile from the clan before the arrival of the white man. The third-person narrative voice is immediately identifiable as an ancestral subjective wise voice of a storyteller who represents the collective voice of the tribe more than the voice of the individual hero. The narrator's occasional interruption of the narrative to provide explanatory observations confirms that claim especially when the narrative voice expresses certain beliefs which suggest their familiarity with the local environment and their shared belief that "the world outside this locale is of little significance, belonging simply to that indeterminate realm 'beyond' (Whittaker and Msiska 33). Several interjections throughout the novel suggest that the narrative voice belongs to that of a member of Okonkwo's community, "whose subjectivity is that of the cultural insider" (Ibid.,). Examples of such are, "among these people a man was judged according to his worth and not according to the worth of his father [and …] Darkness held a vague terror for these people, even the bravest among them only signify a cultural insider's view" (Achebe 5,7).

Additionally, Achebe makes ample use of the African oral tradition by manipulating the main discursive segments namely, the proverb, the simile, the tale, and the song. The opening lines of the novel set the rhythm for the first part of the narration: the typical pattern of tales, myths, and stories of the African oral tradition is established early on. In this part, Achebe provides organizational clues of why the narrative is circumlocutory and explains that it is to match the highly prized rhetorical techniques of the Ibo people. Similar to the description of a character named Okoye, the narrator of this part circles around the subject, gradually building up a picture of Okonkwo and the culture in which he is situated. Achebe writes, "[a]mong the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten. Okoye was a great talker and he spoke for a long time, skirting round the subject and then hitting it finally" (5). It is as if the plot mirrors the rapid decline and destruction of the culture that Achebe so lucidly represents in the first section.

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Furthermore, in Part One of the book, "the narrative voice seems to address an audience which is familiar with the identity of the 'nine villages' and, in general, with the narrator's world of knowledge and experience" (Chilesi 139). Thus, the narrative formation and temporal composition of the first section are not linear, as it tends to be circuitous, moving backward and forwards in time as the story progresses. For instance, it starts off with an introduction of the protagonist Okonkwo at the prime of his fame and at the age of around forty. Later, paragraphs two and three provide a description of the wrestling prowess of the eighteen-year-old Okonkwo followed by a report of his physique when he is forty of age again. Thereon, the narrator moves back in time to when Okonkwo was about thirty years old and when his father Unoka died. Next, he goes back to when Unoka was alive and further to his childhood, then goes back again to Unoka's, the father's, adult years, and a description of him as an imprudent debtor. Finally, the chapter finishes with Unoka's death, Okonkwo's achievements as an adult, and the fate of the young boy, Ikemefuna, from a neighboring village who is forced to join Okonkwo's household.

Part Two of the novel has six chapters and it covers Okonkwo's years of exile and the initial arrival of the white man. Here the implied author targets an additional implied reader that is not familiar with the Igbo culture, so the narrative structure changes from non-linear to linear. Therefore, it can be seen that "with the arrival of the white man, and his chirographic (literate) culture, the narrative loses much of its circularity, and the linear progression of the plot becomes much more dominant in the final two parts of the novel" (Whittaker and Msiska 30). While the narrative technique with regards to the linearity of the storytelling is rather obvious at the start of this part, there are other more hidden changes that happen which I will discuss further including the silencing of the drums as a form of resistance and opposition to the arrival of the colonizers.

In response to the theory of multiple implied readers, I argue there are subtexts in the story that only members of the initiated implied reader can detect. I will analyze Achebe's reactions to earlier European writings written on Africa. In doing so, I will demonstrate how one of the main aims of *Things Fall Apart* is to confront "the discourses of a received European literary canon, and a colonial education system, that were largely responsible for inculcating the myth that, for the inhabitants of pre-colonial Africa, life was one long night of savagery from which the first Europeans acting on God's behalf delivered them" (Whittaker and Msiska 18). This is noticeable to the more initiated implied readers who can detect the indirect responses to those canonical texts including Conrad's *Heart of Darkness* through the thematic and characterizations with a focus on the role of societal governments and women as educators.

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David Whittaker and Mpalive-Hangson Msiska provide an insightful background of Chinua Achebe's childhood and university years in the early 1950s. They explain that Achebe became familiar with the work of a number of European writers who had set their novels in Africa and always had a problem with the representation of Africa in the literary works of writers such as H. Rider Haggard, Joseph Conrad, John Buchan, Elspeth Huxley, and Graham Greene. They state that Achebe had always been "outspoken in his condemnation of the underlying racism apparent in these writers' portrayals of Africans, singling out Joseph Conrad's *Heart of Darkness* (1902 [1898]), as one of the most highly regarded fictional portraits of Africa, for particular censure (18). It seemed that although Conrad had evidently rebuked colonization of Africa, he did it so stealthily in order to avoid criticism from the imperialistic members of his readers that was not appreciated by the likes of Achebe.

Brian Richardson argues that the fact that *Heart of Darkness* was first published in the prestigious but conservative *Blackwood*'s magazine; Conrad had to disguise his denunciation and more overt anticolonial sentiments in a way that would allow the more imperialistic members of his audience to be able to miss the more stinging aspects of his critique. And it evidently worked. A contemporary reviewer of the Manchester Guardian issued on December 10th, 1902, wrote and reassured the readers, "It must not be supposed that Mr. Conrad makes attack upon colonization, expansion, even Imperialism" (Introduction: Conrad and the Reader 2)[qtd. in Sherry 142–43]. Therefore, Conrad might have included anticolonial accounts in his book too in the form of cryptic subtexts for the initiated implied reader to detect and perhaps to clear his conscience, however, if anything, I have so far explained that it requires a tentative and informed reader to identify such a subtext. And for a person like Achebe and when the subject matter is such an important and contested subject as colonization, being discrete and covert will go unacknowledged. Hence, as Whittaker and Msiska argue, in many ways *Things Fall Apart* is a direct response to a whole canon of books written by Europeans about Africa's history and cultures, which began appearing from the sixteenth century onwards, spurred by the increasing interaction between the two continents because of the organized slave trade. Through *Things Fall Apart*, Achebe is consciously trying "to restore a sense of humanity and history to pre-colonial Africa and to elucidate how Africans perceived the arrival of the colonizing Other. The novel succeeds in this purpose by judiciously depicting Umuofia as a civil society, with a sophisticated culture, that has a long and proud history" (Whittaker and Msiska 18). This one is particularly visible in the incident that happens to the protagonist after he accidentally kills a clansman, and society decides to banish him from the village.

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Furthermore, Achebe's more critical implied reader, not necessarily a reader who is familiar with the Igbo culture but one that is simply more educated, well-read, and well-informed will most probably detect some incongruity almost immediately after reading the title of the novel *Things Fall Apart*. The fact that it is taken from the first four lines of W. B. Yeats's poem *The Second Coming* and how the author has even put it in the epigraph of the novel denotes that the implied author is hinting at something other than addressing the precarious state of the Igbo culture before and after the arrival of the white man. The title from the outset gives the reader the program and explains where the narrative leads. Choosing a line from that poem is Achebe's appropriation and subversion of Yeats' Eurocentric vision of the cyclical motions of history and is a rather "overt" cryptic subtext that functions as one of the clues the implied author has scattered in the text for the "overreaders". Frank Kermode describes overreaders as "usually members of a special academic class that has the time to pry into secrets" and are readers who are both willing and able to collaborate on the construction of the text (88).

> Turning and turning in the widening gyre
> The falcon cannot hear the falconer;
> Things Fall Apart; the centre cannot hold;
> Mere anarchy is loosed upon the world.
>
> -W.B. Yeats, *The Second Coming* (1921)

Chinua Achebe intentionally appropriates the metaphor used by Yeats to depict "an African civilization which is convulsed and overwhelmed, only this time by the arrival of European Christian colonizers" (Whittaker and Msiska 21). Initially, the poem is a Christian vision which predicts that the world and civilization would disintegrate into anarchy because of an internal flaw in humanity. In *Things Fall Apart*, the implied author associates the same idea to the community of Umuofia and records the collapse of an African culture by the colonizing culture. Achebe uses a central European text to describe the colonizer's actions against African culture. Both the British colonization as well as the internal weaknesses disable the society to withstand the change and transformation that lead them to an anarchic world of destruction. This new world is "causing the traditional world of African culture and values in colonial as well as in post-colonial era to fall apart" (Aggarwal 221). Achebe is using a European statement to question their values again while highlighting the collapse of Nigerian civilization and culture under the force of European colonization. In other words, by including that line as the title of the book, Achebe is suggesting that any civilization that comes and destroys another is bankrupt.

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Achebe includes this covert message for two distinct purposes. On the one hand, he is concurrently telling the Igbo people, the Africans as well as Europeans that their past was not as uncivilized as the likes of Cary and Conrad have portrayed. In the same way Yeats implies that the cycle of history works by bringing one civilization to an end only by beginning another. Such as that of the end of the Graeco-Roman civilization by the rise of Christianity, the African civilization and culture, a culture that is complete, coherent, and complex with moral and ethical rules, will come to an end by the European colonizers. On the other hand, the second implying message is to use the novel as a literary work writing back to the European center, "expressly contesting and subverting the discourses of colonialism in a literary form (the Anglophone novel set in Africa), which Western writers had persistently employed to perpetuate the disparaging stereotyping of the continent, its people and cultures" (Whittaker and Msiska 21). The book is a direct response which records that any civilization that does not respect another and destroys all the aspects of the colonized cultures of Igboland including their sovereignty, religion, people, culture, history, and language is itself insolvent and should be dismissed.

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3.2.2 Achebe's Response to Conrad and Cary

Stylistically, I argue that Achebe chooses to have his story told from the point of view of a wise, eloquent, and knowledgeable narrator to covertly assail Conrad's misrepresentations of the African communicative language. Achebe criticizes the subversive racism Conrad includes while describing a woman and her communicative expressions towards the end of the story when the narrator says, "She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress" (Conrad 137). And it is for the same reason that despite the strong patriarchal aspect of the Igbo culture, showing women as the primary educators of their children was highlighted in the novel. While Umuofia was portrayed as a hyper-masculinized male-dominated society, Achebe is "insistent in documenting the importance of a powerful *female principle* in the metaphysical, ontological, and cosmological systems that govern the culture" (Whittaker and Msiska 10) as with the examples of the goddess Ani and the oracle Chielo. Women maintained their societal norms in the community through their storytelling, "[L]ow voices, broken down and again by singing, reach Okonkwo from his wives' hut as each woman and her children told folk stories" (Achebe, Things Fall Apart 91). The effect of Conrad's misrepresentation of Africa was so distressing on Achebe that he made it a subject of one of his lectures titled "An Image of Africa: Racism in Conrad's Heart of Darkness". Achebe writes,

> it is clearly not part of Conrad's purpose to confer language on the "rudimentary souls" of Africa. In place of speech, they made "a violent babble of uncouth sounds." They "exchanged short grunting phrases" even among themselves. But most of the time they were too busy with their frenzy. […] *Heart of Darkness* projects the image of Africa as "the other world", the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality. (Achebe, "An Image of Africa" 23).

Apart from Conrad, Achebe recounts his reaction towards another European text set in Africa on several occasions: Joyce Cary's *Mister Johnson* (1939). David Whittaker and Mpalive-Hangson Msiska write that "[a]lthough Achebe had already tentatively begun his career as a writer before reading Cary, the influence of this novel on *Things Fall Apart* was considerable. It may not seem immediately apparent, but Achebe originally wanted his first novel to be an African version of, or response to, Cary's *Mister Johnson*" (20). This could mean that detecting this element of a cryptic subtext which in Steven Walker's terms is an extreme case of hypertextuality[12], is itself an obvious and more direct relationship of intertextual texts with

[12] Hypertextuality: If a structured network of text-generated constraints on the reader's perceptions is intertextuality, then a reader-generated loose web of free association is hypertextuality (Riffaterre 781). According

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each other. Michael Riffaterre's simple definition of intertextuality would presumably suffice here when he states "The intertext is one or more texts which the reader must know in order to understand a work of literature in terms of its overall significance, and the intertext can deeply problematize the text's surface meaning" (56).

To further support their claim, David Whittaker and Mpalive-Hangson Msiska provide an interesting comparison between Cary's *Mister Johnson* and Achebe's *Things Fall Apart.*

> When both novels are examined side by side, one is struck by the number of shared dramatic scenes, particularly in their portrayals of elaborate betrothal and marriage rituals, traditional forms of governance and communal celebrations. What becomes immediately apparent, though, is that where Cary presents only a superficial picture of Nigerian culture, one that explicitly precludes any sense that it has intelligently conceived traditions or values, Achebe is at pains to represent the complexity and vibrancy of a traditional Igbo culture and its social, religious and intellectual systems (Chinua Achebe's Things Fall Apart 20,21).

The implied author of *Things Fall Apart* is aware of the different implied readers addressed in the novel, and as far as the reception of the message is concerned, both audiences are rewarded differently. Nonetheless, the members of the more critical implied reader might enjoy the text more when they witness the failure of the other group in identifying the covert messages concealed by the implied author. A short summary of Joyce Cary's *Mister Johnson* will further clarify the argument and display how connected the two novels are to each other on a cryptic level.

Joyce Cary's *Mister Johnson* tells the rise and fall of Mr. Johnson, a young chief clerk of Fada who is a southerner in northern Nigeria and an African in European clothes. Johnson has aspirations to be civilized and claims to be a friend of District Officer Rudbeck, Wazirin Fada, the King of England, and anyone who vaguely likes him. Johnson asks him if a road linking Fada to the main highway and larger population centers will be of great benefit to the district. Without the infectious influence of Johnson's creativity, Rudbeck would never have rebelled against the forces of conservatism. The completed road demonstrates the power of creative imagination. The road, however, brings crime as well as trade, and in his disillusionment, Rudbeck fires Johnson for embezzlement. He is later hired by a white storekeeper to work in his store until the time Rudbeck returns from England and hires him again to finish building the road. Jonson convinces Rudbeck to fiddle with the books and to embezzle taxes to help in the business of the road but is warned by the storekeeper Gullop that

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to Steven F. Walker, intertextuality is the relationship of texts across time and across cultures as a means of contextualizing and analyzing the way literature grows and flourishes through inspiration and imitation, direct or indirect. When the inspiration and imitation is direct and obvious, the study of this relationship falls into the more restricted category of hypertextuality (Walker 2).

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if he is caught, it will cost him a lot. After being fired again by Rudbeck, Johnson depends on stealing things from the storekeeper to help him with everyday expenditures which results in the murder of the white storekeeper by Mr. Johnson. He is subsequently tried in court and is found guilty. He then begs Rudbeck to execute him and save him from being sentenced by the court.

Achebe reports his initial impression of Cary's *Mister Johnson* (1939) in his final critical book titled *Home and Exile* (2000). He explains how he and his classmates responded when his English professor introduced them to an outstanding novel written about a place and people, they were familiar with. Cary's novel had already been widely known and had received much critical acclaim in England as well as America. Time Magazine of October 20th, 1952 described Cary's novel as "the best novel ever written about Africa" (Home and Exile 22). Achebe explains how one of his classmates and later himself as well as most of the class felt in contrast to the professor's expectations. He states that they were all surprised to learn that they had a similar disapproving remark as their classmates in response to the novel.

> One of my classmates stood up and told an astounded teacher point-blank that the only moment he had enjoyed in the entire book was when the Nigerian hero, Johnson, was shot to death by his British master, Mr. Rudbeck. The rest of us, now astounded too, offered a medley of noises in reaction. […] we all shared our colleague's exasperation at this bumbling idiot of a character whom Joyce Cary and our teacher were so assiduously passing off as a poet when he was nothing but an embarrassing nitwit! (Home and Exile 23).

The classroom incident had been so monumental of an influence on Achebe that it felt as though it had awoken him to a whole new revelation which was not just an interesting episode in a colonial classroom but more of a "landmark rebellion". Later Achebe expounds that his problem was not particularly with Cary and the fact that he was European, rather with the whole European perception of Africa. According to Achebe, a good writer might prove to surpass the negative influences of the society they live in, but Cary did not, thus he is not considered a good writer to Achebe.

Achebe's criticism was not just towards Cary, but rather the whole if British society, and for him, this meant the appropriation of ethnographic modes of representation to prove that the communities of his African past were neither "primitive" nor "without history" (Clifford 10). This is because, to Achebe, Cary was no more than "the product of a tradition of presenting Africa that he had absorbed at school and Sunday school, in magazines and in British society in general, at the end of the nineteenth century" (Home and Exile 39). According to Achebe, the novel was motivated by the desire to demonstrate that the precolonial order in Africa was not "one long night of savagery" (Hopes and Impediments 45).

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As discussed earlier, Whittaker and Msiska reveal that originally Achebe wanted his first novel to be an African version of, or a response to, Cary's *Mister Johnson.* However, during the rewriting of the story, he decided that it was too long and eventually turned it into two separate works namely, *Things Fall Apart* 1958 and *No Longer at Ease* 1960 (20). As far as the plot and the narrative are concerned, Achebe's second novel is closer to Cary's *Mister Johnson*, as it is set in the contemporary world of 1950s Nigeria and tells the story of Okonkwo's grandson, Obi Okonkwo. Similar to Johnson in Cary's novel, Obi works as a clerk for the British administration and ends up being disgraced and indicted for accepting bribes. However, C.L. Innes claims that *Things Fall Apart* can be discerned to respond directly to the thematic concerns of Cary's novel:

> It [*Things Fall Apart*] dramatizes the conflict between intuitive feeling and rigid social codes, between liberalism and conservatism, and between creativity and sterility. As Cary's novel opposes the spontaneous African man of feeling inspired by the romance of European civilization to the iron rule of native conservatism or of European law, so *Things Fall Apart* contrasts Okonkwo's rigidity and refusal to acknowledge feeling (a trait shared by the District Commissioner) with the intuitive knowledge and [i]maginative sympathy felt by Unoka and Nwoye, which the latter imagines to be a property of the western missionaries. Whereas in Cary's novel these opposing tendencies cluster around European and African respectively, in *Things Fall Apart* they become associated in Okonkwo's mind – and also in the reader's – with masculine and feminine principles (22).

Similar to Achebe's utilization of a European text such as the thematic of Yeats' poem and the inclusion of a central line of the poem 'things fall apart' as the title of the book, here too, he uses another European text, *Mister Johnson* to thematize and depict one man's journey to resist the British colonial powers.

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3.2.3 Joyce Cary's *Mister Johnson* and Multiple Implied Readers Theory

One question that might arise after reading about Achebe's classroom incident is whether Cary's *Mister Johnson* can be a case of multiple implied readers since Achebe and his classmates read it completely differently from most Western readers' reading of the text? In other words, is Cary, through his implied author, addressing more than one implied reader in the text since different interpretations of the same text were produced? The short answer is, no! for reasons related to the criteria that a text with multiple implied readers should meet. It is obvious from the start that neither the superior position of Joyce Cary as a British writer writing about a colonized nation, nor the subject matter of his story suggest the possibility of having the need to write for more than one implied reader. *Mister Johnson* is not a postcolonial text nor a text that might need to elude political censorship or a text about minorities or an author from a minority background that needs to address something provocative through the inclusion of the multiple implied readers. And unlike Achebe's *Things Fall Apart,* Cary's *Mister Johnson* is not a direct or indirect response to any other text about African culture.

As discussed earlier, Brian Richardson states that for a text to hold more than one implied reader, what is needed is more than multiple voices, jargon, and perspectives. Multiple implied readers' texts have certain characteristics that are different even from an extremely polyphonic novel such as *Moby Dick*, since "its multiple voices, jargons, and perspectives imply a protean but ultimately single implied reader" (267-268). The fact that Achebe and his classmates had a totally different reading of the text does not make the text *Mister Johnson* an example of a text with multiple implied readers for several reasons which I will mention below.

Firstly, as far as the author's intentionality is concerned, the implied author does not address two different implied readers. It is obvious from the start of the novel that it is a text about a black character in an African city written for predominantly white readers. Even though the protagonist of the text is an African young man, the discourse of the text holds something a white person would interject. In an article written for the New York Times in 1991, Janet Maslin writes that "when the African clerk who is the title character of *Mister Johnson* speaks of "home," he refers not to his native Nigeria but the England that looms so large in his dreams. He sings of England to fellow villagers, who are amazed at his white suit, pith helmet, and European airs; he sings to the white English colonials who preside over the region, and who consider Johnson a valuable but highly fanciful aide" (13). For example, early on when Mister Johnson tries to court Bamu, a ferryman's daughter from Fada, he says he "will make her a great lady. She shall be loaded with bangles; wear white women's dress, sit in a chair at table

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with him and eat off a plate. [He says] Oh, Bamu, you are only a savage girl here-you do not know how happy I will make you. I will teach you to be a civilized lady and you shall do no work at all" (Cary 2).

Secondly, the text is written in a simple unsophisticated English language that although is about an African setting and African characters, unlike what we have seen with Achebe, there are no direct references to the culture or the language of the people from the story. Through the narrator, the implied author provides a one-sided narration of the incidents that happen to the characters without including unfamiliar African words or if there are any they are glossed and translated, proverbs, allusions, or cultural nuances that the reader needed to have knowledge of in order to understand the message delivered completely. Notwithstanding the fact that Cary's text is different from the canon of texts written at that time about Africa for it has an African protagonist, yet much like the other European texts such as Conrad's *Heart of Darkness*, *Mister Johnson* disregards the African culture and focuses on someone one whose only aim is to be accepted by the colonizers.

As for having textual clues that might suggest the implied author addressed more than one implied reader, Cary's text does not meet the strategic criteria that Steven Walker presents when discussing the way one can identify cryptic subtexts. Walker claims that cryptic subtexts have awkward allusions and/or suspicious incongruities in the hypertext itself which suggest that they are clues that must have been deliberately inserted by the author to point to the latent presence of a cryptic subtext (2). Although as explained in the case of *Things Fall Apart*, the detection of such incongruities might not be detectable by the limited implied reader; Cary's text is so straightforward that there are no indications of the presence of a covert message or concealment of elements that their discovery might propose new reinterpretations of the text.

The character of Mister Johnson behaves and talks like an agent of the British colonizers, extending the same condescending narrative as that of the British missioners and colonizers. One example that clearly shows that Mister Johnson is talking and living with a British colonizer's agenda in mind is when he thinks of taking the ferryman's daughter for a wife and working on her education behaviour at the start of the novel. Mister Johnson talks with Bamu's brother and negotiates a price for marrying his sister, and later says,

> He imagines her in a blouse and skirt, shoes and silk stockings, with a little felt hat full of feathers, and makes a jump of two yards. All the advertisements of stays, camisoles, nightgowns in the store catalogues pass through his imagination, and he dresses up the brown girl first in one and then in another […] How he will be envied for that beautiful girl. But he will not only make her a civilized wife; he will love her. He will teach her how to attend parties with him; and how to receive his guests, how to lie down in one bed with a husband, how to kiss, and how to love. Johnson's idea of a civilized marriage,

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> founded on the store catalogues, their fashion notes, the observation of missionaries at his mission school, and a few novels approved by the S.P.C.K., is a compound of romantic sentiment and embroidered underclothes. (Cary 13)

And finally, according to Steven Walker, the first step in detecting the incongruities and clues that may signal the presence of another implied reader lies with the critic and the reader to judge when something in the text initially seems mysterious or somehow out of place. Therefore, the lack of relevant literature and academic responses to Cary's text only prove that the text is as straightforward as it is and regardless of the different readings it could produce, it lacks the qualities and characteristics of a text with multiple implied readers. And once this will only prove that having multiple implied readers is not equal to having different readings of the same text by flesh-and-blood readers and it is the case of author intentionality and the hypothetical audience within the text and implied readers.

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3.2.4 *Things Fall Apart* as an Ethnographic Novel

Achebe's conscious attempt to reinstate the misrepresented image of African culture by the European communities results in labeling the novel as an "ethnographic novel". He cautiously introduces the African community's everyday life, culture, and strategies of reaction to the requirements of human existence to an audience unfamiliar with its ways of doing and feeling. The implied author aims at bringing the culture represented in the text closer to the attention of the non-Igbo reader, to parody the desire for knowledge about the cultural other, so they later could perceive the ethos of the Igbo society as with definitive and complex social systems, values, and traditions and not as it was previously represented.

The implied author knowingly constructs the ethnographic element of the novel to include different messages for the incompatible implied readers of the text. In other words, it offers extroverted literature for a foreign audience as an example of the postcolonial 'exotic' (Huggan), while at the same time offers an account-taken at face value by the initiated implied reader- of how the African culture looked before it was destroyed by the European colonizers. Francis Abiola Irele writes that Achebe attentively integrates ethnographic elements into his narrative. While some of these instances inform the reader about cultural interests by adding details to the narrative, others are "indispensable for a proper comprehension of the narrative development itself, and thus form an integral element of the novel's thematic unfolding" (6). In other words, the text is constructed with a dually textured narrative that unfolds one meaning to members of one implied audience- uninitiated- and another, deeper one to the members of the initiated community in the form of unfamiliarities and unintelligibility that can only be preserved if recognized.

One example that clearly supports this claim is when Okonkwo is banished after he accidentally kills a clansman. Although the implied author may appear to the uninitiated implied reader to narrate a normal incident in the novel, he is in fact implying cultural implications of such acts within the framework of the Igbo system of belief. He is successful in portraying how the system of the colonial encounter led to the collapse of a highly developed self-governing African culture.

> The only course open to Okonkwo was to flee from the clan. It was a crime against the earth goddess to kill a clansman, and a man who committed it must flee from the land. […] They had no hatred in their hearts against Okonkwo. His greatest friend Obierika was among them. They were merely cleansing the land which Okonkwo had polluted with the blood of a clansman" (Achebe, TFA 88).

The underlying message is a direct attack on the misrepresentation of African culture and the fact that it had been branded as "primitive", "uncivilized" and "without history". Irele explains

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the importance and the function of the inclusion of ethnographic elements by Achebe. He believes it is an attempt to reevaluate and readjust a perspective on a culture that had earlier served as an object of Western deprecation. He states, "We can thus restate the connection between the two impulses at work in the novel by observing that it develops as a redirection inward of Western anthropological discourse, toward the true springs of life and expression in the African world obliterated by this discourse" (7). According to Irele, Achebe is not just trying to educate the reader about the Igbo culture, rather through the narrative process, he attempts to reformulate a pre-existing Western discourse of Igbo ethnographic literature.

Things Fall Apart is a book both about the past as it looks at the looks like "precolonial culture and to the epochal changes wrought by British colonialism," as well as a text which looks forward to the future of the Igbo people and educating the readers of the time the book was written in (Whittaker and Msiska 33). The implied author or Achebe's 'second self' utilizes Okonkwo's tragic story, a tragic hero from a European concept, in an African context. And as any hero normally has flaws which lead to their downfall-hence tragic hero- in the case of Okonkwo it is his fixation on being a hero and inability to listen to or respect female figures in his life. Although traditionally the African culture uses discursive oral elements such as proverbs, epigrams, and aphorisms to perform epistemological values, Achebe is successful in transferring these functions to the written text which constitutes an ethno-text. Describing the effects of incorporating Igbo oral material into Anglophone novels, the linguist Chantal Zabus argues that "the grafting of an Igbo ethno-text onto the novel creates an 'indigenization' of the European medium" (Zabus 20).

As far as the theory of multiple implied readers is concerned, *Things Fall Apart*'s famous ending employs the inclusion of at least two different implied readers. This is when the British District Commissioner along with his men and some other men of Umuofia found the protagonist of the novel Okonkwo dead; he had hanged himself near his hut. Then the District Commissioner reflects on the incident:

> The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph, at any rate. There was so much else to include, and one must be firm in cutting out details. (Achebe, TFA 191)

The uninitiated implied reader would read the novel like any other text written either about race, culture, colonialism, or anti-colonialism regardless of whether they would agree with the Commissioner's remarks and the ending of the novel or not.

Nonetheless, a more critical and initiated implied reader would be able to detect the subversive maneuver of the text about the District Commissioner. An important colonial figure

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who had thought that the Okonkwo's death, the protagonist of the story and one of the greatest men of Umuofia, is "interesting" and deserves no more than "a reasonable paragraph" in his book, is given not a chapter but only a paragraph of a text written by an African author. The District Commissioner writes to compress the history of Umuofia into a general text of colonization titled "The Pacification of the Primitive Tribes of the Lower Niger"; Achebe writes to liberate his people from that text and to inscribe the values of Igbo culture in the language and form that sought to repress it. Simon Gikandi highlights Achebe's astute maneuver regarding the possession of power between Achebe and the District Commissioner and writes "[T]he ultimate irony of the novel is that although the Commissioner has the final word in the fictional text, Achebe – the African writer who has appropriated a Western narrative practice – writes the colonizer's words and hence commemorates an African culture which the colonizer thought he had written out of existence" (Gikandi 50). Achebe's use of the narrative to invert what had been the focus and highlight of a colonial officer's work and by proxy any other literary text that degrades the African culture on the account of the colonizers and being excluded in the book. In other words, in the District Commissioner's book, Okonkow's story would have been discussed in no more than a paragraph. Similarly, in Achebe's book, the District Commissioner's story is given nothing but a paragraph.

The Commissioner's remark could be Achebe's way of criticizing and contesting "reasonable paragraphing" of the [African and colonized] history by writers like Joyce Cary and Johnson, "outsiders" who devoted their accounts to similar ambitious projects as the Commissioner's. Firsthand European accounts of the colonial period reduce the African experience to an anthropological study told from the white man's point of view. "His highly controversial and abrupt "reasonable paragraph" has already found adequate representation and space in the entire exchanges among Umuofians and between Umuofia and the Christian missionaries and the colonial government in Achebe's narrative" (Bloom 7). In other words, the torment of the indigenous people has attracted the commissioner's creative knowledge and thought of including it in his book.

The District Commissioner is an archetype of those various European, mostly missionaries, administrators, and writers whose immediate expertise on Africa has aided the Westerners' extreme ignorance of the continent. The Commissioner's imperial book underlines the historical inability of western scholars to free themselves from the usual perspective on Africans. Hence, when Whittaker and Msiska compare Cary's *Mister Johnson* to Achebe's *Things Fall Apart*, they write that "just as Achebe employs dramatic irony to illuminate the District Commissioner's ignorance of and indifference to, the culture he is planning to write

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about at the end of *Things Fall Apart*, so he holds up European novels like Cary's *Mister Johnson*, which are manifestly ignorant of the people and cultures they denigrate, as the work of thoroughgoing racist[s]" (20,21) [emphasis in the original]. While the African society of *Mister Johnson* is portrayed as uncivilized, simple, and corrupt, the Igbo society of *Things Fall Apart* is shown as having grown from a long tradition of careful decision-making and a careful system of religious, social, and political beliefs.

Additionally, Achebe seems to be trying to make the indigenous people aware of the danger of the narrative that had been circulated by the white man regarding the modernization of the Igbo culture from a primitive one. In Achebe's words, the African writer was attempting to educate the newly independent people about "where the rain began to beat us" (Morning Yet 44). In other words, where it started to go wrong for the Igbo people. This claim can be well supported by the District Commissioner's remarks in the above-quoted paragraph. The awareness, however, seems to be included in the form of a cryptic subtext and delivered through one element that the discerning implied reader can decode: the folk stories.

The author uses certain narrative tools such as proverbs and folktales whose meanings and origins are known and appreciated by the members of the discerning implied readers more than the average implied reader. For instance, at the end of part one of the books, the narrator includes a folktale that is known not only to the Igbo culture, but to the whole African culture, which is the story of "The Tortoise and the Birds". This is a trickster tale in which the trickster is caught in his own web of intrigue.

Interestingly, unlike the stories Okonkwo had told his son Nwoye about violence and masculinity, the story of "The Tortoise and the Birds" is told by Okonkwo's second wife Ekwefi to her daughter Ezinma. It is about a tortoise that broke its shell as a result of its fall from the skies. The tortoise convinced the birds to take him along to the feast in the sky they had been invited to. Widely known as a trickster figure in the folk tale and to the birds, the tortoise used his sweet tongue to assure the birds that he was a changed man, and they needed to give him feathers enabling him to fly along with them.

> And so they each took a new name. When they had all taken, Tortoise also took one. He was to be called "All of you".
>
> When everything had been set before the guests, one of the people in the sky came forward and tasted a little from each pot. He then invited the birds to eat. But Tortoise jumped to his feet and asked: For whom have you prepared this feast?
>
> "For all of you," replied the man.

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> "Tortoise turned to the birds and said: 'You remember that my name is All of you. The custom here is to serve the spokesman first and the others later. They will serve you when I have eaten.' (Achebe, TFA 93).

After the birds noticed that the tortoise had deceived them yet again to eat all their food by tricking them to call him "All of you", the birds chose to fly home only after they took back the feathers, they had given the tortoise and left him in the sky featherless. Having no choice but to jump down from the skies while hoping the parrot would tell his wife to bring all the soft items in their household to the place he would fall down to, his shell broke into pieces as the parrot vengefully told the wife to bring all the hard items instead. The tortoise's shell is later stuck back together with the help of a great medicine man.

Through the moral of such folktales and the position of certain characters, Achebe tries to let the tentative and initiated implied reader understand that society had its share of "things falling apart" even before colonialism. The story of 'The Tortoise and the Birds' appear in Achebe's book at the end of the first part one and before any news about the arrival of the white man. In that story, the birds which represent the Igbo people were warned about the danger and cunningness of the tortoise, 'the white man'. Additionally, they were prewarned that the only way for the people to survive the white man's evilness is by sticking together and not falling for their tricks.

Achebe refuses to romanticize precolonial Africa and thus finds it not difficult to criticize some of the weaknesses of his people before the arrival of the colonizers which require change and which aid in its destruction. Just like the birds, the people of Africa had a share in what befallen them by the colonizers. Margaret Laurence recognizes Okonkwo as a prototype of his Igbo society and states that "It is plain throughout *Things Fall Apart* that the tragedy of Okonkwo is due to pressures from within as well as from the outside. Okonkwo is a man who is very greatly damaged by the external circumstances of his life. He is also a man who commits violence against the god within [chi]. In the same way, the old Ibo society is destroyed, as Achebe makes quite clear, by both inner flaws and outer assaults" (105-106). Therefore, to the members of the initiated implied reader, the implied author utilizes different narrative techniques including embedding folktales and other ethnographic elements to inform as well as educate members of the initiated implied reader about the reasons, both internal and external, behind the breakdown of the Igbo community.

In fact, in response to the marginalization of certain groups such as the "*efulefu* ('worthless' men); the *agbala* (women and untitled men); the *osu* (a taboo caste who have been dedicated to deities); and the women who have had their twins cast into the Evil Forest"

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(Whittaker and Msiska 12), Achebe reveals that the colonial power was not all too unfavourable since it liberated those who were marginalized by Umuofian society. While he successfully depicts the Igbo culture through the fictional town of Umuofia "as a vibrant and sophisticated society, with its own complex culture and elaborates moral and ethical codes", he refuses to portray it "as an idyllic pre-colonial utopia" (Ibid., xii). He wants to show that colonialism exacerbated tensions within a society already in motion toward indigenous modernity, "[T]hrough the figures of the philosopher, artist, and organic critic, such as Obierika, Unoka, and Nwoye, respectively, Achebe shows that some members of the society were questioning some of the practices this society privileges, indicating that even before colonialism, the Igbo were at the cusp of questioning their own shortcomings" (Mwangi 22,31). For instance, writing about Nwoye's dislike towards the masculine image, rigidity, and refusal to acknowledge feeling his father had hoped his son would cherish, Achebe presents Nwoye's intuitive knowledge and imaginative sympathy by having the narrator report, "Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell" (Achebe, TFA 49).

In other words, one of the unique achievements of *Things Fall Apart* was that it was the first Anglophone African work of fiction to consciously set out to restore a sense of humanity and history to pre-colonial Africa, and to elucidate how Africans perceived the arrival of the colonizing other. The novel does not idealize the Igbo people, it rather presents weaknesses which aided its destruction. Much like the tortoise, the white man is trying to entice the Igbo people to give in to his modernized governing system, his religion, and his queen. And in response, Achebe provides a successful portrayal of "how the mechanics of the colonial encounter led to the undermining, and ultimately the overthrow, of a highly developed autonomous African culture" (Whittaker and Msiska 11).

Achebe asserts that the writer needs to be at the forefront in assisting the community reclaim its dignity:

> African people did not hear of culture for the first time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty; that they had poetry and above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this that they must regain. The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost. There is a saying in Ibo that a man who can't tell where the rain began to beat him cannot know where he dried his body. The writer can tell the people where the rain began to beat them (Achebe, The Role of the Writer 8).

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3.3 Achebe's Synthesization of Oral and Written Literature

Another obvious, yet intriguing narrative aspect of the novel is the synthesization of traditional and indigenous oral culture and written literature. Despite the challenges and stimuli which the interface of oral and written traditions provides to the author, Achebe is considered one of the most successful creative writers of his time in preserving the oral tradition of storytelling. Achebe's artistic creation obliged critics to give considerable attention to such works to understand the comprehensive meaning of the texts. Emmanuel Obiechina underlines the necessity of having ample knowledge of the oral tradition in order to comprehend African literature in its entirety. He suggests that "[i]t is no longer possible to undertake a meaningful critical discourse of African literature, whether written in the indigenous languages or in the languages of the former colonial powers, without seriously adverting to its oral traditional constituents in the matrix of composite forms and contents" (Obiechina 124). One reason behind Achebe's attempt in assimilating the oral and the written tradition is the pressure of social and formal realism whilst exploring the reality of a society most of which was still profoundly dependent on oral traditions. Orality is so deeply embedded within African literature that it survived all the different and consecutive changes to the history and literature of Africa from pre-colonial, colonial, and postcolonial times. As Obiechina argues, African societies have "continued to sustain traditional solidarities and to espouse values, beliefs, and attitudes conditioned and nourished by the oral tradition" (Ibid.). And literature, as one of the most powerful forms of recording history through storytelling and memory, depended on that aspect of the society. Therefore, it only makes sense that Achebe, regardless of the time and influence of the colonization, infused orality into his book. As it has been the focus of my thesis, in its turn this act of synthesization is utilized to empower the indigenous readers of the book over the uninformed.

Much like most modern African writers, Achebe is a product of an oral tradition first and a formal education second. Thus, it can only be assumed that Achebe is aware of the power and the uses of a story as a "communal form that transcends the narrow limits of pure aestheticism and entertainment to encompass broad social and ethical purposes" (Obiechina 124). Being familiar with the features and functions of the oral tradition certainly makes one of the inscribed implied readers more informed and prepared to deduce the messages of the text and thus are rewarded with some sort of 'rhetorical payoff' (Pinker 265). This knowledge will ultimately make one member of the divided implied readers more informed and discerning compared to the one whose knowledge in this regard is limited. As Obiechina claims, "Orality

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is in this novel more than an intrusion of an exterior style; it is a means of achieving the poetics of verisimilitude and a life-like portrayal of the experience" (Ibid., 128). *Things Fall Apart* is rich with certain features belonging to the oral tradition of storytelling, among which the narrative proverbs stand out throughout the novel. I argue that the implied author deliberately includes such narrative aspects in the story to challenge as well as to reward the members of the discerning implied readers of the text.

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3.3.1 Narrative Proverbs and Embedded Folktales in *Things Fall Apart*

Narrative elements are important entities in any given narrative in shaping the culture they represent. One productive method of identifying a genuine record of the culture of any society is to examine their literature and specifically their folklore especially when it comprises a prominent part of their culture through providing close and immerse readings. Such an immersed way of reading the literature has often been proven productive and critical as I have discussed in chapter one how the author, real or implied, might leave clues- hidden or overt- within the narrative text and on the possible and effective way is through deeply rooted folktales and proverbs. And as Snezana Vuletic discusses in her Ph.D. thesis, close readings with the purpose of identifying such elements through breaking down complex narrative structures into their constitutive elements will result in producing a "productive means of teasing out the specific operational mechanism of postcolonial fiction" (Vuletic 29). Such a close reading will provide a better ground to pay more attention to the narrative techniques, stylistic niceties, clues, and incongruities within those tales and myths which are in principle distinctive cultural acts loaded with embedded information and subtexts.

Emmanuel Obiechina defines narrative proverbs as "autonomous stories that appear in different genres and narrative registers within different structural linguistic plans and are embedded inside larger, more inclusive narratives. They function as images, metaphors, and symbols and advance the meanings and formal qualities of the narratives in which they occur" (125). One critical aspect of the use of narrative proverbs in African texts is that both the author and the indigenous audience are "adequately inducted into the oral and written traditions and are thus able to handle the interplay of the two traditions" (125). The main question is whether one can say the same about the knowledge of non-local audiences or not. Again, part of the overall message might not be comprehended by the more limited and less informed implied reader of the text, even with the help of English translations or annotations of the non-English words, songs or culturally and contextually embedded stories. This is partially due to the fact that such assimilated texts with oral, narrative proverbs and embedded stories, and written traditions, need to be read differently from traditional linear-plot stories. Obiechina claims that entrenching the story with narrative proverbs affects the pace and the tempo of the narrative, "since the reader is constantly compelled to slow down in order to absorb the full import of a newly embedded story, to decipher it as a symbol or image, to relate symbol/image to its referent, and to relate them (story, symbol/image, and referent) to the structure of the novel's total meaning" (127).

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Such a plot structure is often misunderstood by critics who do not realize the underlying structural relationship between the embedded stories and the mainstream narrative. For example, Charles Larson describes such constructs as incoherent "loose narration of separate events, stories and tales" (Larson 18). Therefore, the only effective way to extract the highest values, meanings, visions, and insights from such embedded narrative proverbs is through close and tentative readings.

As one of the many aspects of the oral storytelling tradition, narrative embedding is one of the most elaborate techniques in *Things Fall Apart*, and due to its diverse formal, thematic, and aesthetic purposes, it is heavily depended on. Each one of these stories is used for different literary purposes, such as to clarify the action, to sharpen characterization, to elaborate themes and enrich the setting and environment of action, or to define the epistemological order within the novel. This last one will be further explained below with reference to the "Locust Myths" mentioned on two occasions in the text and their connection with the arrival of the white man.

Apart from the many occasions where the characters use proverbs in their daily conversations such as Unoka, Obierika, Ogbuefi Ezeudu, Nwakibie, and Akunna, there are several proverbial embedded folktales narrated throughout the novel which are explained in detail by Emmanuel Obiechina, a Nigerian professor who speaks the Igbo language. He explains that "In this novel there are nine embedded narratives, of which seven are folktales and mythic stories, one a pseudo-history, and one an anecdote" (127). These are:

- The Cosmic Myth of the Primeval Quarrel of Earth and Sky. (p. 38)
- The Locust Myth. (p. 39)
- The dIkemefuna's Song. (p. 42)
- The Mosquito Myth. (p. 53)
- The Tortoise and the Birds. (p. 68)
- The Abame Story. (p. 98)
- The Kite Myth (Uchendu's Story). (p. 99)
- The Snake-Lizard Myth. (p. 59)
- The Expert Thieves of Umuike Market. (p. 74) (anecdote)

Having prior knowledge of each one of these folktales will help the reader better understand the overall organization and perception of the messages conveyed throughout the story and clarifies the vision and the novel's overall meaning. As Brian Richardson states, "Postcolonial authors often write to a slightly different pair of authorial audiences: one that is aware of indigenous culture, geography, and history, and a second, more traditional metropolitan audience that needs to be instructed in these areas" (Herman et al., 158). Therefore, in the case of the "Locust Myth" for example, those with some knowledge of African history, oral tradition, and myths will realize well in advance something which will surprise the less well-versed: the references to the invasion of the tribe by the white man.

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> The elders said locusts came once in a generation, reappeared every year for seven years and then disappeared for another lifetime. They went back to their caves in a distant land, where they were guarded by a race of stunted men. And then after another lifetime these men opened the caves again and the locusts came to Umuofia. […] At first, a fairly small swarm came. They were harbingers sent to survey the land. And then appeared on the horizon a slowly moving mass like a boundless sheet of black cloud drifting towards Umuofia. Soon it covered half the sky, and the solid mass was now broken by tiny eyes of light like shining star-dust. It was a tremendous sight, full of power and beauty (Achebe 38-39).

In addition to prophesying the downfall of the protagonist of the story and his ultimate decay, the "Locust Myth" prepares the reader "imaginatively" and "epistemologically" for what is to follow, and that is "the phase of European imperialism in this part of Africa. History is elucidated through mythology as locust invasion prefigures imperialist invasion" (Obiechina 130). Soon after the raid of the locusts, Ezeudu- the oldest man of the clan- warns Okonkwo not to "bare a hand in his [Ikemefuna, the child hostage who stayed in Okonkwo's household on the order for the Umuofia clansmen for the murder of their kinswoman by Ikemefuna's people] death". However, Okonkwo does not listen to the advice, and it is his hand that cuts Ikemefuna down in the fatal bush. "It is as if by opening the mythic "caves" from which the locusts emerge, the "stunted men," open up a pestilential phase of events that would consume the hero and quicken the tempo of the fall of the old dispensation" (Obiechina 130). In fact, the setback in Okonkwo's fortunes seems to begin with this brutal assault on the traditional moral order. His closest friend Obierika "If I were you I would have stayed home. What you have done will not please the Earth. It is the kind of action for which the goddess wipes out whole families" (Achebe, TFA 46). Later, Okonkwo unintentionally kills Ezeudu's son which results in his banishment and ultimately his downfall.

The reference to the imperialist invasion in the "Locust Myth" was unknown to the people of Umuofia; therefore, they do not recognize the significance of the story. However, the oracle is knowledgeable enough to warn the people about the threat of the white man and their invasion of the land. After it was reported that the people of Abame killed one white man, the oracle draws upon the locust phenomenon and the way they invade crops to explain imperialism. The narrator reports through the oracle and states, "Other white men were on their way. They were locusts [...] and that first man was their harbinger sent to explore the terrain" (Achebe, TFA 97-98). As an essential part of such tales, and especially when told by an oracle, prophesying the future and the calamities that will befall on the people can be deduced from such references and stories.

Additionally, sometimes texts could reveal different meanings to differently equipped groups of interpreters. This could be the case with the "Ikemefuna's Song" to which no English

translation is provided in the novel. Nonetheless, Obiechina provides a translation as well as an explanation which underlines the significance of this embedded song in bringing complex ironic twists into the narrative. The song's implication is understood by the members of the discerning implied reader while it is lost to the limited implied reader. Also, the names of some of the characters and their meanings prove Achebe's careful consideration of these names, especially since he does not provide any explanations or translations to their meanings in the novel. Onwumbiko, Ekwefi's dead child, means "Death, I implore you"; Uchendu, who is the eldest member of Okonkwo's family, means "One experienced in life"; and finally, Ikemefuna means "May my struggles not be in vain". As for the song Ikemefuna sings, its text and its translation are as follows:

Eze elina, elina!	King, do not eat [it], do not eat!	
Sala	Sala	
Eze ilikwa ya	King, if you eat it	
Ikwaba akwa oligholi	You will weep for the abomination	
Ebe Danda nechi eze	Where Danda [white ant] installs king	
Ebe Uzuzu nete egwu	Where Uzuzu [Dust] dances to the drums	
Sala	Sala	(Obiechina 130)

To members of the initiated implied reader, the meaning of the song and the fact that it is sung by Ikemefuna at that turning point in the novel could metaphorically contain much more information than the non-Igbo reader could get. The song affixes a strong emotional bond to the overall direction of the story and at that particular juncture of the narrative. The Igbo-speaking reader might successfully link the "King" mentioned in the song to the protagonist of the story, Okonkwo, and the forbidden vegetable to Ikemefuna, "the full import of both the tale and the song apply more appropriately to Okonkwo Unoka who had been his guardian in Umuofia and whom the old man had warned not to take a hand in Ikemefuna's murder" (Obiechina 131). The song starts with a warning to a headstrong king not to break a sacred taboo by eating roast yams reserved for sacrifice to the gods. The "king" has been warned the same way Okonkwo was warned by Ezeudu, and since he heedlessly breaks taboo, the song foreshadows his fall down the tragic abyss. His death is predicted in the song by the lines "Where Danda [White Ant] installs a king" and "Where Uzuzu [Dust] dances to the-drums". Okonkwo's death by suicide ensures his final annihilation in the situation in which only white ants and the dust will claim him; he is not permitted the comfort of a reunion with his ancestors and his clan refused to bury him and asked the District Commissioner to bury Okonkwo for them. His fall was predicted earlier by his friend Obierika after he learned that he participated in the killing of Ikemefuna (Ibid.).

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3.3.2 The Talking Drums of *Things Fall Apart*

As part of the many contrasting forces in the novel, drums and the beating of drums in comparison to their absence and evidently 'being silenced' are important cultural aspects of Achebe's narrative. One particular aspect of these drums that makes them unique is the way they are beaten and ultimately rendered into the narrative text. Therefore, instead of simply narrating that the drums were beaten on different occasions, the narrator mimics and imitates the sounds of the drums. This in itself signifies the importance of the drums and something that is known and often studied as the speaking drums. The drums are characterized as part of the African identity of the people. In this regard, I want to present a close reading of this ethnographic element in the novel and analyse how drums are used in the novel by Achebe and what ethnographic and cultural roles they play within African culture and the Igbo society, in particular.

Unlike what was predicted in the last line of Ikemefuna's song, the drums did not beat when the 'king', Okonkwo, died. Although it is customary among the Igbo clan to beat the drums when a clansman dies, they refused to play the drums when Okonkwo committed suicide. As an ethnographic and ceremonial element included by Achebe, music in general and playing of drums, in particular, are important components of the primary[13] oral narrative. Achebe's use of the drums throughout the story and the effects they have on the narrative can be considered no less than an intriguing element which empowers the local and indigenous reader over the uninformed and uninitiated reader. The unintelligibility of the sound of the drums to the non-African audience is discussed by other texts and they all confirm that the beating of the drums and the sounds they make, although incomprehensible for them, were not random and were certainly accompanied by hidden meanings. For example, in Conrad's *Heart of Darkness*, the sound of the drumming coming behind the trees remains an unsettled feature for the narrator, Marlow, and its mixture with the jungle designates its incomprehensibility. On one occasion, Marlow says, "At night sometimes the roll of drums behind the curtain of trees would run up the river and remain sustained faintly, as if hovering in the air high over our heads, till the first break of day. Whether it meant war, peace, or prayer we could not tell" (Conrad, 31). Here, Marlow's statement is an affirmation that the drums were an essential part of that culture. The drums carried different messages over long distances that were unintelligible for an uninitiated listener like Marlow and the non-African visitors while they may denote a much more complex message including, 'war, peace, and a prayer' for the well-

[13] Primary oral culture or narrative belongs to a culture to which writing, and print are unknown.

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informed. In the next sections, I will try to explain the broadcasting of such messages in more detail with examples from Achebe's book and scientific studies carried out on the significance of the language of the drums.

In 'Reading the Referent: Postcolonialism and the Writing of Modernity' Simon Gikandi underscores that "postcolonial literature is intertextual in nature" (2000, 94). He notes that although more emphasis is placed on how the postcolonial texts subvert metropolitan discourses of power as represented in colonialist fiction, postcolonial literature is not a monolithic body. In this regard, to avoid constraining their narratives to a specific readership, sometimes authors tend to design their narrative to include more than one hypothetical image of the reader in the form of multiple implied readers targeted by the implied author. As far as knowledge and information are concerned, the different implied readers could be hierarchized. This means that they respond to the communicated messages rather differently depending on their assumed knowledge and understanding of the implied author. Henceforth, different readers find compatibility with the different inscribed implied readers of the text which could lead to different versions, and interpretations of the same text. I argue that the text cautiously addresses one authorial audience who is ignorant of the talking drums, and a second authorial audience who not only understands the subtext, but also apprehends, and often enjoys, the ignorance of the first kind.

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3.3.3 The Use of Subtext and the Employment of Reverse Colonization

Things Fall Apart is a book written in a rich linguistic polyphony and is most successful in expressing the African experience in English while still preserving its African authenticity. It contains many indigenous words and ethnographic elements, of which some are translated into English while others are left unexplained. Such appropriation of the colonial language by the implied author in the form of linguistic variances, unglossed words, unfamiliarity, ethnographic elements, phrases, concepts, allusions, or references create cultural differences, experiences, a subtle form of distance, and ultimately something Ashcroft names it "metonymic gap". In other words, it is the implied author's way of installing such differences and thus "the inserted language 'stands for' the colonized culture in a metonymic way, and its very resistance to interpretation constructs a gap" (75) that might be unknown and inaccessible to the lowbrow implied audience. Although readers who are unfamiliar with the non-English words can make the text more intelligible by finding an Igbo speaker to produce a translation or they can always consult the glossary that was added a decade later to the 1967 edition, unfamiliarity will still be present in a modified form. The implied readers who need the translations and explanations will still feel at least slightly left out, and while trying to disperse unintelligibility, they will end up tampering with a text that was intentionally produced to withstand such interference. This is because, one thing that gives value to a text such as Achebe's is that the implied author makes the Igbo-speaking readers, namely the members of the discerning implied reader feel empowered. In other words, Okonkwo's story, the protagonist of the novel' does not die if the reader misses out on unglossed words, folktales, and other anecdotes within the story, but it might become much less contextually heavy and the narration is less lively for example when the tone, language, and function of the talking drums are not brought into play.

Herbert Igboanusi writes, when an Igbo writer writes in English, what is included in the creative piece holds more than the unconscious transfer of the linguistic, pragmatic, and conversational traits between the two languages. He claims that the author's attempt is done consciously and with careful consideration of both audiences. One thing that gives value to a text such as Achebe's is that it makes the Igbo-speaking readers, namely the members of the initiated implied reader feel empowered. This is something Charles Teke calls 'reverse colonization' and states that the supposed master of the English language, the Western reader, has to cautiously read such texts in order to be able to "uncover the layers of meanings explicitly or implicitly inscribed therein. He too needs to be colonized in the making of meaning. In fact, he has the burden of re-engaging with his own language to come to terms with different codes of this language from colonial locations" (75). The fact that the Igbo-

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speaking-and by default the initiated implied- reader has less 'burden' of engaging with the language and the story, they are granted some form of empowerment that is accompanied by a different level of 'delight' and enjoyment during the reading process. The real reader can more successfully connect to the initiated implied reader's perception and share all (or the most important) facts and values of the implied author. As for the more subtle forms of communication such as 'the talking drums', the initiated implied reader has the privilege of understanding and appreciating something the uninitiated implied reader would not even be able to detect understanding this substitute language.

Achebe's conscious attempt to reinstate the misrepresented image of African culture by the European communities results in labeling the novel as an "ethnographic novel" (Irele). He cautiously introduces the African community's everyday life, culture, and strategies of reaction to the requirements of human existence to an audience unfamiliar with its ways of doing and feeling. The implied author aims at bringing the culture represented in the text closer to the attention of the non-Igbo reader, to parody the desire for knowledge about the cultural other, so they later could perceive the ethos of the Igbo society as with definitive and complex social systems, values, and traditions and not as it was previously represented by the likes of Conrad and Carry.

Things Fall Apart is rich with certain features belonging to the oral tradition of storytelling, among which the element of the talking drums stand out throughout the novel. Understanding this aspect of the narration requires certain prerequisites including knowledge of the local language, history, culture, orality, music psychology, and ethnomusicology. In the next section, I will introduce this aspect of the narration with regard to the culture of Nigeria and the Igbo people highlighting the science behind the use of the talking drums in certain cultures as well as their functionality.

Narrative elements are important entities in any given narrative in shaping the culture they represent. One productive method of identifying a genuine record of the culture of any society is to examine their literature and specifically their folklore through providing close and immerse readings. Such an immersed way of reading will allow the reader to identify covert clues and subtext which often is communicated through deeply rooted folktales, proverbs and other less familiar ethnographic elements. In its turn, this practice will provide a better ground to pay more attention to the narrative techniques, stylistic niceties, clues, and incongruities within the narrative which are distinctive cultural acts loaded with embedded information and subtexts.

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As one of the most significant forms of communication, the talking drums are present throughout *Things Fall Apart*. However, their identification as a legitimate form of language is only realized by informed and discerning readers. One specific significance of the drum language is that regardless of the influence of other languages on the local language due to trade, such as Arabic for example, or other European languages after different periods of colonization, this unusual form of communication is pertinent to a small tribal group and might not be easily understood or communicated by neighboring tribes or areas.

John F. Carrington states that although there could be "lingua franca" or "trade" languages such as Swahili from the east coast of Africa to Belgian Congo, or Ngala on the west coast, "the members of the tribal group will still use their own tongue for intercommunication; this tribal language is still the language learned by a child at its mother's knee and it forms the basis of the drum language" (13). Therefore, as I will explain later, the importance of the talking drums in Achebe's text is relevant only within the context of the Igbo people who are part of the story and in that particular area "the nine villages". In other words, the reader who is able to identify the talking drums as a substitute language might not necessarily be able to understand the communicated messages. Although in Achebe's narrative, most of the 'gong', 'ekwe', and 'drum' messages are explained in English, the recognition of the talking drums as a form of communication with the possibility of transmitting messages intelligible only to a limited group of hearers and readers can be attained by members of the initiated implied readers which ultimately puts them in an advantageous position over the uninitiated.

Although my focus will be on the communicative and accentual profile of a spoken utterance among the people of Igboland and in the novel, traditional drumming can be used for other purposes as well. A drum can be used to represent an idea or a signal, or simply as a musical instrument accompanying a song or other vocal forms and to play pure rhythmic patterns. Cecilia Durojaye, a musicologist who wrote extensively about the Yorùbá dùndún drums in her doctoral thesis, rightly observes that "the talking drum is unique in that it has a foot in both speech (language) and music camps, and because its existence reminds us of the thin boundary between speech and music" (Durojaye). The way Durojaye explains the relationship between the local language of Yorùbá and the language of the talking drums in that area coincides with John F. Carrington's claim that the drum language is not a universal language that could be understood by all. In other words, understanding how the local language of that area works with regards to the linguistic aspects such as tone and pitch (Low, Mid, and High), phonetic segmentations including assimilation and elision, number of vowels (oral and

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nasal), consonants, and syllabic nasals, will facilitate the reader's comprehension ability toward the messages transmitted by the playing of the drums.

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3.3.4 The Drums, the Design, the Language, and the Message

The drums are an essential element of African culture in general and among the Igbo people in particular; therefore, integrating this ethnographic element into the narrative of *Things Fall Apart* is indispensable to Achebe. Samuel Akpabot defines the Nigerian wooden drum as "carved out of a piece from a tree trunk with various sizes producing two tones which are always a major second, a minor third or a perfect fifth apart" (36). This is also confirmed when John F. Carrington discusses the relationship between African languages and the talking drums with regard to intonation and how musical patterns or tone of the language plays an important part in distinguishing meaning. The notes are distinguished as "voice of the male", and "voice of the female" for the high and low notes respectively (23). And among the variety of drums that can be used to beat out the drum languages, Carrington divides them into two main groups, namely type A, and type B:

> **A**. All-wooden drums, hollowed out through a longitudinal slit so as to give two lips which are beaten to obtain two distinct notes; and
> **B**. Drums with skin tops which are used in pairs, one drum giving a high note and the other a lower note (21), (see figure 8).

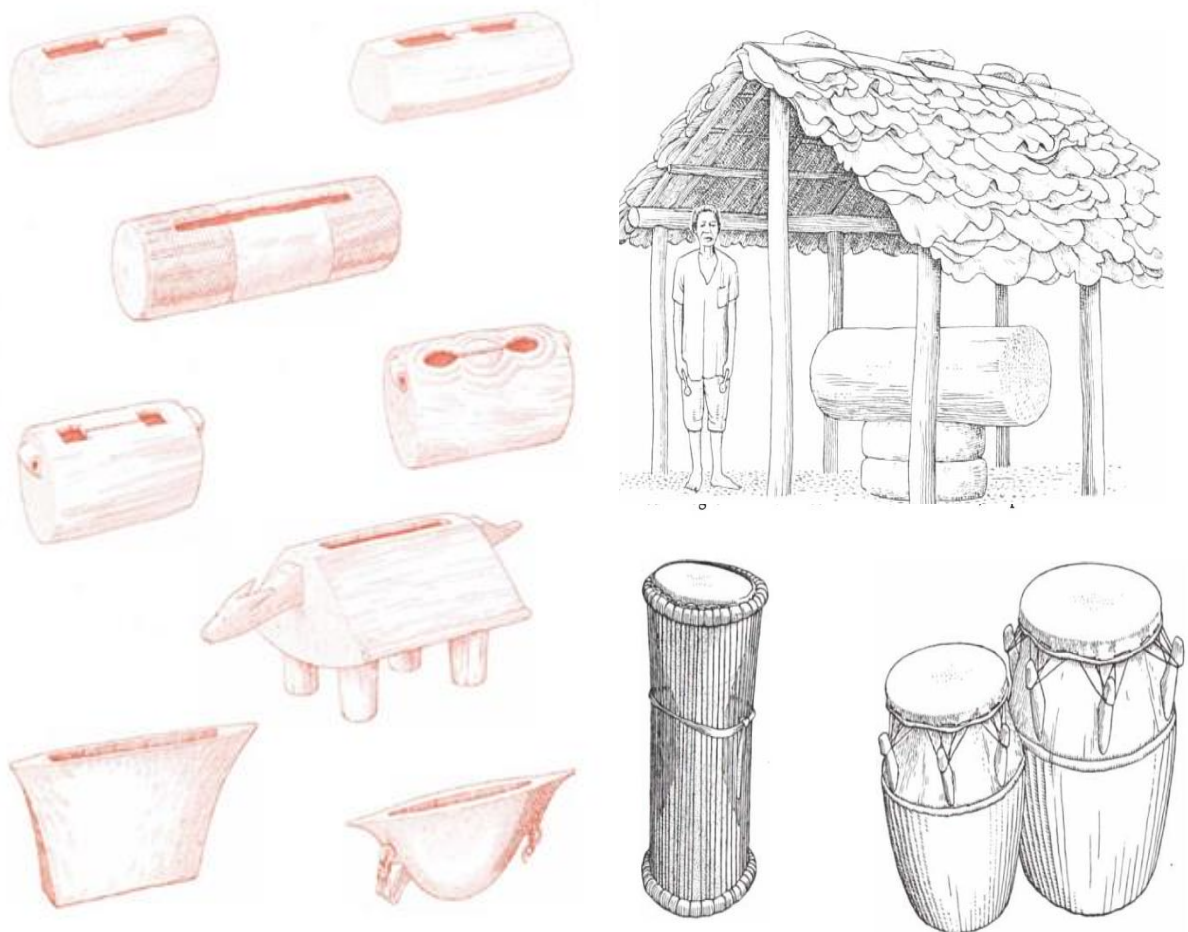

Figure 8 *Drums of the Congo (left), Gong Shed (top right), and Ashanti single and pair of drums (bottom right)*

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Although the drums are present in most African texts including Achebe's *Things Fall Apart*, their ethnographic and cultural significance might not be acknowledged by all readers. In the same way it requires trained ears to understand the transmitted messages sent by the beating of the drums, the drums' recognition as an essential cultural example in narrative texts can only be accessed and appreciated by informed and initiated readers. Such informed readers would notice the sound of the drums and their functions in the background of the story from the beginning to the end. What is interesting about Achebe's narration is that he often refers to the musical instruments as 'gongs' in the novel and not drums. An informed reader such as John F. Carrington, who categorized the drum types and understands the language could easily pick up on that and acknowledge the difference between the names 'gong' and drum. Carrington writes, "In ethnological nomenclature, it is more accurate to restrict the name *drum* to type B [see figure 8] and to call instruments of type A *gongs* or *slit-gongs*" (21). On several occasions in the novel, the narrator describes the musical instruments in the story as "hollow metal" and not drums, hence type A. However, whenever the narrator uses 'drums' instead of the word 'gong', the description matches the one given by Carrington regarding the shape and the way they are beaten by more than one drummer. For example, at the beginning of chapter six, the villagers are asked to gather at the village *ilo* (playground) to witness a wrestling match, the narrator reports, "There were seven drums and they were arranged according to their sizes in a long wooden basket. Three men beat them with sticks, working feverishly from one drum to another. They were possessed by the spirit of the drums" (34).

Writing about Achebe's writing style, quoted in Bishop, G. Adil Mortty asserts the importance of this aspect of the novel and states that in the background of the words it "can be heard the thrumming syncopation of the sound of Africa – the gongs, the drums, the castanets and the horns" (43). This means that an initiated reader would necessarily pay attention to the words as well as the musical sounds in the background of the text. The narration provides textual as well as subtextual messages in the form of tonal and musical messages as well as some other ethnographic elements such as proverbs, myths, and folktales.

As a cultural property, the drums are the most effective device that the people of Umuofia depend on to invite and welcome the elders and the tribesmen to particular meetings, to announce pieces of news, to celebrate the victory of a wrestler in a wrestling match or to protest against the violence of the colonial system. Talking drums may be used as a means of communication between tribes. Because of its ability to mimic the spoken word effectively, it can be used to relay long-distance messages of coronations, deaths, celebrations, and war. It has also been used for entertainment, praise singing, fun, folklore, and leisure. I am going to

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provide examples from the text to illustrate the progressive effect of the drums and how they influence the narrative of the story.

From the very beginning of the novel, the narrator presents this cultural element almost immediately after introducing the protagonist of the book, “Okonkwo was well known throughout the nine villages and even beyond. […] The drums beat, and the flutes sang and the spectators held their breath” (Achebe 1). Two important pieces of information are communicated and comprehended by the initiated implied reader: the presence of the drums and the area of Okonkwo’s community among the nine villages. These two pieces of information will be shown to have more connection with each other than an uninitiated implied reader would detect. The talking drums are the only means of communication capable of transmitting messages and information among these villages regardless of the distance of one from the other when beaten at the right time of day or night and heard or received by someone who speaks the original language of the community. In other words, possible obstacles of the distance of the transmitted messages could be the time of the beating of the drum, the skill of the drummer, the type of the drum, the knowledge of the receiver or hearer in addition to the tribal nature of the drum language. Additionally, this mode of communication verifies how an individual self-governing community is in control of their people’s lives. The drums are a democratic mode of announcement to invite the members to willingly attend a meeting in the marketplaces and place of gatherings.

As the narrative continues, the reader notices the peculiar ways the drums are described. As early as the beginning of chapter two, the reader is introduced to one drum-like musical instrument “ogene” and the role it plays in sending messages to distant villages. The musical instrument’s sound is mimicked as, “Gome, gome, gome, gome, boomed the hollow metal” and this rather unusual aspect of the culture regarding making announcements is displayed (2). Later as the narrative progresses, the drums are compared to a beating heart of the village where the word ‘drum’ instead of ‘gong’ is used to describe the instrument. The narrator reports, “The drums were still beating, persistent and unchanging. Their sound was no longer a separate thing from the living village. It was like the pulsation of its heart. […] three men beat them with sticks, working feverishly from one drum to another. They were possessed by the spirit of the drums (38, 40). Again, the distinction between type A, and type B of the instrument distinguished by Carrington is clearer as in the case of the latter, unlike the gong, more than one person “three men” beat the instrument.

It is perhaps no coincidence that the presence of the drums in the book concurs with the structure of the book engineered by the author. The book consists of three parts. The first part

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describes the precolonial Umuofia and the pristine indigenous culture in which the drums both as a musical instrument as well as a cultural facet are most mentioned and precisely twenty times. In this part, the drums, the gongs, and the "ekwe" are sound to announce the arrival of the "nine egwugwu", the ancestral spirits and the representatives of the villages, the wrestling matches, and one final time they are mentioned to accompany the ritualistic dance farewell to a tribesman, Okonkwo's friend, Ezeudu.

The drums are not mentioned after that neither in the second part which focuses on the arrival of the missioners and inroads of the Christian religion nor in the third part in which the colonial power arrives and the indigenous culture is silenced. The disappearance of the talking drums in the last two parts of the novel necessarily implies the opposition of the people against the intrusion of the missionaries. The narrator reports the silent and hunger strikes the villagers were on when they were imprisoned by the order of the district Commissioner, "The six men remained sullen and silent, and the Commissioner left them for a while. […] Even when the men were left alone, they found no words to speak to one another " (142). The absence of the talking drums in this part could also be understood to denote the silencing of the culture and its embodiment by the colonial power and their suppression. Matthew Motta, an assistant professor of political science from Oklahoma State University, explains that there were cases where the talking drums were banned "because they were being used by the slaves to communicate over long distances in a code unknown to their enslavers" (Motta). Therefore, likewise, it can be concluded that perhaps the silencing of the drums in the later parts of the book was due to it being censored or banned by the colonizers.

The talking drums, or the speaking drums as they are often called, stand for the way members of a particular culture broadcast messages among each other, "what dictates this form of gong language is the phenomenon of tonality, which is a key element in most African languages although it is virtually absent from European tongues" (Carrington 90). Although the talking drums are often mistakenly compared to the Morse code, an African drum language is not such an "abstract signaling code, but rather a way of reproducing, in a specially styled form, the sounds of the words of a given spoken language" (Ong 411). The fact that it has a strong connection to the local tongue, the talking drums can convey emotionally heavy and linguistically encrypted messages specific to the people of one region. However, as it is investigated by linguists and sociologists such as the German linguist, Carl Meinhof, there could be no resemblance between the beaten tones of the drums and the gongs and the spoken language of the people. This latter claim could be a reference to the national language and not the tribal tongue since earlier studies by Carrington and the most recent ones by Durojaye

examined the resemblance and connection between the language of the drums and the tribal tongue such as Yorùbá dùndún and the Yorùbá language. In other words, there is no 'international' drum language in Africa any more than there is a common spoken language.

As far as the distance and the communicated messages are concerned, the talking drums relay various messages from within a particular village or community to a rather reasonably wide radius of a location. As a surrogate form of language, drum language "plays roles that delve into the social fabric of the people of various cultural groups especially in Africa" (Okon).[14]Additionally, as is indicated in Achebe's text, the narrator explains that "the ekwe carried the news to all the nine villages and even beyond" (Achebe, 88). This means that the people of Umuofia depend on that form of language both to transmit messages within their own community as well as to send messages to distant villages. Such messages include announcements of death, celebration, wrestling matches to even gatherings to discuss war and preparation for war. Although the talking drums are different in principle from the spoken language, they still correspond to the spoken tonality and linguistic elements of the language of that particular tribe or culture, depending on the material, the construction, the size, and the shape of the drums. [See Figure 8]

Communication is a dynamic process which affects both the sender and the receiver. Therefore, the playing of the drum is an intricate affair that produces messages that demand a high level of expertise. The drums talk not by transmitting actual phonetic words with vowels and consonants but rather by mimicking the tones of well-known stock phrases. When struck, the talking drum produces a pitch that imitates a human speech tone. Okon states that "each phrase is understood by sender and receiver alike to represent one word or another of the spoken language […] All that is necessary is that both sender and receiver share a stock of stereotyped phrases" (Okon 92). African drummers can strike a rhythm that replicates not only speech rhythm but also speech pitch and the meaning is very specific. This, however, is an imitation and not an exact reproduction. According to a study by Akin Euba (1990), the linguistic representations of the drum language differ from those of the original speech utterances of the Yorùbá language in that the produced tones are different between the two when it comes to the fundamental frequencies (Euba). This could mean that the drummer does not interpret speech verbally but chooses to use an interpretive description that closely represents the spoken words.

[14] Essien, O. "Language". (1994). In Petters, Sunday. Edet. Iwok & Okon Uya, (Eds.). *Akwa Ibom State: The Land of Promise.* Lagos: Gabumo Publishing Company Ltd. (57-62).

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The language of the drum is unmistakably present during sacred rituals, new year festivals, and the titled men and king's funerals. Cecilia Durojaye (2021) observes that the Yorùbá drumming is capable of "reciting various forms of Yorùbá poetry, saying proverbs and even informing a king about the arrival of guests. The drum text can also be philosophical, humurous or they can be a form of advice, prayer, or vilification" (Durojaye). And one thing that is surprising about them is the distance the sound of the drums can cover within and outside the villages. Carrington explains that "The sound of a gong can carry a remarkably long way. If a large instrument is situated on a riverbank, it can be heard for five or six miles in the cool, quiet hours of the evening and early morning. Smaller gongs will carry two or three miles" (92). A human utterance, given context, tone, correct time of transmission, and rhythm in a drum motif, reverberates across vast distances. This information is confirmed a couple of times in *Things Fall Apart* and in one instance, the narrator states, "the drums beat the unmistakable wrestling dance - quick, light and gay, and it came floating on the wind" (Achebe 31). The reference to the wind and the action of 'floating' signifies the broadcasting and transmitting aspect of the messages and news and the distance it can cover.

The talking drums are capable of keeping sensitive information from being transmitted in certain situations such as preparing for a war with a neighboring clan. Such messages will be broadcasted in a way that the relevant people would know about their gravity and importance while making sure the messages would not be understood by others. This would be done in the form of requesting urgent gatherings in order to discuss the matter at hand instead of transmitting the actual content of the message such as the case of the expected war between Umuofia and Mbaino over the killing of the wife of a clansman (Achebe 8). Okonkwo hears a message broadcasted from a distance through the beating of the drums; however, he can not quite comprehend the exact purpose of the call since it is left out on purpose. The narrator says,

> Okonkwo had just blown out the palm-oil lamp and stretched himself on his bamboo bed when he heard the *ogene* of the town crier piercing the still night air. *Gome, gome, gome, gome* , boomed the hollow metal […] But this particular night was dark and silent. And in all the nine villages of Umuofia a town crier with his *ogene* asked every man to be present tomorrow morning. Okonkwo on his bamboo bed tried to figure out the nature of the emergency—war with a neighboring clan? That seemed the most likely reason, and he was not afraid of war (Achebe 8, 9)

Unlike the other occasions in the book where the hearer understands exactly what the purpose of the beating of the drums or the crier's announcement was such as announcing a wrestling contest (34), the feasting and fellowship of the first day of the new year (34), or the death of an elder, Ezeudu (88), Okonkwo needed to figure out what the exact purpose of the announcement was. It is worth pointing out that on this particular occasion, the announcement was made

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through a combination of the beating of the drums and the town crier's verbal announcement. In the case of war, the drums would not be used normally to announce the gathering together of an expedition for war. This would be unwise in giving publicity to what is essentially a secret move over a means that can be heard by the village or clan with which they are at war. But it did find its voice in announcing the arrival of the enemy in the town and in calling together the warriors.

The crier seems to have left out the 'sensitive' information in the broadcast purposefully and the hearer had to guess what the message was for based on experience or understanding of the tonal nuances in the transmitted message. And since the drum message can be very well picked up by neighboring villages as it happens in this case with the Mbaino village, the message should be left vague and discussed once the village elders and people gather in person "In the morning the market-place was full. There must have been about ten thousand men there, all talking in low voices" (Achebe 8). In this case, it was the option of war with the clan or asking them to give up a virgin and a son to compensate for the killing of the wife of one of the elders of Umuofia, Ogbuefi Udo.

Achebe's initiated implied readers appreciate and enjoy the beginning of chapter thirteen of the book more than the uninitiated. Although the narrator tries to explain certain elements of the talking drums, still there are many more nuances that are accessible only to the members of the discerning implied readers. Ima Usen Emmanuel states that "just as people of a certain culture know what certain words mean when given a certain kind of inflection, so too will most Africans instantly recognize the patterns of drum beats. This certainly supports the idea of assigning a value beyond cognitive understanding to African rhythm" (Emmanuel 73). Thus, the implied author of the text with knowledge of the culture and the drums as one form of communication targets members of the initiated implied reader through clues in the African rhythm with assigned values only accessible to them.

The opening lines of chapter thirteen read as follows: "Go-di-di-go-go-di-go. Di-go-go-di-go. It was the ekwe talking to the clan. One of the things every man learned was the language of the hollowed-out wooden instrument. Dum! Dum! Dum! boomed the cannon at intervals" (Achebe, 104). The repetition of those letters and words is not just to imitate the sound of the drum but rather is an essential part of transmitting a message through banging the drums and eventually indicating the type or name of the drum that is beaten. The name of the instrument is another important factor behind understanding the message transmitted by them. As Carrington examines the talking drums of the Congo villages, he explains, "Even the gongs themselves can have personal names; the broadcaster will beat out the name of the gong at the

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beginning or the end of his message" (94). This, again, is verified in the novel when the narrator imitates the sounds which would first establish what type of instrument is used to make the announcement followed by the name of the clan and the message addressed to them.

Carrington explains the importance of the element of repetition and redundancy with African culture of talking drums in general and with the Lokele people of the Congo in particular and states, "The Lokele broadcaster has been doing for centuries something that Western communications theorists learned to be necessary only a few decades ago. He utilizes the principle of redundancy" (93). As an element of oral culture, the sound of the talking drums needs to be redundant and verbose especially when the message they carry is critical and urgent. Unlike written words, spoken words can be misunderstood, unheard or unintelligible, therefore the drumbeater needs to repeat the same sound over and over again to assure the message's deliverability. Drummed out with the necessary opening and closing signals, the names of addresses and addressers, and all the repetitions needed to make sure that the tasks expected would be adequately performed.

> Now and again the cannon boomed. The wailing of the women would not be heard beyond the village, but the *ekwe*[15] carried the news to all the nine villages and even beyond. It began by naming the clan: *Umuofia obodo dike!* 'the land of the brave'. *Umuofia obodo dike! Umuofia obodo dike!* It said this over and over again, and as it dwelt on it, anxiety mounted in every heart that heaved on a bamboo bed that night. Then it went nearer and named the village: *Iguedo of the yellow grinding-stone!* It was Okonkwo's village. Again and again Iguedo was called and men waited breathlessly in all the nine villages. At last the man was named and people sighed 'E-u-u, Ezeudu is dead' (Achebe, Things Fall Apart 88).

Achebe skillfully integrates a fascinating aspect of the Igbo culture into the narrative by identifying the drum language or the talking drums. The narrator refers to these musical instruments 'talking drums' throughout the novel on several occasions as in, "it was the *ekwe* talking to the clan", "the *ekwe* began to talk" (88), "men listening to the endless wailing of the women and the esoteric language of the *ekwe*" (88). Thus, in order for a drummer to transmit such a message to the people, they would have to, on some occasions, name the type of the drum, mark the opening signal which could include mentioning the name of the clan, "*Umuofia obodo dike!*", transmit the message, repeat the most important words or parts of the message a couple of times, and finally drum out the closing signals of the message. As Carrington observes in some villages such as Yakusu or the dialect Kele, a message like, "The missionary is coming up-river to our village to- morrow. Bring water and firewood to his house" with the translation in Kele drum language (spoken): "hosongo atoya ko nda bokenge wasu lelengo.

[15] ekwe: a type of drum.

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efaka balia la toala ko nda ndako yande”, would easily take up ten minutes of a drummer’s time (54).

This aspect of the community and the presence of the drums is so influential to African culture that it was also mentioned in many other African as well as non-African literary texts. For example, Achebe again mentions in *Arrow of God* (1964) how the district officer, Captain Winterbottom, as a cultural outsider, is unable to understand the local customs, and language including the significance of the drums, and called it “unspeakable rites”. Additionally, Marlow in Conrad’s *Heart of Darkness* refers to the sound of drums as a great silence around and above when the narrator writes, “perhaps on some quiet night the tremor of far-off drums, sinking, swelling, a tremor vast, faint; a sound weird, appealing, suggestive, and wild - and perhaps with as profound a meaning as the sound of bells in a Christian country” (Conrad 17). As indicated by the narrator, the sound of the drums could carry with them some ‘profound meaning’ and as so far has been declared, certainly much more complex than the sound of ‘bells in a Christian country’.

In conclusion, Achebe’s attempt to integrate this very essential element of the African culture into the narrative of his debut novel was groundbreaking and rewarding too. As explained, the area of the beating of drums has been an essential part of the African culture as well as the different countries such as Nigeria, Congo, Ghana, and the smaller communities within those countries. It certainly is an ethnographic element which is worthy of preserving and keeping it alive through such a classical text that only confirms its magnitude. Additionally, it is important to reiterate the fact that as examined by the research of academics such as John F. Carrington and Cecilia Durojaye that the drums mimic the spoken word closely when they’re played in a “talking” mode, but not when they are used for purely musical purposes. There are several examples in Achebe’s novel where the drums are beaten alongside vocal music or poetry in a purely rhythmic fashion and not to transmit messages such as during the wrestling contests or harvesting feasts (34). And finally, although unfamiliar to most people, the African talking drums are more than percussion instruments. They carry the traditions, the ethnography of a nation, their literature, and the dreams of their peoples.

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3.4 The Gendered Implied Reader in *Things Fall Apart*

As far as reader response criticism is concerned and especially since the emergence of the feminist critiques of standard reader-response theory, the text is not completely objective and thus a gender-neutral criticism might not be possible. In other words, the implied reader can be gendered and indeed as Paula Bernat Bennett has shown, feminist readings can form an independently antithetical readership which is included and elucidated by the implied author. Analzying how lesbian readers are able to recover a Sapphic subtext in many of Emily Dickinson's poems namely, "A still- Volcano - Life" and "All the letters I can write" (see *Appendix B,2*), Paula Bennett claims that those poems are inscribed with antithetical readings such as heterosexual and lesbian/feminist readings. This can only mean that the implied author included those different readings within the same poems and that each of them is rewarded differently.

I can presume that the implied author covertly articulates another division of its potential audience, in this case, a feminist one, even within an androcentric text such as Achebe's *Things Fall Apart*. By placing certain pragmatisms in a text, the implied author can criticize a patriarchal culture or society without dismissing it all together. The subtlety created by including such pragmatism can simultaneously enable the author to be consistent with the cultural narrative of the story while directly or indirectly criticising it. The implied reader who recognizes the subtlety and the textual pragmatism prestructured in the text is able to understand and appreciate the text more and be more sensitive to the complexities included in the text. As Ellen Peel explains while discussing the rhetoric of feminist utopian fiction, "alertness to textual pragmaticism can, in short, enable readers to honor rather than repress the itch in the back of their minds, the recognition that a particular book is not seamless" (Peel 13). In this regard, Achebe includes certain striking pragmatisms in the text that to the members of the discerning implied readers, are not mere basic criticisms against the patriarchal culture of Igbo, rather they can be understood to even support the role of women and their power in such an androcentric society.

In the following passage of the book, the narrator shifts the focus from the archetypal patriarchal figure, Okonkwo, to another male figure who is leaning more toward femininity and fantasy: his oldest biological son Nwoye. Such comparable dualities continue in the story from the beginning to the end which in turn hints at the presence of a gendered nature of much traditional Igbo narration and reception along with a less obvious attendance of a feminine audience. The narrator writes, "Okonkwo encouraged the boys to sit with him in his *obi*, and he told them stories of the land — masculine stories of violence and bloodshed. Nwoye knew

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that it was right to be masculine and to be violent, but he still preferred the stories that his mother used to tell, which she no doubt still told to her younger children— stories of the tortoise and his wily ways" (TFA 12). However inconsequential this incident may seem, Brian Richardson claims that it indicates the presence of "learned gendered categories of reception as well as the possibility of their suspension or transcendence—even if Nwoye is unable to do much with his resistance at this point in the text" (The Other Reader 35). As far as characterization is concerned, Nwoye's journey toward becoming someone completely opposite to what his own father expected and valued to the point where he decides to convert to Christianity starts with his preference for less violent and more feminine stories. As I discussed in Chapter Two and with relation to the notion of 'gynocritics' proposed by Elaine Showalter (1971), there is a need and a difference between a feminist reading of male texts and feminist readings of female texts. And in the case of Achebe's text, it is the feminist reading of *Things Fall Apart* and identifying gender essentialisms inscribed within the text both in the form of the function of the characters as well as the subtext.

From that point onward, the text provides numerous dualities with regards to masculine and feminine agencies that although might go undetected by the uninitiated implied readers, the discerning -here the gendered- implied readers are quick to identify. Although the reader is continuously reminded that femininity is equal to weakness as we when a man who has taken no titles contradicts him in a meeting, Okonkwo "call[s] him a woman" (Achebe, TFA 19), the protagonist finds himself in situations where he is reminded of the significance of the female principle. This last one is when he is instructed by Uchendu, his maternal uncle, in the culture's veneration of the mother as the source of life, its association of femininity with the vital principle, enunciated in resolute terms in the dictum "Nneka" of which no translation is provided and is equivalent to "Mother is supreme" (F. A. Irele 12).

On another occasion when Okonkwo learned from his cousin, Amikwu, that he saw his son, Nwoye, among the Christians in the church, Okonkwo got furious and threatened to kill his son. Later, he was confronted by his uncle, Uchendu, to let go of the son, Okonkwo returned back to his hut and wondered how he, who at Nwoye's age "had already become famous throughout Umuofia for his wrestling and fearlessness [could] have begotten a woman for a son" (Achebe, TFA 110). This incident is contrasted by the Chielo-Ezinma episode, the abduction of Okonkwo's daughter, Ezinma, by Chielo, the priestess of the Earth goddess Agbala (70-77). This is also an important sub-plot of the novel and reads like a "suppressed larger story circumscribed by the exploration of Okonkwo's/man's struggle with and for his people" (Davies 245). These dualities including threatening to kill his own son for being too

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feminine, on the one hand, and Chielo's incident and his daughter Ezinma, on the other, imply the necessity of different implied readers involving a gendered reading of the text.

As Solomon Iyasere has pointed out, Okonkwo is confronted at every turn by the female principle as it informs the organization of collective life and the communal consciousness of Umuofia [(Iyasere 1978, qtd. In (F. A. Irele 12)]. Through the events of that episode, the implied author reaffirms the female principal signification, and it is reinforced by other indications that suggest a consistent undermining in symbolic terms of Okonkwo's masculinity as well as the Igbo culture's system of ironies throughout the novel. As far as the Chielo incident is concerned, it is in itself an indirect criticism against precolonial Nigeria and its distribution of gender roles within the culture. This is because, before that incident, Okonkwo looked at his daughter and wished she were a boy. He exclaimed. "She should have been a boy. […] If Ezinma had been a boy I would have been happier. She has the right spirit" (18). Still, in another incident, Okonkwo wants to prove to himself and the others that he is neither a coward nor a woman by killing his adopted son, Ikemefuna, he curses himself with the very worst words of abuse he can think of: "When did you become a shivering old woman, Okonkwo asked himself, […] Okonkwo, you have become a woman indeed" (Achebe, TFA 46). Chielo's plan as a priestess, however, is for Ezinma to be a powerful figure as a female rather than the male characteristics the society and Okonkow find respectful and admirable.

Referring back to the title of the book and Achebe's criticism of precolonial Nigeria, the implied author presents the reason behind things/society to 'fall apart', the implied author demonstrates, somewhat incongruously, that the collapse of the society was due not solely or even primarily to the British colonization, but to an internal disorder. Among the many reasons belonging to that disorder, Whittaker and Msiska identify "the clan's failure to maintain a balance between masculine and feminine values" as one of the most internally corrosive ones. In the novel, Okonkwo functions as an embodiment of Umuofia's values by providing a classic example of "male psychology in a patriarchal society, from the perspective of which women are inferior because of their otherness" (115). And this belief is established early in the narrative and in part one chapter one after Okonkwo is introduced as a strong masculine figure contrasted to his father Unoka as a weak and feminine figure.

Okonkwo makes it the primary motive of his life not to be associated with his father who was called "agbala", an effeminate word not only meaning "a man with no titles", but is also "another name for a woman" (Achebe, TFA 10). Drawing to that conclusion, Whittaker and Msiska claim that such brutal and infuriating acts "are the 'things' which, when the white man 'put[s] a knife' on them, cause Umuofia to fall apart" (116). Achebe explicitly summarizes

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the reason behind the fall of society through the words of one of the wisest men of Umuofia, Obierika, who explains, “The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.” (Achebe, TFA 127).

In *Things Fall Apart*, masculine and feminine social identity and language patterns reflect a distinctly negative social attitude towards femininity, and are associated with women and weakness. This novel is also a testimony to the social attitudes toward gender. By emphasizing the weakness of femininity and the benefits of masculine behaviours, the Igbo people emphasize the gender stratification of their culture, ensuring the continuation of patriarchy.

In his *On Deconstruction: Theory and Criticism after Structuralism*, Jonathan Culler (1982) addresses these issues and forms several interesting conclusions. What does it mean to read as a woman? Culler's answer is brief and relatively problematic: “To read as a woman is to avoid reading as a man, to identify the specific defenses and distortions of male readings and provide correctives”. Though Culler fails to outline these defenses and distortions, he does provide some fundamental guidelines for such a reading. Accordingly, to read as a woman requires that one approach a work from a feminist vantage and therefore, not regard the work from the purview of patriarchy.

The relevance of the folktale interlude to the imaginative discourse elaborated by the novel is that it affords a clear pointer to a critical preoccupation manifested explicitly as a distinct thematic cluster centered upon the issue of gender in the novel. As Solomon Iyasere has pointed out, Okonkwo is confronted at every turn by the female principle as it informs the organization of collective life and the communal consciousness of Umuofia (78). The female principle functions indeed as a major trope in *Things Fall Apart* and constitutes a significant dimension of its system of ironies. (Irele, 12)

A striking instance of this is provided by one of the most dramatic episodes in the novel, the abduction of Okonkwo's daughter, Ezinma, by Chielo, the priestess of the Earth goddess Agbala [70-77]. Chielo retains the girl an entire night in her cave while the great warrior Okonkwo is obliged to wait outside, unable to intervene to recover his daughter until the priestess is ready to return her to him in the morning. When we consider Okonkwo’s affective investment in Ezinma, in whom he discerns the male qualities whose absence he bemoans in his son, Nwoye, Chielo’s act, in its very challenge to Okonkwo’s manhood (“Beware Okonkwo! Beware of exchanging words with Agbala. Does a man speak when a god speaks?”

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[71]) presents itself as a pointed recall to his attention of the gender category to which Ezinma properly belongs, and the possible calls upon her that the distribution of gender roles determines within the culture. More concretely, it is Chielo's way of designating Ezinma as her successor, of reclaiming the girl and restoring her to a realm of feminine mysticism from which she is beginning to be separated by Okonkwo's projection upon her of a male essence. The reaffirmation of the female principle signified by the Chielo episode is reinforced by other indications that suggest a consistent undermining in symbolic terms of Okonkwo's masculinity throughout the novel.

Ezinma is Ekwefi's only living child, and it is demonstrated that her father does in fact respect her character. When Okonkwo acknowledges these affections, a male reading may solicit a sense of alliance with him and wish, for his sake, that Ezinma were male: "She should have been a boy, he thought as he looked at his ten-year-old daughter . . . If Ezinma had been a boy I would have been happier. She has the right spirit" (18). Reading the text from the male purview, one may empathize with Okonkwo who, because of the fates, has no child, except a daughter, worthy of conveying familial legacies. But because Ezinma is female, she cannot function in this capacity. Moreover, even a woman, in a traditional reading of the text would support this notion. Culler articulates that "what feminists ignore or deny at their peril . . . is that women share men's anti-female feelings--usually in a mitigated form, but deeply nevertheless. "According to Culler this stems partly from the fact that women" have been steeped in self-derogatory societal stereotypes," while being constantly "pitted against each other for the favors of the reigning sex . . ." (19) While reading as a woman, one must acknowledge that women are also indoctrinated to envision the world from a patriarchal perspective, and that, in Ezinma's case, one must revise these biases to appreciate her strength, singularity and vivacity (Strong-Leek 32).

In addition, as Iyasere states, reading Achebe's conventional world as a woman, one cannot merely ascribe to the view that "one of Achebe's great achievements is his ability to keep alive our sympathy for Okonkwo despite the moral revulsion from some of his violent, inhuman acts" (Iyasere 98). Instead, query whether this sympathy may remain intact for those reading through a feminist lens. Although many critics explicate the horrors and injustices Okonkwo inflicts upon the men in his life, (mainly his son Nwoye, and his other 'son' Ikemefuna), most omit any discussion of the abuse suffered by Okonkwo's wives. However, this critique reevaluates the significance of not only the pain of these women but also their importance as individuals within their community. Therefore, "by providing a different point

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of departure (this feminist reading) brings into focus the identification of male critics with one character and permits the analysis of male misreadings" (ibid., 30).

In conclusion, my arguments regarding the presence of multiple implied readers in postcolonial texts and specifically in one of the widely recognizable literary texts such as Achebe's *Things Fall Apart* have allowed me to examine certain intriguing aspects of postcolonial literature and Achebe's text in particular. In this chapter, I looked at the much-debated narratological construct 'implied author' and its importance in such texts in order to allow for the incorporation of different implied readers for various purposes. On a general note, such narratological maneuverability will allow the author to address and criticize, directly or indirectly, both the colonial powers as well as the colonized people. In other words, this technique will allow the author to 'write back to the European center' as well as the 'self'.

In this chapter on multiple implied readers in Chinua Achebe's *Things Fall Apart*, I have illuminated the rich, layered interplay between the text and its diverse readerships. This analysis not only enriches understanding of Achebe's seminal work but also significantly contributes to the broader discourse on reader-response theory in postcolonial literature.

My exploration begins by recognizing Achebe's intentional crafting of a narrative that speaks simultaneously to multiple audiences. This narrative strategy effectively foregrounds the complexity of postcolonial identities and experiences, highlighting the intricate dance between indigenous and colonial languages and cultures. By distinguishing between the "initiated" and "uninitiated" readers, I underscore how Achebe uses linguistic and cultural nuances to engage differently with these groups, thereby enriching the reader's interpretative act and inviting a deeper engagement with the text.

The text's intertextuality, particularly its dialogue with Western literary traditions and its critique of colonial narratives like Joseph Conrad's *Heart of Darkness* and Joyce Cary's *Mister Johnson*, is analyzed. My argument demonstrates how Achebe reclaims narrative authority and cultural representation, positioning *Things Fall Apart* not merely as a response to European depictions of Africa but as a robust assertion of Igbo cultural vitality and complexity.

Moreover, the discussion of the novel as an ethnographic text offers profound insights into how Achebe's narrative techniques—such as the use of Igbo proverbs and folklore—serve dual purposes. They act as cultural preservation and assert the novel's authenticity and authority, while also challenging non-Igbo readers to cross cultural boundaries to fully grasp the text's deeper meanings. This dual engagement effectively creates a metonymic gap that

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reinforces the novel's themes of cultural collision and the challenges of communication across cultural divides.

In the course of this chapter, I looked at 'paratexts' as a narrative technique that allows for the inclusion of meanings and clues beyond what the uninitiated implied reader could guess. For instance, using the line 'things fall apart' from a celebrated European text, Yeats' 'The Second Coming' to appropriate and criticize the European nation's involvement in destroying a culture, society, and civilization such as that of Igboland. I then discussed some Western canonical texts such as Cary's *Mister Johnson* and Conrad's *Heart of Darkness* and Achebe's indirect response and dismissal to such racist texts that might be acknowledged by members of the initiated implied readers who pick up on the clues and information constructed in the text. And finally, I used the theory of multiple implied readers to provide a close reading of the text to examine certain important aspects such as the ethnographic elements, the orality and non-linearity of the narrative, the inclusion of proverbs, folktales and lastly the interesting use of the 'talking drums' followed by the presence of the gendered implied reader as an initiated implied reader.

The analysis not only deepens the appreciation of Achebe's artistic and cultural endeavors but also enhances the understanding of the dynamic interactions between a text and its readers. By highlighting how *Things Fall Apart* addresses and redefines its audience, I reveal the novel's enduring power and relevance in the postcolonial literary canon. This chapter not only pays homage to Achebe's legacy but also opens up new avenues for understanding the complexities of reading and interpretation in a world marked by histories of cultural contact and conflict. This contribution is original in offering a nuanced perspective that will undoubtedly influence subsequent readings of postcolonial literature.

The in-depth exploration of the drums and the gendered aspects of the narrative in Chinua Achebe's *Things Fall Apart* provides a rich understanding of the text that spans cultural, historical, and gender-based perspectives. The drums, as a vital ethnographic element, not only serve as a cultural artifact but also as a communicative tool throughout the narrative. They symbolize the heartbeat of the Igbo culture, echoing its rhythms and transmitting messages that carry significant cultural codes and traditions. This aspect of the novel underscores the complexity of African linguistic and musical traditions, which Achebe masterfully integrates into the fabric of the story to reinforce the theme of cultural continuity and disruption.

Furthermore, the gendered reading of *Things Fall Apart* reveals the nuanced ways in which gender influences narrative reception and character development. Achebe's portrayal of

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gender dynamics, particularly through the character of Nwoye and the influence of female characters like Ezinma and Chielo, challenges traditional gender roles and highlights the fluidity of strength and vulnerability. The narrative invites readers to reconsider the roles of masculinity and femininity in shaping societal values and individual identities, suggesting that the resilience of a culture lies in its ability to honor both male and female principles.

The layered narrative structure of *Things Fall Apart*, enriched with proverbs, folktales, and the subtle yet profound use of the talking drums, illustrates Achebe's skill in blending oral traditions with a written narrative. This technique not only pays homage to the oral cultural heritage of the Igbo people but also serves as a form of resistance against the homogenizing forces of colonialism. The novel's intertextual references and its dialogic engagement with Western texts further position it as a critical commentary on the impact of colonialism on African societies.

Achebe's text is thus a fertile ground for multiple readings, where the initiated and gendered implied readers find layers of meaning that resonate with their cultural and historical knowledge. This multifaceted approach to reading *Things Fall Apart* enhances our appreciation of Achebe's literary craft and deepens our understanding of the complexities of postcolonial African identity, culture, and resistance. Through this exploration, Achebe not only documents the life of the Igbo community before and after colonial influence but also invites readers to reflect on the enduring impact of those changes on the communal and individual psyche. Ultimately, the novel stands as a profound literary achievement that articulates the voices, struggles, and enduring spirit of the Igbo people, while challenging readers to rethink the narratives of history and culture from a pluralistic perspective.

In concluding this analysis of Chinua Achebe's *Things Fall Apart*, it becomes evident that the novel serves not only as a narrative of the Igbo society's confrontation with colonialism but also as a rich tapestry woven with intricate cultural, linguistic, and gender-related themes. The dual exploration of the role of drums and the gender dynamics within the novel offers a nuanced understanding of how Achebe captures the essence of Igbo life and its transformation under colonial influence in several ways which I will highlight below.

Cultural Significance of Drums: The drums in *Things Fall Apart* are emblematic of Igbo culture, serving multiple functions from communication to celebration and spiritual rituals. They are not mere musical instruments but vessels carrying the weight of tradition, history, and societal cohesion. The detailed depiction of drum types and their uses, as explained through ethnographic insights, underscores their significance in transmitting not just sound, but messages laden with cultural codes and communal directives. This musical communication

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system, richly embedded within the Igbo linguistic framework, is a testament to the community's sophisticated understanding of tone, rhythm, and the subtleties of language as explored through the narrative.

Moreover, Achebe's portrayal of drums highlights the broader theme of communication within the community—how messages are encoded in cultural artifacts and understood across generations. The disappearance of drums in the latter parts of the novel metaphorically represents the silencing of the Igbo culture by colonial forces, illustrating how integral these instruments are to the identity and autonomy of the Igbo people.

Gender Dynamics and the Implied Reader: On another level, the narrative intricately explores gender dynamics, challenging and reinforcing traditional roles through its characters and their interactions. The portrayal of gender in the novel is complex; it questions masculinity through Okonkwo's character, who embodies traditional male attributes yet struggles with his own vulnerabilities and fears. His interactions with his son Nwoye, who gravitates towards the stories and qualities traditionally ascribed to women, further complicate the understanding of strength and weakness within the novel.

Achebe does not merely present a patriarchal society; he subtly critiques it by presenting strong female characters and moments where feminine values are shown to be equal if not superior to masculine ones. The inclusion of characters like Ezinma and Chielo, and the pivotal role they play within the narrative, showcases the resilience and significance of women in Igbo society, challenging readers to reconsider the conventional gender narratives.

Narrative Structure and Intertextuality: The structure of *Things Fall Apart* reflects Achebe's mastery in blending oral traditions with the novelistic form, enriching the narrative with proverbs, folktales, and the lyrical rhythm of the talking drums. This stylistic choice not only preserves the oral heritage of the Igbo culture but also serves as a form of resistance against the narrative structures imposed by colonialism. The novel's dialogic engagement with Western texts, like Yeats' *The Second Coming*, and its critique of European misconceptions about African societies further underline its thematic depth and Achebe's intent to 'write back' to the European narrative.

Thus, *Things Fall Apart* is a profound reflection on the effects of colonial disruption on a rich, tightly-knit society. Through its exploration of Igbo cultural practices, the significance of drums, and nuanced gender portrayals, the novel invites multiple readings and interpretations. It challenges the initiated and gendered implied readers to delve deeper into its layers of meaning, offering insights not just into the Igbo way of life but also into the universal themes of change, resilience, and identity. Achebe's work remains a seminal text in African

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literature, echoing the rhythms, conflicts, and enduring spirit of its people. As such, it serves not only as a document of historical change but as a living narrative that continues to resonate with readers across the world, inviting them to reconsider the narratives of history, culture, and identity through a pluralistic and postcolonial lens.

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CHAPTER FOUR

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Chapter Four

Multiple Implied Readers in Black British Literature
Samuel Selvon's novel *The Lonely Londoners* (1956)

4.1 Introduction

The Lonely Londoners is Sam Selvon's second ingenious work after *A Brighter Sun* (1952) about the life of West Indian immigrants of the Windrush generation from the Caribbean Islands to Britain in the 1950s. Selvon's other works include *An Island Is a World* (1955) which is a novel that delves into the introspective life of a man in Trinidad, exploring themes of isolation and identity. *Ways of Sunlight* (1957) A collection of short stories split into two sections, one set in Trinidad and the other in London, detailing the everyday lives and challenges of the Caribbean people. *Turn Again Tiger* (1958) A novel that follows the life of an Indian immigrant in Trinidad, exploring themes of identity and belonging. *I Hear Thunder* (1963) A novel focusing on the lives of various characters in Trinidad, exploring the social and racial complexities of the island. Additionally, after the success and reception of *The Lonely Londoners,* Selvon wrote two sequels to the book titled *Moses Ascending* (1975) which humorously portrays Moses Aloetta's adventures as a landlord in London and *Moses Migrating* (1983) where Moses deals with identity issues upon returning to Trinidad and subsequently going back to London.

What makes *The Lonely Londoners* stand out is the fact that it immediately starts off with reshaping London's spaces and exploring it as a black city through a series of loosely connected vignettes and its depiction of the lives of some characters as they struggle to build a life in England. *The Lonely Londoners*[16] is often seen as a textual space that is pertaining to record and articulating the specific experiences of a marginalized and diasporic group of individuals encountering the colonial centre of London. It creates a suitable literary framework to inscribe the story which ultimately provides a fertile ground for the previously voiceless characters to express their experiences within the community and provides them with a place to live in, a platform to voice their sufferings, and an opportunity to engage with issues of race, class, and gender.

Sam Selvon uses a narrative technique that incorporates a non-standard creolized voice as the narrative language of the story and the dialogues in the novel which heavily depends on the use of dialect, idiom, and the vernacular language. Additionally, the narrative style of the text is the illustration of an interplay between orality and literacy which reflects the narrative

[16] S. Selvon, *The Lonely Londoners*, 1956 (hereafter *TLL*)

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characteristics of the story world. This innovative approach gave the novel its resonating success while making it a perfect literary text to be included as an empirical work for the study of multiple implied readers. Despite the unfamiliarity and, to some extent at least at first, the unintelligibility of the narrative language for some readers, the author invites all readers both uninitiated and initiated to enter the constructed world of the story. He does that through the use of an invented narrating language. It is invented since the author employs a modified language that is neither purely Creole nor purely Standard English. Selvon is successful in collapsing the gap between orality and writing, even though the use of orality was still considered debased when it was first published. He is successful as he reconciles the nature of folk culture, rooted in orality, with the conventions of the novel. My attempts in this chapter are as much about appreciating Selvon's inspired narrative style as it is about identifying the benefits of such an original act including giving voice to the voiceless and leaving less privileged minority groups of immigrants empowered.

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4.2 *The Lonely Londoners'* Narrative Style, Language, Syntax, and Grammar

Among all his works, *TLL* separates Selvon's work from the works of other black writers and marks him as a pioneer in his field among the likes of Edgar Mittelholzer, George Lamming, Edward Brathwaite, Derek Walcott, V.S. Naipaul, and Jamaican V.S. Reid. In a recent conversation with Susheila Nasta, the African-American novelist Maya Angelou gives Selvon the title of 'Father of Black Literature in Britain' (Setting up 82). The revolutionary narrative style of this work provided a redefined approach of reading and writing about the city of London which in turn was entirely new not just for the minority Caribbean readers but for the majority of the white British readers as well. Even though Selvon's narrative style was inspired by oral traditions, he was successful in producing a work that was considered an example of a typical Western genre. He invented an entirely new narrative style by writing a text in a modified version of the national language of Trinidad and made it accessible both to readers and non-readers of Creole. This creatively constructed work simultaneously empowered the West Indian minority groups of immigrants living in London while providing the majority of British readers an opportunity to reconsider their previously established racism, stereotype, and prejudice towards immigrants in general and the West Indians in particular. This was achieved by creating a narrative effect which made the familiar seem unfamiliar for the non-Caribbean reader and displaying the London environment as eccentric even to those who knew it.

As far as the narrative situation of *TLL* is concerned, which consists of narrative voice, time of narration, and narrative perspective, the rather complex narrative language of the novel caused critics to have conflicted views specifically about the narrative voice of the text: a heterodiegetic or a homodiegetic overt narrator. This was mainly due to the similarity between the voice of the narrator and the protagonist of the novel Moses. I will present critics' views and supports for each one of these types of narrators who narrates the incidents in an interpolated and piecemeal sequence with zero focalization. The latter means that the narrator knows more than the characters and even has complete access to all the regions of the story world, including the characters' minds and thought processes as in many instances with Moses and some of 'the boys' too.

Although due to the lack of any significant distinction between the language of the authorial voice and that of the protagonist, Moses, some critics have suggested that the third person narrator can be identified with him. This has left some critics convinced that the narrative voice is that of a homodiegetic narrator. This claim can only be supported by the closing paragraph of the novel where there is a suggestion that perhaps Moses is a writer in the

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making. It could even be an indirect reference to Selvon himself since in the beginning, he worked as a clerk for the Indian Embassy before moving to work for the BBC while focusing on his creative writing in his spare time. The final paragraph of the novel reads

> Daniel was telling him how over in France all kinds of fellars writing books what turning out to be best-sellers. Taxi-driver, porter, road-sweeper-it didn't matter. One day you sweating in the factory and the next day all the newspapers have your name and photo, saying how you are a new literary giant. He watch a tugboat on the Thames, wondering if he could ever write a book like that, what everybody would buy. (p. 126)

I am convinced, however, that the narrator is not a character in the story but in a way hovers above it and knows everything about it: hence, a heterodiegetic narrator. John Thieme claims, "it is difficult to sustain the view that the authorial voice is, to all intents and purposes, Moses', not only because he is not dramatized as such, but also because there are whole episodes of especially the text in which he disappears and in these sections there is a similar breakdown of distance between the language of the authorial voice and that of other characters" (57). This view is consolidated by the fact that the narrator knows about all of the characters' history, as well as their thoughts and gestures. The reader is able only to conclude that the voice of the narrator is similar to that of 'the boys' but not necessarily Moses' per se. Since both the characters and the narrator speak in Trinidad Creole English (TCE), the reader can easily make the association that the person who is telling the story of the immigrants in Britain is one of the boys and not some distant observer. The author uses an external or what is sometimes referred to as a narrator-focalizer that is not involved in the story and the focus of perception is that of the narrator, not Moses the character. Therefore, as per Gérard Genette's definition of the narrative voice, the narrator who is absent from the narrated story and is not present as a character is called a heterodiegetic narrator (Genette 244-245). Hence, the story is told with zero-focalization and with a heterodiegetic narrator as the narrative voice.

The fact that the narrator knows the characters involved in the story and the situations they are in from his own experience helps present the plot structure in a piecemeal and episodic manner. As a calypsonian, the narrator is always vigilant to what is happening around them and to whom, which as Keith Q. Warner writes, "[the calypsonian] uses the platform of the Calypso to expose to his listeners a point of view that is not only his personal one but more often than not is indicative of what the man in the street is thinking about in a particular situation" (Warner 59). One recurrent question that gets asked by the narrator and the characters is, "So what happening these days?", which can be seen as one of the clues that signal the incorporation of two implied readers: uninitiated and initiated. The initiated and attentive

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implied reader is quick to realize that such questions share qualities with some of the calypsonian traditions.

The stories, the anecdotes, and the ballads kept being told and exchanged without ever being finished or taking a particular direction. In other words, the narrative continues as a series of self-contained anecdotes, of which several have distinct similarities with the dominant narrative genre of Trinidad: calypso which I will explain later in this chapter. Thus, the narrator recognizes the particularity of each character's story and history and narrates those experiences in a non-linear nature with a focus on each specific yet interconnected story. Told from a free and indirect focalization, the narrator is able to function as the intermediary roaming from the perspective of one individual to another as 'the boys' make their way and hustle through the streets of London. Moreover, as the literary critic Alicia E. Ellis indicates, the episodic structure of the novel allows the narrator to successfully capture the social identities of the characters, the episodic, 'the ballad', of the many small disappointments at the seam of dislocation and fragmentation. She adds that the narrative which is "an exploration of and disputation with the cityscape, is not haphazard but rather shows a disenchantment with the obligation to craft selfhood as an always emerging category of the self in the (new) world of London" (179,181). In other words, there is some sort of coherence in the disintegration of the stories and the characters that ultimately mirror their daily lives and the sense of being lost and disoriented in an unfamiliar city and life.

The literary critic and linguist Clement H. Wyke, (1991) studies the relationship between the dialect and the narrative aspects of Selvon's texts in a book titled *Sam Selvon's Dialectal Style and Fictional Strategy* and argues that "the Trinidadian reader [which could be one who is most compatible with the initiated implied reader] especially listens to it as if he were hearing some 'old talk' as part of the 'liming' which occurs on street corners in Trinidad" (34). Thus, according to the cooperative principles and maxims of conversation discussed by the renowned linguist H.P. Grice (1975)[17], the quantity, quality, relation, and manner of information included by the implied author are enough to result in establishing a successful conversation with members of the initiated implied reader and in this case, the Trinidadian reader (Grice).

17 Paul H. (Grice, 1975, p. 42) defines the conversational maxims as followings:

1. Maxim of Quantity: **i**. Make your contribution as informative as required. **ii**. Do not make your contribution more informative than required.
2. Maxim of Quality: **i**. Do not say what you believe to be false. **ii**. Do not say for which you lack adequate evidence.
3. Maxim of Relation: Be relevant.
4. Maxim of Manner: **i**. Avoid obscurity of expressions. **ii**. Avoid ambiguity. **iii**. Be brief. **iv**. Be orderly.

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The two quoted words in the previous quotation, 'old talk', meaning a way to communicate and socialize, and 'liming' to hang out, are references to the narrator's remark in *TLL* where the reader is told that in the strange world of London, the newly arrived protagonist, Moses, was looking for familiar faces to pass the time with and to overcome the loneliness in the city. The narrator reports, "When Moses did arrive fresh in London, he look around for a place where he wouldn't have to spend much money, where he could get plenty food, and where he could meet the boys and coast a old talk to pass the time away – for this city powerfully lonely when you on your own" (TLL 31). Here, the familiarity and relatability of the description of a city like London given by the narrator privileges the discerning, non-British, and initiated implied reader to understand better and to successfully align with the message the implied author targets through the voice of the narrator.

Wyke explains that Selvon's narrative style, which he adopted from the language of 'one of the boys' in his novel, is "like a mask" which "allows the speaker to conceal from the reader whatever he wishes and to playfully taunt the ignorant by feeding only partial information to him" (32). I confirm that Wyke's statement only reiterates the presence of multiple implied readers in the text in which he categorically refers to them as "educated" and "uninitiated" readers (33). With such divisions, Wyke displays how Selvon was able to produce a narrative that on the one hand aimed at educating the "uninitiated" implied reader through addressing prejudice and racism in British society toward the West Indians as well as expressing concerns about the lifestyle of the immigrants, on the other. This means that the adopted point of view of the TCE in the novel is the implied author's technique to include nuances, secrets, and hidden messages that might be accessible only to the discerning implied reader who has knowledge of both Standard English as well as TCE and might facilitate the sharing of non-verbalized assumptions between the narrator and reader. Additionally, it enables the narrative to write back both to the 'European center' as well the 'self' or the West Indians.

TLL is distinctively different both from Selvon's other works and the works of other groups of Caribbean writers to which Selvon belonged, including V. S. Naipaul, Derek Walcott, and George Lamming. The distinction is drawn from the fact that in this particular work, he is exclusively concerned with the experiences of young, black, working-class men struggling to establish economic and cultural security during the years after the Second World War in London. Unlike other books about the black and Asian working-class immigrants traveling to Britain from the Caribbean, this book offers the reader a chance to read about the individual stories and the escapades of these discarded groups of men in London. The protagonist of the story is Moses Aloetta, who has been living in the city for over a decade and

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complains that the newcomers think of him as a “liaison officer” by asking him for help to settle in, find accommodations, jobs after they arrive in London. Significantly, similar to the biblical Moses mentioned in the Old Testament who led the Israelites out of slavery through the deserts and through the red sea to the promised land, Moses welcomes the new arrivals from the Caribbean into the ‘Mother Country’. Although as soon as they arrive, they are faced with the bitter reality and disappointment of the harsh life in London.

Writing in a creolized language to tell the story of a minority group in London opens the possibility that the implied author of the novel projects a dual model of anticipated implied readers both uninitiated and initiated. Nick Bentley, who is specialized in contemporary British literature and culture, identifies the different groups of readers that Selvon addresses in his text as: “first, the Caribbean subcultural groups that were beginning to establish a distinct black British identity in the late 1950s; and second, a mainstream white audience that receives the text as a kind of reportage novel, recording an essentially alien experience through the articulation of otherness” (Bentley 68). Although Nick Bentley refers to actual, real, and flesh and blood readers, I argue that when it comes to the narrative theory discussed by Seymour Chatman, the real readers and real authors are outside the diagram of narration, but the implied authors and readers are present. Therefore, owing to the theory of implied authors and implied readers, the two groups mentioned by Bentley namely, Caribbean subcultural groups and mainstream white audiences can be encompassed within the divisions of implied readers. The credibility of this claim is further strengthened by the fact that Samuel Selvon himself stated that it was difficult for him to continue with the story until he decided to include both groups of readers in the story. In an interview conducted by Michel Fabre between 1977 and 1978 which is included in Susheila Nasta’s book *Critical Perspectives on Sam Selvon*, Selvon says,

> When I wrote the novel that became *The Lonely Londoners*, I tried to recapture a certain quality in West Indian everyday life. I had in store a number of wonderful anecdotes ... and could put them into focus, but I had difficulty starting the novel in straight English. The people I wanted to describe were entertaining people indeed, but I could not really move. At that stage, I had written the narrative in English and most of the dialogues in dialect. Then I started both narrative and dialogue in dialect and the novel just shot along. It was not difficult to understand because I modified the dialect, keeping the lilt and the rhythm, but somewhat transformed, bringing the lyrical passages closer to standard English. (Nasta 66)

This statement by Selvon suggests that the author’s choice of language and narration is linked to the process of writing. In other words, the writer, or in narratological terms the implied author, decides on the language, narration, dialogue, and style of narration based on the implied readers’ knowledge and comprehension of the subject matter. Therefore, for the purpose of “recapturing a certain quality in West Indian everyday life”, the implied author incorporates a

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combination of linguistic levels with narration and dialogue in a way that is more accessible and acknowledged to the implied reader who is familiar with such culture and language 'the initiated implied reader', than the British implied reader, 'uninitiated implied reader' who is used to texts written in Standard English language within the framework of Eurocentric cultural codes.

As an agent working on behalf of the real author, the implied author of the text is conscious of the presence of the different incorporated implied readers namely, the initiated and the uninitiated, and thus addresses them in the text. A well-informed and educated implied reader who understands the fused register of Standard English, the non-linearity and orality of the narrative, the idiomatic language of the immigrants, the calypso tradition, and the cultural, and racial references is rewarded with a different reinterpretation of the book which the uninitiated implied reader without such knowledge might miss.

One of the implications is that the language of West Indian literature conveys more to the West Indian reader, who is attuned to it beyond the level of mere phonemes and linear story, than to the non-West Indian reader. Although the uninitiated implied reader with limited knowledge of the dialect is not necessarily missing out on the plot or the transmitted messages since the characteristic of this style of narration is more critical than technical, the initiated deduces something deeper and more critical. The uninitiated implied reader is able to hear the accent, witnesses its presence throughout the narrative, and in fact might not face great difficulty to understand the story, yet members of the initiated who are familiar with the Creole English as well as standard English are rewarded differently. Unlike the initiated implied reader, the uninitiated might mistake Creole for a Jamaican or Trinidad accent, whereas in fact Creole, as the Jamaican poet Mervyn Morris explains, "may have started as a pidgin with the contact language, is [in fact] the first language or the mother tongue of children who grow up speaking it" (Rothe 218). This means, although the meaning is conveyed and understood by all kinds of readers, the initiated would have the advantage of understanding the value of Creole as a language rather than an accent which carries with it more meaning and nuances which ultimately benefit those who recognize it. Surely, a reader who mistakes a 'language' or even a 'pidgin' for an accent would miss out on certain characteristics of the communicative acts of that spoken utterance.

In this chapter, I will establish the supposition that Selvon's text constructs two distinct implied readers which are in communication with the implied author, and I will explain how each one of these implied readers is rewarded differently pertaining to understanding the text and the author's inscribed messages. By analyzing certain narratological as well as cultural

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elements of the text such as the narrative language and the inclusion of 'calypso aesthetics', I will clarify how the implied author forms a scheme that is referred to as 'reverse colonization' which is accessible to one group of implied readers and is gone undetected by the other. Additionally, it is imperative to point out that Susheila Nasta's informative book titled *Home Truths: Fictions of the South Asian Diaspora in Britain*, (2002) is considered one of the few comprehensive and relevant postcolonial literature for an understanding of Selvon's writing which I have benefited from greatly in my current research.

In this book, Nasta reflects not only on Sam Selvon's seminal work *TLL* but on exploring the literary contributions of South Asian writers in Britain, in general. The book examines how these authors have addressed themes of identity, migration, and belonging within the context of their diasporic experiences. She analyzes a range of literary works that reflect the complex relationships between home and host societies, and how these relationships influence the personal and collective identities of diasporic individuals.

The text also provides critical insights into the historical and social contexts that shape these narratives, looking at issues such as colonialism, postcolonialism, race, and ethnicity. It highlights the ways in which South Asian writers in Britain have contributed to and transformed the British literary landscape, offering nuanced representations of the diasporic experience. Through this examination, Nasta engages with broader questions of cultural integration, racial dynamics, and the ongoing impact of colonial histories. Her arguments extend to the narrative of post-war migration and the experience of the diaspora in Britain.

Nasta likely discusses how *TLL* captures the nuances of immigrant life, the sense of alienation and community, and the struggle for identity in a post-colonial context. She explicates that although Selvon's work primarily deals with the West Indian community, its themes and narrative strategies resonate with the broader experiences of diasporic communities, including those from South Asia. Selvon's narrative style, particularly his use of creolized English, also offers insights into how language can serve as a medium for expressing cultural hybridity and resistance.

By examining *TLL* Nasta illustrates the interconnectedness of various diasporic experiences in Britain, drawing parallels between the challenges faced by Caribbean and South Asian communities. This approach not only underscores the shared histories of colonialism and migration but also highlights the unique cultural expressions that emerge from these histories.

Her analysis would typically include how Selvon's portrayal of the psychological and social dynamics of the migrant experience contributes to a deeper understanding of the complexities of identity and belonging, themes that are central to both Caribbean and South

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Asian diasporic literatures. Throughout this chapter, I will consult Nasta's book and her insightful discussions of Selvon's *TLL* influence on reshaping the whole South Asian narrative. Her arguments significantly underscore Selvon's nuanced attempts in bringing the attention to the South Asian immigrants, their language and their importance in being the backbone of the empire. She writes, "With the use of modified forms of the oral vernacular, or what we should describe as a consciously crafted Caribbean literary English for both the language of the narrator and that of the characters, *The Lonely Londoners* was a pioneering work as it moved towards bridging the difficult gap of perspective between the teller of the tale and the tale itself" (Nasta 70).

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4.3 Multiple Implied Readers in *The Lonely Londoners*

In the forward to the (2002) publication of *TLL*, Susheila Nasta writes, "Selvon's improvisations in his first London novel forged a shift in perspective which would not only change the way the city was seen, but 'Englishness' itself". I argue that the implied author of this book accounts for two different groups of readers belonging to the London known before the publication of that book and a black London constructed afterward. The implied readers of the book consist of local English, and most probably mainstream white as well as the black, working class, and immigrant implied readers. Therefore, the dialogic discourse of the story is constructed accordingly and with the implied author's knowledge and awareness about the different groups of inscribed implied readers.

In response to the misreadings and misunderstandings of many uninitiated and uninformed reviewers from the imperial culture on his works, Selvon later had to explain certain linguistic features of his book including justifying his use of an adapted rather than a naturalistic dialect in his novels. He declared that he cautiously made the decision in order to make the narrative intelligible, at least to an extent, to both Caribbean as well as British readers. He added, "I could have said what I wanted to say without modifying the dialect…the pure dialect would have been obscure and difficult to understand… Greek to a lot of people" (S. Selvon 60). For example, commenting on Selvon's use of idioms in *Ways of Sunlight* (1957), one reviewer who failed to perceive Selvon's attempt to create a unique, yet modified literary language which is neither purely Creole/Caribbean nor Standard English, wrote, "unless he narrows the range artificially or returns to the West Indies, he has no alternative. The problem of idiom can only increase as the circle of his identity expands" (Anon 57). However naïve and uninformed this comment sounds; it does touch upon the issue of intelligibility and accessibility to a wider metropolitan audience which was rightly felt by the Caribbean writers. The uninformed reviewer/reader who is unable, unwilling, or unfamiliar with narratives other than the traditional monoglot, univocal European ones would dismiss such polyphonic texts as Selvon's.

In this regard, Selvon himself has commented on *TLL* and said, "I wrote a modified dialect which could be understood by European readers yet retain the flavor and essence of Trinidadian speech" (Nasta 66). Thus, the geographical and cultural indications and the appropriation of the language discussed here are key to understanding the text and ways of interpreting the various experimental narrative and linguistic techniques he employs in this particular text.

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The narrator declares that the London he describes consists of, "[many] little worlds, and you stay in the world you belong to and you don't know anything about what happening in the other ones" (35), two of those worlds are present throughout the entire book namely, the white British London and the black Caribbean/Trinidadian London of 1950s. Henceforth, it can only be assumed that there are at least two implied readers each belonging to the different story worlds created in the book. This invisible yet internal conflict of belonging to which one of the worlds haunts most of the characters and puts them in a labyrinth that they struggle to get out of from the beginning to the end. This confusion is most visible with Galahad at the beginning of the novel when he realizes that the flamboyant small world excitement he imagined back in Trinidad, is fast deflated by the vastness and the alien elements of the London he is experiencing. In this regard, one thing that ignites this confusion almost immediately, which is also the first element the narrator addresses in the novel, is the weather of the city. A sun without heat hangs in the sky, and the drifting and lost Galahad has to touch himself all over for the solace of a familiar reality.

Selvon portrays the psychologically disorientating effects of the collision of the two worlds and writes, "[t]he sun shining, but Galahad never see the sun look like how it looking now. No heat from it, it just there in the sky like a force-ripe orange" (30), as the surrealistic image of the dream-like orange becomes an "object of the extremity of Galahad's dislocation and fear" (Nasta 6). Surprisingly for him, the London he envisioned prior to arriving is not paved with gold and the tone and texture of Selvon's prose begin to signal the approach of an alien planet.

The embedded duality in the text is introduced by the implied author through coupling the much familiar description of the city of London to the local British implied reader with the alienated feeling of the West Indian implied reader of the city. The local implied reader of the opening lines of the novel finds the description of the weather of London familiar when reading, "[o]ne grim winter evening, when it had a kind of unrealness about London, with a fog sleeping restlessly over the city" (S. Selvon 1). This is because this conversant narrative reverberates with the "shrouding fog in Dickens's Bleak House and hear the morbid echoes of T. S. Eliot's 'unreal city' in The Waste Land" (Nasta 5). However, what follows almost immediately is something the non-British implied reader acknowledges when the narrator refers to London as "some strange place on another planet". The implied author succeeds in creating these diverse worlds and assists the non-west-Indian implied reader to join "the world of the immigrant characters [by] creating an intimacy between storyteller and reader and distancing [them] from the bleak landscape of the alien city outside" through modifying the oral rhythms of Caribbean

vernacular (Ibid.). Or as Nasta reflects, “Selvon exposes the extent to which their language - a creolized discourse of code-switching, double-entendre and linguistic improvisation spanning the entire social spectrum of the Caribbean continuum - will ensure their survival and mark their continuing presence despite the ironic contradictions of their existence”(62). The narrative voice is so recognizable and familiar to the initiated that successful reading and understanding are instigated effortlessly.

Nonetheless, as far as critiquing the idea of addressing more than one audience is concerned, in an article titled *Some West Indian Problems of Audience* (1967), Mervyn Morris discusses the damaging consequences of addressing two different audiences, and specifically the issue of including non-West Indian audiences in narratives about West Indians or the West Indies. Morris claims that by choosing “to communicate” and “to inform” rather than “to express”, such works “may consequently lose some of the richness possible when communicating with those who share the novel’s social and cultural context” (128). The reason for which may be that while the author includes and addresses the non-west Indian audience, consequently “meaningful local expressions may be explained away or edited out” (Ibid.,). Nevertheless, I argue that one thing that made Sam Selvon’s *TLL* successful, despite the fact that it has all the “damaging” critical assessments Morris identifies, is the incorporation of multiple implied readers in his text. Sam Selvon effectively communicates to his non-West Indian as well as the West Indian audiences while authentically representing the people of his world. Selvon’s work is appreciated because he was successful to “not only reinvent London but to reshape its spaces, giving his previously voiceless characters a place to live in it” (Nasta 4).

Selvon addresses all the problems and sufferings the black Caribbean citizens were facing in London, while making the non-West Indians aware of the immigrants’ situations simply by communicating to both and including them in the narrative of the story, not with equal considerations, however. One overwhelming aspect of Selvon’s narrative was the language he chose to tell his story. Although his fiction prior to writing *TLL* was written in standard English, *A Brighter Sun* (1952) as one example, in *TLL* he took the initiative to write most of the narrative as well as the dialogues in Trinidad Creole or dialectal English (TCE). As included before, Selvon explained the decisions he had to make with regard to the different readers when he wanted to write *TLL* and took this decision consciously by shifting his register to fuse Standard English with the full range of a broad and hybrid linguistic continuum, on the one hand, and bringing the lyrical passages, specifically the ones written in stream of consciousness describing the summer in London, closer to standard English, on the other (Nasta

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66). Selvon's testimony here only ensures my initial claim that the implied author of the novel is aware of and consciously addresses the different, but hierarchized, implied readers in his text. They are hierarchized because one group of implied readers has the advantage of accessing the subtexts and implied messages communicated in the narrative while witnessing the failure of the other group to achieve that same level of interpretation.

Additionally, Selvon's confession about "transforming" and appropriating the dialectal language of the West Indian characters by bringing it closer to standard English, in other words, "decolonizing" the Trinidad Creole English (TCE), shows his concern with reader comprehension while trying to recapture the everyday life of the West Indian characters in London. Selvon applies the changes to the dialectal language in such a way that having either knowledge of the TCE or scientific linguistic consideration or both is not requisite but helpful in order to understand and ultimately be able to critically investigate what he is describing.

Referring back to Steven Walker's claim about the fact that having such knowledge is a "gratuitous act", as well as Rabinowitz's statement that the initiated implied reader "delights" in having "all the advantages" over the other, I argue that correct interpretations of the story are attained and successful communication between the implied author and implied readers is produced only when the cryptic subtexts of the story are decoded partially or completely by the incorporated implied readers. For instance, I will explore how being a member of the initiated implied readers and having that "helpful" knowledge or having acquired scientific linguistic considerations to recognize a combination of linguistic levels incorporated in narration and dialogue will help to produce a better hermeneutic experience for that particular group of implied readers and consequently the real flesh and blood readers. Information such as understanding the dialectal language of the story or the many Englishes that are spoken worldwide and particularly Creole, being educated about the sufferings of black people after World War II in London, the continuous attempts to establish a black identity, and being familiar with the Trinidad Caribbean culture, and Calypso aesthetic.

Perhaps Selvon's work would not have been as successful if he hadn't "decreolized" the (TCE) and had it "approach[ing] the standard end of the spectrum" [Loretto Todd qtd. in (C. H. Wyke 7)], i.e., the standard English while maintaining many features of West Indian creoles. His conscious attempt to project such developments can be seen in the narrative language of the novel. The occasional shift between standard English and TCE seems not to be accidental and could imply Selvon's attempt to correspond to the changes that happened to the TCE, especially with second-generation West Indies. As Wyke projects, Selvon's use of a

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combination of TCE and Standard English is his way of "foreshadowing a later decreolization[18] of language. In fact, the later sections of *TLL* seem to show signs of this combination before *Ways of Sunlight* does so more explicitly" (35). In *TLL* decreolization can be seen as a metaphor for the experiences of the Caribbean immigrants in London who find themselves needing to adapt or modify their linguistic and cultural practices to fit into the British mainstream society. While Selvon authentically represents the speech patterns of his characters through the use of a modified Creole, the presence of Standard English elements within the narrative reflects the ongoing tension between maintaining cultural identity and assimilating into the host society.

This linguistic adaptation is not just a stylistic choice but also a thematic exploration of identity transformation. The characters in the novel often navigate between their original, Creole-speaking identities and the pressures to adopt Standard English to achieve social mobility and acceptance in the British society. Thus, decreolization in Selvon's work encapsulates a broader narrative of cultural adaptation, resistance, and the struggle for identity among diasporic communities. Later in this chapter, I will explain how Selvon introduces and includes the different writing styles and the implied readers through the application of various uses of tone, diction, grammar, and the syntax of the sentences. In essence, acknowledging these differences will allow the reader to appreciate the text more and to be more critical of their interpretations and understanding of the text.

Owing to the complex narrative language of the text, the implied author is able to establish a covert relationship with the initiated implied reader which in its turn proves to have further narratological, cultural, and political objectives that the implied author intends to accomplish. As soon as the West Indian implied reader recognizes that they are included and accounted for in the narrative, their senses of understanding and reinterpretations are elevated. This discovery will eventually enable them to access the clues and covert messages scattered throughout the narrative by the implied author, on the one hand, and to conclude the failure of the average implied readers to identify the same subtexts, on the other.

[18] "decreolization" refers to the loss of creole features in an original creole language as the result of contact with a language that was one of its ancestors. It is the process through which a creole language undergoes changes towards a more standardized form, often resembling its lexifier language, which in the case of Caribbean English Creole would be Standard English. This process is typically influenced by social, economic, and educational pressures in environments where the creole is considered less prestigious compared to the standard language (Language).

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4.4 Language, Dialects, Creolization, and Implied Audiences.

4.4.1 Language

The idea of a double reading directed toward two different implied readers will be of use in understanding a complex text such as *TLL.* The implied author of this text introduces two different writing styles throughout the text but most visibly at the beginning and the end of the text. The inclusion of this contrast between the different writing styles ultimately suggests that the reader would do well to anticipate unexpected patterns and combinations including a juxtaposition of close-to Standard English syntax and TCE or a "decreolized" version of TCE. Below, I will provide examples from the beginning and the end of the novel and argue their implications. Here, I will closely examine the first two opening paragraphs of the novel:

> One grim winter evening, when it had a kind of unrealness about London, with a fog sleeping restlessly over the city and the lights showing in the blur as if is not London at all but some strange place on another planet, Moses Aloetta hop on a number 46 bus at the corner of Chepstow Road and Westbourne Grove to go to Waterloo to meet a fellar who was coming from Trinidad on the boat-train.
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> When Moses sit down and pay his fare he take out a white handkerchief and blow his nose. The handkerchief turn black and Moses watch it and curse the fog. He wasn't in a good mood and the fog wasn't doing anything to help the situation. He had was to get up from a nice warm bed and dress and come out in this nasty weather to go and meet a fellar that he didn't even know. That was the hurtful part of it – is not as if this fellar is his brother or cousin or even friend; he don't know the man from Adam. But he get a letter from a friend in Trinidad who say that this fellar coming by the SS *Hildebrand*, and if he could please meet him at the station in London, and help him until he get settled. (S. Selvon 13)

Grammar, as one of the principal linguistic indications of any language, displays the syntactic contrasts between the sentences of this first paragraph and suggests the presence of two implied readers. The implied author initiates the foundation to include two different styles of writing and ultimately points out that the reader has to have knowledge of both Standard English as well as the Creolized English of the West Indians in order to understand this text successfully. In other words, the implied author includes more than one implied reader from the very beginning of the novel and somehow makes it intelligible through the use of the tone, diction, grammar, and syntax of the sentences.

First of all, apart from the reference to T.S Eliot's *The Waste Land* and the fact that Selvon has confirmed elsewhere the degree to which Eliot was an influence, and the parallels between *The Waste Land* and *The Lonely Londoners* are there for all to see, the British historian Bill Schwarz discusses something other than the intertextual reference mentioned before. For Schwarz, the "unrealness" in the opening paragraph of the novel refers to the disillusionment

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all the West Indian immigrants experienced including Selvon himself where he calls them "the actualities". The immigrants found themselves in a state of total disbelief when they were confronted by the harsh realities of life in London compared to what they had in mind and were informed prior to their arrival. He states that the West Indians "did not match the idealized expectations which had been incubated in the Caribbean.[…] [they] encountered not the abstract England derived from their school curriculum, nor an England derived from their reading of Dickens or Hardy, but an altogether more complex and less enchanted location, in which their role as "natives," far from disappearing, took on new, hybrid forms: 'the land did not deceive, as the people did'" (Schwarz 3). In my close reading of the text, I have come to realize that Selvon cautiously thought of every word of his narrative, therefore, I believe the choice of words, especially at the very beginning of the novel is premeditated and is included to reflect the implied reader's level of knowledge. Additionally, the first paragraph carries with it the confusion, the West Indian implied reader experiences by introducing the exact realistic location of the city through names of places such as Chepstow Road, Westbourne Grove, number 46 bus, and Waterloo, on the one hand, while referring to it as "some strange place on another planet", on the other.

As far as the grammar of the first two paragraphs is concerned, I argue that the juxtaposition of the traditional Standard English form with the dialectal TCE from the very beginning signals the inclusion of different implied readers. The strange narrative style of the text is highlighted by the incorporation of a mixture of narrative forms belonging to Standard English as well as TCE. The latter is identified by the distinct use of verb tenses and numbers which demonstrate the individualized and genuine narrative style belonging to the Trinidadian characters and their personalized experiences[19]. This seemed to coincide with what Selvon said in an interview with Michel Fabre on his narrative style and the question of following the traditional British narrative. He said, "This is the way people are, the way we are [. . .] I did not try to change it in order to make it fit the British tradition although it does follow it in general but with a difference. Had I tried another way, it would have been superficial. I can't take characters out of English novels and sit down and make them move from one social level to another" (386). The 'difference' Selvon discusses here could be the appropriation that carries with it certain clues and qualities recognizable for the initiated implied reader to denote and mean more than what the uninitiated would understand or take it superficially.

[19] For my analysis here, I mostly depend on Clement H. Wyke's insightful explanation of the use of Creole and dialectal Style by Selvon in his book titled *Selvon's Dialectal Style and Fictional Strategy*, 1991.

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There are instances in the narrative in which the syntax belongs to that of Standard English, or specifically to TCE, while other times to a modified form in order to adapt to the shifting voices of the storyteller. This is the case in ordinary conversations among the 'lonely Londoners' or 'the boys' trying to maintain a link between their Caribbean homeland and English society. For example, the beginning words of the first sentence "one grim winter evening, when it had a kind of unrealness about London" read like the narrative structure of a story told by a storyteller depending on oral narrative features. This form of storytelling is quite familiar to the West Indians growing up in the Caribbean Islands.

Likewise, the use of verb tenses and numbers is essential to understanding the narrative as they add nuances to the more immediate experience of the central characters. This is also true for understanding the narrative voice which interchanges between the employment of a Standard English past tense, and a historical present tense, the latter is "a stylistic device used as early as the Middle-English period chiefly in storytelling, [where the narrator] treats past events as if they occurred at the time of the utterance" (Traugott 142), and a past tense belonging uniquely to TCE. Such examples of TCE include, "He had was to get up…and dress" in the second paragraph. This last one in particular is a sentence that is accompanied by a subtle layer of information that is accessible only to the initiated implied reader. What is understood from the quoted excerpt "He had was to get up […] and dress" is the frustration Moses feels at this moment rather than a mere reflection of the narrator's view. Moses is not speaking aloud here, but his consciousness is rendered as though he were speaking, though in the narrator's third person, rather than in the first person. This is executed as the narrator is able to capture the character's thoughts and feelings by using free indirect speech to diminish the distance between the narrator and the character.

Wyke adds that the double auxiliary verbs in that sentence provide certain semantic functions that are understood if the intonation, stress, and pronunciation of the verbs were cautiously considered. He adds, "'had' functions like the modal 'must'; and the introduction of the verb 'to be' in the past tense helps to underscore the tardiness in the action of getting out of bed at a most inappropriate hour" (38). It could be concluded that this form is employed when the narrator wants to indicate that the character was obliged to do something even though they were not willing to do it. This form appears several other times in the novel, as in the case where the narrator describes a crowded neighborhood with working-class men in London and says,

> The houses around here old and grey and weatherbeaten, the walls cracking like the last days of Pompeii, it ain't have no hot water, and in the whole street that Tolroy and them

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> living in, none of the houses have bath. You had was to buy one of them big galvanise basin and boil the water and full it up, or else go to the public bath. (S. Selvon 52)

The TCE form of the past tense is first introduced as soon as the distinctively Caribbean name of the protagonist, Moses Aloetta, is mentioned in the sentence, "Moses Aloetta hop on a number 46 bus". Continuing to the second paragraph, the reader has already established that the events of the story occurred in the past. This is because the rest of the verbs in the previous paragraph are in Standard English past form, "when it had a kind of unrealness about London." and "a fellar who was coming from Trinidad", therefore, the TCE form of the verbs in the following sentences, "The handkerchief turn black, Moses watch it and curse the fog", are immediately recognized, and are thus understood by the initiated implied reader to report events happening in the past even though they lack the Standard English past tense verb endings 'ed'. Then the sentences promptly change to a more explicit past tense, "He wasn't in a good mood", and "a fellar that he didn't even know", followed by a sentence in the historic present explained earlier, "is not as if this fellar is his brother" only to conclude with a native idiom, "he don't know the man from Adam". The final sentence in the above quotation blends the TCE and Standard English forms of past tenses adeptly, "he get…and if he could…he get settled" (C. H. Wyke 38).

As an iconic chronicle of post-war Caribbean migration to Britain, *TLL* captures the romance and disillusionment of an imagined city that was both magnet and nightmare for its new colonial citizens, a promised land that despite the fact that its glittering lure turns out to be an illusion. The implied author can be understood to have structured two Londons to underscore the rupture between anticipation and realization. The anticipation from the West-Indian immigrants arriving to rebuild 'the motherland' during the post-war years and hoping to be received as warmly by the British people as they were promised by the British colonizers back in Caribbean Islands. However, what they witnessed was a harsh reality as they realized how wrongly, and at times inhumanely, they were treated by the locals. Such incidents are depicted on many occasions in the novel. One instance is when a woman opens a window and, in a supposedly charitable act, throws a 'tanner', sixpence, down to a black person on the street.

> The old fellars do that too, and sometimes they walk up a street in a plush area with their cap in their hand, and sing in a high falsetto, looking up at the high windows, where the high and the mighty living, and now and then a window would open and somebody would throw down threepence or a tanner, and the old fellar have to watch it good else it roll in the road and get lost.[…] Also, for the old test who singing, it ain't have no thought at all about where this tanner come from, or who throw it, man, woman or child, it ain't make no difference. All he know is that a tanner fall in the road, and he had to watch it else it roll and get lost. (S. Selvon 54)

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Although this could appear unessential since any reader could get used to the style and make out the verb endings, the tense and the language used in the text enable the implied author to conceal much more behind the appropriated language. An uninitiated implied reader would not be able to access or decode such hidden meanings even after having been familiarized with the form and style of the narrative language.

Selvon's rather overt attempts to address different readers can also be found in his only short story collection titled *Ways of Sunlight* (1957), which immediately follows the publication of *The Lonely Londoners* (1956). In that book, although he separates the stories according to their geographical locations between Trinidad- nine stories- and London – ten stories-, Michael C. Frank believes that it is designed to "encourage readers to bring the individual stories from both parts of the book into dialogue with one another" (127). The politics behind that could be Selvon's attempt to integrate the two worlds and to aim at bringing them closer to each other. Apart from the inclusion of Calypso aesthetics and Calypso music, which I will discuss in detail later in this chapter, Selvon uses a peculiar narrative tone to address the different incorporated readers, particularly in the second group of the stories that are based in London. For example, in the short story titled *Calypso in London,* Selvon manipulates a teasing tone to educate the average British reader, without any condescension or subtle mockery, about the readers' supposed ignorance of the geography and vegetation of the West Indies (Brathwaite). In *Calypso in London*, the narrator introduces the main character of the story and says:

> Mangohead come from St. Vincent, and if you don't know where that is that is your hard luck. But I will give you a clue - he used to work on a arrowroot plantation. Now I suppose you want to know what arrowroot is, eh? (WoS 125).

As Wyke states, "Selvon does not explain what arrowroot is. His clue is cryptic to the uninformed English reader" and is accessible to and even privileges the initiated implied reader (33). Similarly, the narrator of another short story from *WoS*, titled *Working the Transport* declares the division between educated and uninitiated readers rather more straightforwardly when the narrator states, "the uninformed English reader is thus told about Barbados but mainly in terms of his own national myopia and his limiting prejudice toward the Caribbean islands" (132). It seems obvious that using the dialectal language by the implied author is an effective tool with different narratological functions. The easy spontaneity of the native dialect allows the implied author to conceal information from the uninitiated implied readers while allowing them to establish communication with the other group more smoothly. Additionally, the implied author is able to give the uninformed and uninitiated readers a chance to educate themselves and learn about the world of immigrants while they try to understand the text.

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Dissimilar to his short stories, Selvon depends, sometimes rather more covertly yet heavily, on this teasing feature in *TLL*. I argue that Selvon is simultaneously addressing the indigenous Trinidadian reader as well as the British reader for different purposes. The implied author's underlying objective is to elevate the spirit of pride within the readers belonging to that culture through the employment of the native dialect and narrative tradition. On the other hand, instead of merely expressing how the immigrants feel about the racism and the ill-treatment they must put up with every day, the implied author chooses the narrator to communicate with and educate the British reader. The implied author, through the narrator characteristically creates pauses to fulfill the obligations of communicating to that uninitiated implied reader who, as Wyke puts it, "through the sheer practicalities of geography is an alien to Selvon's native culture" (6). Again, although the implied author decides to make the message as much understandable as possible to the members of the different implied readers, there are certain aspects of the narrative, the culture, the geography, and the language that creates differences enough to form epistemologically unequal readers.

For a British reader who had read Dickens, Conan Doyle, and T.S. Eliot, the description of "one grim winter evening" of London, the slow rhythm, and the inclusion of the inevitable fog in the first lines of the novel sounds quite familiar. However, with the mentioning of the name of the protagonist of the story, Moses Aloetta, and reporting that he is meeting "a fellar who was coming from Trinidad on the boat-train", and as discussed before, the somewhat odd past tense of the verb 'hop' rather than the standard English form "hopped", the dialectal language is more vividly introduced, and the presence of another implied reader is unveiled.

Clement H. Wyke investigates the linguistic and morphological aspects of the language of *TLL* and observes that TCE possesses certain characteristics that are specific to that dialect and are recognizable by the attentive and informed implied reader. He notes that in a sentence like the one from the first paragraph of the book, "hop", although the morphological, Standard English, the equivalent of the verb form would have the third person singular -s morpheme to denote the present tense 'hopes', yet in TCE such forms of verbs can indicate past tense only. This is specifically understood to be past tense, since the tense of the verb in the immediately preceding sentences is past, namely "had" and "was coming". In fact, the verbs in TCE can "maintain[s] the sense of pastness even in the same utterance, (e.g., He went out and get shot)" (37). It is true that these sentences may sound dissonant to the uninitiated British implied reader; however, they can be communicated clearly on a semantic level. Whereas, for the initiated indigenous implied reader familiar with TCE, such sentence structures sound both appropriate and highlight the personality of the speaker.

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Similar examples can be identified at the start of the second paragraph of the opening of the novel when the narrator describes, "when Moses sit down and pay his fare he take out a white handkerchief and blow his nose. The handkerchief turn black and Moses watch it and curse the fog" (Selvon 3). These nuances including tone, diction, syntax, grammar, and the presence of Creole and Calypso aesthetics namely oral storytelling and ballad, prove to encompass more narratological and political functions in the later parts of the novel.

Nonetheless, at times Selvon appears to be less subtle when deriding the naivety of the English reader in the text. For example, when the narrator adopts the Trinidad native dialect and introduces the protagonist and his place of origin, he writes, "Moses come from Trinidad, which is a thousand miles from Jamaica, but the English people believe that everybody who come from the West Indies come from Jamaica" (TLL 12). I argue that the manipulation of this tone, as well as the inclusion of other dialectal distinctions, will serve to empower the alienated world of the West Indian immigrant over the English reader. The initiated implied reader will value the ability to comprehend private codes and nuances such as producing different place names, objects, persons, and native terms and phrases included by the implied author, especially when they realize they are unknown to the uninitiated implied reader.

Possessing the language edge makes the initiated implied reader at times to have more than a mere linguistic advantage over the uninitiated implied reader. In certain situations, and with its consequent expression of the empowerment of a community that requires careful investigation, the language could easily be transformed into a weapon of cultural superiority. Such examples include indigenous native vocabularies and phrases such as spades (blacks in England), Nordics (the European whites), cuppa (a cup of tea), Water (Bayswater), and hit a weed (smoke pot), yard (place of living like an apartment), liming (hang out), and ole talk/old talk (a way to communicate and socialize). Moreover, what privileges the initiated is the fact that Selvon does not provide any definition, explanation, glossing, glossary, or translation to these terms and phrases and allows the reader to find them out on their own. Sometimes, the implied author employs inexperienced characters such as Galahad, who like most of the average implied readers, lacks proper knowledge and information about the life of West Indians in London, and through characterization, tries to educate the uninitiated reader about certain stereotypes and about the hardships the West Indies endure on daily basis.

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4.4.2 Dialect

Clement H. Wyke argues that the language of *TLL* 'yields' to Standard English while at other times to a combination of both Standard English and TCE. Wyke suggests that such complex linguistic dependency in the novel is perhaps Selvon's way of divulging the West Indian characters' internal struggle of enduring the pressures of London culture over the West Indian lifestyle and influence of the Standard English on the dialect. Since Creole is a creation of colonialism and because the effects of African languages were lost with the first generations of slaves, thus education through European languages, and in Trinidad's case English language, was made compulsory in the West Indies. Hence, Creoles have absorbed more and more features of standard English, and as Loreto Todd claims, "the strong influence of the superstrate language on the Creole causes at first merging to occur and eventually a decreolization" (63).

Therefore, I argue that Selvon, through the inclusion of both Standard English and TCE, foretells the changes that had happened to TCE and the inevitability of decreolization. He was aware of the jeopardy the TCE was in and owing to the fact that unlike African or Indian writers "[the Caribbean writers] have no indigenous language to fall back on" (Ledent 192); the indigenous language of the people is TCE, thus preserving it was considered essential for the Caribbeans. A close analysis of the final part of the novel suggests that the implied author purposefully juxtaposes Standard English and TCE more densely to criticize the abandonment of Creole especially by the second-generation West Indies. This argument is further supported by the fact that on different occasions Moses discusses his own will to go back or encourages the other characters such as Galahad and Harris to have the courage and go back to Trinidad to uphold the Trinidadian identity and language.

A comparison between two consecutive paragraphs toward the end of the novel further consolidates the inclusion of the two writing styles and their applications. As Wyke claims, it would seem that in the consciousness of the narrator, perhaps as in Selvon's own consciousness, "there is that uneasy split between the learned structures of formal expression and the easy spontaneity of his native dialect" (35). The contrasts between these two paragraphs are so obvious that they read like different excerpts from two different novels, yet as far as their functions are concerned, they employ different narrative functions which I will discuss below.

> In the grimness of the winter, with your hand plying space like a blind
> Man's stick in the yellow fog, with ice on the ground and a coldness
> defying all effort to keep warm, the boys coming and going, working,
> eating, sleeping, going about the vast metropolis like veteran Londoners.
>
> Nearly every Sunday morning, like if they going to church, the boys

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> liming in Moses' room, coming together for a oldtalk, to find out the latest gen, what happening, when is the next fete, Bart asking if anybody see his girl anywhere, Cap recounting a episode he had with a woman by the tube the night before (103).

In the above two excerpts, two entirely different writing styles are employed apart from the implication that the implied author addresses two very different implied readers, they have diverse narratological functions as well. That state of dilemma and the inability to fully belong to either of the two cultures and identities they live in are carefully reflected through the language of the novel. As Wyke rationalizes in the first paragraph, "the vocabulary is upper class: 'grimness/ 'plying/ 'defying/ 'metropolis/ and 'veteran'. The comparisons are those of the urban poet with some echoes of Eliot of *The Love Song of J. Alfred Prufrock'*: 'plying space like a blind man's stick in the yellow fog' and 'going about the vast metropolis like veteran Londoners" (36). By the application of the tense, number of the verbs, and intertextual references to Eliot, Selvon specifies the point of view which is of an educated middle-class speaker with learned structures of formal expression and is skilled in the use of poignant similes. This effort highlights and influences audience's attitude and reflects the mood to describe the experience of combatting the grimness of winter in London.

In the second paragraph, however, Selvon brings together the TCE syntax of narration and the distinctive use of verb number to individualize and authenticate the experiences of the West Indian characters he describes. Moreover, the narrative style of the second paragraph has characteristics of Trinidad vernacular speech such as, 'liming'/ 'oldtalk/ 'gen/ and 'fete/ which, unlike the speech register of the first paragraph, identifies the distinctiveness of the speaker as a Trinidadian.

On closer examination of the syntactic structures, a clear distinction can be detected with regard to the narrative value of the different styles. The first acrolectal pattern (Standard or close-to- Standard English) with a rather poetic description of the city and the characters gives a summary reporting of what is happening in the lives of the characters. The speech register of the second paragraph is comprehensively in creole, complemented by the complex possibilities of oral expression, and describes the routine of passing the time and the process of recounting natural day-to-day occurrences more authentically rather than illustrating the poetic language of image-building equipped with figures of speech.

As for the dialectal style of the narrative, it has characteristics of Trinidad vernacular speech, therefore, it can only be assumed that the narrator is a Trinidadian and is indifferent to Standard English patterns. In other words, the characters are torn apart between two different cultures belonging to two opposing societies and are unable to find their true identity. The

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pressures of London culture over the West Indian lifestyle, show themselves in this dichotomy of linguistic usage. Most of the characters, at least at one stage in the novel, confessed that they always think that their immigration to London is something temporary and will always hope to achieve economic stability and return to their home country. This theme is implicitly present throughout the novel and recurs at the beginning as well as the end of the novel.

At the beginning of the novel the narrator states, "It was here [Waterloo Station] that Moses did land when he come to London, and he have no doubt that when the time come, if it ever come, it would be here he would say goodbye to the big city. Perhaps he was thinking is time to go back to the tropics, that's why he feeling sort of lonely and miserable" (Selvon 15). Yet, none of the characters succeed in fulfilling that dream and end up staying without ever finding their identity. For instance, towards the end of the novel, in a conversation with Galahad, Moses discusses the many times he had thought of going back but never did and says,

> When was my second winter here, I was still ready to go back home. I used to go by them shipping offices and find out what ships leaving for Trinidad, just in case I happen to raise the money. How long you think I in Brit'n now, Galahad?'
> 'Five years?'
> 'Ten years, papa, ten years the old man in Brit'n, and what to show for it?
> […]
>
> Every year he vowing to go back to Trinidad, but after the winter gone and birds sing and all the trees begin to put on leaves again, and flowers come and now and then the old sun shining, is as if life start all over again, as if it still have time, as if it still have another chance. I will wait until after the summer, the summer does really be hearts. (97)

Although a good deal of Selvon's dialectal writing style depends on elements of humor, they are not a comedy. Perhaps to the uninitiated implied reader, such as the British reviewers at the time the novel was first published and who often mistakenly regarded the text as simply being an amusing social documentary of West Indian manners, its principal intention was to reveal with bleak and sympathetic irony the "humorous faux pas of the black innocent abroad" (Nasta 76). Nonetheless, the majority of such early readings did not quite catch the unparalleled 'artfulness' of Selvon's so-called 'naturalistic' style and branded the use of the dialect with 'primitive' and 'innocent'. Resenting such simplistic reviews, David Dabydeen suggests that Selvon deliberately concealed the seriousness of his aesthetic purpose including the representation of the 'black' immigrant experience from the unsophisticated eyes of the average readers (72).

Drawing from an in depth-reading of the narrative, it can be concluded that Selvon consciously hid such serious matters within the narrative only to be realized and accessed by initiated members who are deeply conscious about the tragi-comic layers of the dialect. He

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employs language and specifically dialect to capture combined commonality- Sunday gatherings at Moses' place as well as the title of the book which indicates groups and plurality- and isolation, cheerfulness, and sadness, to reflect a seriocomic underlying area of Caribbean life and to facilitate a narrative point of view which accommodates all the shifting tones and moods of a persona. As Louis James identifies, the tragi-comic nuances occur through dramatic features such as "pitch, intonation, stress, timing. It expresses character through being spoken, rather than description" (James 620); therefore, such characteristics are essential to the meaning-making and reinterpretation processes.

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4.4.3 Creolization

Through the employment of TCE, Selvon limits the level of understanding to the messages conveyed with varying degrees of knowledge. As far as the comic aspects of the narrative are concerned, Selvon admitted that he "had difficulty starting the novel in straight English". This is because the people he wanted to describe, as he says, were "entertaining people indeed, but I could not really move", for he was not able to successfully deliver the comic aspects of the story with Standard English as the narrative language of the story (Nasta 66). There are instances in the novel where the TCE allows only members of the initiated implied readers to get the implied jokes and comic scenes while the lack of knowledge and unfamiliarity of the TCE limits the uninitiated to grasp those as best as intended. This claim is better understood when the intuitive characteristics of TCE are studied. Donald Winford, a sociolinguist specializing in the Trinidadian communities, remarks that "It is not only that Creole is the most natural medium of communication. It [is] also that Creole is the depository of the folklore of the people, the vehicle for proverbs, for humor, for handing down traditional popular customs, ceremonies, and rituals. It is the language of great emotion – of abuse and insult on the one hand, of intimacy and companionship on the other" (13). Below I will include an example, where the narrator comments on the amount of effort Harris, one of 'the boys' in London from Trinidad, invests in order to integrate well into the established world of white people in an attempt to be acknowledged and accepted by them.

Harris carefully pays attention to what the white people in London do from the way they dress, talk, and even walk to the point where he even decides to vote for one of the political parties in an election. Harris, in turn, represents that group of immigrants who came to believe that the only path open to them was to mimic, rather self-destructively, the lives of the colonial master. Hence, the narrator provides the context and the basis for the joke while keeping the 'chute' or the punchline until the end. The narrator states that Harris did all those things, but he had only one problem, and that is Harris's face was black.

> Harris is a fellar who likes to play ladeda, and he like English customs and things, he does be polite and say thank you and he does get up on the bus and the tube to let woman sit down, which is a thing even them Englishmen don't do. And when he dress, you think is some Englishman going to work in the city, bowler and umbrella, and briefcase tuck under the arm, with The Times fold up in the pocket so the name would show, and he walking upright like if he is alone who alive in the world. Only thing, Harris face black. (Selvon 82)

Jean-Jacques Lecercle, a linguist specialized in pragmatics, suggests that Selvon's decision to depend on TCE instead of Standard English is successful because, "Trinidadian English allows

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the last sentence of [the above-quoted passage] to convey not merely a semantic content but also an illocutionary force, which Standard English could not convey" (3). In other words, the use of TCE is effective because it provides not only the culturally embedded semantic content of the text rather the illocutionary as well as the perlocutionary effects on the reader. The illocutionary effects refer to the communicative effect of an utterance with regard to the intention of the speaker's utterances. The above example, it indicates that Harris did all those things with the intention of being accepted by white people. And the perlocutionary effects refer to the effect of an utterance on the listener, thus the result of Harris' attempts of being accepted by the white people were rather convincing. Therefore, as far as the narrator's description of Harris is concerned, both boxes of the communicative effect of the story and the result of the actions on the reader can be checked which in turn make the punchline, "Harris face black" more effective.

Lecercle adds that sometimes utterances avoid providing the syntagmatic axis of communication, pertaining to a relationship among linguistic elements that occur sequentially in the chain of speech or writing and depend entirely on the paradigmatic contrasts, relating to the way different words or language items can be chosen to play a particular part in a language structure (4). This means in an example like Harris', the only marker of Syntagmatic order left is the word order without articles, subject-verb agreement of prepositions, and genitive or numeric affixes such as s third person singular, past forms or plural forms, yet the meaning is preserved. Therefore, for an uninitiated implied reader, understanding the meaning of the sentences could be as far as they could conclude from the utterances; however, for an informed implied reader meaning as well as pragmatics and humor is understood, hence: the punchline. The TCE dialect conveys a force and produces an effect that is much more captivating due to what Jacobson calls the "poetic function" of language. Therefore, owing to the elements of "brevity" and "wit" included within the TCE utterance in Selvon's narrative as discussed by Lecercle, the last sentence of the above quotation which reads, "[o]nly thing, Harris face black" can incorporate more meanings and consequently deliver better compared to if it were written in Standard English, "the only problem is that Harris's face is black" (4). The informed reader who is used to such syntax of Creole and specifically Trinidad Creole, can easily ignore and overlook the missing grammatical and syntagmatic tools such as article, copula, and genitive affix and focus only on accessing the meaning. The same is simply not true for the members of the uninitiated whose lack of knowledge and familiarity would eventually prevent them from forgetting the form of the utterance.

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As it is already established, TCE, as the mother tongue in Trinidad and thus the narrative language of the novel, has strong features of 'orality' which still included when transitioning into written form as a conceptual tool. However, when it comes to the representation of such features in the written form, it is not always as straightforward as one wishes to recognize. One aspect of the writing system that the author utilizes is the use of punctuation throughout the novel. The author employs both the absence of punctuations, such as in the section towards the end of the novel where a popular modernist narrative technique known as stream of consciousness is used without depending on any punctuation markers for about twelve pages, as well as the subtle use of this marker at the very last page of the novel. In the case of the former, the lack of punctuation markers such as commas, full stops, exclamation marks, and question marks indicates an inventive form of the use of stream of consciousness by Selvon.

> listen to this ballad what happen to Moses one summer night one splendid summer night with the sky brilliant with stars like in the tropics he was liming in green Park when a English fellar come up to him and say you are just the man I am looking for who me Moses say yes the man say come with me Moses went wondering what the test want and the test take him to a blonde who was standing up under a tree and talk a little so Moses couldn't hear but Blondie shake her head then he take Moses to another one who was sitting on a bench and she say yes so the test come back to Moses and want to pay Moses to go with the woman (Selvon 79).

The author modifies this distinctive modernist technique by not using any punctuation as a form of reallocating Standard English to a diasporic language located within the dominant culture. This attempt partly underscores the alienation felt by the black immigrant in the unfamiliar environment of London in the 1950s and as Nick Bentley indicates, the use of stream of consciousness in that special way, "represents the release of the language from the syntactical conventions of Standard English, which emblematically represents release from the restrictions that dominant white British culture places on the black individual" (42). Here, the excess of the form is deployed functionally to mirror the excess involved in culturally and ideologically distancing the speaking voice from dominant discourses.

Yet, when it comes to the subtle transition from orality to the writing form, the author depends on the application of punctuation in a slightly different manner. To an uninitiated implied reader, unfamiliar with TCE and orality, the punctuation cannot denote more than what they are traditionally assigned, such as a comma to indicate a pause between parts of a sentence. However, a closer examination of the use of the punctuation mark could suggest more and allow for different reinterpretations.

As already discussed, Selvon tried to modify the narrative to make it accessible for the different implied audiences, and as the script is written in English regardless of the dialectal

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elements accompanied within it, the text cannot diverge from the traditional writing system to include inherent possibilities. Therefore, the author is compelled to depend on other elements of the writing system to include clues that allow for an appropriate articulation of the sentences and the script as closely as that of a native speaker with innate abilities to understand given utterances. In this regard, one of the most prominent critics of Caribbean fiction who is originally from Trinidad and Tobago, Kenneth Ramchand states that "[W]riting is a script and the creation of the script automatically invokes or presumes the existence of a speaker who can decode it because he is familiar with the language to which the script refers" (78). Henceforth, despite the modifications and the appropriations the implied author applies to the dialect to diminish the distance the unfamiliarity the dialect creates, there are gaps that can only be filled by the reading act and best by the implied reader familiar with that dialect. The sentences sometimes run on unpunctuated to engage the mental alertness of the reader, who must provide his own pauses. And the reading act is all-encompassing of all the features of the writing system including punctuation.

For example, in a paragraph following the twelve pages of the section written in stream of consciousness without any mark of punctuation, the author inserts a comma that is somewhat out of place.

> <u>The old Moses, standing on the banks of the Thames</u>. Sometimes he think he see some sort of profound realisation in his life, as if all that happen to him was experience that make him a better man, as if now he could draw apart from any hustling and just sit down and watch other people fight to live. Under the kiff-kaff laughter, behind the ballad and the episode, the what- happen- ing, the summer-is-hearts, he could see a great aimlessness, a great restless, swaying movement that leaving you standing in the same spot. As if a forlorn shadow of doom fall on all the spades in the country. (Selvon 106)

Reference to Steven F. Walker's claim that incongruities can come in any shape in a text and when they do appear, more often than not they indicate the presence of a subtext that is recognizable to none but the attentive reader. The odd comma in this paragraph can be understood to indicate such incongruities that are purposefully included by the author only to be recognized by the discerning implied reader. The comma helps the initiated to read the sentence in a dialect tone which is essential to being in complete agreement with the implied author and achieving a successful reading of the text. As Ramchand states, "The dialect tone is the inner music of the language", once it is established, the author has more freedom in utilizing his narrative skills into bringing more dialect qualities and consequently meanings to the text (105). The comma in the underlined sentence creates a different level of intonation and rhythm

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which could produce different meanings if the sentence were read with the notion of orality and dialect tone in mind.

Kenneth Ramchand declares that a reader familiar with the TCE dialect may read the above-underlined sentence differently from a reader who takes the literal meaning of the sentence and only pays attention to what the eyes see on the page and disregards the intonation and the sound of the sentence to the attentive ear. However, Moses' story doesn't die if the uninitiated implied reader misses out on the dialect tone, but it becomes much less dramatic, and the flow of the narration does not fully match the setting when the ear doesn't come into play. Ramchand states that the comma indicates a stop in the flow of reading, thus the sentence starts with a high tone until the comma, "The old Moses," followed by a falling of the rhythm after the word Moses "standing on the banks of the Thames". Both as a critic and as a speaker of the dialect, Ramchand claims that unlike the uninformed implied reader who takes the sentence to indicate that Moses is standing still, to members of the initiated implied reader, familiar with the dialect including the tone, the rhythm and the syntagmatic axis of communication creates a sense of focus on the flow of the river. Ramchand writes,

> The effect is "The old Moses" STOP. Then a rush "standing on the banks of the Thames." To the eye, and to those taking the literal meaning, the sentence declares that Moses is standing still. To the ear, however, the sentence creates the stoppage "The Old Moses" STOP; and the falling rhythm of "standing on the banks of the Thames" creates the sense of a rushing flow. The oral rhythms create the movement of the river, the semantics of the writing tells us that Moses standing in one place. (Ramchand 107).

This example is proof that the clues can be as simple and minute as punctuation marks such as a comma designed by the implied author to be recognized and unearthed by the initiated implied reader. Missing out on such incongruities by the uninitiated does not mean missing out on the communicated message, however, it creates a sense of extra information and knowledge that could empower the initiated implied reader greatly or just a better enjoyment experience.

Another effective aspect of the TCE that is utilized by Selvon which is most recognizable by the discerning implied reader is the reproduction of the effects of orality in everyday life with regard to the paradoxical tension between sound and meaning in aesthetic terms. Additionally, in *Caribbean Discourse*, Glissant asserts that "for Caribbean man, the word is first and foremost sound. Noise is essential to speech" (123). Unlike the uninitiated, the reader who is familiar with TCE can hear the dialect spoken by the characters which in its turn clashes with the system of standard English significantly and allows one reader to produce meanings that are undetectable by the other. In this respect, Kathie Birat's scholarly analysis of the fiction of Sam Selvon sheds some light on the notion of voice depending on Derrida's phonocentric bias of Western philosophy as well as Genette's insertion of voice as a dimension

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of narrativity in *TLL.* Birat states that certain features of Selvon's narrative such as mimicry, redundancy, misperception, and approximation create a perpetual gap between sound and meaning which are essential for the reader to be able to decode an unknown language at several levels. She adds that "it is the gap, the discrepancy between standard English and dialect, that the reader hears and that leads him to search for the significance of this difference, to account for it in terms of meaning" (Birat 7). However, those readers who find more agreement with the uninitiated implied reader might overlook and disregard such discrepancies and continue with the story looking for average satisfaction, whereas those who are initiated enough to follow the clues would find such details significant and ultimately help in achieving meaning as included and targeted by the implied author.

Although examples regarding the effect of sound and voice on the narrative are present throughout the novel, it is most visible in the 'Summer is Hearts' stream of consciousness section. Additionally, Selvon touches upon this point in the text when Galahad meets a white English girl named Daisy for the first time and starts having a conversation with her. The perfectly readable English question Galahad asks is unintelligible to Daisy and thus asks him to repeat the question he has just asked.

> They sit down there sipping the tea and talking.
> 'You get that raise the foreman was promising you?' Galahad ask, for something to say.
> 'What did you say? You know it will take me some time to understand everything you say. The way you West Indians speak!'
> 'What wrong with it?' Galahad ask. 'Is English we speaking.' (Selvon 68)

In response to this, the Jamaican poet Mervyn Morris states that "there are many Englishes and the character Galahad is speaking one of them" (Rothe 2018). This is to suggest that Creole as one of the Englishes included in the text can often be coated with nuances that would require a tentative ear to comprehend it completely. And sometimes the mere adaptation to the dialect is not enough to allow for full comprehension of what is stated.

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4.4.4 Calypso Aesthetics and the Promotion of a Sense of Caribbeanness

In addition to the TCE narrative form and its effectiveness to identify the different implied readers incorporated in the text, *TLL* is characterized by another important feature that is specific to Trinidad culture which in fact forms a big part of their literature is the element of Calypso aesthetics throughout the story. If TCE is recognizable on the level of form, Calypsonian tradition is deliberately incorporated into the narrative by Selvon on the level of content to criticize the many negative aspects of the British white people against the black, working-class immigrants in London. This subject is particularly relevant to my thesis since initially Calypso literature was invented to disparage the colonizers and the oppressors. Calypso aesthetics was considered a resisting force that enabled the enslaved and the oppressed to push toward decolonization, indigenization, and emancipation. It was a liberating drive which was manipulated to develop a counter-narrative discourse to the denigrating language of the empire and critique the wrongs of society, political abuse, and degeneration.

In this regard, calypso along with other popular cultural forms, including the TCE that was discussed earlier, have been incorporated by the author to, as Simon Gikandi puts it, "challenge the very foundation of Eurocentric cultural codes and suggest an alternative hermeneutics" (96). Using Calypso as social criticism and satirizing the masters has a long history and evidently, in 1868, there was legislation in the West Indies prohibiting slaves from using the Calypso to satirize their masters and, by 1930, performers were required to submit their lyrics to the police for scrutiny before a performance. Hence, it can be noticed that due to the subversive influence of Trinidadian Calypso, it has heavily been used in the text through the employment of witty dialogue, satire, and melodrama on matters such as discrimination, class, racial prejudice, and stereotypes (Warner 60). This can be easily referred to what was discussed earlier and Brain Richardson's argument regarding the incorporation of multiple implied readers in texts written under political censorship, and how this technique empowers the discerning implied readers when they detect the subversive maneuvers implemented through calypso aesthetics.

The oral Calypsonian ballad has certain resourceful characteristics which allow Selvon to deliver his case impeccably and at the same time understand them making the reading experience more successful. As Susheila Nasta states, the Trinidadian calypso is well-known for, "its use of a subversive irony, the melodramatic exaggeration of farcical anecdotes, subversive racial stereotyping, repetition for dramatic effect and the inclusion of topical

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political material" (78), and owing to these features, Selvon was able to effectively address the institutional as well as cultural mistreatment of West Indians in London. Below I will try to discuss a few of the calypso aesthetic features and explain how much the calypso tradition plays a role in Trinidad literature and *TLL* in particular.

Through the vivid fragments of animation, Selvon uses calypso to capture the boys' everyday battles including the external fight for survival as well as the internal struggle of belonging to a community. Each one of these is either explicitly or implicitly presented through the episodic ballads of the characters. Moses' ambivalence in choosing between Trinidad and London, Galahad's enthusiasm about the new adventure of London life versus the inevitable disappointments of not finding a job and the amount of racism he faces due to the color of his skin, and finally the novel's overall representation of the character's attempts to "subvert and demythologize the colonial dream of a bountiful city" (Nasta 83). This last one is a hypertextual reference to the mythological city or empire of El Dorado[20] 'the golden one' and the author's reversal attempt to implicitly criticize the colonial politics of promising the colonized a London paved with gold. As part of the calypso aesthetics education, Selvon attempts to subvert the colonial dream of a city "paved with gold" on several occasions in the book and extends his political commentary by making it clear that the London he describes is not paved with gold and is rather gray as demonstrated at the very beginning of the story. Talking to Galahad, Moses explains,

> whatever the newspaper and the radio say in this country, that is the people Bible. Like one time when newspapers say that the West Indians think that the streets of London paved with gold a Jamaican fellar went to the income tax office to find out something and first thing the clerk tell him is, 'You people think the streets of London are paved with gold?' Newspaper and radio rule this country. […]
> I wish it had plenty other fellars like you,' Moses say, 'but a lot of parasites muddy the water for the boys, and these days when one spade do something wrong, they crying down the lot. So don't expect that they will treat you like anybody special – to them you will be just another one of them black Jamaicans who coming to London thinking that the streets paved with gold. (Selvon 27)

Sir Galahad represents one of the many immigrants who buoyantly comes to London with his tropical clothes and believes that he can survive on his own, yet strikingly but implicitly is left shocked and disappointed. He is faced with a series of incidents starting with the weather and the image of the sun explained above as well as the shattering realization of the harsh reality of finding jobs and racism in the end. The latter is well depicted when the happy and proud

[20] El Dorado was a mythical city supposedly located somewhere in the unexplored interior of South America. It was said to be unimaginably rich, with fanciful tales told of gold-paved streets, golden temples and rich mines of gold and silver. The colonized people of Caribbean Islands were also encouraged by the British colonizers to travel to Britan, 'the mother country' and promised they will be considered equal to the British people.

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Galahad "cool as a lord", who finally found a good job with enough money to get a jacket without being worried about the price, on his way to meet a white girl, "a nice piece of skin waiting under the big clock in Piccadilly Tube Station", starts a conversation with a child and a mother. The child gets scared and cries which makes Galahad privately have self-doubts despite the fact that he had been confident to put on a brave face in public. Later, he goes home, lying on his bed thinking and watching the color of his hand saying, "Colour, is you that causing all this, you know. Why the hell you can't be blue, or red or green, if you can't be white? You know is you that cause a lot of misery in the world. Is not me, you know, is you!" (Selvon 88).

This incident shows the progressive development of the characters' communal consciousness as they learn to both love and hate the city and as a recurrent theme in Calypso aesthetics including the music of jazz or the blues, the color of the skin was the trigger for Galahad. This particular scene resonates with one of Louis Armstrong's songs titled 'Black and Blue' which was released in New York in1929. The lyric of the song reads,

> I'm white inside but that don't help my case,
> 'Cause I can't hide what is in my face,
> How would it end, ain't got a friend,
> My only sin is in my skin,
> What did I do to be so black and blue. (Hischak 496)

Selvon's characters can be seen often trying to put calypso ethos into practice such as Cap living without paying rent or the naive Galahad being fascinated by London and being disappointed later, and the never-ending struggles of Moses above all who is an epitome of calypso tradition. Additionally, although the reader learns that the characters immigrated from different parts of the world and not all of them come from Trinidad or Jamaica: Cap (Captain) is from Nigeria; Tolroy, Ma, Tanty Bessy, and Lewis are from Jamaica, and Five (Five Past Twelve) is from Barbados, yet the narrator's labeling of them as 'the boys' creates a sense of community and togetherness. Indeed, Selvon so powerfully presents the shared dynamic of the characters that the reader does not need to learn about each one of the immigrant's individual cultural identities. As a result, the narrator can effortlessly use the TCE dialect to narrate their stories and present them as calypsonian heroes. This is perhaps the implied author's way of mocking the uninitiated implied reader by using TCE to report the different characters' stories regardless of their background and language. In the text, Moses does mock the naivety of the British people when he says that to them, we all come from Jamaica.

> While Moses smiling to see the test hustling tenants, a newspaper fellar come up to him and say, 'Excuse me sir, have you just arrived from Jamaica?'
> And Moses don't know why but he tell the fellar yes.
> 'Would you like to tell me what conditions there are like?' The fellar take out notebook and pencil and look at Moses.

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> Now Moses don't know a damn thing about Jamaica – Moses come from Trinidad, which is a thousand miles from Jamaica, but the English people believe that everybody who come from the West Indies come from Jamaica.
> 'The situation is desperate,' Moses say, thinking fast, 'you know the big hurricane it had two weeks ago?'
> 'Yes?' the reporter say, for in truth it did have a hurricane in Jamaica.
> 'Well I was in that hurricane,' Moses say. 'Plenty people get kill. I was sitting down in my house and suddenly when I look up I see the sky. What you think happen?'
> 'What?'
> 'The hurricane blow the roof off.'
> 'But tell me, sir, why are so many Jamaicans immigrating to England?'
> 'Ah,' Moses say, 'that is a question to limit, that is what everybody trying to find out. They can't get work,' Moses say, warming up. 'And furthermore, let me give you my view of the situation in this country. We can't get no place to live, and we only getting the worse jobs it have –' (Selvon 17).

Following Nasta's above definition of Calypso, it is understood that the employment of satire is a major component of the Calypso tradition; hence, the narrative language of *TLL* is filled with comic features, stories, and anecdotes corresponding to the episodic narratives of each one of 'the boys' in the novel, but for a purpose other than mere entertainment. In this regard, Louis James writes, although the dialectal language and the nature of the calypso tradition may make the stories appear funny for some readers, in reality "it is a tragi-comic pose that can only be caught in the dimensions of the dialect consciousness" (James 620). Thus, the tragedy can be concealed behind the mask of the comic stories; something an implied reader familiar with the calypso tradition can quickly identify while an uninitiated implied reader may as quickly overlook. The above quotation skillfully identifies that aspect of the narrative when Moses made use of the opportunity to tackle the issue of employment and discrimination in London.

In other words, calypso is a strategy which conceals the mistreatment and the wrongdoings of white people against the black working-class characters in the comic stories. Hence, towards the end of the novel and in a moment of epiphany, the narrator reveals,

> Under the kiff-kiff laughter, behind the ballad and the episode, the what-happening, the summer-is-hearts, he could see a great aimlessness, a great restless, swaying movement that leaving you standing in the same spot. As if a forlorn shadow of doom fall on all the spades in the country. As if he could see the black faces bobbing up and down in the millions of white, strained faces, everybody hustling along the Strand, the spades jostling in the crowd, bewildered, hopeless. As if, on the surface, things don't look so bad, but when you go down a little, you bounce up a kind of misery and pathos and a frightening – what? He don't know the right word, but he have the right feeling in his heart. As if the boys laughing, but they only laughing because they fraid to cry, they only laughing because to think so much about everything would be a big calamity – like how he here now, the thoughts so heavy like he unable to move his body. (Selvon 105)

Among other characteristics of the calypso heroes which are employed in the text are subjects of race, especially racial stereotypes, masculinity, and sexuality. As far as Calypsonian is

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concerned, the last one refers to the trope of women being defined from a male chauvinistic point of view. This aspect of calypso has already been researched and ultimately proven to have links with the possible socio-psychological reasons, rooted in slavery and colonial demoralization of the male. For example, J.S Elder, (1968) addresses this issue in *The Male-Female Conflict in Calypso,* as already mentioned, Keith Warner, (1982) in *Male/Female Interplay in Calypso,* and finally Merle Hodge, (1974) in her essay *The Shadow of the Whip* contends, in part, that hostile male behavior to women, in general, including public verbal abuse and humiliation which the calypso also pursues, is in many ways an emulation and transferal of the hostility the male learned within the plantation system (Davies and Fido 175).

As I have already explained, much of Selvon's works, and specifically *TLL* draw its content from the creolized forms of Caribbean vernacular culture including calypso. Hence, the narrative has a bipartite structure, in which, on the one hand, owing to the stereotypical image created by the dominant white culture about black working-class men as addressed in the many examples involving white women and the Jamaican and Moses discussed below, it creates a chance to criticize the white people specifically pertinent to the subject of sexuality and the argument surrounding empowerment of the marginalized groups and the process of identity-formation that distinguishes Caribbean culture. As Ashley Dowson, who is a university professor specialized in postcolonial and cultural studies writes in *Diasporic Culture and the Making of Postcolonial Britain 2007*, "For virtually all the characters, the seduction of European women offers an implicit reclamation of their masculinity, belittled in so many other ways in Britain" (39). These are all represented with great clarity and pathos in Selvon's works and specifically *TLL*, starting with the ways 'the boys' treat and refer to women which I will discuss below.

On the other hand, although the characters engage in certain promiscuous criminal (selling drugs, killing pigeons, not paying rent) and sexual activities, the representation of these traits is constructed consciously and for particular purposes. The implied author does not take the opportunity that the initiated is familiar with the calypsonian tradition for granted, and in return manipulates it to offer an explicit and prescient critique of these modes of black male style and the cultural nationalism they embody. In response to this claim, Dowson suggests that Selvon was in fact seeking to educate the indigenous implied audience of his story to show them that the Calypsonian lifestyle might not be as elegant as it may appear when he writes,

> *The Lonely Londoners* also stresses the hollow character of the sexual adventurism of "the boys," suggesting that their triumphs in the bedroom fail to create truly egalitarian and postimperial relations among the novel's characters. Instead of dismantling colonial power relations, that is, the boys' conquests simply invert those relations through the

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> creation of gender hierarchy. Black male self-assertion ends up mirroring the forms of violence that characterize white supremacist patriarchy. To drive this critique home, Selvon's novel documents instances of domestic violence within the black community and offers an example of a strong black woman who challenges such forms of abuse [Tolroy's aunt, Tanty as an example of powerful black woman] (36).

Again, corresponding to the images of calypsonian heroes regarding the concept of masculine sexuality, the narrative is in alignment by presenting the male characters as powerful as well as misogynistic. The boys are trickster figures who feel recognized and needed when they are associated with the stereotypical negative images assigned to them. This is evident in the names they call women, white women in particular: "a sharp piece of skin", "a nice piece of skin" (Selvon 61, 63), "a number" (70), "a little thing" (65), or "English chick" (84) among others while avoiding the ones of their own as the narrator declares, "a spade wouldn't hit a spade when it have so much other talent on parade" (79).

The implied author employs both the narrative voice as well as the different characters' ballads to demonstrate how, when it comes to such activities that are considered unacceptable and are assigned only to immigrants and black people, white people are also engaged in them and there is no such thing as "discrimination". On the level of the narrative voice, the heterodiegetic narrator quite skillfully draws the reader 'you', both Caribbean and white readers, into the narrative, making them an accomplice to the act and a potential purchaser when says,

> Oh what a time it is when summer come to the city and all them girls throw away heavy winter coat and wearing light summer frocks so *you* could see the legs and shapes that was hiding away from the cold blasts and *you* could coast a lime in the park and negotiate ten shillings or a pound with the sports as the case may be or else they have a particular bench near the Hyde Park Corner that they call the Play Around Section where *you* could go and sit with one of them. (Selvon 75 [italics mine])

Later, he provides stories where white English men and women partake in similar sexual activities yet are not held accountable or make headlines in the newspaper. In brief, the author utilizes the racial and sexual stereotypes about black people and reassigns them to reclaim the black identity as well as to subvert the stereotypes. The narrative works on the project of identity reclamation and representation. This is done not necessarily by presenting new ideas altogether, but rather by manipulating the already established stereotypical ones and presenting them in a satirical way to show those 'the whites' who propagate such ideas as well as the blacks who try to be like them (Harris), the true colors of both groups. The narrator then says,

> you does meet all sorts of fellars from all walks of life don't ever be surprised at who you meet up cruising and reclining in the park it might be your boss or it might be some big professional fellar because it ain't have no discrimination when it come to that in the park. (Selvon 77)

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The narrator then continues with certain stories about each one of the characters and how each one engages with rich, British white people both men and women, and their racialized sexual fantasies. On one occasion an old-looking woman in a car approaches Moses in the park and asks him to go home with her. Later, the narrator concludes by implying that while many people would deny such stories and instead keep stereotyping the black and the immigrants, the reality is 'everybody' is implicated in the disavowed sexual undercurrents of Empire (Houlden 29).

> it have a lot of people in London who cork their ears and wouldn't listen but if they get the chance they do the same thing themselves everybody look like they frustrated in the big city the sex life gone wild. (Selvon 81)

And finally, the Calypso aesthetic is equipped with certain concealed forces that are essential for the formation of a Caribbean identity through the establishment of a counter-narrative that has very real implications for the text and its context without the knowledge of the colonizer. As a desiring machine, Calypso's narrative functions as a drive that seeks to negotiate the emigrants' desire to recover an autonomous but denigrated Caribbean culture and to recenter it in the imaginative presence of the empire. In this regard, Calypso is able to achieve that since the narrative it constitutes is not recognizable by the dominating force yet easily identifiable by the indigenous audience who traveled to the mother country. As Simon Gikandi contends, "The emigrants reflect on the possibility of negating the narrative of empire by embracing the popular forms of Caribbean culture, forms they might previously have seen as causes of shame and embarrassment. Such popular forms are important because they challenge the very foundations of Eurocentric cultural codes and suggest an alternative hermeneutics" (96). As soon as the necessity of historicization, such as the creation of an identity and a shared language in this case TCE, has been established, the emigrants seek ways of evolving a counter-narrative of empire. Thus, in Selvon's case, the use of Calypso in London is seen as foundational in the development of non-white identities grounded in Britain which ultimately leads to emancipation and rejuvenating the Caribbean identity: hence Caribbeanness.

Throughout the novel, Moses, as an advocate of the Caribbean identity and as a "liaison officer" for the boys, from the moment they disembark the ship in Waterloo until they psychologically readjust and regain equilibrium, slowly works his way toward the establishment of a community, in other words, a black London. To attain this objective, Moses starts by organizing the space the immigrants are supposed to settle in. As a strategic maneuver to subvert the colonizer's attempt at ghettoization of the black working-class men and their representation, Moses makes sure that the boys don't end up in one place in the city.

> Moses send the boys to different addresses. 'Too much spades in the Water now,' he tell them. 'Try down by Clapham. You don't know how to get there? They will tell you

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> in the tube station. Also, three of you could go to King's Cross station and ask for a fellar name Samson who working in the luggage department. He will help you out.'
> And so like a welfare officer Moses scattering the boys around London, for he don't want no concentrated area in the Water – as it is, things bad enough already. And one or two that he take a fancy to, he take them around by houses he know it would be all right to go to, for at this stage Moses know which part they will slam door in your face and which part they will take in spades. (Selvon 14)

By changing their geography, Moses tries to avoid the empire's attempt of concentrating the racially marked Caribbean immigrants in one location; otherwise, the boys' chance to be employed or have a secure life will be very low. He does that knowingly because he is aware of how the system works, hence, by making the boys live not in one place, he is assisting to get one step closer to the goal of decolonization. As the narrator explains, Moses had to plot against the imperial's scheme of dividing the space between white and black, between rich and working-class men,

> London is a place like that. It divide up in little worlds, and you stay in the world you belong to and you don't know anything about what happening in the other ones except what you read in the papers. […] Them rich people who does live in Belgravia and Knightsbridge and up in Hampstead and them other plush places, they would never believe what it like in a grim place like Harrow Road or Notting Hill." (Selvon 53).

Then the narrator continues to explain the situation in the working-class neighborhoods and why it was essential for him to do what he does regarding the geography and the place the immigrants 'spades' were supposed to live in. He writes,

> The place where Tolroy and the family living was off the Harrow Road, and the people in that area call the Working Class. Wherever in London that it have Working Class, there you will find a lot of spades. This is the real world, where men know what it is to hustle a pound to pay the rent when Friday come. The houses around here old and grey and weatherbeaten, the walls cracking like the last days of Pompeii, it ain't have no hot water, and in the whole street that Tolroy and them living in, none of the houses have bath. (Selvon 52)

Apart from Moses' attempt to "scattering them around London" with regards to the space and the appropriation of TCE discussed before, the narrative works on a different level: possession. As far as the language is concerned, the dream of establishing a black London is not fulfilled without taking possession of space and assigning new representations so as to make their presence visible. And in the process of belonging to a place other than the one the colonial center assigns to them; the boys work on the creation of representative and identity-forming narratives in order to remake the city in their own image. This act seems to be vital survival kit to successfully accommodate themselves in the city, thus F. Gordon Rohlehr in *The Folk in Caribbean Literature* writes: "In The Lonely Londoners, it is the group that has a full self, that faces the wilderness and survives; not to belong is to be lost in the void" (41). It is 'boys'' way of creating a sense of their living situation and bringing a sense of 'realness' into the

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'unrealness' mentioned and discussed in the beginning and in response to T.S Eliot's poetry about London.

As a counter-discourse to the hegemonic language of the colonial center, the narrator tackles another issue which is the problem of the narrative technique relevant to the narratability of the city. As Mark Looker writes in his book *Atlantic Passages: History, Community, and Language in the Fiction of Sam Selvon,* this attempt includes modifying the names of the places to fit their own narrative through, "inventing a language, sifting new words and phrases out of the imperial lexicon and wielding that language to name and create" (60). Therefore, it can be noticed in the above excerpt where the narrator gives a new name to the different places in London when he writes, "Too much spades in the Water now". This place 'Water' refers to a location in the city which Moses explains to Galahad the first time they meet.

> 'Which part you living?' Galahad say.
> 'In the Water. Bayswater to you until you living in the city for at least two years.'
> 'Why they call it Bayswater? Is a bay? It have water?'
> 'Take it easy,' Moses say. 'You can't learn everything the first day you land.
> (Selvon 23)

This conscious habit of ritualistic repetition of names of places in the city seems to be another counter-narrative method of the boys to domesticate the viable boundaries of the colony in the city. They refer to the west by 'the Gate' (Notting Hill), the north as the Water (Bayswater), and the east by the 'Arch' (Marble). The latter was specifically crucial since as Ben Weinreb and Christopher Hibbert write in *The London Encyclopedia*, historically, passing through Marble Arch was a privilege reserved for members of the Royal family and their retinue, "Only senior members of the Royal Family and the KING'S TROOP ROYAL HORSE ARTILLERY may pass through it" (496). Hence, immigrants' possession of this space is therefore particularly subversive, an act which made their presence quite visible by creating an ironically nuanced black colony within the heart of the city. And the boys congregate in that historic place for a particular reason, and that was to criticize the government, when the narrator says,

> It have no other lime in London that Big City like more than to coast by Marble Arch at the Orator's Corner on a summer evening and listen to them fellars talking about how the government this and that, or making big discussion on the colour problem. In fact, this lime is a regular for the boys. […] when the sun shining and the sky blue and a warm wind blowing across the park, on any such Sunday evening, all the boys dressing up and coasting lime by the Arch, listening to all them reprobates and soapbox politicians, looking around to see if they could pick up something in the crowd. From east and west, north and south, the boys congregate by the Arch.
> The first time Galahad ever went there, he amaze at how them fellars saying all kind of thing against the government and the country, and the police not doing them anything. (Selvon 72)

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In conclusion, it is apparent that Selvon's narrative pronounces the encounters of the Caribbean settlers to Britain in the fifties by implementing narrative techniques and strategies that produce a distinct subcultural identity. Similar to other postcolonial texts, *TLL* engages in the politics of language. In this regard, the narrative depends on certain features such as the employment of TCE, Calypso tradition, myth, idioms, sound and rhythm, humor, and to the extent of renaming key London locations to demonstrate the everyday struggle of the immigrants in London while attempting to undermine the colonial system. The application of Creole language for the text is considered an influential yet inspirational decolonizing discourse which displayed the hard lifestyle and despair of the young male immigrants effectively. Through the incorporation of a modified language, the author succeeds in providing an exotic text occupied with criticism against the imperial power while showing empathy and expressing solidarity with the immigrants.

This chapter has explored the intricate narrative strategies and linguistic innovation in Sam Selvon's *TLL*, highlighting how the novel serves multiple audiences through its depiction of the Caribbean immigrant experience in 1950s London. Selvon's use of a creolized narrative voice—a blend of Trinidadian dialect and Standard English—emerges not merely as a stylistic choice but as a profound medium for cultural expression and resistance. This dual narrative approach richly caters to both Caribbean and British readers, offering a layered exploration of identity, migration, and diasporic life.

For Caribbean readers, familiar with the dialect and cultural references, the novel resonates deeply, providing a mirror to their own experiences and the subtle nuances of their linguistic and cultural landscape. This initiated audience appreciates the text's authenticity and the ways it embeds the rhythms and flavors of Trinidadian life into the broader narrative of London. Conversely, British readers, or those uninitiated in Caribbean dialect, encounter a linguistic landscape that, while challenging, opens a valuable window into the immigrant experience, marked by its own rhythms and preoccupations. Through this engagement, the novel invites a deeper understanding and empathy towards the Caribbean community in London, enriching the reader's perspective on migration and cultural diversity.

Selvon's narrative technique also cleverly employs episodic structure and calypso aesthetics, enhancing the thematic concerns of dislocation and community within the immigrant experience. Each vignette, though self-contained, contributes to a broader narrative arc that reflects the collective trials and triumphs of the characters. The incorporation of calypso as a narrative device serves dual purposes: it entertains and also subtly critiques social issues, weaving a rich tapestry of humor and social commentary that is characteristic of Caribbean oral traditions.

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The novel's portrayal of both individual and communal struggles with identity and belonging invites readers to consider the broader implications of migration. Through the lives of its characters, *TLL* does not merely recount the hardships of adapting to a new world; it celebrates the resilience, creativity, and enduring spirit of the Caribbean community against the backdrop of these challenges.

Furthermore, the discussion of multiple implied readers in the text reveals Selvon's masterful orchestration of a narrative that speaks simultaneously to varied facets of identity—race, diaspora, colonization—enabling a multifaceted dialogue between the text and its readers. This interplay between orality and literacy not only bridges cultural expressions but also geographic and psychological distances, enriching the diasporic narrative with a vivid sense of place and voice.

Selvon's novel is a vibrant tapestry of voices that gives life to the experiences of Caribbean immigrants navigating the metropolis of London. By employing a creolized narrative voice that blends Trinidadian dialect with Standard English, Selvon effectively creates a dual narrative that caters to both Caribbean and British readers. This narrative choice does not merely serve the purpose of communication but acts as a form of cultural expression, bringing the rhythms and nuances of Trinidadian speech to the forefront of the British literary scene.

The concept of multiple implied readers in *The Lonely Londoners* underscores the complexity of reading and interpreting texts across cultural lines. For the uninitiated reader, primarily British and unfamiliar with Caribbean dialect, Selvon's text offers a window into the immigrant experience, characterized by its own rhythms and preoccupations. This reader is invited to navigate the unfamiliar linguistic landscape of the novel, gaining insights into the life of the immigrant community through narrative immersion.

Furthermore, Selvon's narrative technique of employing episodic structure and calypso aesthetics enhances the novel's thematic concerns of dislocation and community. Each vignette, while self-contained, contributes to a larger narrative arc that portrays the collective experience of the characters. The use of calypso as a narrative device not only entertains but also comments on social issues, allowing Selvon to weave a social critique through seemingly light-hearted and humorous tales.

The narrative's dual focus on both the individual and the community challenges the reader to consider the broader implications of migration, identity, and belonging. Through its portrayal of the immigrant experience, *The Lonely Londoners* does not just recount the struggles of adapting to a new world but also celebrates the resilience and creativity of the Caribbean community in the face of these challenges.

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In essence, *The Lonely Londoners* stands as a seminal work in Caribbean literature and black British literature by virtue of its innovative narrative style and its profound engagement with themes of race, migration, and identity. It remains a pivotal text for understanding the dynamics of cultural interaction and the complexities of conveying multifaceted experiences to diverse audiences. Selvon's mastery in crafting a narrative that speaks to multiple implied readers allows the novel to transcend its geographical and temporal settings, making it a timeless exploration of human experiences in the context of migration and cultural exchange.

The chapter offers an intricate examination of the interaction between language, readership, and diasporic identity in postcolonial literature. Sam Selvon's novel, as explored through the analysis, operates within a complex narrative framework that caters to dual audiences: the “initiated” and “uninitiated” readers. This bifurcation not only influences the text's reception but also reflects broader cultural negotiations and identity formations within the diasporic context.

At the heart of this discussion is Selvon’s use of a creolized narrative voice, which serves as a medium for cultural expression and resistance. This narrative style melds Trinidadian Creole with Standard English, creating a textual landscape that is both familiar and alienating depending on the reader's cultural and linguistic background. For the initiated, those familiar with the nuances of Trinidadian dialect, the text offers a resonant reflection of their own lived experiences and linguistic rhythms, imbuing the narrative with a sense of authenticity and communal identity. For the uninitiated, primarily British readers or those unfamiliar with Caribbean dialects, the text presents a challenge, pushing them to navigate the unfamiliar terrain of creolized language and, through this linguistic journey, engage with the Caribbean diasporic experience on a profound level.

Selvon’s strategic employment of language and narrative structure in *The Lonely Londoners* does more than tell the story of Caribbean immigrants in London; it invites readers into a dialogue about visibility, representation, and the politics of language. The text acts as a site of cultural contestation, where the imposition of a creolized voice onto the English literary landscape challenges dominant narratives and compels recognition of Caribbean voices and experiences.

Furthermore, the analysis of multiple implied readers in the text reveals how Selvon orchestrates a narrative that speaks simultaneously to multiple facets of identity—race, diaspora, and colonization—thereby enabling a multifaceted dialogue between the text and its readers. This dialogue is enriched by the interplay between orality and literacy, which not only

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bridges the gap between different forms of cultural expression but also serves as a metaphor for the bridging of geographic and psychological distances between the Caribbean and the UK.

The chapter also critically engages with the idea of the implied reader, as theorized by literary scholars, to unpack how Selvon anticipates and constructs his readership. By doing so, it highlights the novel's role in shaping reader response and influencing reader interpretation through narrative cues and cultural signifiers embedded in the text.

In conclusion, Sam Selvon's *The Lonely Londoners* emerges as a pivotal text in Caribbean literature and Black British writing, notable not only for its linguistic innovation but also for its nuanced exploration of diaspora, identity, and the complexities of cultural assimilation. The novel's enduring relevance lies in its ability to engage readers across cultural divides and its contribution to the discourse on postcolonial identity and belonging. As such, it underscores the power of literature to act as a form of social commentary and a tool for cultural dialogue, offering profound insights into the dynamics of reading and interpretation within a postcolonial context.

In essence, *TLL* stands as a seminal work in both Caribbean literature and Black British literature by virtue of its innovative narrative style and its profound engagement with themes of race, migration, and identity. It remains a pivotal text for understanding the dynamics of cultural interaction and the complexities of conveying multifaceted experiences to diverse audiences. Selvon's mastery in crafting a narrative that speaks to multiple implied readers allows the novel to transcend its geographical and temporal settings, making it a timeless exploration of human experiences within the context of migration and cultural exchange.

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CHAPTER FIVE

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Chapter Five

Multiple Implied Readers in Kurdish Literature:
Karwan Omer Kakesur's novel *The Channels of the Armed Monkeys* 2011[21]

5.1 Introduction

As I discussed in chapter two, besides postcolonial texts, minority literature produces its share of double voicings which makes the study of the theory of multiple implied readers more worthwhile. Including Kurdish literature along with African and Caribbean literature and applying the theory of multiple implied readers on Kurdish texts, require intensive analyses and thorough explanations. In the course of this chapter, I will provide a summary of the historical development of the Kurdish novel and present my argument by discussing why I think, narratologically, Kurdish literature deserves more attention both as a minority literature as well as a significant literature of West Asia. Although unlike the other two texts, each belonging to African and Caribbean literature, the text I have selected to study Kurdish literature is not written in English, I argue, it too can be understood as Anglophone literature. Hence, the shift from African and Caribbean to Kurdish literature is still a logical shift within Anglophone and postcolonial literature but towards a lesser-known one with a similar logic. The literature of these different nations share one characteristic that will be the focus of my study here and that is "writing back to self" (Mwangi) and using literature to criticize areas which are considered, to these authors, self-destructive.

Kurdish literature is undeservedly understudied and under-researched for reasons I will touch upon later. The present study will be the first academic attempt to explore the Kurdish novel from a narratological perspective in English. The reason I am including the Kurdish novel in this study has to do with the various and consequent stages of hardship with regard to external and internal political, national, ethnic, and identity struggles the Kurds endured from the start of the twentieth century onwards. The Kurdish novel ticks most of the boxes mentioned in Richardson's theory of multiple implied readers. Richardson argues that certain classes of literary written works such as those produced under political censorship, minority

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[21] This novel *The Channels of the Armed Monkeys* (Arabic Alphabet- کەناڵی مەیموونە چەکدارەکان) (Latin Alphabet- Kenałî Meimwne Çekdarekan). Erbil: Aras, 2011 is in Kurdish Sorani language and so far, it has not been translated into any other language. Karwan Kakesur was born in 1964 in Hewlêr, the current capital city of Kurdistan Region of Iraq. He left Kurdistan in the beginning of 1990s and is currently living in Denmark. He started as a short story writer, then translated many children's books from English into Kurdish language. So far, he has published eleven novels, five short story collections, an autobiography, and several other literary books in Sorani Kurdish of which some have been translated into Persian and Arabic. An English summary of the novel is provided in the *Appendix A*.

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literature, and postcolonial literary texts create oppositional audiences. In the course of this chapter, I will attest to why the Kurdish novel can belong to all the mentioned classes of work and will subsequently identify the different implied readers inscribed within the selected book.

In this chapter, I aim to explore the impact of a series of political issues with the consecutive governments in the region on the emergence and development of the Kurdish novel and ultimately the production of prestructured opposing implied readers[22]. Discussing the Kurdish question in four countries, Iran, Iraq, Turkey, and Syria, David McDowall singles out the case of Kurdish autonomy in Iraq stating, "While Iraqi Kurds have had good reason to claim a greater say in their own and national affairs, the government in Baghdad can also claim it has gone further than its neighbours in offering formal autonomy. However, the level of distrust on both sides has so far destroyed any progress in this direction and led instead to savage conflicts in which the Kurdish civil population has been the primary victim" (McDowall 19). McDowall's testimony here is a confirmation that all the succeeding governments of Iraq-whether monarchy until July 14th, 1958, or the series of republican governments ever since had one thing in common: oppressing the Kurds and denying them autonomy.

Although debatable, the novel in its traditional form was not present in Kurdish literature or even in Iraq in Arabic until after the July 14th Revolution in 1958 which resulted in the change of the country from Monarchy to a Republic. Sadek R. Mohammed, a professor of English at the University of Mustansiriya writes, "In spite of the long narrative history in Iraq, which dates back to five millennia of narrative tradition that included myths, fables, tales, biographies, religious stories, animal allegories, magamas, and various other folkloric oral narrative forms, the Iraqi novel, as a distinct genre, ushered its real beginning in the mid-1960s" (S. R. Mohammed). The famous Iraqi historian Jurjîs Fatḧ-Ałāh states that "the 1958 Revolution shattered the restrictions imposed on the Kurdish struggle by breaking the 'international alliance' against Kurdish people, which was led by the Baghdad Alliance" (Fatḧ-Ałāh 23-24). He then adds that in exchange for their support for General Abd al-Karim Qasim, who was appointed as the prime minister of the country after the revolution, the Kurds were guaranteed their immediate demands. Among those was the permission of the issuance of the Kurdish party's newspaper and other newspapers and including an Article in the Interim Constitution recognizing the equality of the two peoples, Arabs, and Kurds, in their rights within the same country - for the first time in the history of Iraq. As a result of these fundamental changes, mostly in favor of the Kurds, literary texts including the novel, although

[22] A timeline of the Iraqi-Kurdish conflicts between 1961-991 is provided in the *Appendix A*.

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marginal, thrived. In this regard, it has been observed that until 1982 only three novels had been published in Soranî in southern Kurdistan: *Pêşmerge* (Partisan, or literal translation 'Forward to death') in (1961), *Aştî Kurdistan* (the Peace of Kurdistan) in (1970), and *Janî Gel*[23] (The Suffering of the People) in (1972) (Árif 15).

In defying the response, I argue that both censorship and oppression encouraged literary texts written in the Kurdish language to be incorporated with oppositional audiences. Besides political opposition and armed resistance, Kurdish literature played an important role in fueling the subsequent initiatives toward self-rule. However, the selected text for this chapter mainly focuses on identifying the more internal cultural factors behind what is known as 'heresi 75' (The Collapse of 1975)', which is one of and probably the worst failed attempts in the history of the Kurds of Iraq regarding their struggles to obtain self-independence. Unlike Braym Eḧmed's *Janî Gel* (The Suffering of the People) published in (1972), which by the accounts of its author, was written right before the 1958 revolution and overtly addresses the actual suffering of the Kurdish people under the Iraqi government, the selected text for this study, Karwan Kakesur's *The Channels of the Armed Monkeys,* (2011) explores the prolonged effects of the Kurdish resistance and specifically the collapse of 1975 on the people in the decades followed.

The collapse of 1975 was the result of an agreement that was signed between Iraq and Iran known as the 'Algiers Accord' or 'Algiers Agreement'. The Algiers Accord was signed in a meeting at the OPEC Conference in Algiers on March 6th, 1975, between Saddam Hussain, Vice-Chairman of the Republic of Iraq at that time, and Mohammad Reza Pahlavi Shah, the King of the Imperial State of Iran. Iran and Iraq settled their outstanding border differences on that day with the mediation of Houari Boumédiène, the then Chairman of the Revolutionary Council of Algeria which resulted in the collapse of the Kurdish revolution for achieving autonomy from Iraq. Ever since the Accord and the date are branded in the memory of the Kurds of Iraq as an ominous and inauspicious day. Thus, Kakesur's book is not only important as a fictional literary piece but also as a historical record about the aftermath of that Accord.

Almost 50 years after that agreement, its result still shapes the politics of the region specifically between Iran and the Kurds both from Iran and from Iraq. With the recent

[23] *Janî Gel* (The Suffering of the People) is often considered the first Kurdish novel for the author claimed that he had written the text in 1956 but never had the chance to publish it due to the Iraqi censorship on the Kurds at that time and the fact that he was imprisoned for many years. He added that all of his manuscripts including this novel were lost when he got out of prison, and he had to rewrite the novel from memory and had it published in 1972. So far, there has not been an English translation of this text, however it was translated into French by Ismael Darwish and was published by L'Harmattan in 1973 under the title '*Mal du people*'.

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developments in Iran in the past months sparked by the murder of a 22-year-old Kurdish-Iranian woman named ‘Jina’[24] Mahsa Amini on September 16th, 2022, by the religious morality police for wearing her headscarf too loosely, as its latest outcomes. Amini’s death caused a series of protests mostly in the Kurdish cities of Iran. The Islamic Republic of Iran accuses Kurdish opposition groups based in Iraq.

According to a report by Rudaw website, a leading news agency in the Kurdistan region, the Iranian government told the Kurdish opposition parties based on the Kurdistan Region borders “to evacuate” their bases, otherwise the republic “will consider other options” (Rudaw). In the same report, Rudaw explains that “Iran’s Islamic Revolutionary Guard Corps (IRGC) showered the skies of the Kurdistan Region’s Erbil and Sulaimani provinces with ballistic missiles and suicide drones late last month, targeting bases of Kurdish opposition groups, whom they accuse of providing arms to the protesters in the country” (ibid.). Furthermore, Nazim Dabbagh, the representative of the Kurdistan Regional Government office in Tehran, said that Iran’s attacks on the Kurdistan region open for a similar agreement to that of the Algiers Accord. In an interview with the Voice of America, Dabbagh said, “If Iran continues to have reasons to bomb the region, the Kurdistan regional government should consider other options.[…] I expect the recurrence of an agreement similar to that of Algiers on the obliteration of the Kurds, but this time will be among Iraq, Turkey, Iran, and Syria” (J. Mohammed). The fact that the Algiers Accord is mentioned again in 2022 in relation to the limitations and oppression of the Kurds shows how damaging that Accord was for the progress of the Kurdish movement and why it is the subject matter of Kakesur’s novel.

Historically, as a result of the aftermath of the Anglo-French Sykes-Picot agreement of May 1916, the region largely occupied by Kurds was divided into southeastern Turkey (Northern Kurdistan), northern Iraq (Southern Kurdistan), northwestern Iran (Eastern Kurdistan), and northern Syria (Western Kurdistan) without any reference to its inhabitants. The historical, geographical, social, and political background of the Kurdish situation and the division of the Kurdish people among four different states influenced the emergence of contemporary Kurdish literature from the depth of political events. However, the focus of the Kurdish novel in the beginning and until the early 1990s was class, political oppression, and the struggle for survival as a minority. The Iraqi Kurdish uprising in 1991 geared the thematic

[24] In Iran, the Kurdish population is being discriminated against, and Kurdish names are banned. Therefore, in her official documents, she was registered as “Mahsa” a Persian name permitted by the Islamic Republic. Yet, at home, she was Jîna. This is the name her family used to call her, this is the name her mother uttered, while crying on her grave (Mahjar-Barducci).

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and the subject of the Kurdish novel including the text I have selected for this study, towards more social, and cultural issues alongside existing political issues.

Similar to the fate of Kurdistan itself, the Kurdish novel has undergone its share of dividedness. In his book titled *Nation and the Novel: A Study of Persian and Kurdish Narrative Discourse,* Hashem Ahmadzadeh concludes that "in studying the Kurdish novel, it is necessary to take the divided character of Kurdistan into consideration" (176). Therefore, from the start I will need to declare the direction I will take in studying the Kurdish novel as well as the selection of the texts to prevent confusion. When it comes to studying the Kurdish novel, it is important to indicate the novel of which part of Kurdistan is being studied and to identify the sociopolitical developments that have shaped the metamorphosis of the novel of that particular region in terms of both thematic and formal structures. Additionally, there is a linguistic diversity corresponding to each one of the geo-cultural territories that are comprised of Kurmanci, or northern Kurdish, spoken in Turkey and the northernmost parts of Iraqi Kurdistan, and Sorani, spoken in southern Kurdistan as well as two other dialects: Zaza in the northwest, in a large area north and west of Diyarbakir, and Gurani in various parts of southern Kurdistan (Kreyenbroek and Sperl 27). The text I am studying in this chapter is written in Sorani Kurdish dialect spoken by Kurds in the Iraqi Kurdistan region.

As for the analytical part of the chapter, I will study Karwan Kakesur's speculative and innovative postmodern historical novel *The Channels of the Armed Monkeys,* (2011) (original Kurdish title, Kenałî Meimwne çekdarekan-in Latin alphabet, کەناڵی مەیموونە چەکدارەکان -in Arabic alphabet) (*The Channels*, hereafter). Reading this particular text about the internal and external struggles of the Kurds at a specific time during their continuous quests for independence and autonomy and through the lenses of the theory of multiple implied readers can be quite challenging, but it is rewarding and necessary. Kakesur's use of nonlinear narrative has allowed him to tell the story of the Iraqi Kurds before and after a memorable incident in 1975 while addressing various cultural and political issues. And he is successful in achieving all that through the engaging and polyphonic aspect of the narration coupled with memory. Ali Yeáqüb contemplates the employment of memory in Kakesur's novel and writes,

> memory is like a silo for the narration process. It can contain all the cultural tools and items. Most of the tools are in the form of stories. The stories can tell us what their characters were before and what they are now. And every time these stories are revived through narration, they perform the same functions. The stories of Mahivan, Jalin, Śèrzad Naci, Awaz, the goondas in the city, the story of H'atem Dèwane, Meco the shepherd, Sozan's mother, Rafa't Hemdi, Remzi Azadi, and others all appear that the reader has heard them all. But since the memories of the storytellers go in a direction that they relive the past in a present image, the significance of the content of the past

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> incidents is reduced. On the other hand, the memories are a mixture of personal and historical topics in addition to the relationship of the storytellers with the community and the political situations (Yeáqüb 25).

Therefore, as Yeáqüb explains, although the reader has probably heard all those stories that happen to the characters, the narration and connecting those stories and memories with present situations make them appear captivating and informative.

It is worth mentioning that despite the presence of much greater calamities in Kurdish history such as the Anfal Campaign and the Halabja Chemical bombardment in 16.03.1988, the collapse of 1975 is the theme of many historical novels including Kae Bahar's text on the Kurdish struggles titled *Letters from a Kurd,* (2015). In that novel, the protagonist of Bahar's novel Mary is disappointed to learn that Americans were also involved in the 1975 Algiers Accord. When he grows up, Mary learns from his uncle Hercules that Henry Kissinger was present when Saddam and the Shah of Iran signed the Algiers Accord. Hercules tells Mary, "Henry Kissinger was the American Secretary of State under President Gerald Ford Jr. who betrayed the Kurds in 1975 in our war against Saddam, bringing disaster to our people" (Bahar 61). Within the context of the novel, this information is pivotal since the narrative reads as an epistolary novel, framed as though Mary is writing different letters to an American Hollywood actor.

On a structural note, however, I believe it is necessary to clarify from the beginning the shift in the corpus as well as the time frame of the novels I have selected for this study. In order to corroborate the presence of multiple authorial audiences in any of the classes of works listed before including children's literature, political censorship, the basic divisions in society (gender, race, high modernism, class, and sexual orientation); however, the case of minority literature and the Kurdish literature seemed the most sensible choice. Besides the fact that I am a native speaker of the language of these texts and the lack of, undeservedly, academic research in the field, I believe that the political history, the economic and socio-political developments in Iraq in general and the Iraqi Kurdistan make the narrative language of the texts an interesting case study. As for my selection of Kakesur's text written much later than the other two texts already included in this thesis, namely Selvon (1956) and Achebe (1958), it has to do with the emergence and development of the Kurdish novel as a genre which I will discuss further.

Similar to the literature of most nations, Kurdish literature for the most part consisted of poetry. The orality aspect of this genre, as well as the lack of independent printing houses, were among the main reasons. With the start of the 20th century, short story writing was slowly being introduced from which political changes ensued and concluded with the overthrowing of the monarchy in Iraq in 1958. As for the novel, it had a delayed development compared to the

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short story for various reasons including social, cultural, economic, as well as political censorship by the different governments in those states where the Kurds divided against their will. In fact, not just Kurdish novels, but novels in general including Arabic novels had a slow beginning due to the series of governments in the country. For example, Although the novel started to emerge a decade after the revolution, the second coup in 1968 and the taking over of the government by the Baathist regime meant constraints and control of literature. Sadek Mohammed writes, "The Baathists feared nothing more than free speech. Hence, the first thing they did when they held power after 1968 was to legislate what they called the Iraqi Publication Law or law number 206. That law made it impossible to write anything that contradicted the dominant ideology of their regime or its representatives" (S. R. Mohammed). As for Kurdish literature and novels, it was even more difficult since the publications needed to be either in Arabic or in accordance with the imposed publication law. Remedan Ḧaci Qadir rightly argues that "the lack of media in all parts of Kurdistan, the deficiency of printing presses, the fragmentation of Kurdish culture between different countries, and the absence of any cultural centre to unite their activities" are among other factors behind this deferred arrival of the novel (Qadir 15).

In an article titled 'The Kurdish Novel: Diaspora, Identity and Cultural Diversity' (2020), Shilan Fuad Hussain argues that in its social and political context, "every Kurdish reaction, 'even the purely cultural ones', was considered hostile towards the sovereign powers of the different nation states governing the Kurds. Seeing as the literary and cultural production of the Kurds labeled as a minority, was considered as hostile against the sovereign power, it could be stated in this context that 'everything which has to do with Kurds is political'" (Hussain 4). Henceforth, Kurdish literature as a minority literature with a different identity was considered a political reaction against the governing authorities. Thus, the Kurdish novel did not emerge until after a change of such governing powers as a result of the 1958 Iraqi coup d'état. The literary critic, Clemence Scalbert-Yücel refers to the same issue in "Emergence and equivocal" as a "double macrocosm" in which she states, "It is under these double constraints that Kurdish literary activities developed and evolved" (Scalbert-Yücel 359).

As a result of the change in the political system after the 1958 revolution and the permission to publish newspapers and articles in Kurdish, Kurdish literature slowly moved away from poetry with a focus on romance and philosophy to the language of journalism and counter-oppression in short stories. The majority of the short story writers of that time were journalists working in publishing houses who were able to tell their stories in print rather than through oral literature. Iraq has always been known as the land of poetry and Kurdish literature

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was also no different in that regard, however, after the revolution of 1958 and the freedom of publication, the novel as a new genre in Arab and Iraqi literature came into existence primarily under the influence of the Western novel. Braym Eḧmed, the author of one of the first and most famous Kurdish novels *Janî Gel*, in fact, founded the Kurdish literary periodical *Gelawêj*. He acted as the publisher and the Editor in Chief of that journal between the years 1941 and until it was suspended in 1949.

Although the short story dominated the years following the issuance of the new decrees granting the Kurds more freedom and self-identification rights, it did not mean that the writers were able to overtly express their voice against the political system and the continuation of oppression. Yet, regardless of the risks, the writers made sure to include the struggle and the suffering of the people covertly in their stories while trying to stay safe and avoid being detected as initiating political angst and unrest. Additionally, the access to printing houses familiarized the writers with international literary works through translations from Arabic. The difficult political and social situations of the Kurds at that time had led to a desire for literary innovations to better represent their struggles: hence the beginning of the Kurdish novel.

A few years after the 1958 revolution, the Kurdish identity and independence issues did not witness any promising progress; therefore, Farhad Shakali argues that "in 1961, the liberation movement in Iraqi Kurdistan entered a new period: the period of armed struggle" (Shakali 101). The political situation, the censorship and torturing of members of the rebel groups, and Pêşmerge[25] continued to get worse in a way that the various Iraqi regimes used a range of methods to suppress the movements. In response, as examples of literary works written under political censorship, the Kurdish novelists of that time had to adopt a narrative technique that enabled them to address fundamental issues within the society as well as criticize the political governing system while also guaranteeing their own safety and security. The metaphorical and figurative language of poetry is extended to the narrative language of the novel which aided the authors to address oppositional audiences within their works.

Although the double-voiced narrative is more compatible with anti-colonial works, the Kurds underwent similar circumstances under the rule of the British colonizers followed by a modified form of colonization by the neighboring countries. For example, in Iraq, as explained

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[25] Pêşmerge: The Kurdish guerrilla organizations that started as rebel groups fighting for the independence of Kurdistan and are presently the constitutionally recognized Kurdish branch of the Iraqi Armed Forces. They are the military forces of the autonomous Kurdistan Region of Iraq. Therefore, as a major entity fighting against the Baathist regime followed by the collapse of 1975, Pêşmerge will be the focus of Kakesur's novel selected for this study.

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above, under the Iraqi Publication Law, it was impossible for anyone and specifically the Kurds for political reasons to write anything that contradicted the dominant ideology of the regime or its representatives. Therefore, the Kurdish writers avoided writing about their struggles plainly and directly because they had realized that besides the fact that their works would not stand a chance of being published, their own safety would be in danger. As a result, in order for the writers to write about the oppressor's terror, the peoples' fight for liberation, and to escape censorship, authors often had to depend on a narrative language incorporated with either subtext or authorial audiences encompassing different messages. For instance, the narrative of *Janî Gel* (The Suffering of the People) (1972), a novel by one of the well-known political leaders of the Kurdish movement Braym Eḧmed, is one of the first novels written is addressed to multiple authorial audiences.

The central character of the novel is Cûamér, a normal citizen who leaves home to fetch a midwife for his wife Kałé who is giving birth. By chance, he is caught up in an anti-government demonstration and is wounded. He is arrested and the military court sentences him to ten years in prison. Through Cûamér's journey, Eḧmed illustrates the battle in the cities, life during the state of emergency, and experiences in prison; at the same time, he can describe the conditions in Kurdistan's countryside during the war, the armed struggle, and the organization and administration that the revolutionary leaders had begun in the liberated areas. Although this novel is clearly set in the Kurdistan region of Iraq, Arabic, as well as Kurdish, are spoken; the characters are all Kurdish citizens living under the oppression of the Iraqi government, and it is mainly about the war for independence; the book does not mention Iraq. In other words, the initiated implied reader would immediately pick up on the historical records of the brutal suppression of the Kurds and understand that the main subject of the novel is the Kurdish situation.

The novel, *Janî Gel,* is so emblematic that it has been an inspiration for many other literary texts for years. It has often been mentioned and used as powerful intertexts to display the struggle of the people at times of oppression. For example, in Kakesur's book, *The Channels,* there is an intertextual reference to the novel itself and its protagonist Juwāmēr when one of the three narrators of the book, Azad comes home searching for his mother. Since the novel, *Janî Gel,* starts with the story of Cûamér who goes out to bring a midwife for his wife who is about to give birth at the time of a demonstration against the oppressive regime of the Iraqi government, and Azad in *The Channels* introduces himself as the son of a midwife, the intertextual reference is discernable if only even for a limited demographic of readers. Azad comes home hoping to see Diłaram whom he is in love with and is temporarily living in their

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house but shies away as soon as he sees her by pretending to search for his mother, the midwife, in the different rooms of the house. Śoŕiś then tells him not to worry because his mother went out with a man who needed her service for delivering a baby. When he asks if they, Diłaram, Śoŕiś, and Hetaw, know who the man was, Diłaram cracks an inside joke that even Azad does not understand,

تۆ بە سەرسووڕمانەوە پرسییت:
- پیاوەکەتان نەناسی؟
(دلارام) گوتی:
- با، جوامێر بوو.
تۆ دیسان بە سەرسووڕمانەوە پرسییت:
- جوامێر؟ جوامێر کێیە؟
(دلارام) ڕۆمانەکەی بەکراوەیی پێشان دایت و گوتی:
- چۆن جوامێر ناناسیت؟
ئینجا هەرسێکیان لە قاقای پێکەنینیان دا... بە لاتەوە سەیر بوو، کە (شۆڕش) لەو تەمەنە (جوامێر)ی کاراکتەری سەرەکیی ڕۆمانی (ژانی گەل) دەناسێت...(١٥٦)

You surprisingly asked:
- Do you know who the man was?
Diłaram said:
- Yes, it was Cûamér.
Again surprised, you asked:
- Juwāmēr, who is Cûamér?
Diłaram showed you the opened novel and said:
- How come you don't know who Cûamér is?
Then they all started laughing out loud… you were astonished that someone like Śoŕiś at such a young age knew the main character of *Janî Gel.* (Kakesur, 156)

The author, Braym Eḧmed, was a revolutionary figure who started as a magazine editor and rose to the role of Secretary General of the Kurdistan Democratic Party (K.D.P.) in 1953. KDP is currently one of the ruling parties in Iraqi Kurdistan with Masud Barzani as its president. Eḧmed spent two years in Abu Ghraib from 1949-1951. The title of the book as a paratext to the book is understood to have a double meaning. 'Jan' can both mean 'the agony of giving birth to a child' as well as 'suffering and pain'. In agreement with what Fredric Jameson writes in his controversial essay 'Third World Literature in the Era of Multinational Capitalism' and the concept of national allegory, the initiated implied reader would interpret the title to mean the agony of giving birth to a nation, especially when one of the opening scenes of the book starts with a woman giving birth to a boy who is later named 'Hiwa'(Hope) (Jameson). For Eḧmed, there is no doubt that the Kurds are suffering and continue to suffer and will do so till they achieve independence. The only way to achieve this, in his view, is by armed struggle. Eḧmed's story gives us a strong case for supporting this point of view.

Apart from political themes in the oppression of the Kurds by the Iraqi governments, the subject of class and the conflicts between peasants or the urban petit-bourgeoisie and the

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Kurdish landlords (known as the 'Beg' or 'Aẍa), and illiteracy became recurrent topics of the Kurdish novels. In what is often referred to as the historical stage between 1970-1991, those were the predominant themes, for example, the novels of Muhammad Salih Seáid's *Aştî Kurdistan* (The Peace of Kurdistan) in (1970) and Muhammad Mokrî *Segweŕ* (Barking), 1982. Therefore, the majority of the Iraqi Kurdish novels in this stage-1970-1991- were historical novels. In this regard, Sabîr Reśîd, a Kurdish literary historian argues in his book *Romanî Kurdî; Xwêndinewe û Pirsiyar* (2007) (The Kurdish Novel; Study and Questions) that,

> (I)In the beginning, the Kurdish novel was an exact copy of the reality of the Kurdish people. In fact, most of the novels were recording the suffering of the people in resisting to survive as well as documenting the social problems such as poverty, illiteracy, conflicts between peasants and Aghas on lands, migration from the villages to the cities, and the difficulties of that life including class and other related issues. The novelists as supporters of the Kurdish people in facing their problems were unable to escape the reality and thus documented them in their books. (Reśîd 19)

Hence Farhad Shakali, although directs his argument toward the role of short story writers before the Kurdish Uprising of 1991, asserts that there were other factors behind the absence of literary works on the tragic incidents in the history of the Kurdish nation including the 1975 Algiers Accord (commonly known as the Algiers Accord) often referred to among the Kurds by 'the Collapse of 75', the Anfal Genocide in the 1980s and the Halabja Chemical Bombardments in 1988. He writes, "The fact that there is no such complete picture is not an indication of any lack of talent in the writers of the time; rather, the problem is that the events were so great and tragic and difficult to portray in a literary work. Besides, any [short] story with the ambition of telling about the genocide would not stand a chance of being published in any part of Kurdistan" (Shakely 65).

The years following the 1991 uprising until the so-called "liberation of Iraq" in 2003 witnessed a shift in the narrative of the Kurdish novel from historical fiction to more innovative writing styles such as magical realism and metafiction. On these developments, Ameen Abdulqader Omar argues in his doctoral thesis that "these developments in the novel coincided with the changes in the economic and political situation in Iraqi Kurdistan" (Omar 143). During these years, Iraqi Kurdistan underwent several socio-political conditions including emerging as a semi-autonomous entity inside Iraq with its own local government and parliament, which resulted from holding the first free parliamentary election on 19 May 1992 by The Kurdistan National Assembly (later renamed parliament). This was followed by an economic blockade and later civil war. Studying the novels published in this post-Uprising period, Sabîr Reśîd argues that the impact of novels written in other parts of the world on the Kurdish novel is clear (121).

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Kurdish literature, and particularly the novel, had another major turn due to a series of political changes in Iraq in general, including the downfall of Saddam Hussein's regime in 2003 as well as to the Iraqi Kurds in particular, with gaining psychological stability for they no longer feared attacks by the Iraqi regime. Consequently, these changes had a positive impact on the Iraqi Kurdish novel not just in connection with having an upsurge in the literary production of the novel, but in the narrative style as well as the subject matter of these novels. The impact of political emancipation was transferred to the literary world; thus, the writers were able to free themselves from the political and social constraints and in return touch upon sensitive cultural issues such as feminism, gender, children and women's rights, and cultural and religious taboos. Additionally, the narrative freedom allowed them to address matters in the history of the nation that were previously not possible to address due to the various reasons discussed earlier, such as political censorship.

One example of such a work is Karwan Kakesur's *The Channels* which I will closely examine as the subject of my argument. Unlike the pre-1991 historical novels, the innovative narrative style of *The Channels* enables it to direct the attention from the mere historical aspect of an incident to other sensitive cultural and social matters that had been overshadowed by the magnitude of the other monumental yet tragic incidents in the history of the nation. In addition to producing an authentic story about the life of both the Kurdish civilians within the city as well as the freedom fighters known as 'the Pêşmerge' on the mountains before, during, and after the Algiers Accord in 1975, it addresses internal cultural issues such as honor killing, female genital mutilation (FGM), homosexuality, settler Arabization or unlawful occupation of properties, and Caşayetî (which is derived from the word 'Caş' and literally means 'an offspring of a donkey', but culturally was the name given to Kurds who worked as informants or agents for the Iraqi government against the Kurdish nationalist forces).

By employing a not-so-familiar narrative technique of stream of consciousness in Kurdish literature or what psychologist Michael C. (Corballis), (2011) refers to as 'mental time travel', the stories of the three different character-focalizers of the novel intermingle with other characters' stories and consequently the narrators are able to broadcast many other stories that are not their own. The ancillary stories of these other characters will be the focus of my study in this chapter; they are different yet still related to the primary line of the narrative, i.e., the impact of the incident known as the 'collapse' on the Kurdish people in 1975 and the days after. Unlike the stories written before 2003, *The Channels* veers off from only writing about the revolution and the political activism of the freedom fighters and concentrates more on cultural insubordination and rebellion.

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5.2 *The Channels of the Armed Monkeys* as a Modern Historical Novel and its Narrative Prowess

Kakesur's *The Channels of the Armed Monkeys* (2011) (Arabic alphabet- کەناڵی مەیموونە چەکدارەکان) (Latin alphabet- Kenałî Meimwne Çekdarekan) is a modern historical novel with elements of speculative realism on the history of the Kurds of Iraq after the collapse of the 1975 revolution. Kakesur's innovative writing style, his narrative strategies, and the mastery of many contemporary modern narrative techniques have enabled him to vividly capture the lives of the Kurds following the collapse of 1975. The story is narrated by three different character-focalizers with two of them, Amanc and Sozan, starting from after the Anfal Campaign of the 1980s going back to when they were young adults in 1975 and the other one, Azad, in 1976 when he was about 19 years old. Apart from the fact that it is a historical novel with factual dates and information about a particular time in the history of the Kurds in Iraq, the multiperspectivity aspect of the narration and the fact that the narrators appear compatible with each other's stories confirm the reliability of the narrators.

Although the narrations all appear to be interior monologues since there is no reference to the identity of the extradiegetic narratee, I argue that the narratee could be the reader or, in the case of a radio broadcasting station, the listeners of the different channels narrated by each one of the narrators. However, apart from the title of the book '*The Channels'*, the titles of each one of the chapters specified below, and the reference to an incident narrated by the narrator of the first channel, Amanc, when he narrates that his best friend's father committed suicide in a radio station, there are no direct indication or information to prove this view. Additionally, the third channel narrated by Azad starts with the narrator directly talking to the reader about creative writing elements including the writing of his first story, which is the channel from which he tells the story. The titles of the four channels narrated by the three character-focalizers are as follows along with their translations.

[26]کەناڵی یەکەم- ئاراستە شاراوەکانی بەرد

Channel One: The Hidden Directions of Rocks

کەناڵی دووەم- بڕینی پارچە گۆشتە ژەهراویەکان

Channel Two: Cutting off the Poisonous pieces of the Flesh

کەناڵی سێیەم- کەروێشکە خوێناویەکانی ناو دارەبازە

Channel Three: The Bloody Rabbits inside a Coffin

کەناڵی چوارەم- ماڵی گەڕۆکەکان

Channel Four: Home of the Nomads

[26] Since there is no English translation of the book available, I will include the original Kurdish Sorani text (in Arabic Alphabet) of the parts I need for my discussion followed by a translation of those parts translated by myself, the researcher.

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Through the narrative language and the multiperspectivity of the narrators, Kakesur enters a debate about the history of the political and armed movements of the Kurds in a specific period extending to and including the contemporary and more politically stable situation of the Kurds after the fall of Saddam Hussain. The first part of the novel which includes the four channels mentioned above covers the history of the Iraqi Kurds from 1975 until after the Anfal Genocide and right before the uprising of 1991. The second part covers life in the region in general after the fall of the Saddam Hussain regime in 2003 in the form of an appendix. Unlike the first part when the different character-focalizers narrate their stories, in this part the reader gets to learn about the characters and their stories by reading about encounter between the real author and another extradiegetic character named Jalîn who later becomes the fictional author of another subsection of the second part titled "Glossary of the Characters".

Due to the nature of the series of political and economic struggles the Kurds faced starting from 1921 and Sheikh Mahmood's failed attempt to declare the state of Kurdistan to the fall of Saddam Hussain in 2003, the Kurdish novels in general and the Sorani written texts of the southern Kurdistan tend to, mostly, belong to the genre of historical fiction. The reasons behind the dominance of such a genre are the historical events that occurred which somehow shaped the fate of the Kurdish people and the dream of having a state. Even though many of the Kurdish writers fled the country and resided in the Soviet Union which ultimately enabled them to write more freely on the one hand and introduced them to other genres of fiction such as magical realism, still the historical element of the Kurdish texts produced during the mid-twentieth century is ever so present. Therefore, it is imperative for me to introduce this genre briefly and discuss the characteristics of this particular genre and its literary benefits in recording history in general and the individual events throughout the second half of the twentieth century in particular.

The fact that the Kurdish novel emerged as a necessity to record political and historical events in Kurdish history, the genre of historical fiction, has had an overwhelming presence in Kurdish literature. Nonetheless, similar to Salman Rushdie who utilizes magical realism to address many issues in India, *Midnight's Children* for example, Karwan Kakesur depends on the modern historical genre to record the history of the Kurdish resistance. Hence, despite the fictionality aspect of the narration, *The Channels* includes some factual information including dates, names, locations, and incidents in the story.

Apart from the creative aspect of the fiction, *The Channels* is appreciated for its historical accuracy and authenticity which prove Kakesur's substantial involvement and research concerning the details of the period presented in the narrative. The narrative language

of the text, the homodiegeticity aspect of the narrators, and the variable internal focalizations transfer the reader to the heart of the incidents. This is done effortlessly in the narrative through the use of the pronouns ‘I’ and ‘You’ for the narrator interchangeably, especially when on several occasions the narrators depend on something Monika Fludernik (1994) calls ‘internal memory monologue’ (449). It happens that whenever the narrators think of something that they experienced in the past, the narrative-which is often rendered in free indirect discourse-allows the reader to experience the situation along and move straight into the thoughts of the narrator specifically when it is the case of the ‘experiencing-I’ narrator.

For example, in Channel One we learn that Amanc, the narrator and protagonist of this chapter, recalls an incident that occurred to him and his best friend Śońś when they were kids. From the beginning of this channel up until this moment, Amanc, a homodiegetic intradiegetic narrator, narrates his story as a young Pêşmerge and recalls a devastating accident from his childhood in the first-person ‘I’. Evidently, whenever the characters want to recall a devastating incident from their past, they, as Fludernik argues as though trying “to expand the delineation of [their]internal direct discourse into a full-fledged recite, which the character could not by any means have uttered to himself in such a form”, switch to the ‘second person form’. This can be clearly detected with Amanc in the following excerpt from the first channel. In this story, the self-reflective Amanc recalls a time when both he and his best friend Şońş threw a rock at a tractor driver. The rock hits the driver on the head, and he loses consciousness. As a result, the tractor steers away toward a house and knocks out its front wall. An old lady and her three-year-old grandson fall under the wall and die instantly.

من نەبوومایە (شۆڕش) سەری خۆیی بۆ لایەک هەڵدەگرت، بەڵام هەڕەشەم لێ کرد... پێم گوت:
- ئەگەر ئازای نایەیتەوە، بزانە هەر ئێستا ڕاستییەکە بە دایکم و ئەوان ناڵێم و خێرا ناتهێننەوە؟
زۆرجار بە خۆمم گوتووە خۆزگە بە قسەی (شۆڕش)ت دەکرد و هەردووکتان بۆ لایەک سەرتان هەڵدەگرت... ئێستا ژیانت ئاڕاستەیەکی تەواو جیاوازی وەرگرتبوو... دەستیت گرت و بۆ ماڵەوەت بردەوە... (هەتاو) لە دەرگە بە چپە لێی پرسین:
- ئاگاتان لێیە تراکتۆرێک سووکانی لە دەست دەرچووە و دوو کەسی لە سەری کۆڵان کوشتووە؟
سەیرێکی یەکترتان کرد و تۆ گوتت:
- ئا، ئێستا کوڕێکی برادەرمان بۆی گێڕاینەوە، بەڵام دادە دلارام زانیویەتی؟

-If it hadn’t been for me, Śońś would have taken off somewhere without a destination in mind. But I threatened him and said to him:

- Don’t come home, I dare you! And see me tell the truth to my mother and the others and they will grab you home immediately afterwards?

I often have thought to myself, I wish you had listened to Or, and you both would have taken off somewhere. Now, your life would have taken a different direction. You held his hand and took him home. [Śońś’s sister] Hetaw whispered to you both:

-Have you heard that a tractor has lost control of the steering wheel and has killed two people?

You both looked at each other and you said:

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- Yeah, just now a friend of ours told us, but has Aunty Diłaram heard the news already? (24)

One possible positive aspect of employing self-address through interior monologues is that it allows the narrator to split the monologizing self into a dialogic self. This is not the case of the "you" as the protagonist of the narrative or the generic "you" which is equal to 'one' though. In the case of interior monologue, Kakesur's three main narrators, for instance, the dialogic self has a better meaning-effect. The shift from 'I' to 'you' in the case of interior monologues, creatively generates (rather than transcribes) linguistic material meant to evoke a protagonist's speech performance or thought processes which, as a result, draws the reader more toward the internal thoughts of the narrators. It is probably this narrative creativity among others that convinces critic Îsmáîl Ḧemeemîn (2021) to write to Kakesur after he had read a draft of *The Channel*'s manuscript and commenting on Kakesu'rs narrative style stating, "You give the reader the freedom to judge and find the codes, subtexts of the text and to have concerns, hatred or love toward the characters and figures. This is the type of democracy you believe in. You don't want to burden the reader with your own analyses. You don't allow yourself to restrict the reader to your own analyses with a few, limited interpretations" (Ḧemeemîn). Thus, I argue that the (implied) author's way of handling the narrative is influenced by the prestructured presence of the authorial audiences[27]. The implied author, through the incorporation of narrative polyphony, provides or withholds information based on the perceived knowledge of the implied readers.

Although this novel is about the resistance and revolution of the Iraqi Kurds by highlighting the events leading to and following the collapse of 1975, the novel criticizes many other Kurdish ideologies that have been constraining Kurdish individuals for decades. As Kakesur himself writes in another book titled *Novel from Monophony to Polyphony* (2021) and similar to the national, political, religious, and ideological constraints, Stephen Dedalus, James Joyce's protagonist of *A Portrait of the Artist as a Young Man*, tries to escape from, "each one of the narrators of this novel tells their own and others' attempts to break away from the nets holding them back" (127). The opening paragraph of the novel further verifies this claim when Amanc narrates that he had exchanged his rifle for pieces of clothing with a smuggler from "the border!".

[27] I have adopted James Phelan's approach in a series of video seminars organized by University of Tours and Contemporary Research in Narratology (CRAL) titled *Textual and Readerly Dynamics in the Historical Novel: Colson Whitehead's The Underground Railroad.*

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> I threw away my weapon…. No, I did not do that. Although I should have done that but didn't. I exchanged it for a shirt and a pair of jeans with one of the smugglers from (that border!) (Kakesur, 4).

Despite the fact that having one's own land marked by a recognized border has always been an issue for the Kurds, using the word 'border!' (سنوور!) between parentheses is a metafictional comment by the author. As a literary technique used in postmodern fiction, the use of parentheses as a form of metafiction is utilized to reveal truths and ultimately helps give the subtext more significance by providing an outward, exploratory look of the world of the characters. The question of identity and having borders marking the lands of the Kurds, aka Kurdistan, has been one of the major reasons behind all wars and revolutions including the collapse of 1975. And the Kurdish case, the fact that it was divided between four countries, and not having a recognized border as a country are all subtexts that can be inferred from the metafictional comment in the form of parentheses.

Kakesur then adds that in *The Channels* he focuses on insubordination and rebellion instead of the direct idea of revolution. He states "Instead of directly writing about revolution and its immediate visible outcomes, I focus on the concept of rebellion. The former is straightforward and proceeds according to the external time of the story, while the latter proceeds based on the internal time and will express itself through symbolisms" (Ibid.). This aspect of the narrative, as he later comments, will allow for an open-ended interpretation and will give freedom to the reader to interpret the text differently. In other words, through the stories recorded in this novel, Kakesur is trying to indirectly target the narrative of the idolization of individuals, principals, nationalisms, religious, and political ideologies that have been molding the Kurds for the past decades. For each one of these symbols, Kakesur has a character representing them in the novel; the stories are told by the narrators while recording their possible downfalls as well. The novel contains characters who are revolutionaries, religious fanatics, Marxists, devoted nationalists, Pêşmerge, homosexuals, lovers, and even 'Caś's. Ḧemeemîn continues his appraisal of the text and writes,

> The moment symbolisms are formed in your text and come to life one after the other is the moment they are destroyed in that order. As though there was a hidden force that does not want to allow any of the characters of your figures to become a symbol. In other words, the moment symbolism is made, you destroy it right there. The purpose of creating symbolisms such as revolution, homeland, loyalty, struggle, compassion and love is not for them to enter the premises of idealism, […] rather to confront all the symbolic principles which drive our world toward idealism. (Ḧemeemîn, 2021)

I selected this text for the purpose of this study because Kakesur is trying to highlight a very important yet sensitive incident that happened in the history of the Kurdish revolution in 1975 all the while communicating very important messages to his contemporary readers. Kakesur

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achieves this double-voicedness through skillful employment of the narrative language of the text. The core theme of the story concerns an incident that happened in 1975 aka “the collapse”, (the original Kurdish term is ‘heres’) as one of the examples of continuous revolutionary attempts by the Kurds for obtaining autonomy, although a failed one. Therefore, the multiperspective narrative of the text puts “heres” at the centre of the narrative while three persons, two boys, and a girl, record their memories about their lives before, during, and after 06.03.1975.

Earlier in 1970, the Kurds signed a Manifesto with the Baathist regime of Iraq which guaranteed the Kurds self-rule and autonomy in exchange for the Kurds to back down from their resistance. This agreement and the articles included in it was the auspicious news the Kurds had waited for a long time. David McDowall records in his book titled *A Modern History of the Kurds* (2004) that the Kurds and their leader Mulla Mustafa could even say, “For the moment we are optimistic. After ten years of fighting, the Iraqi Government offered us autonomy last March and so far, they seem to be implementing the agreement” (328). However, by 1973 Iraq backed down from the agreement and war started again. Only this time, the Kurds’ position was stronger with the support they received from Iran, Israel, and the US. In objection to the failed sporadic talks between the two countries and the fact that Iraq was reluctant to abandon Shatt al-Arab (Arvand Rud) territory which had been assigned to it in the 1937 treaty, Iran increased its support of the Kurds, which substantially increased problems for the Iraqi Army.

The Kurdish resistance saw advancement from all sides and things were looking really good for the Kurds. In fact, Baghdad’s position was so frail that up to December 1974, “Iraq had been secretly offering to cede the Shatt al-Arab demarcation if Iran would cut off its aid to the Kurds. At the time Iran still hoped to topple the Baath. Now it was happy to take the offer Iraq had already made” (Ibid.). Thus, on March 6th, 1975, at the OPEC Conference in Algiers, Saddam Hussain, Vice-Chairman of the Republic of Iraq at that time, and Mohammad Reza Pahlavi Shah, the King of the Imperial State of Iran agreed on a formal settlement of outstanding border differences with the mediation of Houari Boumédiène, the then Chairman of the Revolutionary Council of Algeria. McDowall further explains,

> Iraq ceded the thalweg (deepest point) demarcation of the Shatt al Arab, and both parties agreed to abide by the 1913 Constantinople Protocol, and the Frontier Demarcation Commission of 1914. Within hours of the agreement Iranian forces were withdrawn and supplies to Mulla Mustafa suspended. Then Iraqi forces thrust up the Shuman valley, threatening Hajj Umran. By agreement with Iran, Baghdad offered Mulla Mustafa a cease fire from 13 March to 1st of April in order to allow his forces to retreat into Iran or surrender […] Mulla Mustafa and the KDP were shattered by the sudden

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> turn of events. On 23 March they decided to abandon the fight. A few dissenters resolved to continue the struggle. Well over 100,000 Kurds, fighters, their families and others, crossed into Iran to join the 100,000 Kurdish refugees already there. Thousands of others surrendered to Iraqi forces, lured perhaps by generous payments for the surrender of weapons. (McDowall, A Modern History of the Kurds 330)

In this novel, Kakesur revisits this calamity through remembering its branding effects on the memory of the people and its damaging consequences. The level of persistence of the focalization of the text is multiple focalizations, which means that the focalization is presented through multiple character-focalizers but orbiting around 'heres'. On the level of plot-dynamics, in response to the multiple character-focalizers, there are multiple threads each corresponding to their own narrations on top of narrating a devastating incident: the collapse of 1975. The narrative is presented through the internal focalization of each one of the character-focalizers namely Amanc, Azad and Sozan while at the same time and by the employment of free indirect discourse, the focalization changes to variable as the reader is introduced to other characters' stories. On the level of narratorial dynamics, the reader is intrigued to find out what happened to each one of the narrators. For instance, since the novel has an etic opening[28], the reader wants to find out what made Amanc to come down from the mountain to the city and decide to "exchange his rifle for a shirt and a pair of jeans with a smuggler from the border" (7) while knowing how undesired this act is for a Pêşmerge to do. As it will be explained later, it could be Amanc's initiative to start over and pass the geographical and psychological borders that have limited his freedom for years.

Although the age and time of the narration of the narrators vary, as Amanc tells his story when he is a young man as well as a teenage boy of 13 years of age in 1975, Azad when he is 19 years old in 1975, and finally Sozan when she is 29 years of age in 1991 in a refugee camp in Denmark and through her memory when she was 13 years of age in 1975 in Iraq on 06.03.1975. Their stories all surround the collapse of the revolution and are comprehensively coherent with one another, which ultimately affirms the reliability of the narrators. The character-focalizers depend on memory and through the employment of stream of consciousness tell their versions of the events leading up to the 'the collapse' and its consequences while the other character-focalizers of the other chapters appear in each one of

[28] (Emic vs. etic as in phonemic vs. phonetic), a distinction made between texts that start by introducing and explaining everything the reader needs to know (emic opening) and texts that do not provide such explanations but rather pretend that the reader is already familiar with what is referred to (etic opening). In etic openings typical of reflector-mode narratives, it is therefore common to encounter naming with no accompanying explanation, the use of pronouns without antecedents ('referentless pronouns' or 'nonsequential sequence signals', Backus 1965) as well as noun phrases with definite articles ('familiarizing articles', Bronzwaer 1970) before any people or objects have been properly introduced by indefinite ones (Fludernik 45, 152).

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the homodiegetic narrator's stories. Taking advantage of the established nature of Kurdish readers who are more interested in linear narratives of texts which they are familiar with and on subject matters that are present in their collective memory, Kakesur manipulates this aspect to touch upon sensitive subjects that are often considered taboo and consequently are given no palpable platforms. Areas such as honor killing, female genital mutilation (FGM), and homosexuality.

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5.3 Multiple Implied Readers in *The Channels of the Armed Monkeys*

I try to approach the text from a rhetorical perspective by employing a threefold-method in order to monitor the progression of the narrative namely: Macro-level, mid-level and micro-level[29]. On the Macro-level, I will introduce, as I have already partially covered above, the grooves of the genre of the novel as a historical novel. Here, I will discuss how the author is incorporating a mimetic component in order to develop effective, ethical, and cognitive responses to issues within Kurdish culture in the past decades. The author is utilizing a narrative which is still considered new and innovative in Kurdish literature and that is writing in stream of consciousness with the help of free indirect discourse. The author is successful in employing such distinct literary techniques to portray the mind of his narrators and through which tells historical and memorable events about the past. The larger frame of the narrative is the three different character-focalizers' internal quests to understand themselves and their current states through recalling their life stories starting from a specific monumental moment: 06.03.1975 and onwards. Kakesur literalizes an actual historical incident and makes it the centre of the narrative of each one of the character-focalizers' memory thread while addressing many more intriguing issues within the Kurdish culture.

Kakesur develops three different yet interrelated strands of narrations. The first is the stories of the three character-focalizers during four chapters or channels including two channels narrated by Amanc, one by Azad and the last one by Sozan. Homodiegetic narrators or rather character-focalizers tell their stories from memory through flashbacks, free indirect discourse, and stream of consciousness to an extradiegetic narratee that is not part of the storyworld. The free indirect discourse is applied when the character-focalizers include other minor characters' stories. The text plays with the notion of the (implied) author directly addressing the implied readers, both initiated and uninitiated, with the hope of convincing the real, flesh and blood readers to agree with the sentiments of the narrator. The stories of these narrators include many historical and factual information about the lives of the Kurds at those challenging times both in the mountains as freedom fighters as well as within the cities as supporters of the resistance.

The multiperspectivity aspect of the narrative lets the character-focalizers include other characters' stories and struggles besides their own. And it is through these stories that the reader is informed about many cultural and social aspects of the Kurdish community on top of the political defiance against a giant regime such as the Baath's. In a literary debate with Karwan

[29] I have adopted James Phelan's approach in a series of video seminars organized by University of Tours and Contemporary Research in Narratology (CRAL) titled *Textual and Readerly Dynamics in the Historical Novel: Colson Whitehead's The Underground Railroad.*

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Kakesur conducted by [30]Şaxewan Sdîq, Kakesur discusses the importance of multiperspective narrators in postmodern novels and states,

> When critics refer to postmodern novels as ‘turbulent’, they mean that it consists of several directions that are unlikely for them to be connected with one plot. When polyphonic and multiperspective novels move from the known to the unknown, it means they want to address issues that have been overlooked by political, social, cultural, symbolic, and economic powers among others. Thus, the attention will be directed to the (minorities groups) such as feminist movements, oppressed nations, forbidden religious followers, and racial groups. (Kakesur, Novel from Monophony to Polyphony: Interview with Karwan Kakesur 13) [parentheses in the original]

The second strand titled ‘Ferhengî Karekterekan/ فەرهەنگی کارەکتەرەکان’ (Glossary of the Characters), which is similar to the Jason Compson section of *The Sound and The Fury* by Faulkner, includes a commentary of, supposedly, after the publication of the novel. This section however, unlike Faulkner’s appendix which was added sixteen years after the first publication of the novel, is an actual part of the novel and has always been included with the first publication. It is used as a narrative technique first identified and referred to by Genette as ‘Metalepsis’. John Pier defines Metalepsis as “a deliberate transgression between the world of the telling and the world of the told” (Pier), and Genette himself defined it in *Narrative and Discourse*, 1972 [Revisited 1980], as “any intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by diegetic characters into a metadiegetic universe, etc.), or the inverse […], produces an effect of strangeness that is either comical […] or fantastic” (Genette 234-235) [parentheses in original]. Kakesur’s incorporation of metalepsis in the text will allow for crossing of ontological boundaries and levels of the fictional text, i.e., an extranarrative persona interacting with a persona on the level of the diegesis. The author starts the second part of the text by addressing an extradiegetic narratee which appears to be the real reader and explaining an issue that he keeps having since the publication of the novel. He starts the second part with the following statement and writes,

لەوەتەی کتێبی (کەناڵی مەیموونە چەکدارەکان)م چاپ کردووە، گرفتێکی گەورەم هاتووەتە ڕێ، بەوەی ڕۆژانە دەیان نامەم لە خوێنەرانەوە پێ دەگات و هەموو داوا دەکەن وەڵامی ئەو پرسیارانەیان بدەمەوە، کە پێوەندییان بە چارەنووسی زۆربەی کارەکتەرەکانەوە هەیە... خۆ هەر کاتێ لە شوێنێک دەمبینن و دەزانن من نووسەری ئەو کتێبەم، ڕەخنەی توندم لێ دەگرن، بەوەی پێیان وایە هێشتا چەند کەناڵێکی دیکە هەن و بە ئەنقەست نەمویستووە بیاننووسمەوە......

نیازم وایە لەم چاپەدا فەرهەنگی ناوی کارەکتەرە سەرەکییەکانی ئەم ڕۆمانە، یاخود ئەم بایۆگرافیایە وەک پاشکۆیەک بڵاو بکەمەوە، بەو مەبەستەی خوێنەر بزانێت ئاڕاستەی ڕووداوەکان بە کوێ گەیشتوون و هەندێکی تر زانیاری لەبارەی هەر یەکێ لەو کارەکتەرانەوە دەست بکەوێت، بەڵام دەبێت ئەوەیش بڵێم، کە گەیشتنم بەو بیرۆکەیە، چیرۆکی خۆی هەیە و ناکرێت سەرەتا ئەو نەگێڕمەوە... (کاکەسوور, لاپەڕە 444)

[30] Şaxewan Siddîq is a literary journalist who has conducted many literary interviews and debates with renowned Kurdish novelists and critics. He is the editor in chief of a periodical literary magazine called ‘Baran’ (Rain).

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> Ever since I published the book of (The Channels of the Armed Monkeys), I have been facing a major issue. On a daily basis, I receive tens of letters from readers, and they all ask me to answer their questions relevant to the fate of most of the characters…And whenever they see me in a place and realize that I am the author of that book, they criticize me harshly. They think there are still some other channels which I intentionally decided not to write about and left out in the book…
>
> I have the intention of publishing the glossary of the names of the major characters of this novel, or this biography as an appendix. My purpose is to inform the reader where the directions of the events have reached and to provide them with a little bit more information on each one of those characters. However, I have to admit that coming up with this idea has its own story and it would not be possible not to tell that story from the beginning. (Kakesur, 444)

Henceforward, the 'transgression' is displayed in the text by fictionalizing an encounter between the anthropomorphized implied (or fictional) author of the novel (since there is no direct reference to the flesh and blood author and his name and the facts this author says about himself is not related to the biography of Kakesur) and the daughter of one of the subsidiary characters of the novel named Jalîn who happens to be a reader of Kakesur's book after its publication "She knew which name [of the characters of the book] appears in which page, that's why, she was able to find the characters in a blink of an eye" (Kakesur 441). The name of the character in the book is Befrîn. To clarify further, the daughter is not mentioned in the book since the encounter between the author Jalîn occurred in 2003. The (implied) author of this section provides a little bit of background information and writes,

"ئەمساڵ دوای ڕووخانی ڕێژیمی بەعس، جارێکی تر هاتوونەتەوە و لە هەمان خانووی خۆیان نیشتەجێ بوونەتەوە".

> "After the fall of the Baath regime [2003] this year, they [Jalîn and her mother] returned [to Kurdistan] and stayed in their own old house" (Kakesur, p. 454).

Nonetheless, Jalîn's mother, Befrîn, is mentioned three times in the book in the channel narrated by one of the character-focalizers Sozan and is introduced as her cousin. Therefore, to return to the above explanation of metalepsis, an extranarrative persona- Jalîn- interacts with a diegetic persona-the (implied) author- and tells him (since there are textual references that the author is a man) about the fate of her mother who happens to be one of the characters of his story. In *Narrative Fiction: Contemporary Poetics* (2002), Rimmon-Kenan refers to this interaction between the narrative and extranarrative levels as "hypodiegetic[31]" and characterizes it as "undermining the separation between narration and story" (p. 93). Brian McHale (1987) also defines this technique and refers to it as a "strange loop" in the structure

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[31] Hypodiegetic: A level 'below' another level of diegesis (Rimmon-Kenan, [1983] 2002, p. 94), originally coined by (Bal 1977 24,59-85).

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of narrative levels or a "short circuit" between the "fictional world and the ontological level occupied by the author" (McHale 119, 2013).

Jalîn later declares that her real name is 'Haviyan هاڤیان' but took Jalîn as a nickname after reading the novel. This is because Jalîn is an ersatz or alias name that one of the character-focalizers, Sozan, decides to change her name to once she arrives at an emigration camp in Denmark. And Jalîn later tells the author that she is Sozan's cousin by giving him the last thing Sozan held in her hand in the closing lines of the novel: a bunch of keys with a monkey toy-keychain. I argue that this incident by itself further confirms the necessity of deconstructing this text narratologically and the notion of separating the real author with the fictional author. This section starts with what seems to be an unexpected encounter, which is later understood to have been pre-planned all along by Jalîn and provides a 'hypodiegetic' story to the fictional world of the novel in the form of a metalepsis.

Another captivating aspect of this section is the fact that the uninitiated implied reader of the text, unaware of the experimental approach of the author to the text, may look at the second and third part of the text as nonfictional, factual and ultimately biographical parts of the text. Therefore, to the uninitiated implied reader, the narrative of the book includes both fiction and nonfiction which according to Henrik Skov Nielsen's article titled "Natural Authors, Unnatural Narration" (2010), will affect the meaning and interpretation of the text by the reader.

In brief, I argue that the boundary between fiction and nonfiction and the author and the narrator is ambiguous to a point that each one of the pre-structured implied readers would have a different approach to the narrative of the text. Susan S. Lanser (2005) claims, "the announcement of "fiction" opens a chasm between the life and opinions of the [real] author [...] and the life and opinions of the character [focalizer]. For the narrating "I" is not the author, and thus the claims made by the narrating "I" are not to be taken for the author's claims" (p. 207). The uninitiated implied reader would ultimately make the distinction that as far as the second and third parts of the text are concerned, the author is equal to the narrator and thus, will probably change their view about the facts, dates and the stories narrated even in the first 'fictional part'. As a result, if the book is decided to be read as an autobiography, meaning non-fiction, it "casts both the historicity *and* the fictivity of [the text] in doubt" (S. S. Lanser 206). This reader might reconsider not questioning the ability of the narrator in the first part, especially when the narrator recounted information which exceeds what a real person can remember. Hence, to the uninitiated implied reader, similar to what Nielsen claims regarding

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the author and narrator of James Frey's controversial novel *A Million Little Pieces*, 2003, "[T]here is, then, no narrator other than the author himself" (Nielsen 295).

The initiated implied reader, however, who is familiar with Kakesur's narrative invention would still read the second and third parts as fiction. This reader, regardless of the narrative language of the third part which contains more factual information about the encounter between the author and Jalîn and which sounds less fictional, would still read these later parts of the novel as a continuation of the narrative including more background information and secondary story. Furthermore, according to Nielsen's categorization of such complex novels with unnatural narration of either 'overdetermined or underdetermined[32] or a mixture of both', the reader will have disproportionate information and interpretation, deciding on the reader's stance toward the narration as fiction or nonfiction. Nielsen states that "a reading of *A Million Little Pieces* that does not take into account its techniques of fictionalization and its (re)invention of dialogues and events will miss some of the premises that are actually visible in the narrative itself" (Nielsen 295). Likewise, I argue that if the reader decides to read *The Channels* as non-fiction or not entirely fictional, they will be unable to access all the premises of the narrative offered within the text.

The third part of the narration consists of an actual glossary of the characters resulting from a fictional encounter between the real author and a young girl named Jalîn. The reader is informed that Jalîn followed up on the fate of each one of the character-focalizers of the book- Amanc, Azad and Sozan- and later decided to write a glossary narrating what happened to each one of those characters. In other words, Jalîn becomes the second 'fictional' author of the book and not necessarily a heterodiegetic narrator since the fictional story had already ended in the first part. Jalîn narrates a modified and more detailed end of the novel different from that of the male implied author. As far as the narrative situation is concerned, this part is narrated by a heterodiegetic narrator telling the stories of each one of the character-focalizers of the first part to an extradiegetic narratee who happens to be the author himself from a zero/free, unrestricted focalization. As far as the reader is concerned, the story ended, and the narrative was complete with Sozan's story followed by the four asterisks at the end of the final page. The title of the appendix 'The Glossary of the Characters' does not read like the title of the other chapters; therefore, any information including characters and narrators appears after that might be read as non-fiction. All these create a sort of misconstruction with the reader that Jalîn is not a

[32] Underdetermined: texts that present themselves as neither fiction nor nonfiction.
Overdetermined: texts that present themselves—in some cases at different times, in others at the same time—as both fiction and nonfiction.

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narrator created by the author, but rather an actual person who is in communication with the actual author of the book. In fact, the real author interferes with the way Jalîn’s narration is published by leaving out certain facts, information, and paragraphs that he thinks should not be shared with the reader about the characters.

What is interesting about this section is that despite the author’s meta-narrative comments that Jalîn wrote the last part of the book, the initiated implied reader who rightly recognizes that Jalîn is a fictional character would realize that Kakesur is still the author of this part. In other words, it is a single text with multiple narrators, one of which takes the role of a fictional author and writes the appendix. Additionally, as a kind of appendix which belongs to the book, the last chapter seems to resemble a paratext[33] which is the entry that lies between the text and that which remains external to the text (horstexte) and which is revealed through the “peritext” (titles, subtitles, chapter headings, prefaces, and postscripts. Kakesur, as though toying with the uninitiated implied reader, includes a general note right before starting with the glossary written by the second ‘fictional’ author Jalîn, whom is later realized to be another meta-fictional character situated outside of the fictional story world with the power of writing about the fictional characters, and writes,

-مەرج نییە خوێنەر پێویستی بە خوێندنەوەی هەبێت، لە کاتێکدا من خۆم لە چاپی یەکەمدا تێکستەکەم کۆتاییی پێ هێنابوو، بەڵام ئەوە تەنیا خواستی (ژالین)ە.

> -The reader does not necessarily need to read this glossary. Whilst I have ended the text in the first edition, it is only Jalîn’s desire to include it with this edition. (Kakesur, p. 468)

In his book *Paratexts: Thresholds of Interpretation*, 1997, Gérard Genette writes about the importance and effects of ‘Notes’[34], which is compatible with the theory of multiple implied readers applied here, and states,

> above all, we must observe that notes, even more than prefaces, may be statutorily optional for the reader and may consequently be addressed only to certain readers: to those who will be interested in one or another supplementary or digressive consideration, the incidental nature of which justifies its being bumped, precisely, into a note (234).

He later differentiates between several types of notes including ‘the fictive authorial note’ of which Kakesur’s above quoted note is an example. Furthermore, he discusses the basic functions, their losses, and advantages of original authorial notes and writes, “it is to serve as a supplement, sometimes a digression, very rarely a commentary” (Ibid.). As far as Kakesur’s

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[33] Paratexts are those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader: titles, forewords, epigraphs, and publishers' jacket copy are part of a book's private and public history. (Genette & E. Lewin, Paratexts: Thresholds of Interpretation, 1997)

[34] A note is a statement of variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment. (Ibid. 319)

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note is concerned, I argue that it functions as a 'digression' which attracts the initiated implied reader while might be considered unnecessary by the uninitiated implied reader. As a result, the uninitiated implied reader might be at a loss by ignoring or eliminating the digression generated by the authorial original note, "even though these could be valuable in themselves". On the other hand, the chief advantage of the note could be similar to what Genette describes, "it brings about local effects of nuance" (Ibid. 328).

As explained before, the second part including the glossary allows for the creation of a case which Brian Richardson calls 'multiple implied authors.' In fact, the theory of multiple implied readers is an extension of that case previously discussed in Chapter Seven of Richardson's book titled, *Unnatural Voices* (2006). In that book, Richardson argues that both James Joyce's *Ulysses,* (1922) and Geoffrey Chaucer's *Canterbury Tales* (1387–1400 approx.) can be examples of multiple implied authors. He states, "A single work by a single author can produce two implied authors, just as stylistically or aesthetically autonomous parts of works written by different historical authors can produce different implied authors" (Richardson 121).

Likewise, I argue that Kakesur's *The Channels of the Armed Monkeys* is a work of fiction by a single actual, flesh and blood author (Kakesur) with two authors (Kakesur's second self and Jalîn, a fictional author created by the real author). More interestingly, the second author is a female author who rewrites the end of the story following up with the first male author. The dazzling part of this aspect of the narration is that this second 'female' implied author (Jalin) is not an actual, breathing person, but rather a fictional being who acts on behalf of the actual author. She is not part of the fictional world of the characters since as far as the temporality of the narrative of the appendix is concerned, she appears after the book was published and the story was finished. Yet here she appears capable of writing about the fate of the characters whom the reader just read their stories and learned about them. The information this second female author has is apparently obtained from writing and exchanging emails and letters with the real author of the book. What is interesting again here is that the name of the real author Kakesur is never mentioned in the appendix, and he never introduces himself as the real author of the book. This is also created since it is narrated by a homodiegetic narrator who narrates the encounter with this "real" person and the reader assumes it is the voice of the real author since it starts with "Ever since I published the book…" (444). I argue that despite the criticisms against the implied author as a narrative construct (see Chapter Two), I believe Kakesur's book is yet one other good example and reason why the implied author is necessary and immanent to narrative communication.

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At the mid-level I will study the textual, plot, narratorial and readerly dynamics of the text following the internal movements and responding to the multiperspective narrative progressions of the text. Additionally, I will address the unfolding relationships among the narrator, character-character dialogue, narratee, narrative and authorial audiences from the narratorial dynamics of the text as well as the implied author's extended freedom to address sensitive cultural issues through the creation of the fictional story world.

Approaching the text from a rhetorical perspective will permit a shift of focus from texts and structures- structuralist narratology- to authors and audiences of the text and ultimately produce new and different readings and interpretations. As discussed by James Phelan on many occasions in reference to introducing rhetorical narratology, authors and audiences influence each other. Therefore, unlike the more variable components of any given narrative such as characters, narrators, plot, focalization, time and space, implied authors and readers are more constant and yet influence each other in a more dialogic way. In this regard, the implied author utilizes the resources in hand such as the narrators, the plot, the frame of the narrative text including the three strands discussed above as a narrative progression. Hence, the implied author lets the implied reader(s), and ultimately the real reader, follow the narrative progression and unfold the rather distant time of the novel and consequently experience the life of the Kurds before, during and after the collapse of 1975. This is because according to rhetorical narratology, the real readers take different roles in fiction whether it is to act as the narrative audience or the authorial audience of the text. From here, the narrative progression will unfold along two interconnected directions: textual dynamics, i.e., the internal movements of the text which consists of (plot and narratorial dynamics) and readerly dynamics.

And finally, on the micro-level, I will apply a close reading of the text by analyzing the linguistic and construction level of sentences and paragraphs and dialogues by responding to the scenes, character developments and ideas. I will closely study the textual innuendoes that signal the presence of different implied readers in the text and their significance to my thesis. Since the text is written in Kurdish and so far, there are no translations available of the text, I will provide English translations of the excerpts that I will use for the close readings. An English summary of the whole novel and each one of the chapters of the novel will be provided in the *Appendix* of this thesis (p. 243). I believe having such an appendix is necessary and helpful for understanding the overall story and narrative progression of the text.

As far as my thesis and the different authorial audiences are concerned, I argue that Kakesur's 'second self', i.e., the implied author covertly proposes that the core causes of the 'collapse' and the subsequent tragedies were in fact the failure of the individuals and the

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Kurdish community before the Algiers Accord of 1975. This is achieved by the narrative techniques employed and the selection of the narrators of the story through integrating very sensitive cultural issues along and within the political one. The communication of these messages is not always direct, and they often require tentative and detailed readings in order to comprehend the sort of messages the implied author is transmitting. For instance, as with Kakesur's other novels, *The Channels* is integrated with coded messages whose detection always provides an improved form of interpretation for the initiated implied reader of the text.

Contradicting the general and accepted frame of narrative that is linear narratives with an overt beginning, middle, and end, Kakesur starts the text from the end of the story where one of the three narrator-focalizers, Amanc, is narrating the story through Proustian memory, psychoanalysis and with the employment of stream of consciousness. The title of the novel 'The Channels of the Armed Monkeys کەناڵی مەیموونە چەکدارەکان' coupled with the title of channel one 'The Hidden Directions of Rocks ئاڕاستە شاراوەکانی بەرد' and the etic openings[35] of the novel with the opening lines which read,

لەمڕۆوە ئێوە دەتوانن وەکوو جاران هەر بە ناوە ڕاستەقینەکەی خۆمەوە بانگم بکەن... من کە ئیتر ڕێگەم ناکەوێتەوە ئەو شاخوداخە، ناوی نهێنیم بۆ چییە؟

"From here onwards, like before, you can call me by my own real name… since I will never cross mountain paths again, why would I need a secret name?" (Kakesur 7) all indicate the presence of latent meanings in the text. The narratee of the first channel as indicated in the above opening lines is a plural 'you' which could be equal to the hypothetical reader or the Kurdish community belonging to after 1991. And the narrator seems to be insinuating that the narrative is incorporated with hidden directions that need to be explored.

The novel opens with an image of hierarchical ranking on a scale of knowledge and the implied author's disarmingly candid admission that the ignorance to the incidents and the history of the story casts the implied readers on different hierarchized positions. The implied readers are bifurcated according to two different reading communities. Readers who are conscious of the inadequacies of their knowledge of history of the Kurdish struggle are disempowered by their consciousness of superior or initiated implied readers but yet brought into equation by the implied author; the privileged implied reader who knows about the Kurdish history is elevated above the text and allowed a measure of complacent superiority. Furthermore, Kakesur experiments with the homodiegetic narrators by having them recall their childhood stories and telling them to themselves. In other words, the character-focalizers

[35] See note 27.

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become the narratees of their own stories which ultimately makes them autodiegetic narrators. As per Genette’s narrative taxonomy, autodiegetic narrators are homodiegetic narrators who are the protagonists of the narrative. The exploration of these covert meanings will lead to different reinterpretations of the text, which I argue is something that the initiated implied reader of the text is capable of comprehending and might be undetected by the uninitiated implied reader.

The fact that this novel is written after the 1991 Kurdish uprising and the fall of Saddam Hussain in 2003, I argue that the word ‘channel’ in the title of the book could refer to a radio broadcasting station rather than any other meaning the word could have. This is because the 1991 uprising proved how prominent the media and radio broadcasting was for its success. This fact is later confirmed when the reader learns that the narrator of the first channel is Amanc who is recalling his teenage years during and after the collapse of 1975 from memory and narrates them to an imagined listener. Amanc starts with his narration which is also the opening lines of the novel when he is in his late twenties after the Anfal Campaign of the 1980s and probably around the time of the uprising of the Kurds of Iraq in 1991.

As soon as Amanc takes the reader back to the beginning of the story where it all went wrong, i.e., the announcement of ‘heres’ or the collapse of the Kurdish revolution of 1975, the story of the death of شۆڕش Śońiś’s father, ڕەمزی ئازاد/Remzî Azadî (The Symbol of Freedom) is introduced. Amanc states that it took a while for Şorş (revolution) to feel comfortable to talk about the death of his father who committed suicide in the radio station he was working on as soon as he heard about the news of the collapse. Amanc recalls that he heard from people who said, “Remzî Azadî shot only one bullet all his life, and that was the one he shot himself with. For what it’s worth, he was a writer who along with a group of writers, poets and intellectuals ran the revolution’s radio station” (Kakesur 35). It is later reported that Remzî Azadî could not handle the news of the collapse and shot himself inside the radio station.

The implied author is in communication with the initiated implied reader indicating the significance of the journalistic revolution along with political and armed resistance. It is a reminder that once the non-armed people lose hope in the resistance, it means the demise of the revolution, whereas its success is bound to the support and resistance of the non-armed people. By transferring a post-uprising experience from 1991 to the time of the collapse of a revolution in 1975, the reader can remember famous broadcasting lines of the 1991 revolution that are often considered the fuel that kindled the revolution to success. Sixteen years after the collapse of March 1975 and in March 1991, the only voice that kept the spirit of revolution

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alive among the normal citizens came from the Pêşmerge radio stations broadcast from the mountains. In fact, there is a reference in the novel to that when Amanc and Śoŕiś - two teenage boys of 14-year-old- argue on the importance and difference between resistance in the mountains and within the city. When Śoŕiś tries to tell Amanc not to speak badly about the resistance and revolution when he says,

- بۆ نازانم دەتەوێ بڵێی شۆڕشەکەتان ساڵێك خۆی نەگرت...؟!
- دەزانی بێدەنگ بی، باشترە ...؟!
- تۆ و هەموو وەوانەی وەکو تۆ بیر دەکەنەوە، دەبێ چاك بزانن، کە ئێمە لە بێهێزی نەشکاین ... ئەوە ئەوپەڕی بەهێزی بوو، کە گەلەکۆمەمان لێ کراو گەمارۆیان داین.

  تۆ قاقایەکی بەرزت لێ دا و گوتت:
- دەزانی وا هەست دەکەم گوێ لە ئێزگە دەگرم ...؟! ئەو قسانەت هەر لە هیی ئێزگەکەی سەرەوە دەچن.
- هیچوپووچ وات لێ هات قسە بە ئێزگەی شۆڕش بڵێیت...؟! ئەو ئێزگەیە باوکی من ئیشی تێدا دەکرد و خوێنەکەشی لەوێ ڕژا.

- Don’t you think I know you want to say your revolution did not last one year…?!
- You know, it is better to be quiet…?!
- You and whoever thinks like you, should know very well that we did not fail because we were weak… it was because of our utmost strengths, that they ganged up and ambushed us.

  You laughed out loud and said:
- You know, I think I am listening to a radio station…?! Your speech sounds just like that of the radio station up there.
- You imbecile, how dare you speak badly about the revolution’s station…?! The station that my father worked in, and his blood was also shed there. (Kakesur, 49)

In the first days of March 1991, the station ‘The Voice of the People of Kurdistan’ kept broadcasting some encrypted lines which warned the Kurds of that area about the zero hours to attack the Baathist headquarters in the cities. The lines read, “An announcement from Zimnako to Azad, 1760... tell our comrades to celebrate on 7/3. We will join you later”. The two names ‘Zimnako’ and ‘Azad’ are regular male names with no apparent significance. However, such regular names were often used as aliases by the Pêşmerge as soon as they joined the resistance in the mountains. This particular aspect of the importance of having nicknames or pseudonyms which is often referred to as “mountain names” takes a very big part of the first channel narrated by Amanc. On March 5th, the uprising happened in Rania district, then on March 7th in Sulaymaniyah province, on March 11th in Kirkuk province, and finally on March 21st in Erbil province which resulted in obtaining semi-autonomy from the Iraqi government.

As far as the micro-level reading of the narrative is concerned, I provide close readings of the text from studying and analyzing the paragraphs and sentence constructions of the text and discussing why I think a polyphonic text such as Kakesur’s is in conversation with more than one implied reader. I argue that the complexity of the narrative is so well integrated within the text that only by deconstructing nuances included within the text, the implied author’s simultaneous communication with the implied readers can be understood. In this regard, the

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narrative provides certain thematizations including ethnographic elements that are crucial for understanding Kurdish culture not just during the time covered by the novel, namely from 1975-1990, but rather the contemporary times. The areas that I want to highlight in this study are the gendered and feminist readings of the text as well as the ethnographic elements such as female genital mutilation (FMG), honor killing, rebellion, and Caşayetî.

I argue that as far as the narrative is concerned, Kakesur is utilizing the diegesis of the narrative through the multi-perspectivity and the language of the narrators to include other stories. Subsequently, the implied author is framing and double voicing these other stories, which are not, in principle, the stories of the three main character-focalizers rather stories of other people they meet and narrate about, in order to thematize these incidents and ultimately expose such ideologies within the culture.

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5.4 The Initiated and Uninitiated Implied Readers of the Text

5.4.1 The Title and the Opening Lines

One of the intriguing aspects of the narrative of Kakesur in general and in *The Channels*, in particular, is the incorporation of polyphony. According to Mikhail Bakhtin (1981a [1973]), there are two basic voice effects that can characterize a narrative text and those are monologism and dialogism. And as so far discussed, Kakesur's *The Channels* belongs to the latter category since the text contains a diversity of narratorial and characterizable voices in the form of character-focalizers which results in creating significant contrasts and tensions. The result is a polyphonic or dialogic text.

Bakhtin analyses and identifies the dialogic sense of the storyworld of Fyodor Dostoevsky and manifests that Dostoevsky's major characters are, "by the very nature of his creative design, not only objects of authorial discourse but also subjects of their own directly signifying discourse" (Bakhtin 6). Similarly, each one of Kakesur's character-focalizers possesses autonomous personalities which allow them to interact on their own terms and through their individual perspectives. These diversities will create a narrative that, on the one hand, limits the author's involvement in the text with regards to imposing their own ideological positions and at the same time gives emancipating autonomy to the narrators or character-focalizers, on the other. Hence, although most of the narration is channeled through flashbacks and from memory, the reader realizes that the author does not know in advance how the story ends or even what the outcome of the confrontations between the characters and the different stories of the narrators will be. Therefore, as explained above, the second author in the form of an implied author meddles and informs the reader about the fate of each one of the character-focalizers in the appendix. As for Kakesur himself, he relinquishes the monologic control over the work and eventually becomes an extradiegetic character of the story he created. In other words, he becomes one of the interlocutors of the story and is in dialogue with the extradiegetic, yet fictional character/implied author named Jalîn to reveal to the reader how the story ends and the fate of each one of the narrators.

As for the dialogic aspect of Kakesur's text, it is indicated from the opening lines of the novel that dialogue is the essence of the narrative communication of the text. Amanc, one of the character-focalizers of the novel starts with directly speaking to a covert narratee. The reader is immediately intrigued to find out who the narratees are (since the pronoun for second person plural is used to address the narratee) and how they are associated with the narrator.

لەمڕۆوە ئێوە دەتوانن وەکوو جاران هەر بە ناوە ڕاستەقینەکەی خۆمەوە بانگم بکەن... من کە ئیتر ڕێگەم ناکەوێتەوە ئەو شاخوداخە، ناوی نهێنیم بۆ چییە؟ ...بەڵێ، من لەمڕۆوە مەیموونەکەی جارانم، کە لە قەراغی شار بە

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تەنەکەی ژەنگاوی کووخێکم بۆ خۆم کردبوو... هەر ئەوەم و بۆ خۆتان هەر وەکوو ئەوسایش بە مەیموون بانگم بکەن..
(کاکەسوور، ٧).

> From here onwards, like before, you can call me by my own real name… since I will never cross those mountain paths again, why would I need a secret name? […] Yes, from today onwards, I am the old monkey that used to live in a hut built from rusty tin cans in the suburbs by myself. I am that very one and you still can, like you used to call me monkey" (Kakesur 7).

As can be understood from the above-quoted incipit by the character-focalizer, Amanc, the novel begins *in ultimas res,* i.e., near the end or after the climax. Since Amanc is both the narrator and the character of the narration, the beginning lines show that both the story and discourse times are now or the present while the words such as 'like before', 'will never', 'again', 'used to', and 'you still can' indicate that the narrator is referring to actions that occurred before, presumably after the climax and near the end. These are all important pieces of information that help the reader comprehend the context of the story and the subtexts.

One of the questions that are raised by the opening lines of the text is similar to another one that is raised by first reading the title of the book and that is the reference to the word 'monkey'. The title of the book reads *The Channels of the Armed Monkeys* and in the opening lines of the book the narrator Amanc asks the reader 'you' to call him 'monkey' and that he had just thrown or exchanged his weapon with a pair of jeans. As I explained in Chapter Three with regards to the title of Achebe's novel *Things Fall Apart* (1958), the title as a paratextual element holds important clues that are sometimes essential to understanding the content of the actual narrative text. Saliḧ and Gerdi quote Fuaad Reşîd, a Kurdish literary critic, in their article titled 'Styles of Titles and Naming of Characters in Karwan Kakesur's Novels' (2007) and state, "A title is not a mere singular linguistic expression, rather it is an essential analytical key to help opening the cryptic aspects of the text" (Reşîd). Hence, Saliḧ and Gerdi conclude that it is true that Kakesur provides the reader with a key through the title, however, the reader is left startled and lost with a key in front of several closed doors wondering what closed textual door can be opened with this key. This in its turn encourages and preoccupies the reader's thought from the very beginning to channel their attempts during the reading process to decode the messages (Saliḧ and Gerdi 12).

In an interview with the writer and critic Idris Ali, Karwan Kakesur discusses the functions and importance of titles and states,

> A title is not just a symbol for identifying a text. In fact, a title, in itself, is the engine that regulates the meanings. It is the title that tells us there is another special and different reality behind its space and directs us to look into this space from a different angle and with different eyes which shows that it has its own characteristics. A title is an inseparable part of the reading time since it is always present in our thoughts. As though, the reading process's object is to fulfill and complete that image. (Ali 149)

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The title, if it possesses aesthetic, relevant and captivating qualities, can leave the reader in suspension and initiate a drive to figure out more as the narrative unfolds. The reading process might not be considered successful unless the title is explained, and its meaning is delivered.

Kakesur's choice of words for the title in this book is an epitome of titles that raise questions with the reader and leave them in suspense with an urge to read and figure out the meaning behind it. What is even more interesting is the fact that a couple of the most intriguing words of the title 'armed monkeys' are extended to and connected to one of the character-focalizers of the book in the opening paragraph: Amanc. As explained above, Amanc asks the reader to call him a monkey since it is his real and original name. After identifying the setting of the story which includes a mountain, forest, being naked, and finally mentioning that he had a rifle or a weapon which he decided to get rid of and exchange it with a pair of jeans, the reader is left with a set of clues that only make sense, at least from that early on, to a reader informed and initiated about the Kurdish resistance in the mountains. This will help establish the implied author, implied reader relationship and the possibility of the presence of more than one implied reader.

To an informed reader, juxtaposing those two words 'weapon and mountain' in the same context could only mean one thing: Pêşmerge. Therefore, the initiated implied reader of the text would immediately assume that the subject matter is the political resistance of the Kurds in the mountains and the issue of Kurdish identity, autonomy and independence. As for the word 'monkey', it requires a little bit more reading into the narrative text and the whole context of the story to understand the meaning behind it. Saliḧ and Gerdi claim that the title of the book and the word 'monkey' could contain a reference to the nature of human beings in general and the whole Darwinian theory of evolution. They say, from understanding the title of the book *The Channels of Armed Monkeys*, it is understood that Kakesur "has shown in the first place the importance of the ideological message of a title […] Hence, as a title, [The Channel] contains several questions on the existence and the nature of human being" (15).

This reference to Darwin's theory and questioning the existence and the purpose of human beings is further supported by what the author writes next as a paratextual entry after the title page and before the start of the fictional narrative. In fact, from here on the reader is slowly introduced to the nature of the narrative style of the book, pulled into the narrative world, and understands to expect a non-traditional form of the reading process. The author, it is better to say here the implied author, quotes something that he had been told by one of the fictional characters of the story the reader is about to read. The quote reads,

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> (Man is a temporal being, not because he lives within time, no. If it is so, man and time would be two different things… Human beings are an inseparable component of time […] And that time is headed toward death. Therefore, time gets its meaning from death not eternity. We can only understand this once we find our own true self) (Kakesur, 5).
> He then says,
> I don't remember if it was Sozan or Amanc or another one of the characters of this novel that told me that. It is essentially Martin Heidegger's view of man and time (Kakesur, 5).

The above paratextual entry by the implied author and specifically the final part where it says, "once we find our own true self", the inclusion of the word 'monkey' in the title coupled with the opening lines told by Amanc, the narrator and character-focalizer, all could support the claim that Amanc is referring to the beginning of time, existence, human being and evolution. This is further consolidated when Amanc starts by saying how he got rid of his weapon- symbol of resistance- how a group of girls took away his clothes and left him naked in a forest. The question is why and what is the purpose behind such a statement and Amanc's disappointment is understood from the mood and tone of the opening lines. The answer could very much be comprehended once the reader understood the magnitude of the revolution at that time for the Kurdish people, the disappointment they (including Amanc as a Pêşmerge) felt after the consequent failed attempts to be free and achieve independence starting with the collapse of 1975.

The different narrators of the novel all narrate their lives before, during and after the collapse of 1975, and specifically the days and months after the Algiers Accord followed by many more miserable years until after the Anfal Genocide in 1988. These series of incidents, especially when independence and autonomy were really close to happen from 1970 to 1975, created a severe sense of disappointment that made everyone lose hope and be in despair. Amanc, for example, has lost himself in a way that he wants to go back to the very beginning: the time when man evolved from apes. The beginning where such feelings of disappointment, failure, and identity had not yet been formed. In other words, ontological freedom[36].

Amanc wants to have a fresh start and starts building a new character for himself: naked and alone as a monkey in a forest. He writes, "I am that very one and you still can, like you used to call me monkey" (7). He had concluded that he had to start over, this time as a monkey. And the first thing he needs to do is to get rid of one thing that caused all the disappointment: the rifle on his shoulder. He writes, "In the past years, the rifle was no longer a tool for protecting myself or anything else, I was only carrying it out of habit… I never put it down…I

[36] From a conversation between the researcher and Prof. Mohammed Ahmed Hassan (Ḧeme Mentik) discussing Kakesur's novel as a critic and writer of many articles and books on Kurdish literature and Kakesur's writings in particular.

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would even have it on while I slept… I never believed that I would be able to let go of it… I don't know how I decided today to take it off of my shoulder" (7). This clearly shows how difficult it was for Amanc to come to the decision of leaving the mountain and deciding not to be part of the resistance movement anymore. However, it appears that what he does not know is the consequences of his action once he got back to the city. He explains how a group of girls helped to erase any traces of the rifle-belt print on his body so that neither the regime nor the people know that he used to be a Pêşmerge but decided to give up. After massaging his whole body and removing all traces of his rifle, one of the girls turns to him and says,

" - ئێوه کاتێک هەوای سەردانەوەی شار لە کەڵتان دەدات، زۆر شتی گرنگ هەیە بە هەندی هەڵناگرن، هەر بۆیە کەمتان بە ساغی دەگەڕێنەوە [...] - من چاک دەزانم تۆ نیازی سەردانەوەت هەیە، بەڵام ئەگەر وا بزانیت تەنیا بە گۆڕینی جلەکانت، دەتوانیت چاوبەستیان بکەیت، ئەوا زۆر بە هەڵەدا دەچیت"(١٠).

> You people, whenever the urge of going back to the city hits you, there are many important things that you do not consider. Hence, only a few of you can make it back safely […] I know very well that you are planning to visit the city, but if you think that only by changing your clothes, you can fool them, you are very mistaken" (10).

Here she means that the people of the regime will inspect whoever passes through security checks and take those they think could have been members of the Pêşmerge judging by their looks, traces of wearing rifles on their body, or any other reasons they might have. Additionally, as far as the identity and affiliations of the group of girls are concerned, although it is not mentioned in the book either by the author or by any of the narrators, there is a possibility that the girls belong to Kurdish Women Guerrilla Fighters. The fact that the girls were in the mountains at that time and that they were quite informed about the situation within the city, even more than a Péshmerge like Amanc, could mean they were trained and had prior knowledge of previous incidents. In the above quoted lines, words such as 'you people', 'going back to the city', and 'make it back safely' stated by one of the girls who decides to help Amanc get rid of traces of his rifle on his body support that claim.

As part of the resistance movement against the Turkish government for oppressing the Kurds as a minority in Turkey, The Kurdistan Workers Party or PKK for short was formed in the end of the 1960s and the beginning of 1970s. The formation of the Kurdistan Workers' Party (PKK) became official on November 28, 1978, (Muschara 51) and as one of their prominent characteristics, women have effective presence and roles in the party. Muschara comments on the gender equality aspect of the PKK and states that "the motives for promoting gender equality were not based on benevolence or fairness, but rather on the party's own ulterior motives. Gender egalitarianism evolved out of political necessity, as well as the desire for ethnic and cultural preservation" (Ibid. 34). Hence, judging by Amanc's narrative that years after the collapse of 1975, he joined the mountain, and decided to go back to the city

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presumably after the Anfal Campaigns in 1988, this means that the above conversation between Amanc and the girl occurred around 1988-1989. By this time, the PKK were already established with thousands of members of which women comprise 40% of the whole members (Gold).

Later Amanc elaborates and states that these girls have punished those who decided to give up the resistance and surrender to the regime. He says that fearing for his life, he was about to break his silence and tell them that he had had enough and would never wish to go back to those mountains even for a picnic but remembered that they might think he would surrender, so he kept quiet. "I imagined how they would gang up on me and hang me with their long hair. […] no one still understands why those mountaineer girls hate it when men leave the city and head to the mountain, later regret it and want to go back to the city". Here Amanc implies that these girls dwell in these mountains and have seen many people who come and go to the mountains. They are so dedicated to their movement and their cause that they are ready to do anything to make people stay and fight for freedom.

Amanc then explains the strong negative effects of the collapse on people and how so many could not endure it and gave up by committing suicide or even trying to leave the country. The example Amanc gives is his closest friend's father Ŕemzi Azadi and him committing suicide by putting a bullet in his head as soon as he heard the news of the Algiers Accord and the collapse of 1975. But as explained above, when the story starts, the time is more than a decade after the collapse and Amanc is an adult, a Pêşmerge who just came down from the mountain after years of fighting the regime and presumably after the Anfal Genocide at the end of the 1988. This means that the series of incidents that happened after the collapse was all bad and unsuccessful for the Kurds. However, the one that hurt the most and was the most damaging was the collapse of the success of the resistance and the revolution was almost at hand at that time.

Another example Amanc gives is the story of a Pêşmerge named 'Fewzi Felek' who thought that his life started with the news of the signing of the Algiers Accord which declared the collapse of the revolution on 06.03.1975 and ended on 21.03.1975, the day he was taken back to the city along with hundreds of other Pêşmerge (Kakesur, 238).

لای ئەو ڕۆژژمێری ساڵ لە (06/03/1975)ەوە دەستی پێ دەکرد، ڕۆژی مۆرکردنی ڕێکەوتننامەی جەزائیر،
لە (21/03/1975) یش تەواو دەبوو، واتە ئەو ئێوارەیەی لەناو شار فڕێیان دا و لەو گۆڕستانە گۆڕی خۆیی هەڵکەند.

He says that unlike most of the people who were brought back to the city in the back of military trucks, slid down onto the ground like bags of coal, and sent back to their homes, Fewzi Felek refused to go back home or even to visit his old mother. He walks all the way to the cemetery

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and digs a grave for himself. He tried to live inside a grave that he dug up. He wanted to relive the moment of the collapse forever.

The news of the collapse of the revolution is so effective on the people that it influences all people with different classes, ages, and ideologies. For example, in an argument between Amanc and Śořiś soon after the news of the collapse, the significance of this incident on the lives of the people including teenagers is displayed. Śořiś, the son of a Pêşmerge named Remzi Azadi who worked in the radio station on the mountain and who later committed suicide, accuses Amanc, the son of a Lieutenant named, Hemze Qełatè, who works for the Iraqi government, for using nationalism and Kurdishness in order to convince another son of a Pêşmerge, Hejar, to help them with an issue they have with another boy. The backstory is that Amanc and Śořiś failed many times with giving money to one of their classmates without the boy knowing the money was from them. The boy's father is in jail for steering away his tractor toward a house, hitting the outside wall, and killing an old lady and a boy. The man got unconscious while driving because he was hit by a rock that was thrown by either Amanc or Śořiś by accident. At this time, they want to help their classmate's family since they don't have anyone looking after them. Amanc decides to lie to Hejar by saying the issue they need help with is a national and Kurdishness issue knowing that he would never say no to help such a cause. The argument gets intense which leads Śořiś to blame Amanc's father for the death of his own father. Amanc says,

- باوکی من باوکی تۆی کوشتووە، نامەرد؟

- Did my father kill your father, you imbecile?

- باوکی من لە داخی کەسانی وەکوو باوکە خۆفرۆشەکەت خۆیی کوشت... تۆ ئەمە چاک دەزانی... تۆ خۆت نامەردی.

To which Śořiś responds that his father killed himself because of the dishonesty of people like Amanc's father towards the revolution.

After this, they start fighting and hitting each other until one of three boys passing by recognizes Amanc and tells the other that he is the son of Lieutenant Macid Hemze Qełatè. The boys start helping Amanc and beat Śořiś up. Amanc charges toward the boys while they kick Śořiś and saves him under their feet. Then Śořiś asks Amanc why he beat the boys while they came to help him?

- چونکە گوێم لێ بوو گوتیان ئەوە کوڕی ملازم ماجید هەمزە قەڵاتییە... جاران بووایە خەڵک لەسەر تۆیان دەکردەوە و دەیانگوت کوڕی ڕەمزی ئازادییە... وایە؟

- ڕاست دەکەیت، ئامانج... ئەم خەڵکە زۆر گۆڕاون. (٤٧)

- Because I heard them saying that he is the son of Lieutenant Macid Hemze Qełatè. If it were before [the collapse], people would have come to help you instead and would say, let's help him, he is the son of Ŕemzi Azadi [a Pêşmerge], right?

- that's true Amanc, these people have changed a lot (Kakesur, 47).

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The above conversation reiterates the fact that the influence of the collapse was so significant that it affected everyone including children and teenagers. As Amanc and Śořiś walk to a new neighborhood, Amanc reads the graffiti and words written on the walls with chalk and coal. The words are all curse words directed at Řeza Shah of Iran and Houari Boumédiène of Algiers. Again, to an initiated implied reader who is aware of the Řeza Shah and Boumédiène's involvement in the collapse of the revolution will understand its influence on the lives of the people and the whole idea of revolution, autonomy, identity, and independence.

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5.4.2 The Initiated Implied Reader and The Narrative of Self-Criticism

Evan Mwangi rightly argues that certain African texts surpass the dominant objective of focusing only on the narrative of "writing back" to the West and the colonial centre, and sometimes "exploit self-reflexive techniques to signal changing circumstances in the society" (Mwangi, ix). I argue that similar to those novels incorporated with "self-reflexive" and "self-critique" qualities, Kakesur utilizes *The Channels'* narrative techniques to discuss traditionally taboo issues within Kurdish society. While the subject matter of the novel is a tragic but memorable incident of the collapse of 1975, it reflects on many cultural, philosophical, religious, and psychological aspects of Kurdish society at that time. Through the narrative of the text, the reader is introduced to many other issues that up until that moment had not had a chance to be addressed within society. The reasons discussed earlier such as the slow emergence of the novel as a genre, the censorship of the local colonial powers on anything written in Kurdish or about the Kurdish case, the nature of the Kurdish culture with regards to the feudal system of governance and lack of resources all had a share in preventing other important malaises in the society to be addressed or given a platform.

Karwan Kakesur transfers the audience of the first decade of the twenty-first century to the 1970s and the decades following the tragic incident of the collapse of 1975 while introducing them to and discussing other traditionally ignored issues such as Caşayetî, honor killing, female genital mutilation (FMG), rebellion, and homosexuality.

One of the narrators of the novel 'Sozan' starts her channel by questioning whether human beings have the ability to forget the past. She asks herself, "is human beings able to step into the (present) while the (past) has exhausted them and prevented them from moving away from it even for one step? […] I can say that what shapes life is a tragedy. In other words, it is only tragedy that can linger in the consciousness so that upon returning to them you get the feeling that we had a life and lost it" (Kakesur 317). In other words, Kakesur includes other issues that were destructive reasons behind the collapse of one of the most promising and expected opportunities towards autonomy and independence while narrating the story of an unforgettable tragedy: the collapse of 1975.

Up until the publication of the book, external bodies attending the OPEC summit and initiators of the Algiers Accord such as Saddam Hussein, the Shah of Iran, and Houari Boumédiène, the then Chairman of the Revolutionary Council of Algeria and US representative Henry Kissinger were considered the reasons behind the fall of the revolution. Kakesur, however, through the narrative of the text and the incorporation of heteroglossia in the form of

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multiple character-focalizers informs the reader not to be blind to internal causes of disorder within Kurdish society. Through the inclusion of the stories of the characters of which some are national allegories (Jameson), while others belong to ideologies, Kakesur is attempting to confront the reader with all the ideologies and principles including nationalism, struggle, identity, religion among others that are holding the Kurdish community back from going forward. For example, the meaning of the names of the characters such as Amanc (goal, objective), Śořiś(revolution), Remzi Azadi (symbol of freedom), Hemiyn Maman (Hemin the midwife), Śérzad Marxi (Śerzad the Marxist), I'man (belief), Awaz (melody) which predominantly is a feminine name but sometimes is used for males too), and others could hold information that is important to understand the subtext and allegories of the text.

In a letter to Kakesur after reviewing the draft of the novel and before its publication, Îsmaáîl Ḧemeemîn writes,

> This novel of yours is a strike against Kurdish symbolism and sacredness. A sacredness that has never been more than a curtain of lies. For years, the symbolisms such as revolution, martyr, purity, nationalism, and forwardness have been produced, […] yet, among all those historic opportunities, all the symbolisms were deflated from their essences. At the moment of the birth of those symbolisms, they announced their deaths.
>
> Henceforward, I come to another point that is addressed in the novel which is the subject of individual and collective morality. The characters in your novel are very fascinating in that each one of them represents our history. The history of the neighborhoods, erotica, oppression, hunger and a revolution which were nothing but illusion and lies. A revolution that had no morals unlike what it was propagandizing for. Therefore, in the historic moments in 1974, 1984, 1991, and 2003 until today, that hidden immorality which Kurdish politics executes in political matters has shown its true self and thus lost all the historic opportunities including the present ones'. (Ḧemeemîn, 2008)

Hemein's claim here shows how the novel is tackling sensitive issues that are entangled with the original line of the narrative and the story of the collapse. In other words, Kakesur is taking advantage of the real stories belonging to that particular time and history of the Kurds of Iraq by including and ultimately criticizing many political, sociopolitical, and cultural aspects of the community. The author does not plainly narrate the events of the incident as can be found in the narrative of most stories and novels about the tragic history of the Kurds, rather in a fantastic and artistic form tackles many other related issues.

Kakesur is successful in that he highlights some other destructive issues within society which were hardly ever given a platform to be presented to the Kurdish reader. The narrative includes acts of self-critique and self-mimicry through self-conscious stories about the way the society dealt with women, the Pêşmerge, love affairs, religion, the resistance, information, and striving for preserving the Kurdish identity. In other words, Kakesur expresses how the

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society's preoccupation with the concentration and prioritization of the narrative of war, betrayal, tragedy, and the aftermath of the collapse of 1975 undermines the existence of other worthy themes and issues that are either considered taboo or not worthy of serious discussions. Discussing *The Channels*' themes, Karwan Muhammed Fatah (2013), a Kurdish literary critic rightly states that,

> Unlike his previous works, in this novel, Kakesur addresses a collective history. He then casts doubts on that very history of the Kurdish nation in the seventies and the reasons behind the collapse of the revolution in 1974 [1975] and then the abandonment of the revolution by the Kurdish political heads. […] Kakesur sees the collapse of the revolution in a way that as much it had to do with internal issues within the Kurdish society, it did not have as much to do with the influence of the external forces for its demise and collapse. A society that has the likes of Mecîd Hemze Qełatè [Amanc's father], Sabîr Pûleke [a child molester who gets killed by Sozan, one of the narrators of the novel when she was 14 years old] who work for the Iraqi government as spies, and a coward like Amanc, is in itself facing failure and annihilation thus the enemy can destroy them more easily and impede its revolutions and uprisings. (Fatah)

The theme of casting doubt on something that happened in the past, especially something supposedly as sacred as the revolution and Kurdish resistance Fatah here mentions, is integrated with the knowledge and information of the initiated implied reader I explore. One of the other merits of including a prestructured initiated implied reader within the text is to inscribe the ability to interpret the messages communicated in the text critically and to cast doubt on ideas that are considered established and unchallenged. The ideas that Kakesur addresses are both political as well as social and cultural. It is not common for a writer to highlight weaknesses of the Pêşmerge as part of the issues which causes the collapse of the revolution while stressing other sensitive matters in the society such as homosexuality, transvestism, and female genital mutilation in the same work. Karwan's narrative allows him to skillfully underline all those matters but all it requires is an initiated reader who is able to comprehend the other secondary themes which are tangled with the principal theme of the collapse of 1975.

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5.4.3 The Theme of Caśayeti and the Subject of Self-Criticism

Another topic that has been the centre of the discussion of the Kurdish political movements of the twentieth century is the subject of Caśayeti or betrayal. It has always been contested among the Kurdish people of Iraq and specifically with regard to the revolutions and resistances the Kurds started in that country. It has always been debated that regardless of the external interferences of the countries ruling the Kurds and particularly the oppression of the Kurds of Iraq, the divisions and internal conflicts have been the main obstacles in front of the progress of the Kurds as a nation and towards autonomy. This was a recurrent theme starting from Sheikh Mahmood's revolutions after the first world war in 1921, to the republic of Mahabad in 1946, the different political phases after the revolution of 1958 in Iraq, the collapse of 1975, other opportunities in the 1980s, the uprising in 1991, and finally the formation of the Kurdistan region after the uprising and later following the fall of Saddam Hussein regime in 2003. Hence, addressing such a damaging factor behind Kurdish progress and development has been an aspect of most Kurdish literary writings. Similarly, in Kakesur's texts and specifically *The Channels*, a great deal of attention has been given to the subject of Caśayeti**.**

The word, Caśayeti, is a metaphor used to describe those people who secretly work as informants for the Iraqi regime against the Kurdish resistance and Pêşmerge forces. Just like a foal, a baby donkey, who drinks milk from whichever secretion animal they find whether another female donkey or even a mare, a human caş works for whoever pays them even if it were the enemy. As in many other literary texts, the subject of Caśayetî is included in Kakesur's text. Thus, those who worked for the government against the Kurdish resistance forces and revolutions are considered destructive causes behind the fall of the revolution in the 1970s and specifically the collapse of 1975. And in the text, those people are represented in the worst possible ways and hated, and sometimes feared, by most people.

Amanc, as the son of a Kurdish man working for the government, had lived a good part of his childhood feeling ashamed due to his father working for the Iraqi government. And that has affected him so much that he appears as an introvert, shy, and even a coward. Once he meets a boy named Hejar who asks him what his father's job is, he does not dare to say that his father is an army officer especially since Hejar's father was a Pêşmerge and his family all were in the mountains up until the collapse of 1975. So, he just pretends that he did not hear the question. When he is asked the second time about his father's profession, he responds that his uncle Fereidun was also a Pêşmerge and perhaps they know him from the time they were all in

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the mountains. Amanc recalls the conversation and remembers Hejar asking him the first time they met,

- What does your father do?
- You [Amanc] paused for a while and did not know how to answer. You did not dare saying that he was an officer. You did not want him to step back and refuse to become your friend. You pretended that you did not hear the question. […] [Hejar asks again]
- You did not tell me what your father's job was…
- You know, my uncle also was up there…uncle Fereidun, haven't you met him before?
- He thought for a while and said why did you not come up there with him then?

(Kakesur, 36-37)

Furthermore, as a result, as soon as he becomes an adult, he retaliates and decides to follow a group of Pêşmerges all the way to the mountain and eventually join them. The decision is made when the psychological pressure gets too much on him to live a normal life. For a start, his father had left him and his mother in the city and started having an affair with a Lebanese woman in Baghdad while working for the Iraqi government. Every time his father visits them in where it appeared to be Hewlér (Erbil), his uncle 'Fereidun' who lives with them has to hide and get out of the house for fear of being shot by Amanc's father. This is because his uncle is working with the Kurdish student union against the oppression of the Iraqi government. Later Amanc also learns that his father killed his own sister (Amanc's aunt) and her lover right in front of their house when he found out about the relationship. This last one is another issue that I will discuss later with regard to the theme of honor killing.

(مامە فەرەیدوون)ت لە ماڵی ئێوە ژوورێکی دەست کەوت، بەڵام لەو ڕۆژەوە باوکت بە گوللە ڕاوی نا، شوێنی لەق بوو، چونکە سوور دەیزانی بیبینێت، دەیکوژێت... پێشتریش (پەروین)ی پوورت و تاقە کوڕەکەی (خەجاوی کوببەفرۆش)ی لە نیوەشەوێکی پاییزی شەستوحەوت لە بەردەرگە لە خوێندا گەوزاندبوو... دوایی زانییت ئەو هەفتەیەی باوکت بە مۆڵەت دەهاتەوە، (مامە فەرەیدوون)ت لەناو قوتابخانەی (دواناوەندیی ڕزگاریی کوڕان) دەنووست، چونکوو لەگەڵ یەکێک لە کارگوزارەکان ڕێک کەوتبوو.

Your uncle Fereidun got a room in your house. But ever since your father chased him with a gun when he realized that your uncle is working in the students' union, your uncle knew for sure that if your father catches him again, will kill him for sure. This comes as no surprise since your father had murdered your aunty Perween and Xecaw's only son back in an autumn midnight of 67 in front of their house. […] Later you realized that during your father's one week of leave from the army to visit you, your uncle slept in a classroom inside Rizgari Highschool after signing an agreement with one of the school's janitors. (Kakesur 27)

Having experienced and heard all these about his father growing up followed by a series of other incidents including being evicted from their home when he learns that his father sold their house to an Arab family without even consulting his wife and kid, left a very negative influence on Amanc. This Oedipal subtext is something only for the initiated implied reader who is familiar with Greek mythology and Freudian psychoanalysis. Despite the sensitivity of such a

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subject especially to a Kurdish reader for reasons of religion, culture and social virtue, the initiated implied reader would understand the subtext especially when it is recurring more than once in the story of Amanc and his later repressed feelings towards his mother.

Although unlike Oedipus, he does not have a hand in the death of his father, he had always felt disgusted with the mentioning of his name and the thought of his father sleeping with his mother in the next room. After his father is killed by the same people he was working for, his mother gets close to one of the boys in the neighborhood who is not much older than Amanc. All of these changes in his life and his relationship with his mother affect him in such a way that he creates another life for himself with different imaginary parents and different names.

Amanc and his mother, Sit Ŕunak, move to another house where they soon after had to let his best friend Śořiś, his sister Hetaw and Śořiś's mother Dıłaram stay in their house while Amanc's father was away. This was how Amanc and Śořiś became friends from an early age. Śořiś's family was in the mountains until the day of the news of the collapse. As soon as the news of the collapse of 1975 was announced, Śořiś's father 'Ŕemzi Azadi' committed suicide. They had to return to the city only to find that a Caś named 'Yaseen Agha' took over their house. Having nowhere to go, Śořiś's mother asks Amanc's mother-since they were childhood friends- to let them stay in their house, to which she agreed. And whenever Sit Ŕunak knew that her husband will return from Baghdad soon, she asked the janitor of the school she was teaching in, 'Hemin Maman/ Hemin the midwife' to let them stay in her house since she knew well that her husband would not allow a wife of a Pêşmerge to live with them. Hemin Maman is Azad's mother who is the narrator of the second channel of the book titled "Cutting off the Poisonous Pieces of the Flesh". this last one will be the focus of the second chapter which deals with the subject of female genital mutilation as a religious and cultural ritual performed by Azad's mother, Hemin the midwife. Azad's channel also includes the story of Azad's neighbor, a Mullah who works for the Iraqi government and orders his daughter to be killed after she elopes with a man and runs to the mountain: honor killing.

The above paragraph contains a series of incidents which each gets told through different stories belonging to the three main narrators or other characters that the narrators are involved with. The polyphonic aspect of the narration and the multiple focalizers allow the narration to include other ancillary stories about other important issues that Kakesur wants to address. For example, the story of Śořiś's father 'Ŕemzi Azadi' - a national allegory from the name of this Pêşmerge which means 'Symbol of freedom', the fact that with the announcement of the collapse of the revolution he commits suicide. Also, Amanc narrates how Śořiś's older

sister 'Hetaw' also wanted to kill herself using the hundreds of rifles and weapons thrown on the sides of the roads belonging to the Pêşmerges who gave up the resistance and decided to surrender or secretly go back to the city, only to be stopped by her mother.

The stories provide a platform to address and communicate sensitive truths on the subjects mentioned before as an act of "writing back to self", which are often intentionally overlooked and considered taboos, on the one hand, and to criticize the Kurdish culture on some of the matters on the other. As far as my thesis and the different authorial audiences are concerned, I argue that Kakesur's 'second self', i.e., the implied author covertly proposes that the core causes of the 'collapse' and the subsequent tragedies were in fact the failure of the Kurdish community before the Algiers Accord of 1975.

In channel three of the book, Amanc returns to the narration to finish the rest of his story. This time, his hatred towards his father and anything he represents makes him think of imagining another life distant from whatever he had ever experienced. Every day after school, he dresses up as someone poor by wearing scruffy and worn-out Kurdish clothes and goes to the bird market. He gives himself a new name, 'Meco', and a totally new personality, history, and life altogether. He becomes friends with a son of a Pêşmerge named 'Ŕizgar' who lost his father in the mountain and has been selling birds at the market ever since their return to the city. Amanc enjoys this pretend life and thinks to himself,

دیسان بیرت لەوە کردەوە، کە چۆن بە خەیاڵ خۆت دەکردە کوڕی (نەختان)ی مەڕدۆش و (پیرۆت)ی جووتیار و لەو لادێیە وەکوو شوانێکی ڕۆڤان دەژیایت... هەمان پرسیاری مەیدانی باڵندان لە ناختدا سەری هەڵدایەوە: (کێ ناڵێ ئەمەیان ژیانی ڕاستەقینەی منە و هەموو ئەوانی دیکە تەنیا خەیاڵن؟)...

> Again, you thought, how you imagined you were the son of 'Nextan' the shepherdess and 'Pîrot' the farmer in a distant village and lived your life as a shepherd… you asked yourself the same question you asked when you were at the bird market: (who knows this might be my real life and the others are all imagination?) (Kakesur, 301).

Later, as Amanc is walking back to Ŕizgar's village, a Caś's son named 'Ŕeqe' recognizes him and calls him by his real full name 'Amanc of Lieutenant Hemze Qełatè'. As soon as Reizgar enquires if his name is Meco as he told him or Amanc as this boy says, the boy laughs and says that is for sure Amanc. Then Ŕizgar starts beating Amanc up and threatens him if he tries to give his name to the security forces just like they did with some other people. Ŕeqe even thinks that Amanc was an undercover spy since he dressed up as a shepherd and might be working for the security forces collecting information on families of Pêşmerges. As he is walking home, he thinks that the life he created for himself is over. He writes,

بۆ ساتێک بیرت لە (نەختان)ی دایکت و (پیرۆت)ی باوکت کردەوە... گریان قوڕگی گرتیت... فرمێسک لە چاوت قەتیس ما... ئیتر نەتدەتوانی بگەڕێیتەوە لایان... نەخێر، ئەوان زۆر لەپڕ مردن... بەزەییت بە خۆتدا دەهاتەوە، بەوەی دنیا هێندە لەگەڵتدا دڵڕەقە، کە لەناو خەیاڵیشدا دایک و باوکێکی میهرەبان و ماڵێکی هێمن و دوور لە تەنگوچەڵەمەت پێ ڕەوا نابینێت

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> You thought of your mother Nextan and Pîrot your father for a while… a cry choked you in your throat. Tears filled up in your eyes… you could never go back to them... no, they died so suddenly… You pitied yourself that life is so hard on you that you don't even deserve having kind parents and a calm and serene house away from miseries even in your imagination. (Kakesur 311).

On the one hand, this shows how much Amanc hates the life he has since it is completely against his nature and the struggle Kurds have at that time. He imagines a life where he is a son of shepherds and befriends the children of Pêşmerge. On the other hand, however, it shows how much the system is damaging the lives of everyone including children. It has normalized for children to spy on others and get people who speak the same language and live in the same neighborhoods killed.

Another topic related to the subject of Caśayeti is Arabization and something known as squatting or unlawful and unauthorized occupation of property or land. Squatting or unauthorized occupation of a property is when someone inhabits an empty or abandoned property which they don't own or rent and without the owner's authorization. This is often without the owner's knowledge and without any legal right to do so. As a form of eliminating the presence and strength of the revolution, the Iraqi regime started taking over the houses and properties of the families who left the city to join the Pêşmerge in the mountains through occupying those families' homes with people whom they trusted and were members of the Baath party. Although they often brought Arab families from other cities from the south to inhabit the homes of the Kurdish Pêşmerge, hence the term 'Arabization', sometimes Kurdish families of the Caśs were also sent to squat in those homes. This act, which is often referred to as the process of Arabization in the history and politics of Iraq, was the Baath regime's attempt to eliminate the Kurds or at least those who stood against the government and asked for independence.

In Kakesur's book *The Channels*, the topic of unlawful occupation of the Pêşmerge properties recurs several times through the stories of Śoŕiś's, Dandy's, and Sozan's families. The first time Amanc and Śoŕiś met each other was after the collapse of 1975 and when Śoŕiś's family returned from the mountain following Ŕemzi Azadi's suicide upon the hearing of the news of the collapse, they found out that their house was being occupied by another family. They asked Amanc's mother to let them stay in their house since the two women were childhood friends. After an argument between Amanc and Śoŕiś on the subject of Kurdishness and nationalism, Śoŕiś feels like he is no longer welcome in Amanc's house and that he should try to get their occupied house back. Śoŕiś says,

- یەک ڕۆژم لە ژیان مابێت، یاسیناغا و جاشەکانی لەم خانووەی خۆمان دەردەکەم... لە سەرەوە کوڕێکی لە خۆم گەورەترم ناسی، دەیتوانی نارنجۆک دروست بکات... دەزانمماڵیان لە نزیک مزگەوتی سپییە، بەڵام نازانم ڕێک

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له کوێیه... ئەو کوڕه بدۆزمەوه، پێی دەڵێم فێری دروستکردنی نارنجۆکم بکات... ئەوسا دەبینی چ لەو سەرۆکجاشه دەکەم... سبەینێ دەچم به پرسیار دەیدۆزمەوه. (٤٣)

> - If I had one day in life, I would kick Yasin Agha and his Caśs in our house… up in the mountain, I came to know a guy older than me who could build hand grenades… I know their house is near the white mosque, but I don't exactly know where it is located. If I could find that guy, I will ask him to teach me how to build hand grenades… then you will see what I would do that leader of Caśs… tomorrow I will go and ask around until I find him. (Kakesur, 43)

The example with Dandy is that soon after the collapse and in order to limit the reappearance of another resistance, the regime has put constant surveillance on the houses of anyone they suspected to have a connection with the Pêşmerge and their organizations. Amanc narrates in the third channel that because Śoŕiś's sister, Hetaw, had been imprisoned for demonstrating against the replacement of the school education language from Kurdish to Arabic, the regime put surveillance on their house through assigning security officers to observe their neighborhood. This issue with the language is another topic which I will not address in this chapter but has been so influential that it continues to the present day in the Kurdistan region of Iraq. According to article number (632) on 07.10.1980, the Baath regime decided that if a pupil does not pass the subject of Kurdish language in school, it will not affect the overall grade and is not considered a failed subject (Abdulrahman 17). This was the Baath regime's attempt to diminish the role of the Kurdish language along with limiting their freedom in other areas.

Following Hetaw's imprisonment, one day some officers stop Dandy's mother, Gułdan, on the way home and want to take her into custody, she resists and takes out a gun from her purse and starts shooting at them and injures two officers. In return, they start shooting at her and kill her on the street. After the death of his mother, the government gives her house to a guy named (Ḧaci Áubêd Poxçi) because of his loyalty to the regime since two of his sons were killed in an attack by the (Muxeŕibîn!!) thugs in 1974. Amanc's mother brings Dandy to live with them regardless of bringing more attention and surveillance to their home (Kakesur, 206).

The initiated implied reader would understand the subtext from the story of Dandy and his mother narrated by Amanc with regards to the subject of Arabization that an uninitiated implied reader might miss. First of all, the narrator is conscious of always including the full name and sometimes family names of the families that are asked to take over the house of Pêşmerge by the regime. The names are often Arabic. In case they were Kurdish names, they often denote the class and social status of such families by including the words such as 'Aẍa, Mulla, and Ḧaci' indicating that those with a higher social status often give in to the regime. The second incongruity in Dandy's story that signals the presence of latent mening is the choice of words used to describe the Pêşmerge, (موخەریب!)/ (Muxeŕibîn!!) which again is an

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Arabic word that roughly translates to thugs or vandals that is ironically used to describe the Pêşmerge.

"چونکە لە حەفتاوچوار دوو کوڕی لە پێناوی پاراستنی (عێراق!) لە شاڵاوی (موخەریب!)ەکاندا بەخشیبوو" (٢٠٦).

“Because he has lost two sons in protecting Iraq in seventy-four from the attack by the (thugs!)” (Kakesur, 206).

And finally, the example with Sozan is when they return to the city from the mountain with the announcement of the collapse in 1975. As a Pêşmerge, Sozan’s father, Anwer, wants to stay in the mountain and continue with the resistance. However, his wife is against that idea since she just gave birth to a child, although to a bastard since her husband had been in the mountains for the past year and wants the family to return to the city. Anwer is accompanied by two Pêşmerge from his force which makes making the decision even more difficult. But when his wife threatens to set herself and her baby on fire, Anwer- knowing that she might do it since she had done it before when they got married as her parents did not approve of her decision- immediately throws his rifle on the floor. This gesture, however, angers his comrades on the one hand and reassures the wife on the other.

The etymology of the word Pêşmerge is derived from a compound noun out of the two words, ‘Pêş’ meaning (before or forward to) and ‘merg’ meaning (death). The word indicates that whoever becomes a Pêşmerge, makes the commitment of being ready to die or move forward toward death for the sake of the nation. Throwing a rifle on the ground, however, means giving up that prestigious status and is a sign of weakness. That is why, as discussed, when the novel starts, Amanc says, “I threw away my weapon…. No, I did not do that. Although I should have done that, I didn’t. I exchanged it for a shirt and a pair of jeans with one of the smugglers from (that border!)” (Kakesur, 4). So, as soon as Anwer throws the rifle on the ground, the comrades leave him behind knowing that he had made the decision to return to the city.

When they return from the mountain after being away for almost a year, they find out that their house is being occupied. They realize that when Enwer's older son, Hejar, climbs on the front wall to open the door from inside since none of the parents know who has got the key to the house. As soon as Hejar lands on the other side of the wall, they hear the voice of an older man swearing at Hejar and asking him what he is doing there.

- تۆ کێیت؟ ئەمە ماڵی خۆمانە.
دەرگە کرایەوە و دوو پیاو هاتنە دەرێ... ژنێک و کچێکی هاوتەمەنی منیش بە دوایانەوە... یەکێکیان پرسی:
- ئێوە کێن؟
ماوەیەک هیچ وەڵاممان بۆ نەدرایەوە... دوایی باوکم گوتی:
- ئێوە بۆ لە ماڵی ئێمەن؟
- ماڵی ئێوەی چی؟ لە کوێ بوون، بڕۆنەوە بۆ ئەوێ.
ئەوی تریان بە دەم قاقایەکی ناشیرینەوە گوتی:
- نا، ناتوانن بچنەوە ئەو شوێنەی لێی بوون... تازە ئەوێ خۆمان خۆش، بەڵام با بۆ خۆیان ڕێگەیەکی تر بگرن.
ژنەکە، کە بە لەچک دەموچاوی خۆی داپۆشیبوو، گوتی:
- ئەمە دیاریی حوکوومەتە و وەرمانگرتووە... کەس ناتوانێت لێمانی بستێنێتەوە.
…

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... یەکێکیان چووە ژوورەوە و بە تفەنگێکەوە گەڕایەوە... دراوسێ دەستیان گرت، بەڵام بەردەوام جوێنی دەدا... بە باوکمی دەگوت:

- دە تۆیش چەکەکەت بێنە دەی، ناپیاو.

ئینجا قاقای لێ دەدا و دەیگوت:

- فڕێت دا، ترسنۆک؟ چەکەکەتت فڕێ دا، بێشەرەف؟

باوکم لە یەک دوو شوێنی تر سەری شکابوو... خوێنی گەرم بەسەر خوێنی مەییوی سەر جەستە و جلەکانیدا دەهاتە خوارێ... نەیدەتوانی هەستێتەوە، بەڵام بەردەوام بەو دەنگە نووساوەی دەیگوت:

- ئەگەر تۆ غیرەتت هەیە، وەرە مەترسە و یەک گوللەم لێ بدە.

خەڵک دەیانویست هەڵیگرنەوە، بەڵام ئەو بەو کەمە هێزەی لە گیانی بریندار و شەکەتیدا مابوو، بەرگریی دەکرد و نەیدەهێشت دەستی بگرن، تەنانەت ڕێگەی دایەیشی نەدەدا یارمەتیی بدات... بەرەو گۆڕستانەکەی بەرانبەر ماڵمان دەخشی و ئێمەیش دوای دەکەوتین... بە پیاوەکانی دەگوت:

- تاکوو گیانم دەردەچێ ئەم گۆڕستانەتان لێ دەگرم.

- Who are you? This is our house.

The door was opened, and two men came out… a woman and a girl my age came after... one of them asked:

- Who are you people?
- For a while, we could not answer… then my father said:
- Why are you in our house?
- What are you talking about? You go back to where you came from.

The other one said with an ugly laughter:

- No, you can’t go back to where you came from… that location is long gone, but you can take another direction now.

The woman who had covered up her face with her headscarf, said:

- This house is the government’s present we have received… Nobody can take it back from us.

[…]

… one of the men went back inside and returned with a rifle in his hand... the neighbors intervened and held him back, but he kept swearing at us... he told my father:

- Come on, you also take out your rifle you coward.

Then he laughed and said:

- You threw it away, you coward, right? You threw away your rifle, you scumbag and without honour, right?

My father’s head was broken from a few places from the fight. Warm blood was oozing down the clotted blood on his body and clothes… he was not able to stand up, but kept saying with a hoarse voice:

- If you dare, come and don’t be afraid, fire a bullet at me.

People were trying to help him stand up, he mustered as little power left in his injured and exhausted body, resisted and did not let them hold his hand. He did not even let my mom to help him… he trudged toward the graveyard opposite to our house and we followed him... he told the men:

- I will stay right here and, in this graveyard, until I have a breath in me. (Kakesur 337)

This family comes back to the city only to find out that their house is being taken over by a family of a Caś. This act was normalized during that time since those informants could easily ask to take over any house belonging to Pêşmerge families and be protected by the government when their owners returned.

As it can be understood from the conversation between the woman and Sozan’s father, the houses were gifted to the Baath members and Arab families from the south as a process of

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changing the demographics of the Pêşmerge and their supporters. Changing the demographics of minorities in a country is a political act that is often executed by dictatorship regimes. In an article titled 'Settler Colonialism and the Elimination of the Native', Patrick Wolfe states, "The question of genocide is never far from discussions of settler colonialism. Land is life—or, at least, land is necessary for life. Thus, contests for land can be—indeed, often are—contests for life" (Wolfe 387). Although Wolfe later elaborates and discusses the relationship between genocide and settler colonialism writing, "this is not to say that settler colonialism is simply a form of genocide" (ibid.,), the case of the Kurds of Iraq a decade after the collapse of 1975 proves otherwise. This is because, during the years of the Iran-Iraq war, Saddam Hussein started the genocide of the Kurds in different stages between February and September of 1988 in something that is known as 'The Anfal Campaign'. The Human Rights Watch described it as a genocide and estimated between 50,000 to 100,000 deaths.

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5.4.4 Female Genital Mutilation as a Cryptic Subtext

This story itself is not cryptic in the novel at all. In fact, it is introduced so overtly that it is included in the title of Channel Two, “Cutting off the Poisonous Pieces of the Flesh”. However, the way it is represented in the story and in relation to the incidents leading up to or following the collapse of a revolution only proves the author’s conscious and careful inclusion of such a story. The title of the second channel and the fact that it is referred to as “a poisonous piece of flesh” suggests an indirect criticism of that act as a cultural and religious ritual.

Female circumcision, which is a practice that involves cutting off of female genitalia for non-medical purposes, is considered a religious and culturally accepted act among the Kurdish communities. Although it was regulated by the law and the Kurdistan Regional Government banned this practice under the Domestic Violence Law in 2011, “circumcision was [is] still ongoing in Kurdistan and many cases were recorded in villages surrounding neighborhoods and centre of Erbil” (Shakir). ‘WADI’, a German non-governmental organization with the objective of combating gender-based violence in Iraq since the 1990s, conducted a study in 2010 which recorded the practice and the number of cases in Iraq in general and the Kurdistan region in particular.

It is worth mentioning that prior to WADI’s activities, there had not been any active attempts to stop this practice, and no data was presented on this issue. Wadi’s activities, the result of their case studies, and reports were primary factors behind the Kurdistan Parliament’s decision to regulate this act by law. As a result, since 2011, this act is punishable “by up to three years in prison and a fine of up to 10 million dinars” (Wadi, 2010). In the study, WADI concluded that “a vast majority of women in Iraqi-Kurdistan have undergone FGM with some regions reaching a top ratio of more than 80 percent” (Wadi). Hence, Kakesur’s literary text in 2011 about a practice that has been going on for decades is considered a valued document that is acknowledged by the initiated and presumably gendered implied reader. In this regard, the poetics of Kakesur’s text will imply that the implied author imports contemporary issues to the time of the novel and utilizes the gravity of the subject matter to allow for addressing cultural issues.

In contrast to what is customary in Kurdish culture, children refer to themselves with their father’s name or family name, Azad, the narrator of the second channel introduces himself using his mother’s profession as a midwife. He starts the narration by writing how tasteless he finds when a writer starts by introducing themselves. However, remembering something he had read by an author that anyone can be a writer if they are passionate about what they write

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even if it was just their name, he starts by introducing himself: “Azadi Hemin Maman”. The name is literally translated to Azad, the son of Midwife Hemin. The rhetorical importance of this name is that traditionally FGM is performed by local midwives. These are normally older, often illiterate women with no medical background. A BBC and the Guardian documentary film titled ‘Dropping the Knife*’* in 2013 indicates how much this act is deeply rooted within the culture and religion. In the film the reporter asks one of the midwives of a village near Erbil, Kurdistan region, why she does what she does to those girls, she responds, “The mullah of our village told us that it is a religious act to do it, so I am doing it for I am obeying a Sharia law” (Wadi-online). The reporter then continues by confirming that there is not any verse or law in the Quran that orders people to perform FGM, meaning that it is a traditional, cultural act entangled with some religious fatwas’ interpretations that have been passed on for generations.

Azad continues with the narration and writing, “(Azadi Hemîn Maman) … although I can write my father’s name (Ŕeśad Karebaći) [Ŕeśad the electrician], or (Ŕeśad Ali Śûśe), the man who brought electricity to the whole city while he was living in this clay house without electricity until he finally got electrocuted and died, I insist on having my mother’s name after my name” (Kakesur, 96). This beginning by Azad, which is narrated in interior monologue allows the narrator to glide freely from one idea to another. From discussing the start of Marxism among young people of that time to other ideologies and other schools of criticism and finally to the one topic that is the focus of my analysis here which is female circumcision. He starts with the idea that if Socrates as a son of a midwife became a philosopher, why can’t he, the son of a famous midwife in the city, become a good writer? Through the employment of internal monologue, he starts writing the story by saying,

> خۆ دایکت هەر مامان نییە، بەڵکوو کارگوزاری قوتابخانەیشە... بەڵام لەپاڵ ئەو دوو پیشەیەیدا کۆرپەلەی سکی ژنانیش لە بار دەبات، بە مەرجێک ڕەزامەندیی مێردیانی لەسەر بێت... هەروەها سەدان کچیشی هەر لەم حەوشەیەدا خەتەنە کردوون... هەندێکیان منداڵ بوون، بەڵام زۆرجار هیی هەرزەکار و عازەبیشیان دەهێنا.
>
> your mother is not only a midwife, but she is also a janitor. In addition to those two professions, she provides the service of abortion for pregnant ladies, of course, if the father of the baby gives consent [this is something that later is important to an incident that Azad faces where his mother has to abort a baby from a woman Azad secretly and without his mother’s knowledge impregnated] in addition to circumcising hundreds of girls in this very hallway. Most of them were children while sometimes they brought teenage girls and adolescents. (Kakesur, 101)

As part of his creative writing process and brainstorming ideas for his story, Azad later provides a detailed explanation of many examples where he witnessed his mother performing female circumcision on several girls one after the other and all in the same plastic basin. The way he describes the girls, the situation, the agony, and screaming children, the blood, and the gloomy

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rooms all serve to present this act as a detesting and undesirable act. He specifically discusses the irony that although there was supposed to be a hygienic and cleanliness reason behind the act for that is how it was advertised; it is very unhygienic and unhealthy. He writes,

تەشتێکی پڕ ئاوی لەم ناوەڕاستە دادەنا... سێ مشت ترشی سماقی تێ دەکرد... بە پەنجە ئاوەکەی تێک دەدا... دوو ژن دەستی کچەکانیان دەگرت و دەیانخستە ناو تەشتەکەوە... ماوەیەک بەو ترشاوە ناوگەڵی کچەکەی دەشۆری... ئینجا بە گوێزان پارچەیەک گۆشتی لە شەنتووزەکەی دەکردەوە... هێندە لەپڕ و بە خێرایی ئەو شتە کۆتاییی دەهات، کە تۆ نەتدەتوانی ببینی... ئینجا زانییت ئەو ترشی سماقە، کە دەکرایە تەشتەکەوە و ڕەنگی ئاوەکەی سوور دەکرد، تەنیا بۆ ئەوە نەبوو برینەکە ببرژێنێتەوە، بەڵکوو زیاتر بۆ ئەوە بوو ئەو هەموو خوێنەیش بشارێتەوە... ماڵەکە هەر بە ڕاستی لە گۆڕستان دەچوو... هەر کە کچی یەکەم تەواو دەبوو، خێرا کچی دووەمیان دەهێنا، بێ ئەوەی خوێناوی ئەوەی پێشوو بڕێژن... خوێنی هیی دووەم تێکەڵی هیی یەکەم و هیی سێیەم تێکەڵی هیی ئەوانی دیکە دەبوو... تەشت لەسەری دەڕژایەوە... زۆرجار لە ترسان دەتویست دوور لە ویستی خۆت هاوار بکەیت، بەڵام هەرچۆنێ بووایە ئەو هاوارەت لە ناختدا کپ دەکردەوە... چمکی پەردەکەت دەخستە دەمتەوە و وەکوو مانگا دەتجوو... دڵت تێک هەڵدەهات... سەرت گێژی دەخوارد، کەچی هەر سوور بووی لەسەر ئەوەی هەموو شتێک بە چاوانی خۆت ببینیت...دواجار قێزت دەکردەوە... باوەڕت نەدەکرد جارێکی دیکە بتوانیت خواردنی دەستی دایکت بخۆیت... لەمەوە تۆ گۆشتت لە بەرچاو کەوت و ببڕای ببڕ دەمت لێ نەدا، چونکە وات دەزانی هەر ئەو پارچە گۆشتانەن، کە دەمی تیژی گوێزانەکە لە شەنتووزەکانیان جیا دەکاتەوە و پەنجە ئەستوورەکانی دایکت بە خێراییەکی سەرسووڕهێن دەیانخەنە ناو مەنجەڵەکەوە.

> Your mother would put a plastic basin filled with water in the middle of the hallway, she would add three handfuls of sumacs, then stir the water with her finger. Two women would hold the girls and put them in the water. She then would wash the girl's genitals with that acidic water and would cut off a piece of flesh from the genitalia. This would happen so quickly that you couldn't catch the whole act. […] Later you realized that the reason she would put the sumac in the water which would change its color to red was not only to numb and desterilize the wound, but rather to hide all the blood. [… in those days] the house literally looked and felt like a graveyard. As soon as the first girl was done, they would put the second one down without emptying the basin from the previous one's blood. The blood of the second would mix with the first one's and the third one's with the others. The basin would overflow. […] You would want to scream, but somehow swallowed the cry, you would put the edge of the curtain in your mouth and chew it like a cow. You felt nauseous and dizzy. But you insisted on watching everything with your own eyes. You did not believe that you could eat anything that your mother would cook after that. You felt disgusted. As a result of that, you decided to quit eating meat. You thought any meat your mother cooks would be the same pieces of flesh that she cut with the blades and quickly put them inside the pot with her thick fingers. (Kakesur, 101,102).

Reading this paragraph, members of the initiated implied readers would get the 'delight' and fulfillment they thought they would receive the moment they read the first sentences of this channel narrated by Azad. At the beginning of this channel, Azad decided to introduce himself with his mother's name and profession instead of the usual and common way of introduction with the first name and the father's name in Kurdish culture. He writes, "My name is Azadi Hemin Maman": Azad the son of Midwife Hemin. The Kurdish word for 'midwife' (Maman) is intuitively connotated with the meaning of circumcision. The point that the author decides to introduce a character with his mother's profession and specifically a 'Maman' is itself encoded with incongruities that there is another message behind it. The latent message is

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accessible only to a reader who realizes that in the past and in Kurdish communities, a midwife's job would be to perform circumcision on both boys and girls besides their standard task of delivering babies for pregnant women. This information, however, might be overlooked by a non-informed reader about the tasks a midwife would carry out in the past and especially in smaller communities and villages around Erbil. A graduate from Midwifery Department of Erbil Technical Medical Institute that was opened in 2020 would certainly be different from someone like Azad's mother in 1975 regarding the skills they would possess and the types of tasks they would perform in the communities. Therefore, as discussed before, an initiated implied reader would understand the message behind introducing such a character and a narrator who is able to describe that cultural act in detail and what would come later while it would be ignored by members of the uninitiated. Similar to what I discussed about Nabokov's aesthetic reader in *Lolita*, members of the initiated would be rewarded differently.

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5.4.5 Honour Killing and the *Channels of Armed Monkeys*

Another important topic that Kakesur addresses in the narrative is the subject of honour killing. Again, as a cryptic message acknowledged by the initiated implied reader, this topic is included within the stories of some of the characters of the novel. Similar to the FGM issue, the subject of honor killing has always been a part of the culture of the Middle East including the Kurdish communities. The recurrent incidents of women being killed by their fathers, brothers, and husbands and in some cases male cousins over the years including the present year in Kurdistan region prove its inclusion in a literary book like *The Channels* pivotal. According to Women.krd, which is a virtual platform that was established in 2022 whose main objective is to document women and girls killed in the name of honour within the Iraqi Kurdistan Region, only in the year 2022 until October, 28 women and girls have been killed. The suspects for almost all of the murders are either the fathers, partners, brothers, or ex-husbands and in a few of the cases a hired stranger or other male family members. In another report by Aljazeera news, since the uprising of the Kurds of Iraq in 1991, "more than 20.000 Kurdish women have been killed in so-called 'honour crimes' in the Kurdish region" (Bindel). Hence, Kakesur's attempt to include such a topic in the novel and specifically in a story about such a memorable incident as the 'heres of 75' proves to be vital and influential.

The first time this topic is introduced in the novel is when Amanc receives a letter from the sister of one of his best friends (Sozan, who is also one of the three narrators of the novel) whom he is in love with. As he is about to read the letter, Śoŕiś's sister 'Hetaw' enters the room, and he hides the letter. Hetaw tells him that she knows he has a love letter since he was sweating and shaking trying to read it. As she is about to leave the room to give Amanc some privacy and let him read the letter, Amanc holds her hand and asks her to sit beside him and comfort him. He says,

- لێت ناشارمەوە، هەتاو، کاتێک لەگەڵ تۆم، هەست بە ترس ناکەم.
- هەموو منداڵێک وا دەزانێت، کاتێک گەورە دەبێت، ئیتر لە هیچ شتێک ناترسێت، بەڵام ڕاستییەکەی گەورەکان بۆ ئەوەی بەسەر ترسی خۆیاندا زاڵ ببن، دەیانەوێ خۆیان منداڵ بکەنەوە.
- چۆن؟
دەستی بە قژتدا هێنا و پرسی:
- تۆ بە منداڵی ماڵەباجێنەت کردووە؟
- نەء، ئەوە یەکەمجاریشە گوێم لەم وشەیە ببێت.
- تۆ چونکە کوڕی پیاوێکی ئەفسەریت، هەندێک جیاواز ژیاویت، بۆیە ماڵەباجێنەت نەکردووە.
- ئێستا نەمکردووە، بەڵام ئەو شتە چییە؟
- ماڵەباجێنە، ئەوەیە، کە منداڵ لاسایی ژیانی گەورەکان دەکەنەوە... بەرد لە تەنیشت یەکتر ڕیز دەکەن و شێوەی ماڵێک پێک دەهێنن، گوایە ئەوە ماڵێکی ڕاستەقینەیە و تێیدا دەژین... کچێک دەبێتە دایک و کوڕێک دەبێتە باوک، ئەوانی دیکەیش منداڵی ئەوانن... ژن و مێرد لە ژوورەوە پێکەوە دەنوون و منداڵەکان لە هەیوان و حەوشە یاری دەکەن.
- ئێستا زانیم باسی چی دەکەیت.

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- ئایا ئەو کچ و کوڕانە پرس بە کەس دەکەن، کە دەیانەوێت ئەو ماڵە پێکەوە بنێن و چەند منداڵێکیشیان ببێت؟
- نەء.
- بۆ؟
- چونکە منداڵن و ئەو ماڵەیش ڕاستەقینە نییە.
- ئەگەر کچ و کوڕێکی گەورە بێ پرس و ڕەزامەندیی کەسوکاریان ماڵێک پێکەوە بنێن، چییان لێ دەکەن؟
بە ترسەوە گوتت:
- دەیانکوژن (٩١).

- It is no secret, Hetaw, when I am with you, I am not scared.
- Every child thinks so, they think that when they get older, then they don't fear anything, but in reality, the adults pretend to be children in order to overcome their fears.
- how…?!

  She straightened your hair and asked:

- Did you play tea parties (Małe bacène), as a child…?!
- No, and this is the first time I have heard such a word.
- Because you are the son of an officer, you had a different childhood. That is why you never played tea-party.
- Ok, you know I never played it, so what is it …?!
- Tea-party, (Małe bacène), is when children imitate the grownups' lives... They put rocks next to each other to form a shape of a house, pretending it to be a real house and they live in it… a girl becomes the mother and a boy, the father, and the rest their children. Husband and wife sleep inside the bedroom and the children play in the garden and doorways.
- Now I know what you are talking about.
- Do you think those boys and girls ask anybody if they can have such a house and have children…?!
- No.
- Why…?!
- Because they are children, and that house is not real.
- What if a grown-up boy and grown-up girl live in a house without their parents' approvals what would they do to them …?!

  You fearfully said:

- They kill them (Kakesur, 91).

Commenting on the above dialogue from the novel, Ali Osman Y'aqüb, a literary critic writes in an article which is included in the appendix of the second edition of the novel titled 'Characterization and the Aesthetics of Narration in The Channels of the Armed Monkeys', "apart from the fact that this dialogue indicates a fearful situation in Amanc's life, the question it raises does not stay within the frame of the fictional world, rather it is a question that all the 'Amanc's of the real world ask it" (Kakesur, 531). Hence, the reader, better to say the initiated implied reader, understands the significance and magnitude of such a silly question in an even

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sillier context about tea-parties. The existence of honour killing within the culture before, and after the collapse of 1975 and the fact that it is extended to the twenty-first century and is still present in 2022, reaffirm the importance of recording and mentioning such a topic in the book.

Additionally, as can be noticed later with the story of Áîmad and Aîman, the mountain was not only a place for the Pêşmerge to operate in as part of the revolution and the resistance, rather it was a place to harbor those girls who escaped their families in fear of being killed in the name of 'honour' killing. In that story, a Mullah with the name of (Mullah Árab Ábdulsemed) does not allow his daughter, Aîman (faith), to marry a man named 'Áîmad' because he is the son of a family who do not have a good reputation in the neighborhood. Later the narrator Azad explains that the Mullah was the reason behind the bad reputation of the family since as a religious person, he did not like it when I'mad's mother worked as hairdresser and styled women's hair in her house. So, the Mullah started a rumor that it is not a salon but a brothel.

The Mullah and his wife refuse to welcome Áîmad's mother in their house when she comes to ask the Mullah for their daughter's hand for her son. They even tried to purify the house after they pushed the woman out of the house with the use of incense and aromas for seven days, and washed the carpets and mattresses with red mud, while playing Quran in the house. Again, this last piece of information is an ethnographic element that only the initiated implied reader will understand its reference and meaning. Superstitiously, a place or part of the body that has had contact with a dog can only be cleaned and purified when washed with red clay seven times. This is in reference to the fact that dogs are considered unclean and carriers of plague if kept in the house and angels are believed to abandon such a location. Here, this inclusion of such a piece of information is only to clarify how people and the Mullah's wife looked at this other family and how much they detested them.

Later Áîmad secretly sends letters to the Mullah's daughter, Aîman, and plans an elopement. She agrees and succeeds in meeting with Áîmad and planning their escape from her household. I 'man's mother asks Hemin Maman's son, Azad, to find them and bring her daughter home. When Azad asks her if she will ever accept her daughter to live with them again after eloping with another man, she responds,

- ئەوە لەم ماوەیە دوو جار جگەرم داخ بکەن ...بەرگەی ئەو هەموو خەم و خەفەتە ناگرم و هاکە زانیت گیانم دەرچوو... ئەگەر بە دەست من بێت، هەردووکیان دەهێنمەوە، بەڵام باوکیان وەکو من نییە.. ئەو بە خەخاڵیدا نایەت ...یەك دوو برازای ڕاسپاردووە، کە بچن ئیمان بدۆزنەوەو بیکوژن. (١٣٩)
- This is the second time that my heart has been broken. [here she refers to the fact that a few months earlier, her son joined the Pêşmerge and escaped to the mountain although her husband is against it] … I can't bear all this misery and I am about to die here… if it were up to me, I would bring both of them back, but their father is not like me… he

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does not care… he has suggested that his nephews should find Aîman and kill her. (Kakesur, 139)

The reader understands two things from the statement of I’man’s mother: one there is no chance that her husband will allow their daughter to live with them again or even stay alive if she is found. Second, although their son had disobeyed them similar to the daughter by joining the Pêşmerge, there is no mention of not accepting him back to the family or him being killed. And in agreement to the report of the killings of women in Kurdistan region, the executions were always carried out by male members of the family with the order of the male leader of the family.

Azad Hemin Maman later finds Áîmad and Aîman and tries, with the help of another Marxist friend whose only objective is to harm the Mullah, to help them escape the city. The night before their escape plan out of the city, Áîmad tells Azad, and the others,

" -ئێمە لەبەرئەوە نییە شار جێ دەهێڵین و دەچین لەم شاخە چەک هەڵدەگرین، کە ڕقمان لە ژیانی شارە و حەز بە هەڵگرتنی چەک دەکەین، بەڵکوو تەنها لەبەرئەوەیە ڕێگەمان نادرێت بەئازادی ببینە هاوسەری یەکتر... حەز ناکەم سبەینێ کەس وا بزانێت ئێمە دوای ئەوەی هیچ ڕێگەیەکمان لە بەردەمدا نەمایەوە، ئینجا بەناچاری چووین بووینە پێشمەرگە"

- We are not leaving the city and carrying weapons in the mountains because we hate life in the city and want to carry weapons, it is only because we are not allowed to freely marry each other… I don’t want people to think that we only became Pêşmerge because there was no other option in front of us. (Kakesur, 168).

During those times, the mountain was a place of order, equality, human rights, women's rights, and freedom of choice. In other words, the mountain was the place of returning the sense of identity, individuality, freedom and hope for the people. That is why the revolution, and the hope of independence was so strong at that time. And for the same reason, its collapse was so painful and heartbreaking for the people.

A misunderstanding between Azad and a lady who harbored I’mad and I’man leads to the lady asking them to leave the house. Later, Azad’s friend, Śèrzad decides to take the couple and hide them in the home of an actor with the name of ‘Soran Ḧilmiy’. The friend happened not to be home. While Śèrzad goes to find the friend in the market to open his home for them, I’man’s cousins find them in front of that house and fire rounds of bullets at them leaving them dead. The cryptic message here is Kakesur’s attempt to debunk the narrative that was spread around by the Baath regime and the Caşes that the mountain is the place for people who are not worthy of the society and were either exiled, eloped and escaped or disowned by their families. Additionally, it is understood that Kakesur’s narrative campaigns to ‘write back’ to the people and inform them about tolerance to young boys and girls getting married regardless of their social and religious statuses.

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5.4.6 Gendered Implied Reader and the Subject of Homosexuality

Kakasur's multilevel discourse allows different readers to enter his text from different positions. In *The Channels,* Kakesur seems to be constructing a text that can be effectively read by either a conventional or a very skeptical reader. However, an initiated, gendered implied reader who is conscious of the gendered aspects of texts and hidden subtexts can detect homosexual and gay perspectives in different parts of the story and specifically with the characters such as: Poła Cengo and Awaz, Mahivan and Amanc, and Sozan and Mîdya. It is imperative to declare that the presence of this gendered implied reader is not related to the 'writing back to self' and self-criticism aspect of the story I have discussed so far. It is just to show how the gendered implied reader can be included also within the theory of multiple implied readers.

The gendered implied reader allows for the inclusion of a feminist reading of the story and the whole notion of gender equality and the position of women in general in the Kurdish communities and their involvement with the resistance and revolution in particular. As discussed at the beginning of this chapter in relation to Amanc's narration and the opening lines of the novel and meeting a group of rebel girls, the subject of the role of women also reappears throughout the actions of the story. For example, one of the girls Amanc meets, in the beginning, reminds him of a male friend with a feminine name, Awaz, and female bodily qualities too. Amanc narrates how he was surprised to see Awaz among the Pêşmerge unit he joined in the mountain since they used to be classmates in school as children. Awaz is a feminine name which means 'melody, music or sound' that is mostly used for girls. However, this particular boy was named Awaz which caused him a lot of problems both as a child since he kept being harassed and bullied by other boys, as well as an adult and a Pêşmerge when he grew up and in relation to Awaz's relationship with the head of the platoon (Poła Cengo)

Amanc narrates that when people heard that there is a Pêşmerge named Awaz among the groups in the mountain and how there were conflicted opinions on the matter. He writes that our squad became famous soon because of Awaz and was often referred to by Awaz unit instead of our regular coded name. Ali Y'aqüb praises Kakesur's creativity to use a simple name as Awaz to address the issue of gender and equality among the community. He writes,

کاروان لە ڕێگەی ئەم ناوەوە کار لەسەر کارەکتەری ژن دەکات وەکوو کارەکتەرێکی ئەکتیڤ، کە لە شۆڕشێکی بە ناوەڕۆک ڕەوای گەلەکەیدا چەکی هەڵگرتووە. بۆ ئەوەی ئەم کارکردنەی لەسە ڕەگەزی مێیینە هێندەی تر کارا بکات، هەرچی خەسڵەتی مێیینە هەیە دەیخاتە پاڵ (ئاواز)ی پیاو:
"بیرم کەوتەوە چۆن لە قۆناغی سەرەتایی و ناوەندی ناومان نابوو "سامیە جەمال"، چونکە لەسەر شێوازی ئەو هونەرمەندە ناسراوە سەمای دەکرد..."

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> Karwan utilizes this name to work on the character of women and represent them as an active party who participated and carried weapons in a rightful revolution of their people. And in order to extend this employment of females, Kakesur associates every single female characteristic with Awaz, the man: [quoting from the book] “I remember how in the primary and secondary school, we gave Awaz the nickname of ‘Samiya Cemal’ since he could dance just like that actress in the movies” (Kakesur, 408).

This is even more effective since Kakesur addresses another but more negative side of the Kurdish society with regard to the image and perception of women. Throughout the story of a daughter of Caś, Mîdya, who took over the home of a Pêşmerge, Anwer, and the daughter of the Pêşmerge, Sozan, who is one of the narrators of the novel, Kakesur discusses the subject of preference for male children over females. Although their parents were against each other and Midya’s parents took over Sozan’s home, Mîdya secretly befriends Sozan, and they occasionally meet each other in the graveyard. One time Midya tells Sozan something about her parents that says a lot about favoritism and patriarchy.

(میدیا) دەیگوت باوکی زۆر تووڕەیە و مامیشی لەو خراپتر... دایکی دوای ئەم چوار کچی تری یەک لە دوای یەک بووە، بەڵام تەنیا چەند مانگێک ژیاون، بۆیە باوکی پێشانی شێخێکی گەورەی داوە و ئەویش مژدەی داوەتێ، کە ئەمجارە ژنەکەی نەک هەر کچی نابێت، بەڵکوو کوڕێکی جوانی بە ڕێوەیە و تەمەنیشی زۆر درێژە، کەچی لەو شەڕە سکەکەی لە بار چوو، بۆیە باوکی دوای ئەو ڕووداوە تەواو شێواوە و بە دەستی بێت ئێمە دەکوژێت...

> Mîdya said her father is very hot-tempered and her uncle is even worse…her mother gave birth to four girls after her, but they all lived for a few months. That is why her father visited an important Sheikh who gave the father auspicious news which was that the wife would not only not give birth to a girl next time, but rather is pregnant with a beautiful son who is going to live a long life. However, the wife had a miscarriage due to the fight they had with Sozan’s parents the day they returned to the house. That is why the father is so angry at them and if it were to him, he would kill us all. (Kakesur, 350)

Amanc later elaborates that since some people thought Awaz was a girl, his presence inspired many other girls to join the forces and even provided the people with more hopes about the success of the revolution. “(لەمەودوا چەک بە دوو دەست هەڵدەگیرێت، یەکێکی مێ و یەکێکی نێر)...” / “from now on, the weapon is carried with two hands, one female and one male” (13). Nonetheless, others were against the idea and believed that the revolution has already failed since there are women among the units. They even started spreading rumors that Awaz got impregnated by the Pêşmerge units several times that is why this particular unit is never seen visiting the villages to get food and supplies. And when the units and the people put the pressure on Amanc’s unit to dismiss Awaz from the unit for fear of damaging the reputation and the motivation of the people, the unit head, (Poła Cengo) threatens them that if they do that, he will surrender himself and Awaz to the regime and return to the city.

The last statement from the unit head (Poła Cengo) provides a sense of incongruity to the gendered implied reader about the presence of a gay subtext in the story of Awaz and Cengo. As part of the nature of the narrative and specifically the technique of stream of

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consciousness, the narrator moves away from this story and leaves the reader in suspense to a point of doubting the presence of such a subtext at all. Although Amanc as the narrator of the third channel returns to finish the rest of his story, he never revisits the Awaz and Cengo story again and does not provide any other details on that relationship. Jalîn however, who is the second fictional author – and not a flesh and blood author since she does not exist outside the story worlds- who finishes the unfinished parts of the stories since she shows that she exchanged emails with the real author, tells the reader what happened to Awaz and Cengo.

The second 'fictional' author, Jalîn, functions as a real author but is fictional in form. Her encounter at a café with the real author and their exchanged communication create some kind of narratological confusion. If, as explained in the second chapter of this thesis, according to Chatman (1975), and Meyer (2008) the real author is located outside the box of literary and theoretical relevance, Jalîn's encounter with Kakesur in the appendix of the novel contradicts and disproves the whole narrative communication diagram discussed so far by narratologists who find the implied author's presence as immanent and the real author dispensable. Nonetheless, since the description and the details associated with the person Jalîn- as a fictional character outside of the fictional world- do not seem to align with what is factual information about the real author Kakesur, and since as it has been discussed and established that the implied author "has no voice, no direct means of communicating" (Chatman 148), it means the voice that narrates the beginning of the appendix of the book is not that of real author but rather another narrator outside of the three already introduced in the first part of the book. I argue that this other fictional author- Jalîn- can then be identified as a fictional *allograph*: that is, it is a text written by someone who is neither the author of the book nor present within the spatiotemporal universe of the book's fiction (Pier 17). In other words, Jalîn is neither the author of *The Channels* nor a character in it.

Jalîn narrates that although the Pêşmerge were not supposed to return to the city unless for very serious operations, once Cengo orders the unit to undertake a very important activity which includes raiding a cultural centre that is guarded by some members of the popular army. Jalîn says that Amanc and the others realized how big the operation was when Poła Cengo asked Awaz to stay behind in the base and ordered Aras Giyanas to look after him and even to prepare his meals for him. According to Jalin, after the operation and while Amanc is recovering from being unconscious, Cengo tells him that although they are the only ones who survived the conflict, it does not mean that the plan did not succeed. Twenty to twenty-five soldiers of the popular army were killed and can be found in front and on the roof of the culture centre. And above all, he was able to get himself to the department of theatre of the centre and

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steal three sets of dancing dresses and four extension wigs from the lockers of the centre. He opens the bag in his hand and shows it to Amanc. Then Amanc realized that he ordered this raid just to get these clothes so that he could give them to Awaz to wear them and dance for him at night. (Kakesur 463-470).

Despite the sensitivity and unmentionable nature of the theme of homosexuality in general and homosexuality among young boys in Kurdish culture, it is included in the novel. However, for the same reason discussed, the uninitiated implied reader might never be convinced to read the text as to hint at the subject of homosexuality. The subject is completely rejected by society and since the time and place of the story belong to the 1970s and 1980s of the last century, Kurdish society was even more conservative toward such matters and there is always a pure aura surrounding the subject of Pêşmerge and how it is displayed and perceived by people. The subtext here, however, is not to suggest that the reader, uninitiated or not, might not pick up on the subject of romance between these two characters namely Awaz and Cengo. It is rather connected to the narrative's attempt to write back to the people and inform them about the possibility of being more open and acceptable to such topics, on the one hand, and providing some sort of record, although within a fictional context, on the other. This is because although the subject of homosexuality has been informally circulated within the Kurdish community, there has always been a shortage of data and research on the topic. Kameel Ahmady, a social anthropology researcher with some studies and publications in the fields of local culture, children, women and minority rights, writes in a case study about the subject of homosexuality among Kurds, "There is a scarcity of written records about the issue of homosexuality in Kurdish society as well, although there have been attempts by Kurdish or non-Kurdish writers to research this cultural taboo. This leaves little documentation to reference" (Ahmady). Hence, I argue that Kakesur's attempt to include a story between two Pêşmerges in this story is to provide a point of reference on the matter and, even if indirectly, to inform the reader about homosexuality within the community and more specifically among Pêşmerges.

The initiated implied reader would be quick, however, to pick up on all the hints and clues trailed in the narrative and be convinced of the existence of a romantic homosexual relationship between these different characters including Amanc and Mahivan. First of all, to cover for the reading of such a subject, the narrative is presented through the character of Amanc hallucinating and suffering from some kind of sickness that has affected his thinking. Secondly, the story is framed with another side story which suggests that the narrator is affected by the political situations after the collapse and the situation he is in at home. The absence of

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his father and the recent suspicious relationship of his mother with a man 15 years younger than her, had put him in a difficult position emotionally. As a result, he is thinking of leaving the city and going to the village where his classmate Mahivan lives.

The passionate physical description of Mahivan by the narrator as well as his admiration for his name and his physique and appearance all suggest a non-platonic love for him. During the course of the hallucination, which extends across 5 pages, Amanc repeats the name of Mahivan more than 150 times as he admits saying his name gives him wings.

بەڵکوو منم هەرگیز لەوە تێناگەم بۆچی هێندە شێتی ئەو ناوەتم... هەرچەند دەڵێم ماهیڤان، وا دەزانم موزیکی پیتەکانت، کە وەکوو بەردی شاخ بە ڕێکی و هونەرییانە لەسەر یەک هەڵچنراون؛ دوو باڵم پێ دەبەخشن و بەرز بەرز بەو ئاسمانەدا دەفڕم، ماهیڤان...

> I never understand why I am this much crazy about your name… every time I say Mahivan, I feel like the music of the letters of your name, which like the rocks in a mountain are piled and layered on each other nicely and artistically, gives me two wings to fly high in the sky, Mahivan. (Kakesur, 405)

The narrator who is Amanc at this stage repeats on many occasions that he is not like any other boy his age and that he is more delicate and sissy. Then he mentions that he is not sure what his relationship with the girl Sozan is and he is afraid that if he confesses to Mahivan that just because he is close to Sozan, their families believe that they will marry each other in the future, Mahivan might get jealous. Later he elaborates on the choice of word and why he used jealousy and not another word which the initiated implied reader might quickly understand to indicate non-platonic relationships between them. However, he wants to tell Mahivan that he is confused that not even his own mother had ever asked him if he agrees with such a decision or not. He reiterates to Mahivan that he needs to change. These are all, especially since the whole conversation happens in Amanc’s imagination and he is truthful with his thoughts, indications that the relationship between Amanc and Mahivan is not a normal, platonic relationship between two male friends.

In conclusion, I affirm that reading the novel rhetorically opens up the possibility for other interpretations. I propose there are enough clues scattered within the narrative that suggest the presence of an authorial intention to include two or multiple distinct implied readers. These readers are, in Iser’s term, “prestructured” in the text. It is also evident that there is often a distinct hierarchy among these readers, and that it is an epistemological one: one reader knows both what the other perceives and what it alone can know. The argument that the theory of multiple implied readers and specifically the concept of uninitiated and initiated implied readers bring to the discussion is necessary. Reading the novel narratologically and with the objective of finding agreement with the implied readers unfold critical reinterpretations of the text. The identification of those subjects discussed in this chapter such

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as Caśayeti, honor killing, FGM, and homosexuality might be inferred by the reader on some level, but it is the reading practice with the notion of more than one implied reader in mind that highlights their magnitude and significance in a politically charged wider context.

CHAPTER SIX

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Chapter Six

Conclusion

This thesis was written with the objective of taking a step toward establishing a deeper understanding and initiating a dialogical relationship between narratology and the narrative fiction of some other disciplines including postcolonial and minority literature. In terms of methodology, I approached this relation by analyzing selected literary texts from a rhetorical narratology perspective. The theory that I adopted and followed throughout my thesis was derived from a correlation between the implied author 'Booth' and implied reader 'Iser' and specifically the idea that singular texts with a single implied author can incorporate more than one implied reader. My theoretical points of departure are Brian Richardson's and Peter J. Rabinowitz's theories of multiple implied readers or authorial audiences in an article titled 'Singular text, multiple implied readers' followed by in an article titled 'Betraying the Sender: The Rhetoric and Ethics Fragile Texts' respectively. As a result of my own analysis of both Richardson and Rabinowitz's theories, I proposed to refer to the different implied readers of the narrative texts with initiated and uninitiated implied readers instead of what Richardson and Rabinowitz refer to as discerning and naïve or gullible authorial audiences.

Through the course of this thesis, I argue that the proposed theory will enable bringing latent and cryptic messages into light that might be overlooked or ignored if such theories of reading were not taken into consideration. I argued that the proposed reading method will allow for the reinterpretations of such texts which might result in new rediscoveries of information that was present in the text but unacknowledged and undetected by members of uninitiated implied readers. In other words, the latent meaning is and always was an integral part of the text. It is not something created by the imaginative reader or critic.

In order to attest such to possibilities, I looked at certain literary texts that might have the potential of containing more than one implied reader. The texts I looked at were Chinua Achebe's *Things Fall Apart* (1958), Sam Selvon's *The Lonely Londoners* (1956), and a Kurdish text belonging to minority literature of Karwan Kakesur *The Channels of the Armed Monkeys* (2011).

In Chapter 2, I analyzed Achebe's narrative language and the use of embedded folktales and elements of orality in producing ideologically laden meanings in complex conjunction with their sociohistorical contexts which are that are not always accessible by uninformed readers of the text whether due to a lack of linguistic, cultural, historical, mythical, or ethnographic knowledge. As a pioneer text written on the verge of decolonization and about the British

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colonization of Igboland in the south-eastern part of what is known as Nigeria today, Achebe's *Things Fall Apart* (1958) is loaded with subtexts that are acknowledged once read and understood with the idea that they are included to be identified by members of the initiated implied reader. I argued that Achebe's manipulation of the mechanisms of narrative mediation produced a two-fold effect of which on the one hand communicated anti-colonial discourse while expressing self-criticism against precolonial Africa. This was proven successful by Achebe since he had the privilege of mastering the colonizer's language as well as the indigenous peoples in an act known as "double mastery" Charles Teke (2013).

Things Fall Apart (1958) is a book written in a rich linguistic polyphony and is most successful in expressing the African experience in English while still preserving its African authenticity. It contains many indigenous words, of which some are translated into English while some others are left unexplained. Such appropriation of the colonial language by the implied author in the form of linguistic variances, unglossed words, phrases, concepts, allusions or references creates cultural differences and experiences, a subtle form of distance and ultimately something Ashcroft names it "metonymic gap". In other words, it is the implied author's way of installing such differences and thus "the inserted language 'stands for' the colonized culture in a metonymic way, and its very resistance to interpretation constructs a gap" (75) that might be unknown and inaccessible to the uninitiated implied reader. Additionally, apart from, to some extent surreptitiously, criticizing the Western narrative about the way the African people were represented by Joseph Conrad in *Heart of Darkness* (1902) and Joyce Carry in *Mister Johnson* (1939), Achebe succeeds in scattering certain cryptic information throughout the text that requires attentive and informed readers to detect and identify. Some of these were presented in the form of anecdotes, embedded folklore, synthesization of oral and written literature, and myths to something as unique and intriguing as the talking drums.

My critical reading of Samuel Selvon's ingenious narrative in *The Lonely Londoners* (1956) in Chapter 4 confirmed the author's sustained interest in creating a suitable literary framework to include a minority group of black people in a not-so-welcoming London. The book is often seen as a textual space that is pertaining to record and articulating the specific experiences of a marginalized and diasporic group of individuals encountering the colonial centre of London. Selvon's narrative prowess provides a fertile ground for the previously voiceless characters, to express their experiences within the community and provides them with a place to live in, a platform to voice their sufferings, and an opportunity to engage with issues of race, class, and gender.

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I have shown that Sam Selvon uses a narrative technique that incorporates a non-standard creolized voice as the narrative language of the story and the dialogues in the novel which heavily depends on the use of dialect, idiom, and the vernacular language. Additionally, the narrative style of the text is the illustration of an interplay between orality and literacy which reflects the narrative characteristics of the story world. This innovative approach gave the novel its resonating success while making it a perfect literary text to be included as an empirical work for the study of multiple implied readers. Despite the unfamiliarity and, to some extent at least at first, the unintelligibility of the narrative language for some readers, the author does not oblige the reader to generate a considerable amount of effort to be able to enter the constructed world of the story narrated through the use of an invented Creole. This means the narrative should be understood effortlessly for the informed reader while the narrative's unintelligibility is the source of the epistemological hierarchy that provides the initiated with the 'delight' discussed earlier. The dialect is invented since the author employs a modified language that is neither purely Creole nor purely Standard English. Selvon is successful in collapsing the gap between orality and writing, even though the use of orality was still considered debased when it was first published, by trying to reconcile the nature of a folk culture, rooted in orality, with the conventions of the novel which make sense only in terms of a culture based on writing. I examined the revolutionary narrative style of this work and how it provided a redefined approach to reading and writing the city of London which was entirely new not just for the minority Caribbean readers but for the majority of the white British readers as well.

Through observing the narrative situation and the narrative language of the book, I claimed that the use of calypsonian traditions illustrates strong revisionist tendencies in relation to Caribbean inherited nativist and nationalist 'Caribbeanness' discourses. I examined how the recurrent question "So what happening these days?" by the narrator, Moses, asking the other characters -and the characters each other- frames the story which has roots in calypsonian traditions and is something implied for the initiated implied reader to identify. The narrative continues as a series of self-contained anecdotes, of which several of them have distinct similarities with the dominant narrative genre of Trinidad: Calypso. This aspect of the narrative itself creates opportunities for the author to include latent messages that only members of the initiated implied reader would be able to detect which ultimately affirms the presence of more than one implied reader. The Calypso aesthetic is equipped with certain concealed forces that are essential for the formation of a Caribbean identity through the establishment of a counter-narrative that has very real implications for the text and its context without the knowledge of

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the colonizer. I displayed how Selvon's narrative style, which he adopted from the language of 'one of the boys' in his novel, is "like a mask" which allows the speaker to conceal from the uninitiated implied reader whatever he wishes and to playfully taunt them by feeding only partial information whereas the detection of such information in some way empower the initiated implied reader.

As the most prominent feature of the book, writing in a creolized language to tell the story of a minority group in London opens the possibility that the implied author of the novel projects a dual model of anticipated implied readers. Therefore, for the purpose of "recapturing a certain quality in West Indian everyday life", the implied author incorporates a combination of linguistic levels with narration and dialogue in a way that is more accessible and acknowledged to the implied reader who is familiar with such culture and language than the British implied reader who is used to texts written in Standard English language within the framework of Eurocentric cultural codes. To that end, established the supposition that Selvon's text constructs two distinct implied readers which are targeted by the implied author, and explained how each one of these implied readers is rewarded differently pertaining to understanding the text and the author's inscribed messages. I argued that Selvon is simultaneously addressing the indigenous Trinidadian reader as well as the British reader for different purposes. The implied author's underlying objective is to elevate the spirit of pride within the readers belonging to that culture through the employment of the native dialect and narrative tradition. On the other hand, instead of merely expressing how the lonely Londoners feel about the racism and the ill-treatment they must put up with every day, the implied author chooses to communicate with and educate the British reader. The implied author characteristically pauses to fulfill the obligations of communicating to that uninitiated implied reader who, as Clement H. Wyke puts it, "through the sheer practicalities of geography is an alien to Selvon's native culture" (6).

Through the employment of Trinidad Creole English (TCE), Selvon limits the level of understanding of the messages conveyed with varying degrees of knowledge. Although a good deal of Selvon's dialectal writing style depends on elements of humor, they are not comedies. Perhaps to the uninitiated implied reader, such as the British reviewers at the time the novel was first published and who often mistakenly regarded the text as simply being an amusing social documentary of West Indian manners, its principal intention was to reveal with bleak and sympathetic irony the "humorous faux pas of the black innocent abroad" (Nasta 76). Nonetheless, the majority of such early readings did not quite catch the unparalleled 'artfulness' of Selvon's so-called 'naturalistic' style and branded the use of the dialect with

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‘primitive’ and ‘innocent’. Resenting such simplistic reviews, David Dabydeen suggests that Selvon deliberately concealed the seriousness of his aesthetic purpose including the representation of the ‘black’ immigrant experience from the unsophisticated eyes of the average readers (72).

Finally, in my analyses of Karwan Kakesur’s *The Channels of the Armed Monkeys* (2011), I demonstrated how the nexus between narrative form, socio-historical context, memory, history, and ideological content, this study teased out the potential of poetics in Kurdish Literature to offer notions of self-critique and reform that disrupt culturally prevalent ones. I proposed also, how by manipulating narrative space and time in ways which present the story world as a set of different yet variously connected time spaces, this novel contained bidirectional criticisms. On the one hand, the narrative presents itself as a typical instance of narrating a tragedy about the suffering and struggle of the Kurds before, during and after the 1975 collapse, as an example of ‘memory literature’. However, on the other hand, it soon shows that it deconstructs the simple binaries of victims (Kurds) and perpetrators (Baath regime) by showing that Kurds are also ‘implicated subjects’ in the historical process. In other words, the narrative shifts from focusing on the conventional way of glorifying Kurds as victims and constructing ‘cultural trauma’ and instead identifying their flaws that were equally damaging to the Kurdish cause as the external forces such as the Baath’s regime and the other members of the Algiers Agreement. Kakesur achieves this double-voicedness through skillful employment of the narrative language of the text. Although this novel is about the resistance and revolution of the Iraqi Kurds by highlighting the events leading to and following the collapse of 1975, the novel criticizes many other Kurdish ideologies that have been constraining Kurdish individuals for decades. Kakesur is trying to highlight a very important yet sensitive incident that happened in the history of the Kurdish revolution in 1975 all the while communicating very important messages to his contemporary readers.

In the first part of this rather longer chapter, I presented the historical development of the novel in Kurdish literature starting from the middle of the twentieth century and marked the changes that happened to it over the decades until the time of the publication of Kakesur's novel in 2011. In this regard, I explored the impact of a series of political issues with the consecutive governments in the region on the emergence and development of the Kurdish novel and ultimately the production of prestructured opposing implied readers. After that I explained the historical background of the Algiers Accord of 06.03.1975 which is beside being the frame story of the book, it is at the center of the story as a tragic incident that changed the course and case of Kurdish independence forever. Additionally, I discussed the narrative language of

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Kakesur in the book as a modern historical novel and its narrative prowess which is considered by many as innovative and unconventional.

In the second part of the book, I argued the possibility of the presence of more than one implied reader in the text and provided a close reading of the text through the application of the theory of multiple implied readers. I started this argument by deconstructing the different parts of the book which appear as the actual fictional section followed by an appendix titled (Glossary of the Characters). I argued that it is used as a narrative technique first identified and referred to by Genette as 'Metalepsis'. I explained that Kakesur's incorporation of metalepsis in the text will allow for the crossing of ontological boundaries and levels of the fictional text, i.e., an extranarrative persona interacting with a persona on the level of the diegesis. The author starts the second parts of the text by addressing an extradiegetic narratee which appears to be the real reader and explaining an issue that he keeps having since the publication of the novel. Hence, I discussed that the uninitiated implied reader of the text, unaware of the experimental approach of the author to the text, may look at the second and third part of the text as nonfictional, factual, and ultimately biographical parts of the text. Regardless of how naïve it may look on the part of the reader, the unfamiliarity of the narrative style to the Kurdish reader including multiperspectivity, interior monologue, the appendix, the 'Glossary of the Characters' as Metalepsis', and the factual aspects of the story about a tragedy that is known to all leave members of the uninitiated implied reader including first-time readers perplexed. Therefore, to the uninitiated implied reader, the narrative of the book includes both fiction and nonfiction which according to Henrik Skov Nielsen's article titled "Natural Authors, Unnatural Narration", will affect the meaning and interpretation of the text by the reader.

The final parts of the Kurdish chapter are dedicated to discussing the meanings and reinterpretations of the text resulting from the initiated implied reader's attentive reading practice. I started this section by looking at the importance of the opening lines of the novel and its overall importance to the story and the information provided by the extradiegetic author of the second part of the book, 'Glossary of the Characters'. After that, I explained the underlying message of the narrative as a device to address and imply issues with Kurdish society regardless of external interference and oppression. I demonstrated how Karwan Kakesur transfers the audience of the first decade of the twenty-first century to the 1970s and the decades following the much tragic incident of the collapse of 1975 while introducing them to and discussing other traditionally ignored issues such as Caşayetî, honor killing, female genital mutilation (FMG), rebellion, and homosexuality.

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In conclusion, it is worth acknowledging that the complexity of the proposed theory of multiple implied readers as a narratological production cannot be satisfactorily challenged in a single and diverse study as this one. Seeking to understand the different influences and discoveries resulting from reading narrative texts with the theory of multiple implied readers in mind requires much more attention and research and deservedly merits further critical consideration and research. Kurdish literature in particular is understudied and under-researched and needs more attention than it has already received. As part of the limitations of any research study, I faced extra levels of difficulty specifically with the Kurdish chapter for the lack of availability of online sources and physical books at the libraries of the universities in Europe in general and in Germany, in particular. I had to travel back to the Kurdistan region, Iraq, and travel to different cities and visit different libraries just to get hold of some sources, articles, and magazines to help me with understanding the Kurdish novel and Kurdish novelists' understanding of the field of narratology. I found it unfortunate that research on Kurdish literature in the English language was very limited and those that were done were only available as physical sources in the libraries and not online.

Lastly, I want to suggest other areas that I think will be interesting and necessary for future researchers within the field of narratology to examine and do research on. Through the course of writing this thesis, what was drawn to my attention and specifically relevant to the concept of multiple implied readers, was the idea of variable reliability of the narrators. It would be noteworthy if research was made on the subject of reliability and unreliability of narrators with regards to the fact that if a text is incorporated with more than one implied reader, how would that affect the subject of the reliability of the narrator? I believe the relationship between unreliability and multiple implied readers needs to be addressed and promises to be another fruitful contribution to narratology.

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Appendix A

The Channels of the Armed Monkeys (2011); A Summary

Important facts about the novel:
Title in Kurdish: کەناڵی مەیموونە چەکدارەکان / Kenallî Meimwne Çekdarekan
Title in English: *The Channels of the Armed Monkeys*
Author: Karwan Omer Kakesur
Type of work: Novel
Genre: modern-historical Fiction
Language: Kurdish
Narrative techniques: Polyphony, stream of consciousness, metalepsis, interior monologue
Number of pages: 491
Time and place: 2011, Kurdistan, Iraq
Year of first publication: 2011
Publisher: Sardam Publishing House
Narrator: multiple character-focalizers, multiperspective focalization
Narrator(s): Amanc, Azad, Sozan, and Jalin
Setting (time): 1970s-2000s
Setting (place): Kurdistan Region, Hewlêr and Sulaimani.

What is presented here is a chapter-by-chapter summary of Karwan Kakesur's novel *The Channels of the Armed Monkeys*. The novel has not yet appeared in any language other than Kurdish. Therefore, the researcher found it necessary to provide an English summary of the novel for anyone who is unable to read the full text in Kurdish.

Timeline of the Iraqi-Kurdish Conflicts Between 1961-1991

Started	Ended	Name of conflict
1961	1970	First Iraqi–Kurdish War Part of the Iraqi–Kurdish conflict The First Iraqi–Kurdish War[37] (Arabic: الحرب العراقية الكردية الأولى) also known as Eylul revolts (Kurdish: شۆڕشی ئەیلوول) was a major event of the Iraqi–Kurdish conflict, lasting from 1961 until 1970. The struggle was led by Mustafa Barzani, in an attempt to establish an autonomous Kurdish administration in northern Iraq. Throughout the 1960s, the uprising escalated into a long war, which failed to resolve despite internal power changes in Iraq. During the war, 80% of the Iraqi army was engaged in combat with the Kurds.[38]The war ended with a stalemate in 1970, resulting in between 75,000 to 105,000 casualties.[39] A series of Iraqi–Kurdish negotiations followed the war in an attempt to resolve the conflict. The negotiations led to the Iraqi–Kurdish Autonomy Agreement of 1970.
1974	1975	Second Iraqi–Kurdish War Part of the Iraqi–Kurdish conflict
1975	1979	PUK insurgency Part of the Iraqi–Kurdish conflict
1983	1986	1983–1986 Kurdish rebellions in Iraq Part of the Iran–Iraq War and the Iraqi–Kurdish conflict
1991	1991	Kurdish uprising and the formation of the Kurdish autonomy in Northern Iraq

[37] Michael G. Lortz. (Chapter 1, Introduction). The Kurdish Warrior Tradition and the Importance of the Peshmerga. pp.39-42. "Archived copy" (PDF).

[38] http://www2.gwu.edu/~nsarchiv/NSAEBB/NSAEBB167/01.pdf

[39] "All wars in the 20th century - the Polynational War Memorial". war-memorial.net. 18. Iraq/Kurds (1932-present) (uca.edu).

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The Channels of the Armed Monkeys
By Karwan Omer Kakesur

A summary of The Channels of the Armed Monkeys

Channel One: The Hidden Directions of Rocks

The Chronology of the Events in the Novel- Channel One

1988-9	The novel opens with Amanc telling his story, in flashbacks, from the mountains. He returns to the beginning of Iraq-Kurdish conflict in 1970s, 1975, and specifically 06.03.1975.
1975	Amanc's father who is an Iraqi officer, secretly marries another wife in Baghdad.
1978-9	Śèrzad, who is an older friend of Amanc, marries Amanc's mother secretly and later will have a twin (Ałła and Aram) who are born on 31.01.1979.
1980	March 1980, Śèrzad is captured by the Iraqi forces and is imprisoned.
1980	The corpse of Amanc's father, Hemze Qełatè, is returned to them by the Iraqi forces.
1982	16.03.1982 Sherzad is hanged.
1985	Amanc's mother, Sit[40] Ŕunak, is also imprisoned and Amanc takes care of his step-twins.
1986	Sit Ŕunak spends less than a year in prison. When she is released, she refuses to talk to anyone for some time before hanging herself in her own front yard.
1986	Amanc's best friends Śořiś and Mahivan are ambushed after breaking away from prison for being charged with initiating secret rebellious groups and are killed on site.
1986-7	Amanc gives up on life and vows to remain silent for life. He leaves his stepsiblings with Sozan and her mother. He spends his silent life in a hut out of tin cans until he decides to follow a group of Pêşmerge to the mountain.
1988-9	Start of the narration of Channel One by Amanc where he decides to leave the mountains and return to the city.

[40] The word 'Sit' is an Arabic prefix used in front of female names as a form of formal address. The word 'Sit' is a salutary prefix meaning 'Mrs.' that comes before the name of a lady.

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کەناڵی یەکەم- ئاراستە شاراوەکانی بەرد

Channel One: The Hidden Directions of Rocks

The novel begins with the narrative of Amanc, one of the three narrators of the text. The readers soon understands that Amanc might be a Pêşmerge in the mountains and that the narrative takes place in the late 1988-1989, after the Anfal campaign and the end of the Iran-Iraq war. The narrative is a flashback and starts from the end. Amanc narrates the story to a covert narratee referred to by second person plural pronoun 'you'. Amanc, a homodiegetic intradiegetic narrator, narrates his story as a young Pêşmerge and recalls devastating incidents from his childhood in the first-person 'I'.

He is the son of a Kurd who is an Iraqi government officer named Hemze Qełatè. After several tragic events in Amanc's life, such as the death of his mother and the arrest and killing of his close friends, he decides to go on a speech strike and does not consider any opportunity worthy enough to break his silence until the unknown conclusion of his life. Then, through the appendix of the novel, which is written by a fictional author named Jalin, the beginning of Amanc's arrival to the mountains is explained. After the subsequent miseries in his life, Amanc gives up on everything, even his stepbrother and sister Ałła and Aram, leaving them with Sozan and Sozan's mother. He then builds a tin hut on the outskirts of the city and decides to go on a speech strike. One day, a group of people stop by his hut and after being impressed by their behavior, names, and style of living, he decides to follow them and join them as a Pêşmerge and continue with them to the mountains.

The events in channel one include the stories of Amanc's childhood from 1970 to 1975, especially the political and social consequences of the collapse of the revolution and the signing of the Algiers Accord on 06.03.1975. Amanc appears to be a teenager at the time and is therefore likely to remember the events thoroughly. In the continuation of the narrative, which is based on stream of consciousness and often the reader reads Amanc's memory and thought process, Amanc delves into the events and stories of his childhood and adolescence in Erbil, culture and people's lives, and their relationships with important people in his life like Śořiś, Hejar and Sozan. One of the people he describes in detail and highlights the beginning of his relationship with is Susan, who is also the narrator of channel four and the final channel of the novel. At the center of the story lies the collapse of the Kurdish revolution for autonomy in 1975 and its impact on the entire political and social equation in the region is described. These include the importance of the role of the Pêşmerge, the lives of family members of a Pêşmerge,

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the effects of such a decision on people and the secret life on the mountains, and those who serve as Caś or informants to the Ba'ath regime.

کەناڵی دووەم- برینی پارچە گۆشتە ژەهراویەکان
Channel Two: Cutting off the Poisonous Pieces of the Flesh

09/1976	Azad starts writing an autobiography. He starts with his mother's profession as a midwife.

This channel of the novel is narrated by Azad. From the beginning, Azad identifies himself by his mother's name, not his father's. Azad Hemeen Maman. After introducing himself and that he is writing a story, the reader is immediately introduced to the profession and character of Azad's mother as a midwife. The introduction of his mother's work is importantly connected to several other social issues that later become important parts of the novel, including female genital mutilation, abortion, and even honor killing.

Azad, then, discusses a very important literary and philosophical dimension of Kurdish society, which shows a difference between Azad's narrative and Amanc's previous narrative on channel one. Azad begins by introducing one of the two largest and most influential Kurdish literary movements, Ŕwange movement. Ŕwange and later the Kurdistan Strivers' Association are two very important aspects in the literary and philosophical history of South Kurdistan that raised the awareness among the people and readers at a time that later influenced the revolutionary movement and the Kurdish armed rebellion from the mountains fighting for independence.

In preparation for the events that follow and connecting them to the content of the novel, Azad describes an incident in which a heated argument between his classmates arises over an article published in Ŕwange magazine leading to a fist fight which resulted in leaving Azad with a broken head. Nonetheless, Azad admits that this incident brought him closer to a character named Śèrzad Majid who goes by the name Śèrzad the Marxist. Later it will be declared that Śèrzad had a direct impact on Azad himself and other characters such as Amanc, Amanc's mother, Hetaw and the whole direction of the narratives.

After this discussion, Azad goes back to describing his mother's profession and explains how he always detested his mother's work as a female genital mutilator and an abortionist. As part of his narrative, Azad describes several examples when his mother performed the circumcision act on different girls in his home in detail while he was secretly watching from his room window. Later it is declared that Azad felt so disgusted that he could no longer use

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the same bathroom plastic basin and bowls to wash himself and even started hating to eat meat as a result of seeing the circumcised pieces cut from the girls.

Again, Azad uses his mother's profession to jump to other incidents involving his mother helping with the abortion of a child from the best friend of Amanc's mother 'Diłaram'. The child is conceived from an affair between Azad and Diłaram and it would be scandalous in the region if they find out that this woman had an affair only three months after the death of her husband; therefore, they decide to abort the child. When Śèrzad knows about the situation, he facilitates the process with the help of some other women. The difficult part is that it is not possible to have the abortion at the hospital. The next available option is Azad's mother as the most experienced midwife in the region. In order to hide from the midwife, the fact that this child is not from her son, Azad, they convince her to perform the abortion while having the woman's head covered. They tell the midwife that this woman is the woman of a famous Pêşmerge and in order to protect their safety, they cannot risk having her know who she is.

Another aspect that is highlighted in Azad's narrative is the story of some Kurds and their connection to the Iraqi government and their work against fellow Kurds and Pêşmerge. This is mostly shown through some religious figures such as Mullah Arab Abdul Samad. In this context, another important social issue that is honor killing is highlighted through the love affair between Aîman, the daughter of Mullah Árab, and Áîmad, the son of a neighborhood woman who works as a hairdresser. After Mullah Árab learns about his daughter's elopement with this man, he orders his nephews to find his daughter and kill her. And so, they will.

In this channel, the reader is drawn to an issue that may have been questionable since channel one, namely the reliability of the narrators and the historical accuracy of the events narrated. After channel two, some important issues such as the collapse of the 1975 Revolution and its impact on individuals and society are discussed and the incidents are verified despite being narrated by different narrators, leaving no doubt about the reliability of the narration.

The whole narrative in this channel is through the technique of stream of consciousness and at the end of the section, Azad is still thinking about writing his life story and up until that moment, he has written only his name on the piece of paper in front of him.

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کەناڵی سێیەم- کەروێشکە خوێناویەکانی ناو دارەبازە

Channel Three: The Bloody Rabbits inside a Coffin

1988	Amanc continues with the story from the moment he decides to return to the city.

This channel complements channel one that was narrated by Amanc, and its ending is the beginning of this channel. Amanc continues his story after deciding to leave the mountains and return to the city. In this channel, Amanc’s memory goes back to another stage of his childhood, immediately after his father's death and the return of his body by the government intelligence agency.

Several years after the collapse of the revolution, specifically in 1980, Amanc introduces the reader to some members of his family and his neighborhood including a boy named Dandy and his mother Gułdan. Gułdan works for the Pêşmerge and works as a messenger between the Pêşmerge members and their families. In one of these activities, she warns Amanc's mother that their house is under the surveillance of the government security forces and they are in danger. This information helps Amanc’s family to hide away Amanc’s uncle and any other material in the house connected to the Pêşmerge and the revolution. After the government intelligence agency finds out about this, they shoot Gułdan dead in cold blood on the street and later give her house to informants working for them, known among the Kurds as Caş. After that, Dandy is brought to Amanc's house to be taken care of, especially since his father was also martyred a few years ago. He promises to do whatever he can to take back their house, at least the money they have hidden in the walls of their house. This decision leads to a very tragic incident after the Caş arrest Dandy. Despite being only a boy, they sexually molest him that he needs medical treatment for a long time.

Another very important aspect of this channel is the imaginary world that Amanc creates for himself. In that world, Amanc changes his past in such a way that the characters in his life, unlike his real life, are from a poor family and live in a poor house far outside the city. His parents (Pîrot and Nextan) work as farmers. Amanc's name is Meco, and he buys and sells pigeons and birds. One day, he visits the bird market and befriends a boy named Ŕizgar. Meco is so immersed in this imaginary world that he forgets Amanc's character and name until a boy from his neighborhood recognizes him and calls him by his real name, Amanc. Ŕizgar finds out that he has been lied to and that the boy is actually Amanc, the son of Hemze Qełatè. He starts beating Amanc and tells him that he is not afraid of him or his father’s men. It turns out that Ŕizgar’s father, brother and sister have been killed by the government and he has a lot of

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hatred towards anyone who has anything to do with them. That's why he assumes that Amanc was spying on them.

کەناڵی چوارەم- ماڵی گەڕۆکەکان

Channel Four: Home of the Nomads

2003	Sozan is admitted to a refugee camp in Denmark. She decides to change her name to Jalîn and starts a new life. As part of the narration, changing her name to Jalîn reminds her of her past and the time she first heard that name from a girl named Mangşan in 1974.
1974	Sozan and her mother and brother leave their home to stay in tents close to the mountain where her Pêşmerge father stays until the day of the agreement of the Algiers Accord on 06.03.1975.
03/1975	Sozan's mother forces her husband to surrender his rifle and return to the city with them otherwise she will set herself and her bastard newborn on fire.
1975	Sozan and her family return to their home only to find out that their home is being taken over by an Arab family. The father decides to build a tent in the graveyard opposite to their home until they are able to live in their homes again.
1975	Sozan mistakes a boy named Awaz for his brother Hejar who is being molested in the graveyard opposite to their home by a man. She picks up a rock and hits the man in the head who happens to be the 'Caş' who has taken over their home with the name of 'Sabîr Pûleke'. The guy stays at the hospital for a few days and dies. Before his death, he tells his brother to leave the house and return it to Sozan's family.

Unlike all the previous channels, this one is narrated by a girl who introduces herself as Jalin. The channel starts in the years after the uprising in Denmark in a refugee camp. As the events and stories progress, the reader soon realizes that this narrator is Sozan, sister of Amanc's childhood friend Hejar. Jalîn's name is an important name related to the Appendix of the novel, which will be discussed later. Changing her name and choosing the name Jalin, especially because of a childhood friend named 'Mangişan', gives the reader the opportunity to go back in time and talk about events.

As a daily routine in the camp, Jalîn/Sozan spends her time walking in the cemetery near the camp. This scene is enough to take the narrator back to Sozan's childhood, especially before and after the collapse of the 1975 Revolution. It seems that Sozan's father was a Pêşmerge and left Susan, Hejar and his wife to fight in the mountains. Before the Algiers Accord on 06.03.1975, Sozan's mother decides to take the rest of the family to the mountains to be closer to the husband and convince him to surrender and return to the city. After returning to the city, they find that their house has been occupied by a family of Caş and they are not allowed to enter their own house. Sozan's father decides to raise a tent in the cemetery across the street for his family until they can get their home back.

`

In another part of the narration, again related to the scene of walking through the cemetery of the Danish camp, Sozan recalls a bitter memory that has constantly occupied her mind. Sozan says that one evening after returning home from school, she saw a man leading a teenage boy to the cemetery. While the man is molesting the boy, Sozan mistakes the boy for her brother Hejar. She immediately picks up a rock and hits the guy on the head. It turns out later that the man is the same guy who occupied their home. After spending a few days in the hospital and without being able to say anything about the incident and the perpetrator, the man dies right after asking his brother to leave the house and return it to Sozan's family.

After the novel is completed, the author tries to give the reader more information by using a completely innovative technique and adding an appendix entitled 'A Glossary of the Characters'. Although it appears that this section was written as an appendix after the publication of the first edition of the novel, in fact this appendix is the completion of the events and the main story.

The narrative of this section begins with a fictional meeting between the alleged author of the book, Karwan Kakesur, and a girl named Jalîn. Interestingly, Jalîn is an external but fictional character and is not involved in the fictional story as a character. After meeting with this fictional external character several times, Jalîn supposedly asks the real author of the book about the ending of the story of some of the characters and other topics in the novel. It seems that the author has given Jalîn as much information as he can. Jalîn later explains the information she has received from the author and publishes it in the form of a written piece which turns out to be the appendix. In that appendix, Jalîn writes about each one of the narrators of the book, Amanc, Azad, and Sozan and some other characters. This appendix contains sensitive and more information about the fate of each of the other characters and works as a second and more detailed ending of the book.

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Appendix B

1 [41]

The Gallant Irish yeoman
Home from the war has come
Each victory gained o'er foeman
Why should our bards be dumb.

How shall we sing their praises
Our glory in their deeds
Renowned their worth amazes
Empire their prowess needs.

So to Old Ireland's hearts and homes
We welcome now our own brave boys
In cot and Hall; neath lordly domes
Love's heroes share once more our joys.

Love is the Lord of all just now
Be he the husband, lover, son,
Each dauntless soul recalls the vow
By which not fame, but love was won.

United now in fond embrace
Salute with joy each well-loved face
Yeoman: in women's hearts you hold the place.

[41] A conservative Irish newspaper, *Irish Society*, printed an unsigned poem called "An Ode of Welcome" to celebrate the return of the Royal Navy ships from South Africa in June 1900 during the Boer War. The poem contains an appropriately patriotic and nationalistic stanza. The poem, however, turned out to have been written by Oliver St. John Gogarty, and the first letters of each line form an acrostic that produces an entirely opposite assessment of the virtues and rewards of British imperialism from that inscribed in the poem proper.

`

2 [42]

A still – Volcano – Life –

A still – Volcano – Life –
That flickered in the night –
When it was dark enough to do
Without erasing sight –

A quiet – Earthquake Style –
Too subtle to suspect
By natures this side Naples –
The North cannot detect

The Solemn – Torrid – Symbol –
The lips that never lie –
Whose hissing Corals part – and shut –
And Cities – ooze away –

#601 (c.1862)

[42] Sexual orientation has also produced a large number of doubly coded texts. Paula Bennett has convincingly shown how lesbian readers are able to recover a sapphic subtext in many of Emily Dickinson's 1830 – 1886 poems such as #601 (c.1862) titled 'A still – Volcano – Life –'

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JIHAD KARIM

Expertise & Skills

- Narrative Consultant
- University Teaching/ Academic Advisor
- Creative Writing
  - Editor and Writer
  - Story writing
- Corporate Coaching:
  - Presentation Coaching
  - Professional Development
  - Proposal Writing Consultant
- Administration & Management
- Translation & Interpretation
- Project Management
  - Installation/Maintenance:
    - OS & Hardware
    - Fiber Optic Network

Computer & IT

- MS Office
- Webdesign
- Network Engineering
- Linux, Java, Subnetting

Languages

- English (C2)
- German (C1)
- Arabic (B2)
- Kurdisch (Mother tongue)

Experiences

English Language and Informatics Teacher March. 2024- present
Adolf-Reichwein School
- Teaching English to Highschool (Gymnasium) classes 5,6,7, & 9

Data Centre Engineer and Project Manager Oct. 2023- present
Quantum Edge Informatics UG, Frankfurt, Germany
- Basic training in TCP/IP, OSI Model, Subnetting, VLAN, STP.
- Red Hat Linux: OS Installation, Basic Troubleshooting.
-

Adjunct Lecturer, April 2022 - present
Goethe University, Frankfurt, Germany.
Institute of English & American Studies
- Introduction to Narratology and Postcolonial Literature
- Migration, Displacement and Emplacement NELK

Exam Invigilator Dec 2019 - Oct 2023
Victvs Global Assessment Solutions,
- Frankfurt, Germany (Online & Venue)

Assistant Lecturer Jul 2013 - Aug 2016
- Sulaimaniya, Iraq

Following the completion of my Master's degree, I embarked on a career as an assistant lecturer at multiple esteemed universities in Sulaimaniya, Iraq, notably Polytechnic University. In this role, I focused on teaching academic writing and general English to IT students. Additionally, I assumed the responsibilities of leading the Quality Assurance Department. My expertise extended to Cihan University and Human Development University, where I instructed courses on modern novels, victorian literature, and literary criticism, and supervised undergraduate research papers. Furthermore, I imparted knowledge in the area of professional communication at Komar University for Science and Technology.

Business English Instructor and Corporate Trainer
Interchange Institute for learning Languages Oct 2014-Aug 2016
- Sulaimaniya, Iraq

Administrative and HR Assistent Oct 2010-Nov 2011
WesternZagros Oil&Gas Company
- Sulaimaniya, Iraq

Monitoring and Evaluation Officer Feb 2010- Aug 2010
Institute for War and Peace Reporting/ METRO Newsletter
- Sulaimaniya,Iraq

Education

PhD in Narratology, Postcolonial & Minority Literature
Goethe-University, Frankfurt, Germany April 2021 - Oct 2023

PhD Student
Tübingen University, Tübingen, Germany Oct 2018 - April 2021

M.A. in Creative Writing Sep 2012 - Okt 2013
Newcastle University, Newcastle, UK

Bachelor of Arts in English and Literature
Sulaimaniyah University, Oct 2005 - Aug 2009
- Sulaimaniya, Iraq