Lexical Fields in "Al-Nawaaris Tahki Ghurbataha", a collection by Abul Fadl Badraan

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Introduction:

The choice of diction depends on the subject-matter that the poet handles in his work. The success of a poet should be attributed to his skill in picking out the appropriate lexical items that he uses in his poetry. Pre-Islamic poets, for example, differ in the way they deal with diction according to subject-matter, poetic spirit, and style.\(^1\) The poetry of Imri ? Al-Qayyis and Ubeed Ibn Al-Abras is full of lexical items describing animals, land, and violence whereas the poetry of Al-Khansaa? rotates around lamentation, generosity, nobility and courage.\(^2\) Romantic diction permeates the poetry of ‘anfara, diction pertaining to the description of ‘abla (his sweetheart), and horses.\(^3\)

Even contemporary Arab poets are keen on selecting the diction that is congruous with the chosen subject-matter in their poetry: George Haneen depicts war in his poems “La Mubraarat al-Wujood” (The uselessness of life); he makes a heavy use of color terms, especially red and black. The red color is associated with blood, bleeding, and corpses. The black color is associated with burning, dry blood and black ravens.\(^4\) Likewise, the Palestine poet, Mahmoud Darweesh successfully depicts his immediate environment by selecting local lexical items from the field of plants (wheat, orange etc.) and from his geographical surroundings (Al-Khaleel, Al-Jaleel, Al-Quds, ‘akkaa, Areeha etc.).\(^5\)

Some poets may have a special preference for lexicon that belongs to a special class or type in accordance to their view of the society in which they live:\(^6\) Salaah Abdel Sabuur, an Egyptian poet, is fond of black color to which he excessively refers in his poetry.\(^7\) This liking is attributed to his pessimistic view of the world, a view that is characterized by monotony, estrangement, and sorrow. He also
employs diction that is related to death in his poem “Al-zil wassaleeb” (The Shadow and the Cross). This he did to express an honest state of confrontation with self. Also, the poet Hassan Tulub claims that the contemporary diction does not satisfy the needs of Arabs in modern times; in his poem titled “Zamaan al Zabrjad” he leans on such ineffective diction as “al-fatra” (instinct), “al-khayaal” (imagination), “al-taqawqa‘” (recluse), “aš-šahraa?” (desert) “al-balaagha” (rhetoric), “an-naaqa” (the camel). (8)

This paper aims at a stylistic study of the diction of a modern poet from Upper Egypt, Muhammed Abul-Fadl Badran through his collection titled “Al-Nawaaris tahki ghurbatahā”. I mean by lexical fields, those lexical items that share a particular property and express a certain concept. (9) The study aims at grasping the lexical fields that characterize this collection. Also, the study will attempt to show how suitable his diction is to the subject-matters that are handled in the poems. A statistical method is stressed in the study, a method that focuses on counting and classifying the lexical items used by the poet. These lexical items are arranged and tabulated according to their artistic and aesthetic functions. (10) For example, all lexical items that are associated with death (such as “chanq” (smothering), juththa (corpse), qabr (grave)) will be grouped in one field-death.

A mere statistical counting of a particular linguistic phenomenon or phenomena in the work of a poet is not interesting in itself. Nor is it useful in elucidating the work of art under discussion. (11) This method must go further by providing the significance of the linguistic phenomena in explaining the text. That is the statistical stage must be followed by an explanatory stage where the excessive use of a particular diction type is justified. (12)

The diction of Badran can be classified along the following fields which are arranged according to their richness in the collection:

1. death terms,
2. nationalism terms,
3. color terms,
4. sex terms,
5. plants,
6. religion,
7. animal, bird, insects,
8. sorrow,
9. dream

The following table shows the rank allocated to each field in the collection. (13)
Lexical Fields in “Al-Nawaaris tahki ghurbataha”

<table>
<thead>
<tr>
<th>lexical field</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>death</td>
<td>185</td>
</tr>
<tr>
<td>nationalism</td>
<td>104</td>
</tr>
<tr>
<td>color</td>
<td>80</td>
</tr>
<tr>
<td>sex</td>
<td>52</td>
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<tr>
<td>plant</td>
<td>50</td>
</tr>
<tr>
<td>religion</td>
<td>48</td>
</tr>
<tr>
<td>bird, insect and animal</td>
<td>40</td>
</tr>
<tr>
<td>sorrow</td>
<td>32</td>
</tr>
<tr>
<td>dream</td>
<td>19</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>610</strong></td>
</tr>
</tbody>
</table>

(I)

The above table shows that the lexical items of death outnumber all other types (185 words). Table (1) indicates that the lexical item “al-moot” (death) is used 72 times. The word “qabr” (grave) comes second: it occurs 23 times. Next comes the word “qatîl” (murder) that occurs 22 times in the collection. This excessive use of death diction is in keeping with the pessimistic view that the poet holds about his society. The poet laments the type of life he is leading, a life that is surrounded by painful experiences:

‘alamînti al-ḥayatu : ?anani ma ta’lamtu shey?an
wa ?anna ḥayuati qiṣatan damiya.(14)

Life taught me that I have not learnt anything and that my life is nothing but a painful experience.

This type of life which suffers from lack of standards and values made him desperate and disappointed:

haadha zamanun yuwalad fihi attayru bila ajniha liya’iish ‘abiidu al?ardi.
wa hadhaa zamanun taqa’u bil’ayni al-yumna ḥarfan tabsurihuh bilyusra
harfa’iyn. tasu’u kay tubsir wajhak filmir?aati fatalmah wajhayn fatihasis
wajhak kul šaba’ah.(15)

This is the time when birds are born without wings so that seffs can live. This is the time when you read a letter with the right eye: this letter looks two to the left eye. You wake up and look at the mirror to find that you have two faces. You touch your face every morning.
All things around the poet lead him to disappointment and desperation, even the ship and the sea are fed up with life:

albihaaru aljameelatu terhal wa?amiyu yulqi alqasaa?id (16)

All ships and boats now leave the harbor.
The beautiful seas also leave while the mud throws away poems.

Even poems that used to bring about happiness and pleasure nowadays are responsible for misfortune and death.

qa?r?an wala yenjub ash-shi`ru ?umran ... bala yehfuru ?al?aana
qabran (17)

Leave now ... Do not stay overnight. Poetry does bring fortune or long life. No, it sets up a grave instead.

These difficult circumstances instigate the poet to accept death without remorse or fear. He is sure that his poetry is going to immortalize him. He asks his friends not to shed any tears, nor should they feel sorry and miserable for death comes only to courageous people who can sacrifice their lives for legitimate causes:

la tuwada`uuni bi l-bukaa?i
famsahu dumuu`akum
tajaladu falam ?amut
madaam shi`ri zahratun `ala shifaahikum
almawtu lil?ahyaa?i lays al-mawt lil-?amwaat (18)

Don’t cry upon my death
wipe out your tears
hold up for I am not dead
So long as my poetry settles on your lips as a flower
death is for the living, not for the dead.

- He urges them to put up a smile on their faces, a smile that would alleviate the pain of separation:

?awaddu ?an ?ara tabasuman `ala shifaahikum (19)

for before death, my friends
I’d like to see a smile on your faces.
Wish for death is an unquestionable characteristic of modern poets. Salaah Abdul Sabuur regards death as inevitable. He believes that if modern generations were asked to choose between life and death, they would definitely choose death.\(^{20}\)

\[\text{?aquul lakum bi?ana al-mawta maqduur wa dhalik haq walaakin laysa haadha al-mawt hatfu al?anfi ta'alu khayru al?ajyaala ?an tikhtara ma tas'na likay tuwsa' liman yetba' falani yikhtaar ghayri al-mawt}\]

I tell you that death is inevitable and right generations would choose death if given choice

This withdrawal from society and despondence is also manifest in the work of Blender Al-Haydari.\(^{21}\)

\[\text{ya tuyuura al-fanaa?i haadhi hayaati damiriiba faqad sa?imt al-wujuud}\]

You .birds of destruction
This is my life
destroy it
for I feel disappointed at life.

Although our poet, Badran, accepts death without complaint. he hopes that his spirit will hover over every part of the country:

\[\text{?awada'akum walaakini idhiaa mutta sata?ti alaruuhu min qabri tirafirfu fi zuhuurikumu wa?zili ... aah law yimtad min Bon fayesjido fi ?ardikum}\(^{22}\)

Farewell!
But if I die may spirit will come back from grave
and will hover over your flowers
and my shadow ... only if it could fly from Bon and settle in your land.
The words that have a flavor of nationalism are 104. These words refer to Arab nationalism, Arabic language and The Nile. The words (57 words) that refer to Arab language (harf) outnumber all other words in this field. These words are used in such a way that they go with the pessimistic view adopted by the poet. The language is the only comfort for the poet in a foreign country:

haa ?anadha fawq al-rayin multaḥifan bilḥuzn, ?aghanni fi ?aghlifatı aṣ-ṣamti al-thuklaa
?a'jima‘ shaml ḥuruuf al-lughati (23)

Here I am on the Rhine, sad, and singing to myself and collecting the letters of language.

This language and its letters have become a symbol for disagreement among Arab countries and people who are unable to take effective steps towards salvage.

?in al-huruufa tawa‘īrat watashaabakat
fatala‘tham al-hujaaju?aytu ka‘batun
?in alka‘aaba tashaabahat (24)

The letters became intermixed
The pilgrims got confused and went astray
All worshipping objects became similar

Language has become a source of nuisance for the poet; written words and letters constitute a threat to those in authority:

fakam khaba? ash-shi‘ru fi raḥateyhaa as-sutuura allati qad ghadat

Poetry has hidden its letters
which have become fatal

in another position:
khabi? ḥuruufaka fal‘asaakir yeqtiluun ḥuruufaha sijnan (26)

Hide your letters which may lead to prison.
Lexical Fields in “Al-Nawaaris tahki ghurbataha”

The poet feels disappointed at the futility of the letters and words that he made use of at times of difficulty. These letters are not useful or effective in changing the status quo.

Maadha sanaktuba wal'ururuufu alqaana ‘aariya bilaa ma'na wa ḥata ash-shi’ru--faatinati — taqamas ruuḥ ghaanya tijii? Likay ?asaamirha (27)

What should we write when the letters are now meaningless
Even poetry, my love, is like a whore who asks for my company.

The poet hopes that our nations will be able to get rid of empty words and useless slogans. They should resort to other means that can be effective in their struggle for freedom and dignity:

maadha yakuun al-ḥarfu fi damina ?idha lam yeghud sakiinan wasayfan kay yeqtil qaatiilhu (28)

What else can the letters be in my blood but a knife
or sword to kill its murderer.

The word “waṭani” (my country), which is realized 23 times, is general enough to cover all Arab countries. Home country is everything for the poet; it keeps him off dangerous life styles in a foreign country:

hammat shafataana
yeb’ath zil alwaṭan fatansil (29)

Our lips are about to touch
shadow of country keeps them apart

The attachment of the speaker to his home country is so strong that Berlin with its splendor and beauty could not win his heart; he remains loyal to his country and anxiously waiting for the day when he returns home:

Berliin tebhath fi fu?aadi ‘an makaanin
wata ‘uudu ghadibatan lits?alni
‘an ash-sharq alladhi saraq al-fu?aada (30)

Berlin is looking for a place in my heart
and asks angrily about the East that stole my heart

When the speaker returned home, he felt greatly disappointed at the unchainged conditions that delay progress and welfare:
Ahmed S. Abdel-Hafiz

maa zilt kamaa kunt
warnazaal an-naasu kamaa kaanu
maa zaalat kul al?ashyaa?i kamaa kaant (31)
Your are still the same
And people are still the same
Things are still the same.

The speaker hopes that his country would refrain from depending heavily on past achievements and that its rulers give up tyranny and power worship:

falaysa al-maadi fi ‘aynayka ghayr khalifi?in wawaraa?ahu khadamun
wa haa?hyatun
satrun wah?idun walhawaamishu tahtahu tar?aa
walays al-maadi ?illa hifnatu al?arbabi qad hakamat
wa ta?akamat bisayfi fi ri?ti alhawaa (32)

The past is nothing but a caliph with entourage and servants
a lonely line with footnotes under the page
The past is nothing but a few tyrants who rules with sword.

III

Color terms (80 words) are abundant in the collection. The color terms have special connotations in Arabic poetry. Green is associated with vitality, yellow with old age and sickness, black with dominance and death and blue with sickness. (33) Is the use of color in this collection congruous with the traditional usage? To answer this question we need to examine color terms as manipulated by the poet in his collection:

Black color comes first in number; we have 32 words that are related to this color. This is in keeping with the pessimistic view expressed by the poet who has feelings of sorrow, monotony and despondence. The poet, for instance, has used the word black to refer to the countries that have surrendered to death and lost all hope of life:

?ant kahinu tilka albilaad allati aathar a?-samtu ?an yestabii?ha
jamaajimihaa aathar al-hammu hayaakilha az-zaahifa
You are the priest of these countries that brought about death by silence and that are overwhelmed by grief and sorrow.

But the concept of black is clearly expressed by the word “layl” (night) which occurs 23 times in the collection. The use of this word is quite compatible with the general atmosphere expressed in the poems for this word is associated with periods of endless loneliness:

wakaana allaylu mithlu allayli la yendi wayibtați? (35)

Night is still and does not move away quickly.

Night is also associated with secret and dubious actions such as eavesdropping:

man khabaʔa hatayn al=‘aynayn wa kayfaʔ akhtafita ‘an kul ‘iyuun al-‘asas allayli wahum yastruquun assam’. (36)

Who hit these two eyes
How did they manage to hide from intruders and eavesdroppers.

The poet also achieved considerable success in employing this term (allayl) which expresses death and end of life. The term is collocated with the word “qabr” (grave):

wasabahu lirabikum
waʔin ?ataytum lilqabr dhaat laylatin (37)

Do thank God
Even if you have to visit the grave at night.

Modern poets used black color to express disappointment, hopelessness and mortality. For instance, this color permeates Salaah Abdel Sabuur’s poetry. (38) Words referring to green color (25 words) are excessively used in Badran’s poetry. The poet makes use of this color to consolidate his pessimistic view of the world. This use is compatible with the traditional practices in Arabic poetry. The word “mooj” (wave), which occurs nine times, is employed in such a way that it is expressive of his feelings towards life; this term is used in collocation with the word “almoot” (death):

maadha sanaktubu fi qaʃqiδatina
wadhaak almawju multaħifun bishatiʔi
wahaadha mawtu mukhtabiʔun bimayyitihi (39)
What should we write in our poem 
if this wave is surrounding the sea coast 
and death is hiding in the dead body

The word wave is also used as a referent to the danger to which 
The Arab nation is exposed, a danger that threatens its security. The 
poet feels disappointed at the helplessness of Arabs in the face of 
dangers:

qad taraku as-safiinata ‘ind ?awal mawjatin wama?u (40)

Water has deserted the ship at the first harbor. 
The Arabs have disavowed the ship when they encountered the first 
wave.

IV

Sex terms which occur 52 times in Badran’s poetry can be 
classified into two types:

(A) Terms with negative connotations such as ‘ari (nudity) occur five 
times.

(B) Romantic sex terms which contain no negative connotations such as 
kiss, love etc.

The first type is associated with despicable behavior, adultery, and 
promiscuity. Such actions go against religious teachings but such terms 
are employed by the poet in such a way that they strengthen his 
arguments for his viewpoint of society:

fish-shaari? qa’tarabat minni ‘aarytun 
qaalat : khamsuun 
?alqaytu bihaafizati nuquudi 
ra?hat tad?aku wa?ana ?a’du (41)

A nude approached me in the street.
She said : fifty!
I threw the wallet to her
She started laughing while I was running away.
The romantic terms that denote happy experiences that a man goes through in his life. Such terms are employed by the poet to escape from the troubles and painful moments of life:

ashumun al-?a?na raa?ihata al-gharaama bimuqlatayha
bil'iyyuun al-?aan sawt la yubiayin (42)

I smell the odor of love in her eyes
There is an invisible sound in her eyes.

The poet also uses the second type of words to express his feelings and emotions towards his homeland:

limaadha ?anta -fibariin — lil'ahzaan t?atibu
takhayl al-?ashawqa fi ri?atayka yuthmir sakhatan thakla (43)

Why do you surrender to sorrow in Berlin
Love is struggling and screaming in your lungs.

Needless to say, the use of sex terminology with negative connotations is not uncommon in Arabic poetry; for instance, the poetry of Farouq Shousha is full of such items: the word ‘ariy (nudity) is used 67 times. (44) The preponderance of this class of terms in modern Arabic poetry is generally attributed to political and intellectual frustrations of a literary man who experiences such setbacks in his life so much so that he has to resort to sex as a way of escape. (45)

V

The poet, Badran, also makes use of terms pertaining to plants as a means for the expression of hopes and pains. This group occurs 50 times in the collection. The word an-Nakhiil (palm-tree) comes first in the list; it occurs 32 times. In addition to the traditional denotation of the terms, the term is also used to denote different aspects of his childhood life that was full of ambitions and hopes:

kaana li farasun
?idhaa ma ruhtu fi l-baydaa?
ya?khudhuni liqaryatina
wa'inda nakhiilina yaqafu
kaan li ?amalun
Ahmed S. Abdel-Hafiz

I had a horse which
would show me the way home
if I got lost in the desert. It would
stop at our palm-tree
I had so big a hope that I fail to describe.

The word also symbolizes homeland and fellow citizens who have
put up with tyranny, injustice and suppression:

ma yanaf‘u an-nakhiilu samtahu
ma yanfa‘u al-mariid ̄awtahu
faldaa‘u filnakhiil muthmiru wanahnu jaai‘uun
fanabla‘u ath-thimara, numdighu an-nawaa
fayuthmir an-nawaa hayaakil al-mawaati daakhili
fayazha‘f an-nakhiilu daakhili ...(47)

Silence is useless to the palm-trees
voice is useless to a patient
The disease is in the palm-trees
and we're hungry
We eat the fruits which arouse death
inside our stomach.

The term also denotes resurrection: the poet believes that he will
join his friends and loved ones at the palm tree on resurrection day:

ghadan sanaltaqi warubama ?aji‘u finakhiilikum
faqabbilu thimaarahu
wasaba‘ahu lirabikum(48)

We'll meet tomorrow
perhaps at your palm-trees
kiss its fruits and thank God for it.

Modern Arab poets employ religious sources and symbols in their
works to depict a picture of their personal suffering and to express their
attitudes towards life: (49) the poets who depended on religious books
include Salaah Abdel Sabour, Albayyaati and Fadwi Toqan; others
relied on poetic sources and wisdom: Naazik al-Malla‘ika and Badr
Shaakir Al-Sayyaab. (50) The poet Badran also employs Koranic verses
and symbols (48 items) in his poetry: He uses the word ibliis (satan) that represents the devil that attempts to lure people into committing foolish acts. The word denotes the enemy that is hiding among us to endanger our existence:

ibliis yarta' fi l-madiina mundh taftahu baabaha libeni al-'umuuma

Satan is in Town since its doors are left open to our cousins.

The poet also has used the word ka'ba to point out the discrepancy in the position of Arabs: although all Muslims refer to alka'ba in their religious practices, they cannot agree on the steps necessary to be taken to restore their stolen dignity:

watal'atham al-hujuaju ?ayta ka'batin
?in alka'aba tashabahat

Pilgrims blundered and got confused and failed to identity Alka'ba.

It is also pointed out that religion is used as an excuse to commit heinous crimes against humanity:

?akhadhuuuhu waghtaaluuhu bism allahi washsha'bi al'aziim
wașafaqat kul ?al?ayyadi wahiyya tuqatta'u

They took and assassinated him in the name of Allah and the great people.
The hands applauded as they were cut down.

The poet has made use of verses from Koran, verses that are compatible with present circumstances:

?alqaytani filijubi thum taraktani
waqataltani thintayn hasat ?asrat tilka alqaafila

You threw me in the well and left me till I was rescued by the caravan.

These two lines refer to the story of Joseph who was betrayed by his own brothers: they threw him in a deep well. He was lucky to be
rescued by some passers-by. This story, as used in Koran, denotes how much hatred and selfishness a man can have for his brother.

The poet does not hesitate to use quotations from Koran to express his trust in God who has the ability to change human conditions and put an end to human misery and suffering:

haadha watani faktub maa umlihi ‘alayka
?inna as-saa’ata ?aatiyyatun larayb (55)

This is my country. Write whatever I dictate to you.
Time will come for sure.

VI

The words that refer to animals, birds or insects occur 40 times in the collection. For example, the word kheil ‘horse’ (which occurs 10 times) is used to indicate strength and persistence:

tasnaa’ al-khaylu fi mawtihaa qisatan lilwujudi
wayasna’ minhaa ash-sha’iimata (56)

The death of horse is turned into a story of existence, a story out of which courage is made.

The poet feels sorry for the condition of Arabian horses which have become weak and desperate; these horses are unable to take part in wars:

al-jawaadu ?amtata khaylahu aš-šaakina
saydu vaḥdahu
zaa?ilu ghayruhu (57)

The horseman rode the silent horse
He is his own master.
He is the only one to survive.

He hopes that God will restore strength to these horses:

zalzili yaa qiyyamatinaa ?al’aakhira
wab’athi al-khayla duun ash-shakimaat (58)
Shake up, Oh resurrection!
And send back those real horses.

The poet has used words pertaining to birds (18 times) as a symbol of innocence and purity. He wishes to be a bird so that he can get rid of his sins:

aah ... law ?aghdu tayran yetatahar fi niilik min ?awzaar al-ghasaq al-ghajariyyu wamin ?adraan alhulm al-mutahaalik shuhuban walmutasaaqit fawq nayaazik haadha llaylu l-madh’uur (59)

I wish I were a bird
that got washed up in your
Nile and I wish I could get rid
of all sins and shackled dreams.

The poet uses nawras to symbolize purity and innocence:
Al-nawras stands for freedom:

?atajalla fin-nawras kay ?abhiru naḥwa n-niili fayibtal jinaahi faakihatan (60)

I identify with the seagull that flies over the Nile and dips its wings in the water.

VII

The words used in the collection have something in common: they all express the sorrow and despondence that the poet feels. The poet, however, has used words that directly denote sorrow (32 words), tears (5 words), weeping (4 words) and moaning (3 words):

iilhuzni raa?ihatun biṣadriki
?ay shay?in baa‘ith iilhuzni fi baladin yamuuju al-farḥi fiilihi (61)

Sorrow has resided in your chest
I wonder how can sorrow flourish in a country where joy is the dominant figure.
VIII

The word hulm ‘dream’, which occurs 19 times, comes last in the list, after sorrow words. This indicates that the dreams cannot be realized, which made the poet feel disappointed and desperate:

an-nakhiil yesaafir fi l-qalbi
muwla’un ?anta ya laylu bi-l-hilhmi
wa l-hulmu fawq an-nakhiili ?amtataa manbataan lil r-riyyaahi
fa ta’ti ar-riyyaahu litibtaa’u hulmi (62)

The palm-trees are in the heart
Oh night! Your so fond of dreams
And the dreams over the palm-trees are liable
to blown away by winds.

The dream is now associated with death and mortality as we can in the word collocations used in the poem titled: “dhikriyaat al-yawm al-?awal ba’d al-qiyaama ...”. Thus the dreams that bring about happiness and joy of a better life have become a source of pain and despair:

man faqa bakaaratiki
qaalat “al-hulm” (63)

Who raped you?
She said: the dream.
Lexical Fields in "Al-Nawaaris tahki ghurbataha"

Notes


2. Ibid.

3. Ibid.


13. The numbers given in this table refer to the frequency of the words in the collection.


15. Ibid, p. 10.


17. Ibid, p. 92.

18. Ibid, p. 73.
22. Al-Nawaaris takhi ghurbataha, p. 103.
27. Ibid, p. 35.
29. Ibid, p. 56.
31. Ibid, p. 84.
34. Al-Nawaaris takhi ghurbataha, p. 89.
37. Ibid, p. 73.
39. Al-Nawaaris takhi ghurbatiha, p. 35.
40. Ibid, p. 18.
41. Ibid, p. 58.
42. Ibid, p. 42.
43. Ibid, p. 18.
Lexical Fields in “Al-Nawaaris tahki ghurbataha”


46. Al-Nawaaris, p. 32.

47. Ibid, p. 80.


51. Al-Nawaaris tahki ghurbataha, p. 18.

52. Ibid, pp. 17-18.

53. Ibid, p. 81.

54. Ibid, p. 77.


56. Ibid, p. 96.

57. Ibid, p. 95.

58. Ibid, p. 96.

59. Ibid, p. 11.

60. Ibid, p. 12.


63. Ibid, p. 84.