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Ameen F. Rihani

-The Literary Critic-

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Ameen F. Rihani⁽¹⁾ (1876-1940) left Lebanon, the country of his birth, for the United States of America at the age of twelve when some of his relatives emigrated there. This was a time when the ideas of Ralph Waldo Emerson and Walt Whitman were very influential and very soon Rihani began to take an interest in English, theatre and law. In his twenties, and during a brief return visit to Lebanon, he began to read Arabic literature and developed an interest in the work of the Abbasid poet al-Ma'arri. Back in America, Rihani began a literary career in both English and Arabic, and within a few years he became known among Arabs as a leading writer, poet, orator, traveler, and social reformer. In politics, Rihani was described as a sincere advocate of pan-Arabism and Arabic national independence. In literature, he is remembered for his “pioneering” effort in Arabic free verse and for his attack on the Arabic poetic sentimentalism of the time.⁽²⁾ The aim of this paper is to analyze Rihani's thought as a literary critic with access to both the Arabic and Western literature of his day.

1 Better known in the Arab world as “**Ameen al-Rihani**”; in reference to “Ameen Faris al-Rihani”.

2 For a more detailed account on Rihani's life and work see:

- Marun Abboud, Ameen al-Rihani, (Cairo, 1953), Passim.
- Harith Taha al-Rawi, Ameen al-Rihani- jawanib shakhsiyatih wa atharuh fi nahdat al- Arab. (Beirut, 1958). Passim.
- Sami al- Dahhan, Ameen al-Rihani – nash'atuh, dirasatuh, ma'lam min hayatih wa kutubih, (Cairo, 1960), Passim.
- Muhammad Ali Musa, Ameen al-Rihani- hayatuh wa atharuh, (Beirut, 1961) , Passim.
- Jamil Jabr, Ameen al-Rihani – siratuh wa adabuh, (Beirut, 1946), Passim.

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Unlike the work in English by Jubran, for example, Rihani's English publications have not been translated into Arabic. As a result they are less likely to enjoy such a wide Arabic readership, or even to have a very significant influence on Arabic literature. This paper, therefore, refers exclusively to Rihani's Arabic writings.

A Concept of Language

On the development of the Arabic language, Rihani expresses the view, in an undated essay, that language is more than a collection of vocabularies. Like his fellow writer Jubran, ⁽¹⁾ he conceives of it as possessing an unavoidable relation with the progress of life itself. In Rihani's words, a "body could not grow up unless supplied with new nourishment."⁽²⁾ This nourishment, according to him, is unavailable except through the work of "the poet" (al-Shae'ir) and "the writer" (al-Katib).⁽³⁾ Thus, in a sense, language becomes the literary act itself. If it could be argued that there are two views which one must consider when dealing with the subject of language – one which is entirely committed to the lexicon, that is, to the past, and the other which is also committed to the present, to the continuous movement of life – then Rihani may be regarded among those supporting the latter view.

In a similar manner to Jubran⁽⁴⁾, Emerson⁽⁵⁾, and Whitman⁽⁶⁾, Rihani says that the poet is the creator of language, and hence:

"a linguistic follows the poet and widens the books on linguistics in order to contain the new diction and ideas celebrated by the latter".⁽⁷⁾

1 See above, p. 241.

2 Ameen al-Rihani, *al-Rihani*, (Beirut, 1956), vol. II, p.148.

3 *Loc.cit.* .

4 See for example:

- Sayigh. Tawfiq, *Adwa` Jadidah A` la Jubran*, Beirut, 1966.
- Gibran. Khalil, *A Self Portrait*, tr. & ed. Anthony R. Ferris, London, 1960

5 "the poet is the Namer of language marker": Clarence A. Brown & John T. Flanagan, *American Literature – A College Survey*, (New York, 1961), p.177.

6 "A great poet as followed by laws – they conform to him": René Wellek, *A History of Modern Criticism 1750-1950*, (London, 1970), vol. IV, p.199.

7 Rihaniyat, vol.II, p.148.

Yet, this did not mean to Rihani that the contemporaneity of a language is to commensurate with its heritage. On the contrary, to him it is both past and present that should, as a manifestation of virility, guide the development of the language. “*The life of a language*” he elaborates, “*exists in the life of its people – those of the past and those of the present; it is in their traditions and general conversations*”.⁽¹⁾ Hence, “the efficient writer” he asserts, is “*one who studied these traditions and conventions and adopted them as a guide for his work*”.⁽²⁾

It could be conceived, therefore, that Rihani is in fact advocating that the present state of a language is a continuation, not an imitation, of its past. Hence, he says:

“it is a mistake to think that all that is produced by the Arabs of peninsula (Arab al-Jazirah)⁽³⁾ is the ultimate eloquence and rhetoric”.⁽⁴⁾

As an example of how he himself understands the development of language, and how highly-ranked products of one language are not just imitations of each other, Rihani points out that in Arabic:

“Abu al-Ala’ ‘s style of versification differs, for example, from that of his predecessors like those of the Mu’allaqat, and that of his successors like those of the Muwash-shahs. Moreover, the method of al-Baha’ (Zuhayr) is not the same as that of (Zuhayr) Ibn Abi Sulma, just as in some of his terms and figures of speech, al-Mutanabbi differs from Ibn Zaydun”.⁽⁵⁾

1 *Ibid.*, p.154.

2 *Loc.cit.* .

3 Most probably a hint at ancient Arabs.

4 *Rihaniyat*, vol. II, p.154.

5 *Ibid.*, p.153.

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Probing further on this point, Rihani emphasizes that by itself, literary invention is not sufficient for developing a language. A good artistic taste is also required. Thus, according to Rihani, an outstanding writer is one who knows how to:

“use words in the same way as a musical performer uses the strings of a lute, arrange ideas in the same way as a painter arranges his colours, and construct sentences in the same way as a sculptor works on a monument or a statue”.⁽¹⁾

In order to allow Arabic to develop and encompass “*new and foreign aspects of life*”, Rihani suggests that contemporary Arabs should do as their “*ancient scholars of Baghdad and Cordoba did*”.⁽²⁾ They should, he says, establish a “*linguistic academy*” interested in introducing “*certain modern scientific and artistic expressions*” that would match the needs of modern life.⁽³⁾ Rihani, however, is concerned that Arabic should conserve its own intrinsic nature and suggests that each language has its own characteristics. Therefore, in absorbing new expressions from foreign languages, an Arab writer should not discard the idiosyncrasies of his own tongue.

In fact, Rihani highlights a very important issue, that of using one language to enrich another. He indicates that a language in this sense is more than a set of borrowed expressions: it is a way of thinking. To give a practical example of their argument, he says, “*When I write in English, I think and express myself in English*”.⁽⁴⁾ Thus, he pointed out that the Arabic expression, “*the night pitched its tent over the city*” is unacceptable in English, because the English expression “*he shook his hand*” – as a sign of respect – cannot be translated literally into Arabic.⁽⁵⁾

This last issue leads Rihani into a brief comparative analysis of the

1 *Ibid.*, p.152.

2 *Ibid.*, p.154.

3 *Loc.cit.*

4 *Ibid.*, p.115.

5 *Loc.cit.*

individual qualities of Arabic and English. This analysis is nothing more than his maintaining that the most outstanding difference between the two languages is that in Arabic metaphors are used to relate abstract ideas to concrete facts, while in English there is a greater degree of abstract thought and less use of metaphors as an intermediary process from the real to the imaginary.⁽¹⁾ According to him, this attitude is because Arabs conceive their ideas through concrete accompaniments, while the English tend more toward abstractions. Najib al-Haddad reaches a similar conclusion. He maintains that in literature, Arabs are much better than Europeans in describing concrete objects, while the latter surpass Arabs in elaborating on abstract matters.⁽²⁾

The resemblance between Rihani's and Jubran's concept of language and the role of the poet in its development can be interpreted in terms of their common cultural backgrounds as well as their direct intellectual relationship. Both men were, on the eve of the twentieth century, educated in the same cultural atmosphere in the United States, and both were trying to develop modern Arabic language and literature. In his early life, Jubran greatly admired Rihani and, in fact, they lived together for a certain period in France, England, and the United States.⁽³⁾ Yet, where Jubran's work in this particular field has been described as a continuation of the liberal trend of developing Arabic – pioneered in the nineteenth century by Butrus al-Bustani – Rihani's work does not follow the same path. In fact, although Rihani espoused the use of modern Arabic, he was more anxious that the specific characteristics of the language should be preserved. Thus it may be argued that Rihani's work echoes the ideas of Ahmad Faris al-Shidiak in the nineteenth century. The latter did not object two writers being open to foreign literary and cultural influences, but he did believe that this should not impair their originality or obstruct the preservation of the Arabic nature of the language.⁽⁴⁾

1 *Ibid.*, p.115.

2 See an article by Najib al-Haddad, published in *al-Bayan* magazine, 1897, vol. IX, pp. 361-62.

3 See for example Rihani's own confession about this relationship with Jubran in *Rasa'il Ameen al Rihani*, ed. Albert al-Rihani, (Beirut, 1959), pp. 441-42. See also Jubran's impression about Rihani as the former mentioned it to M. Haskell: *Beloved Prophet- the love letters of Khalil Gibran and Mary Haskell – and her private journal*, ed. Virginia Hilu, (London, 1973), p.183.

4 Shidiyaq. Ahmad Faris, *Sirr al-Layal fi al-Qalb wa al-Ibdal*, Istanbul, 1248 A.H., p. 25.

Writers and Poets

In his mid-thirties, Rihani published some interesting ideas that reveal his concept of what a writer should be, he does not approve of a writer prostituting his talent in order to earn a livelihood. Such a person, he says, is “*a hired individual who moves his pen and his master wishes*”,⁽¹⁾ and is therefore incapable of expressing his own thoughts freely. Moreover, a writer like this, according to Rihani, “*does not produce material that lasts and is worth reading*”.⁽²⁾ In this category of writers Rihani places journalists in general and journalistic critics in particular; he also includes those who wrote voluminously for wealth and prestige.⁽³⁾

Neither are writers who, live only to write,⁽⁴⁾ always highly esteemed by Rihani. They are only qualified to do this if they can emphasize with “**human and natural life**”; for then, and only then, “*their works will be useful*”⁽⁵⁾ in Rihani’s words:

“he who cloisters himself in his study with books, papers and inkpots, away from the movement of life, may write more, but seldom does he really live: In spite of the volume of output he may fail”.⁽⁶⁾

Rihani mentions Voltaire as an example of such a writer. He contends that the “*many essays, poems, books and letter*” of this French writer miss their social goal; for the author did not experience the real world of the masses; instead he “*lived all his life amidst ceremonies*”.⁽⁷⁾

Rihani, therefore, considers freedom, sincerity, and close contact with people as the necessary qualifications for a good writer. As for writers not satisfying these conditions, he states that they are living an “*incomplete*

1 Rihaniyat., Vol. I, p.43.

2 Loc.cit. .

3 Ibid. , pp.45-5.

4 Ibid. , p. 44.

5 Loc.cit. .

6 Loc.cit. .

7 Ibid. , p.45.

life".⁽¹⁾ Their lives are "*either materialistic or intellectual*". And in both cases, he continues, they miss the "*spiritual- scientific factor which should dominate all that they write*".⁽²⁾

In fact, Rihani admits that his ideal is a writer who "*divides his time wisely, giving nature, life and literature each a share*".⁽³⁾ Such a person, he says, "*lives an intellectual, spiritual, and a bodily life altogether*".⁽⁴⁾ For Rihani, it is Rousseau who represents this very ideal: "*a philosopher who lived naturally, away from the formalities and affectations, .. and wrote about his own life experience*".⁽⁵⁾

Rihani, moreover, conceives of writers in two groups: "*those who write in order to please people, and those who write for self-satisfaction*".⁽⁶⁾ A writer of the first type, he says, sycophantically tries to please his readers by publishing only those things he believes they like to read. Such a person, Rihani adds, humiliates himself and his talent. On the other hand, a writer of the second type is, according to Rihani, expressing his thought for the sake of truth, irrespective of whether people are amused or displeased. Such a writer, he says,

"thinks about his nation, studies the different ethics of people; and hence, is beautiful when writing and faithful when criticizing".⁽⁷⁾

These are Rihani's ideas on writers. Where literature itself is concerned, he conceives it to be "*the truth of science and life*".⁽⁸⁾ According to him:

"it is the truth which we seek sincerely; and which we publish with a touch of artistry, away from bias or complaisance".⁽⁹⁾

1 *Loc.cit.*

2 *Ibid.* , p.46.

3 *Ibid.* , p.45.

4 *Loc.cit.*

5 *Ibid.* , p.46.

6 *Loc.cit.*

7 *Ibid.* , p. 47.

8 *Rasa'il* , p. 220.

9 *Loc.cit.*

It may thus be observed that Rihani is advocating two things: a writer should be part of contemporary life, and literature should reflect artistic achievements as well as scientific developments. On the one hand, it could be argued that if he is not the first, Rihani is one of the first in modern Arabic literary criticism to group writers into such a clear categorization based on the relationship between nature and people. However, one may note that there exists a correlation between Rihani's thoughts on this subject and those prevalent in the United States when he began his first serious readings. For instance, it was there a few decades before Rihani's birth that Walt Whitman and his followers insisted on similar values in contemporary American literature. As was said of Whitman, "*the essentials for literature, of which he spoke in his prefaces and elsewhere*" are counted as "*restrained originality, purpose, universality, concern with nature, concern with contemporary life, and in phases upon democracy*".⁽¹⁾ In addition, it has been said that Whitman called for "*poetry written for the masses about the masses*". And "*for poetry that is inspired by modern science*".⁽²⁾

Many of these ideas attributed to Whitman, especially those about purpose, and concerning nature, contemporary life, people and science are echoed in Rihani's conception of the role of writers and literature in life. Furthermore, Rihani's comments on Voltaire are not unlike those of Whitman of Goethe.⁽³⁾ Goethe is criticized by Whitman because he "*lived amid princely persons, all ceremonies, etiquettes*"; and because according to the "*cardinal Goethean doctrine*", "*the artist or poet is to live in art or poetry set apart from affairs, politics, facts, vulgar life, persons and things- seeking his 'high idea'*".⁽⁴⁾

Among other Lebanese critics who preceded him, Rihani was probably alone in stressing the necessity for a poet to be directly concerned with the nation's affairs. Sometimes in the late 1920s Rihani gives a hint that may be interpreted as criticism of ivory tower poets, that "*a poet should be one with the people*".⁽⁵⁾ A poet, according to him should shoulder his national responsibilities not as an ordinary individual, but as a leading pioneer

1 Maurice O. Johnson, Walt Whitman as a Critic of Literature, (Lincoln, Nebraska, 1938), p.69.

2 Rene Wellek, A History, Vol. IV, p.191.

3 Walt Whitman, Notes and Fragments, ed. Dr. Richard Maurice Bucke, - an edition printed for private distribution only - (?- 1899), p.105.

4 Ibid, p.106.

5 Ameen al-Rihani, Adab wa fan, (Beirut, 1957), p. 51.

referring to the foreign occupation of the Arab world at that time, and how some poets were turning a deaf ear to this situation, Rihani said that:

“a true poet would never disdain serving his country, especially if that country is under the sovereignty of foreign powers; he feels it is his sacred duty to be among the pioneer freedom fighters”.⁽¹⁾

A true poet, therefore, is a person with an “*eminent task*”, whose “*nation’s misery would sadden him painfully, and he would utter as if he himself is this poor suffering nation*”.⁽²⁾ It is then, Rihani continues, that “*all those living in servility*” would hear the poet and “*regain consciousness, seeking their salvation*”.⁽³⁾

Rihani does not, however, advocate that a poet should be merely a loud voice of the nation. To him, poetry should also possess certain cultural and aesthetics dimensions. This, in addition to his clamorous pitch, a poet should “*gather together the beauty of poetry, loftiness of philosophy, and love of humanity*”.⁽⁴⁾ Moreover, as poetry was to Luwis Shaykhu, an index of civilization⁽⁵⁾, so a true poet is considered by Rihani. He writes that “*a nation that misses such an elevated soul is nothing but a deaf and dumb bull among nations*”,⁽⁶⁾ on the other hand, national duty by itself is not conceived by Rihani as the ultimate goal of true poet. It is only a step en route to universality. A poet’s ultimate wish, as described by Rihani is:

“to have the world listening to him just as his own nation has done; .. it is to have some of his songs immersed in the heart of the universe”.⁽⁷⁾

1 *Rasa’il*, p. 480.

2 Ameen al-Rihani, *Muluk al-Arab – wa rihlah fi al-bilad al-arabiyyah tashtamil ala muqaddimah wa thamaniyat aqsam*, (Beirut, 1951), Vol. II, p.424.

3 *Loc.cit.*

4 *Rasa’il*, p.94.

5 See Shaykhu. Luwis, *qllm al-Adab*, vol. I, pp. 253-61.

6 *Loc.cit.*

7 *Ibid.*

Despite his personal political orientation⁽¹⁾ and enthusiasm for political awareness in poetry, Rihani did not explicitly elaborate political guidelines for poets who were his fellow-countrymen. Generally speaking, he seems well satisfied with the idea that a poet should be involved in his nation's affairs and work for the liberation of his people. From a literary point of view, it could be argued that Rihani's concept for a true poet has been strongly echoed in his other literary views and practices. These can be particularly detected in his enthusiasm for an Arabic free verse,⁽²⁾ and his criticism of the Arabic poetical sentimentalism of the time.⁽³⁾

Nevertheless, although Rihani conceives of the poet as one who rescues his people and even, like Jubran, he sometimes speaks about the "poet-prophet",⁽⁴⁾ there is definite distinction between the two men's conception of the role of a poet. Jubran's poet has a more universal mission: he is not limited to a national level and thus his national commitment if it exists, is a sort of supplement to his global one. In other words, Jubran's poet may not show an interest in his fellow countrymen's daily bread but is more concerned with his prophetic vision of the world.⁽⁵⁾ Rihani's poet, on the other hand, begins from the other side of the road. He is obsessed with his own people's bread and butter, and seems to believe that through these direct affairs of like he will accomplish his way towards universality in his poetry.

One may regard Rihani's and Jubran's individual political behavior as an interpretation of their differences in understanding the role of the poet; Rihani was more involved in the political life of his country than Jubran. Although the latter participated occasionally in some national activities, his contribution is mainly limited to works of literature and philanthropy. He never left the United States of America in order to develop his national commitment⁽⁶⁾ on the other hand, Rihani's obsession with pan-Arabic induced him to spend most of his life travelling from one part of the world

1 Rihani's description of his own political philosophy says:

"I am a Lebanese volunteering for the service of the Arab nation to whom each of us do belong; and I am an Arab volunteering for the service of humanity to whom we all belong":
Ameen al-Rihani, *al-Tatarruf wa al-islah*, (Beirut, 1950), p.59.

2 See below, the section concerning "Modernizing Arabic Poetry".

3 Loc.cit.

4 *Rasa'il*, p.362.

5 Cf. Jubran. Jubran Khalil, *al-Majmua' al-Kamilah, li mu'allafat Jubran Khalil Jubran*, ed. Mikhaeil Nuaymah, Beirut, 1964, pp. 287, 347 and 348.

6 See for example:

- Nahidah Tawil, *Shakhsiyat Jubran Khalil Jubran – dirasah nafsiyah*. (Beirut, 1973), p.31.

to the other in order to defend his cause. More than this, he was activated by the idea of Arab nationalism to such an extent that he was continuously attempting to play a direct role in the Arabic political life of the time; his efforts in Arabia, Iraq, and Lebanon exemplify this.⁽¹⁾

One may argue that Rihani called for a politically involved poet in modern Arabic literature, and then his work may be regarded as an important contribution to the Arabic literary criticism of the time. It may thus represent one of the radical attempts at developing a modern Arabic poetry. Hence, in Rihani's terms, a poet would not be mainly evaluated with reference to his talent or artistic technique, but, primarily, he would be judged according to his national commitment. In addition, these views of Rihani may be considered among the early efforts at establishing what may be regarded as "social realism" in Arabic literary criticism.

Such ideas of Rihani may have their roots in the man's knowledge of European and American literary writings. In general, such literary ideas are well known in European Romantic thought, and more specifically they were influential in the United States when Rihani was living there. Thus, it may be useful to observe the resemblance between these very thoughts of Rihani and those of Walt Whitman, who championed the call for "*democratic poetry*"⁽²⁾ in the United States in the nineteenth century.

One may, for instance, observe that the instance on the pioneering role of the poet and his involvement in political liberty is a common factor in Rihani's and Whitman's concepts of a poet. For example, Whitman says that:

"Liberty takes the adherence of heroes wherever man and woman exist..but never takes any adherence or welcome the rest than from poets".⁽³⁾

In practice, Whitman is described as conceiving a poet's role to be defending his nation and giving it moral identity, as well as to unify it.⁽⁴⁾ In

1 For more detailed information about Rihani's political activities see:

- Jamil Jabr, *Ameen*, pp.65-7, 86-7, 99-113, 123-29,

- Al-Riwai, *Ameen*, pp.54-73.

2 Wellek, *A History*, vol. IV, p.191.

3 Walt Whitman, *Leaves of Grass – Preface to the Original Edition 1850*, (London, 1881), p.18.

4 Wellek, *A History*, vol. IV, p.179.

comparison, it may thus be argued that Whitman's emphasis on themes of democracy, national unity and identity, run parallel to Rihani's stress on defending the people and the nation's sovereignty.

Rihani argues that a poet and a philosopher cannot get together if the first is a "*selfish individualist*" and the other a "*materialist*" who does not appreciate poetry.⁽¹⁾ On the other hand, he states that a strong relationship exists between "*cosmic poetry*" (al-shi'r al-kawni) and "a philosophy combining together both matter and soul".⁽²⁾ This according to him explains why one finds for example, "*pure poetry in Plato's philosophy and pure philosophy in Homer's poems*"⁽³⁾. It is also why, as he maintains, in works of Goethe, Wordsworth, and Shakespeare one meets with "*a deep unfathomable philosophy*".⁽⁴⁾ Where Arab poets are concerned, Rihani names al-Ma'arri and Ibn al-Farid as producers of such elevated works of poetry.⁽⁵⁾ In effect, he concludes that in their utmost being, poetry and philosophy are two faces of one coin and thus:

".. in the visions of poets of genius and thoughts of great philosophers there exists a philosophy which is poetry, and a poetry which is philosophy. In other words, this is philosophic poetry in its clearest and most beautiful themes".⁽⁶⁾

On the relationship between scientific and emotional realities, Rihani claims that by itself, each of these sorts is incomplete. Probing further into the subject, however, he seems to show an inaccuracy in his terminology: instead of speaking of the role of the scientist ('alim) in this field, he describes the effort of the philosopher (faylasuf). In fact, Rihani elaborates that:

1 *Antum*, p.12.

2 *Ibid.*, p.31.

3 *Loc.cit.*

4 *Loc.cit.*

5 *Ibid.*, p.31-2

6 *Antum*, p.32.

“a mere scientific reality (al-haqiqah al-ilmiyah al-mujarradah) is, by itself, incomplete in the same way as mere emotional reality (al-haqiqah al-munhasirah bi al-shu’ur); but the great reality (al-haqiqah al-kubra), the perfect, universal, eternal, and permanent reality, is that which a poet conceives by his sensitive comprehensive intellect”.⁽¹⁾

It may be noted that this attitude of Rihani’s bears a certain resemblance to views known in European romanticism as well as in modern American literary criticism. Compared with the Romantics, Rihani is, for example, in agreement with Schlegel’s claim that poetry differs from idealistic philosophy **“only in its form”**.⁽²⁾ To Schlegel, as it appeared to Rihani himself, both philosophy and poetry are **“different form of religion, and their union is the ultimate aim”**.⁽³⁾ In addition, Rihani’s recognition of a philosophic content in the works of those like Homer, Goethe and Shakespeare bears resemblance to a Western Romantic conception of poetry in the manner of Shelley’s claim that poets are **“philosophers of the very loftiest power”**.⁽⁴⁾ Yet, Rihani’s views may not coincide with Shelley’s statement that poetry is **“the center and circumference of knowledge... Which comprehends all science”**.⁽⁵⁾ Rihani is more likely to support the view that poetry and science should co-operate to achieve complete knowledge. Finally, Rihani’s promotion of the **“cosmic”** poet, who sets aside his own persona, resembles a Romantic Vision of Coleridge, which says **“to have genius is to live in the universal”**.⁽⁶⁾

As for American criticism, Rihani stress on a co-operation between scientists and poets seems to echo Whitman’s plea that although scientists”

1 *Ibid.* , pp.32-3.

2 Wellek, *A History* , vol. II, p.18.

3 *Loc.cit.* .

4 *Shelley’s Literary and Philosophical Criticism*, ed. Shawcross. (London, 1909), p.152, see also pp.124-54. 156, 128-52.

5 *Loc.cit.* .

6 Coleridge, *The Philosophical Lectures*, ed. Kathleen Coburn, (London, 1949), p.179.

“are not poets, they are the law givers of poets, and their construction underlines the structure of every perfect poem.. (for) in the beauty of poems are the tuft and final applause of science”.⁽¹⁾

In fact, if it is true that Rihani does not distinguish between a scientist and a philosopher, this may be because Arabs were not then well advanced in scientific fields. It may be that he is applying a certain Whitman argument by substituting philosophy and philosophers for science and scientists.

Speaking of the role of agony in writing poetry, Rihani shows a tendency towards psychological analysis. He maintains that life in general is full of distress; and this it is not strange to hear a man of letters saying that *“inconvenience is life itself, and torment is (the subject of) literature”*.⁽²⁾ Where poets themselves are concerned, Rihani first of all declares that *“a poet suffers more than any other person, and his agony is originally a personal individualistic one”*.⁽³⁾

Rihani distinguishes between genuine and imitative poets. He describes imitative ones as *“weeping”* either because they learned that *“in the old times there was a Bedouin who cried over ruins”*, or because *“they were taught that poetry is an expression of emotions, and tears are the ultimate form of sentiments”*.⁽⁴⁾ On the other hand, genuine poets are classified as egocentric and gregarious. Rihani elaborates that it is a difficult an almost impossible achievement to present one’s ego and an egocentric poet feels depressed and tends to conceive life as too bad and sullen. Moreover, such a poet, as described by Rihani, *“spoils himself as a mother does her child”*, and lets his imagination wander so that he feels his personal agony is in fact representing the distress of all human kind.⁽⁵⁾ As for gregarious poets, these are considered by Rihani as the great among poets, he states that their agony does not lead them to sentimentalism, and, like al-Ma’arri, they are elevated by their pains and thus:

1 Whitman, *Leaves*, p.17.

2 *Antum*, p.41.

3 *Loc.cit.*

4 *Ibid*, p.42.

5 *Ibid*, p.42-2.

“are capable of observing that the sun is still shining behind the clouds.. as well as seeing the (beautiful) green spots in the dangerous valleys”.⁽¹⁾

In fact, Rihani believes that a great poet is a person of specific qualities: his agony is more than a sentimental state, and his role surpass that of rhyming and scanning. First of all, a great poet’s suffering encompasses that of his own nation as well as that of humanity. Moreover, his is a sort of social reformer who expresses his distress in a manner that “raises a reader’s coconsciousness and anger towards social misfortune”.⁽²⁾ Such a poet is named by Rihani as “*the poet-philosopher*”,⁽³⁾ whose inclination is toward a path to the ultimate knowledge and sensation⁽⁴⁾, and whose passion leads him towards boldness, freedom, truthfulness and sincerity.⁽⁵⁾

Probing further on the subject of poetic sentimentalism, Rihani claims that “in their poetry, Arabs are the most lamenting people among nations”⁽⁶⁾ he accuses the Arab public of being “*on the whole more interested in poet’s tears than in his smile*”.⁽⁷⁾ He scoffs at Arab poets who are fond of their tears, and who even go on to describe water-wheels and springs as well as birds and animals, and all that is nature as weeping at their own misfortune.⁽⁸⁾ He debates that:

“by themselves, tears are not sadness itself, nor are they the sole manifestation of sorrow”.⁽⁹⁾

In addition, he believes that it is the people’s education and not reality, which suggests the association of tears with grief; and also suggests that this proclivity for tears is a testimony of mental immaturity.⁽¹⁰⁾

1 *Ibid.* , p.43.

2 *Ibid.* , p.44.

3 *Loc.cit.* .

4 *Ibid.* , pp. 48-51.

5 *Ibid.* , p.44.

6 *Ibid.* , p.63.

7 *Ibid.* , p.64.

8 *Ibid.* , pp. 65-8.

9 *Ibid.* , p.56.

10 *Ibid.* , p.57-62

Modernizing Arabic Poetry

There are several studies of modern Arabic literature where Rihani is mentioned as the founder of Arabic 'free verse' (al-shi'r al-manthur).⁽¹⁾ However, it could be argued that his interest in this particular poetic style is mainly the result of two factors: a specific review of Arabic literary heritage, and knowledge of some American poetical achievements.

With reference to his review of Arabic literature, Rihani possesses three outstanding qualifications, first he began his reading in Arabic after a certain acquaintance with foreign literature, that is, English, second, Rihani claims that he had then "*reached adulthood*" and was "*of some intellectual maturity*".⁽²⁾ Third, his aim to read Arabic was not merely to discover its literature, but also to introduce it to a foreign public by translating some of its parts into English.⁽³⁾ Thus, it can be argued that because of his specific education and age, Rihani had more advantages in dealing with works of Arabic than many other Arabs. So, in his evaluation of Arabic literature, Rihani was not weighed down by prejudicial values derived from an early education, as a result, he could be less biased and more critical in his assessment of this literature.

Without any clear justification, Rihani concludes his reading of Arabic literature by claiming a complete rejection of its traditions and forms. He finds works of Arabic prose writers, like al-Hariri, al-Asfahani, al-Mubarrid, and al-Jahiz, "*because of their common (characteristic of style), confusion, and prodigality in quoting and documentation*", to be as though they are a "*single work of numerous names*".⁽⁴⁾ In addition he hints that these writers are mainly interested in perfecting form at the expense of content and, in practice, all their products seem to be:

1 The following works are a good example of such studies:

- The Russian introduction to the *al-Rihaniyyat*, written in 1910 by the Russian orientalist, Kratchkovsky; (translated into Arabic and published in Ameen al-Rihani's *al-Tatarruf wa al-'islah*, 3rd ed, Beirut, 1950, pp. 65-89; see in particular pp.84-6).
- Marun Abbud, *Ameen*, p.55.
- Wadi dib, *al-shi'r al-arabi fi al-mahjar al-amirki*, (Beirut, 1955), p.63.
- Jamil Jabr, *Ameen*, p.155.
- Nadirah Jamil Sarraj, *Shu'ara' al-rabitah al-qalamiyah- dirasah fi shi'r al-mahjar*, (Cairo, 1957), p.268.
- Anas Dawud, *al-Tajdid fi shi'r al-mahjar*, (Cairo, 1967), p.87.

2 *Rihaniyyat*, vol.II, p.8.

3 Rihani was then interested in translating some poems of Abu al-Ala' al-Ma'rri into English. For more details see:

- *Rasa'il*, p. 109.

4 *Rihaniyyat*, vol. II, p. 8.

“the work of a single writer whose only concern is (to master) the language and (arts of rhetorical) decoration and ornamentation”.⁽¹⁾

Where poetry is concerned, Rihani stated that he *“had inspected many Diwans”*, including those of famous poets like al-Mutanabbi and al-Ma’arri,

“looking for a distinguished metaphor, new points of view, and poetic visions expressing topics of metaphysical nature”,

and found nothing except *“imitation, limitation, and triteness”*.⁽²⁾ Thus, as far as his own literary writings and concerned, Rihani decided to *“depart from familiarities”, and not to commit himself “to ancestral rules”*.⁽³⁾ In practice, he suggests that it is a poet’s loyalty to *“the order of single rhyming and inherited meters”* that obstructs his way towards creativity. Rihani concludes that he himself will not follow such an age-old poetical system; and instead produces what he calls *“poetry in prose”* (al-shi’r al-manthur).⁽⁴⁾

Rihani defines al-shi’r al manthur as a more truthful representation of new ideas.⁽⁵⁾ In fact, he confesses that in this field he is copying the model of *“an utterly Western achievement, known in French as vers libres and in English as free verse”*.⁽⁶⁾ Going further, Rihani claims that it was Shakespeare who freed English poetry from limitations of rhyme, and Walt Whitman who liberated it from the chains of the meter. However, Rihani expresses his admiration of Whitman’s contribution, and praises it for *“its new and unfamiliar form”* as well as for its *“exceptional philosophy and imagination”*.⁽⁷⁾

1 Loc.cit. .

2 Ibid. , p.9.

3 Ibid. , p.8.

4 Ibid. , p.9.

5 Loc.cit. .

6 Ameen al-Rihani, Hutaf al-Awdiyah, (Beirut, 1955), p. 9.

7 Loc.cit. .

Rihani's promotion of this poetical style, in place of the classical Arab one does not mean that he dispenses with the rules of poetry altogether. Rihani views poetry like "*rational and imaginative waves, created by life itself and dislodged by consciousness*".⁽¹⁾ Such waves, according to him, vary with a poet's sensibility and artistic capability; they could be "*great or small, enraged or calm, as well as burning or cold*". Moreover, each wave has its own poetic or prosaic form and thus a poet's style would determine the novelty and beauty of the work.⁽²⁾

In a further attempt to explain his concept of rules and meters, Rihani states that if a small "wave" was presented within a grand form, then "*it would lose its beauty and significance*"; and the opposite would be also true.⁽³⁾ In addition, he maintains that "*each thought has its one and only form of expression where it will be most meaningful and stately*".⁽⁴⁾ Describing how a successful work of this poetic style should stand, Rihani says that first of all it should keep the balance between its form and content.⁽⁵⁾ To be exact, it should be presented in a design of lines, each line representing a 'wave'. Rihani believes that:

"with such a variation, poetry will be closer to nature itself were the various tunes (of life) are governed by a law of suitability and harmony".⁽⁶⁾

Rihani concludes his argument by saying that previously-made meters and rhymes would limit the spontaneity of thoughts and sentiments, and encumber the poetry by limiting its expression.⁽⁷⁾ Such a defect, he maintains, characterizes most traditional Arabic poetry.

Rihani's concept of a correlation between a certain thought and its wording, may not be observed as new to Arabic literature. In fact, however, it could be argued that such a thought is deeply rooted in ancient literary

1 Adab. , p. 45.

2 Loc.cit. .

3 Loc.cit..

4 Loc.cit. .

5 Ibid. , p. 46.

6 Ibid. , p. 47.

7 Ibid. , p. 45.

criticism. For example, it could be tracked back to works of Abd al-Qahir al-Jurjani and Ibn Rashiq. The first stressed that from a literary point of view a word does not exist on its own, and thus it could be only evaluated through its relation with its thematic meaning.⁽¹⁾ Moreover, the second of these critics speaks of a reciprocal relation, like that of the body and its soul, existing between form and content in a work of literature.⁽²⁾ Yet, in dispensing with the traditional Arabic poetic form, Rihani's argument could be seen as a further development of these very ancient ideas.

On the other hand, one should be aware of Rihani's knowledge of certain American poetical achievements of the time, and one may refer in particular to Rihani's own confession of his admiration of Walt Whitman's free verse.⁽³⁾ In addition, one may find in Rihani's views on poetry points that resemble some of the ideas of Ralph Waldo Emerson, the man who encouraged Whitman a great deal.⁽⁴⁾ Rihani's call for a poetry representing the life of modern times, for instance, resembles Emerson's statement that "*experience of each new age requires a new confession*".⁽⁵⁾ In addition, Rihani's belief that the primacy of content in poetry over the superficiality of form also bears a certain resemblance to Emerson's thoughts on the subject. Poetry to the latter is, in the first place, "*a vehicle for communicating ideas*".⁽⁶⁾ Moreover, like Rihani, Emerson maintains that:

"meter and rhyme and even figurative language..should not impair the essential theme, the message of the poem".⁽⁷⁾

Yet, it could be argued that Rihani's rejection of traditional -rhyming and scansion in Arabic poetry is, to some extent, limited when compared with Emerson's and Whitman's refutations of rhymes and meters in American poetry. Thus, while Rihani's main concern is that traditional Arabic rules of rhyming and scanning may obstruct the manifestation of poetic creativity, the two Americans do not limit themselves to the aesthetic basis of such an argument. They conduct their discussions of modernizing contemporary poetry within the framework of the geographical nature of their country and the sociological needs of their people, Emerson, for example, maintains,

1 Abd al-Qadir al-Jurjani, *Dala'il al-I'jaz*, (Cairo, 1331 A.H.), p.36.

2 Ibn Rashiq, *al-Umdah*, (Cairo, 1907). Vol. I, p.80.

3 Cf. Rihani. Ameen, *Hutaf al-Awdeiyah*, Beirut, 1955, p. 9.

4 Walt Whitman, *A Critical Anthology*, ed. Francis Murphy, (Middlesex, 1969), p.22.

5 Brown and Johnson, *American Literature*, p.174.

6 *Ibid.*, p. 172.

7 *Loc.cit.* .

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“America is a poem in our eyes; its ample geography dazzles the imagination, and it will not wait for meters.”⁽¹⁾ He also says that:

“the test of measure of poetic genius is..to convert the vivid energies acting at this hour in New York and Chicago San Francisco, into universal symbols”.⁽²⁾

As for Whitman, it was, both, *“artistic excellence”* as well as *“democratic purpose”*⁽³⁾, which activated his literary interests. In fact, Whitman considers free verse more than a mere literary achievement; to him, it is a sort of national need:

“as long as the Sates continues to observe and be dominated by the poetry of Old World, and remain unsupplied with autochthonous song,..so long will they stop short of first-class Nationality”.⁽⁴⁾

If one is to acknowledge some degree of influence of such American writers on Rihani’s ideas about poetry, it should also be remembered that Rihani did not take account of the full extent of the Americans’ discussion of free verse.

In order to evaluate Rihani’s critical achievement in modernizing Arabic poetry, one should observe that his efforts were not the only ones made by an Arab in the early decades of the twentieth century. In fact, the diminishing of the traditional role of rhymes and meters could be traced back to the works of those like Ibrahim al-Yaziji. In the year 1899, for instance, he declared the main difference between prose and poetry was

1 Wellek, *A History*, vol.III, p. 164.

2 *Ibid.* , p.168.

3 Johnson, *Walt Whitman as a Critic.*, p. 69.

4 Walt Whitman, *The complete Writings of Walt Whitman*, ed. Bucke & others, (New York, 1902), vol.III, p. 66.

thematic rather than verbal.⁽¹⁾ Moreover, people like Khalil Mutran, Abd al-Rahman Shukri and Ahmad Zaki Abu Shadi were, like Rihani, involved in writing ‘unorthodox’ Arabic poems. Mutran, for example, wrote an elegy for Ibrahim al-Yaziji – who died in 1906 – in which the poet stated that he did not apply rules of rhyming or scanning in his work.⁽²⁾ On the other hand, it was from the year 1910 onwards that people like Shukri and Abu Shadi began their attempts at modernizing Arabic poetry. In addition to their poems in the traditional, monolithic Arabic rhyming and scanning system, both of them wrote pieces where various rhymes and meters were used in the same work.⁽³⁾

Among all these pioneers, it seems that Mutran and Rihani were the most radical; their efforts discard all the traditional rules of rhyming and scanning. Mutran’s elegy for Yaziji may be earlier in time than Rihani’s first poem of this sort published in 1907.⁽⁴⁾ Another study considers that Rihani’s first free verse poem goes back to October 2, 1905, when he published a poem entitled “**Life and Death or Autumn and Sunset in Lebanon**” with an introduction by *Al-Hilal* categorizing this poem as “*prose poetry*” newly introduced by Rihani to modern Arabic literature.⁽⁵⁾ In contrast with Rihani, Mutran’s poem seems to be his only one in this specific field. Thus, it could be argued that while others presented their achievements as an elaboration of the traditional Arabic style, Rihani was more radical. He introduced his work as a complete substitute for the old system, and thus, as a result, he only published poems in this particular style.

Six years before his death, Rihani published a booklet in which he presented general review of Arabic poetry which attacked the tendency towards poetic sentimentalism in Arabic literature.⁽⁶⁾ Although the work

1 See above, p.71.

2 Khalil Mutran, *Diwan al-Khalil*, vol.I, p.294.

3 Abu Shadi began in 1910 writing poems where different rhymes are used in the same piece. In addition, it was in 1913 when Shukri published the second volume of his diwan where he introduced his free verse poems under the Arabic title: *al-Shi'r al-mursal*. For more details see:- Kamal Nash'at, *Abu shadi wa harakat al-tajdid fi al-shi'r al-arabi al-hadith* (Cairo, 1976), pp. 245, 395.

4 *Hutaf*, p.8,9:ft.I In fact, Rihani began writing pieces of this sort earlier than this date; but it seems that he presented them to the public as works of prose. He wrote in 1905 a letter to Jurji Zaydan of *al-Hilal*, describing one of his own pieces as a work of “new prose or rather poetic prose”. See *Rasa'il*, p.62

5 Ameen Albert Rihani, *Faylasuf-ul Furaika, Sahib-ul Madinat-il 'Uzma*. Beirut: Al-Jeel Publishers, 1987, pp. 324-325.

6 This booklet is *Antum al-shu'ara'*, first published in Beirut in 1934. For this paper, the second edition of Beirut, 1953 is used as a reference.

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brought its author great fame as an advocate of the literature of power in Arabic,⁽¹⁾ it is merely the strongest public manifestation of an attitude present in Rihani's correspondence with Arab poets and writes from 1913.⁽²⁾ At the same time, it should be pointed out that this booklet is one of the first Arabic publications of the time devoted to this issue.

With a few exceptions, probably al-Mutanabbi, al-Ma'arri, Ibn al-Farid, and al-Baha' Zuhayr,⁽³⁾ whom he considers to have succeeded to a certain degree, Rihani believes that Arab poets fell far short of their objective.⁽⁴⁾ Firstly, they allowed melancholy to over-ride their work. Secondly, they misused "*strings of the poetic harp*" by confining themselves to topics such as eulogy, lamentation impudence, ruins, as well as to imaginings of mawkish tenderness.⁽⁵⁾ Even though, those whom he considers to have succeeded partially, however fall short of their European counterparts, like Shakespeare and Goethe, because their accomplishments are limited to a particular style of poetry.⁽⁶⁾ As for contemporary Arabic poetry in particular, Rihani elaborates that because of their "*selfishness and lack of insight and understanding*", poets do not come up to expectations.⁽⁷⁾ Furthermore, he says that these poets, because of their tendency for imitation, lack innovation and creativity.⁽⁸⁾

Concluding his argument, Rihani maintains that a successful poet needs to possess "*spiritual as well as materialistic insight*", and should also be enlightened by the achievements of both "*the scientists*" and "*the philosopher*".⁽⁹⁾

A Notion of Criticism

Although there is not an independent work in which Rihani states how he thinks a literary critic should behave towards a piece of literature, there are some notes scattered in several of his writings that may help towards

1 See for example:

2 See for example in *Rasa'il*, p. 164, a letter to 'Ilyas Musarraah, dated 1913, and in *Adab*, p.17, a letter to Ahmad Rami, dated 1922, and from the same source p.32, a letter to Salma Sayigh dated 1923, and also from the same source p.50, a letter to Shafiq al-Ma'luf, dated 1926.

3 *Antum*, p.14.

4 *Ibid*, p.12.

5 *Antum*, p.13.

6 *Ibid*, p.14-5.

7 *Ibid*, p.15.

8 *Ibid*, p.18.

9 *Ibid*, p.19-20.

clarifying this subject. On the one hand, this will help to shed more light on his literary thinking; on the other, it may assist in the judgment of his practical criticism.

To begin with, Rihani advocates in the year 1921 a criticism based on “*plentiful learning and mature thinking*”;⁽¹⁾ calling it “*the real criticism*” (*al-naqd al-haqiqi*).⁽²⁾ In addition, he conceives that a critic is an honest judge who should be just and not be frightened to offend. For this he testifies:

“as a critic..I do not try to conciliate anybody, and do not accept to be propitiated by any critic. But I feel offended if a critic intended an offence or tired, because of a paltry manner, to belittle what is beautiful in a product of literature or art”.⁽³⁾

As for applying specific literary theories in his practical criticism, Rihani does not seem very enthusiastic. In fact, he appears more to appreciate subjective rather than objective criticism. For example, he writes in his early sixties:

“I am not fanatic about specific poetic theories; but there are things I like and others I dislike in poetry. Moreover, (I say that) in assessing and criticizing, subjective taste – clear of ignorance, pretention, or prosecution – is inevitable”.⁽⁴⁾

Yet, in one of his discussions he provides two guiding points for critics dealing with a work of literature or a piece of art; one for the work itself, and the other for the author.

1 Rasa'il. , p.185.

2 *Loc.cit.* .

3 *Ibid.* , pp.185-6.

4 *Adab.* , p.153.

Where work is concerned, Rihani is interested in both its internal structure and its aim. Thus, for the sake of the 'structure', he calls for "a balance between feeling and thinking (al-shu'ur wa al-fikr)"⁽¹⁾ and he is in favour of a realistic imagination: "***an imagination spreading out from the facts of life***", leading its reader "***to the materialistic and sociological fact***" (al-haqiqah al-madiyah wa al-ijtima'iyah)⁽²⁾, through which he realizes the essence of being. Dealing with the 'aim', Rihani mentions, in a work he published in his early fifties, that a literary text should afford certain social reformation, mainly in politics and religion. Thus, one may say that in addition to his artistic interests, a critic should also pay attention to the moralistic value in a work of literature. In fact, Rihani explains it as a necessity for dealing with literature in the East in general and in the Arab world in particular. It is there, he explains, where:

"in the dye-house of politics and religion where all words, deeds, and hopes take their colours; and according to this (thesis) one should judge pure poetry (al-shi'r al-safi) and literature prose (al-nather al-adabi)"⁽³⁾.

As for the 'author', Rihani asks for a separation between a work and its creator. He calls for the greater attention of a critic to be paid to a piece of literature rather than to its writer. For example, he states that "***I do raise poetry . . . above its author***"⁽⁴⁾ And asserts that "***a poem comes before its poet***"⁽⁵⁾. Rihani elaborates:

"The work is immortal, and the author is ephemeral. Immoral art is all beauty and truth; whereas an artist is a chemical compound of different transient elements".⁽⁶⁾

Thus, one may sum up maturity, justness subjectivism, equilibrium, realistic imagination, and a great interest in a work of literature rather than its author as being among Rihani's general guide-lines to practical criticism.

1 Ibid. , p.43.

2 Loc.cit. .

3 Muluk. , p.418.

4 Adab. , p.21.

5 Loc.cit. .

6 Loc.cit. .

Practical Criticism

It is of interest to note that although most of Rihani's practical criticism has been put into print, one may still group it into two categories: 'private' and 'public'. The term 'private' here indicates material which Rihani had written, initially, not for wide circulation. This is mainly found in the numerous personal letters he wrote to his fellow writers and poets. His 'public' work includes those lectures, essays, open-letters and books which Rihani himself broadcast or published for the general public.

One, however, may say that there exists certain significance in Rihani's 'private' criticism, especially his personal literary letters. Such writings, for example, may show their writer's personal relations-as a critic- with some of his colleagues in the literary world, and with those who wrote to him asking for a private opinion about their work. Moreover, letters like these may help, when comparing them with the writer's 'public' work, to shed more light on his image, as well as on his principles, as a critic writing both privately and for a wide reading public.

In his personal literary letters⁽¹⁾ Rihani is direct and to the point. He observes a complete separation between a work of literature and its author. Like a strict examiner, he does not spare the feelings of those who seek his opinion to begin with; a letter Rihani wrote in the year 1927 is a good example. This was written in reply to a rising poet who asked the critic for an introduction for a collection of 'poetry in prose' he was thinking of having published. Because he does not see the work as real 'poetry in prose', Rihani apologizes for not writing the requested introduction. In answer he asserts that 'poetry in prose', for which he was then a strong advocator in the Arab world, is more than a new external literary structure, or another way of cutting lines of verse. Thus, he addresses this rising poet:

"...while reading your work; I was sad because of the disappointment I felt. ..there is no more poetry in this collection of your than there is in your first one; and the rest (of your present work) is prose cut into pieces but not poetry in prose".⁽²⁾

1 Most of these letters are published in Rasa'il .

2 Rasa'il , p.316.

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As Rihani felt it is his duty to be candid and strict with a raising poet, he also seems to feel the same about a famous one. Thus, in the early 1930's, he wrote to the well-known Egyptian poet of this time Ali Mahmud Taha criticizing the latter's collection of poetry, (al-Mallah al-ta'ih). Rihani, the man who calls for poetry concerned with metaphysical subjects while free from "*imitation, limitation, and triteness*",⁽¹⁾ is not pleased with Taha's plunging into philosophical material. He confesses to the poet:

*"My brother, you are not lost⁽²⁾
but in the old style of philosophy
poetry. Your perplexity and
indeterminacy remind me of the
Latin poet Lucretius and the
Arab Abu al-Ala' al-Ma'arri; a
memory which is neither helpful
nor happy. There is no use in
repeating questions repeated
by ignorance, and no good can
come from the suffering of the
soul when prescribed by a poet to
himself".⁽³⁾*

With the same characteristics of brevity and candidness Rihani wrote in 1935 to a Syrian writer, Ali al-Nasir, stressing the role of equilibrium in a work of literature. He comments on al-Nasir's book, the title of which is not mentioned in the letter, saying:

*"There is a creative ingenuity in
your work, but it is so stumbling
on the stairs of art. You do not
retrain your imagination; nor do
you observe the unity of style and
the equilibrium between intellect
and emotion (al-fikr wa al-ruh);*

1 Cf. Hutaf al-Awdeiyah., p.9.

2 With regard to the poet's collection "The Wandering Mariner" (al-Mallah al-ta'ih)

3 Rasa'il , p.448.

*and thus you descend to trifles
having reached the sublime”.*⁽¹⁾

Commenting on Rihani’s ‘public’ criticism, it should be noticed that he shows interests and attitudes other than those observed in his ‘private’ work. For example, he reveals a great interest in the moral importance of a work rather than in its artistic value, and sometimes he pays great attention to the description of a writer’s character of biographical details rather than discussing his work. At other times he seems to be in a state of confusion and tends to digress.

Interested in the moral value of a work of literature, Rihani seems to conceive a literary product as the inevitable and direct reflection of its author’s personality. Thus, he is led to concentrate on the moral values in an author’s character, rather than examining such values in his works. In other words, Rihani is in danger of falling into his own trap, that is, on concentrating on what he describes as the “*ephemeral*” side of literary or artistic action.⁽²⁾ Such an attitude is presented in his famous 1934 open-letter to Mikha’il Nu’aymah. Here, Rihani criticizes Nu’aymah’s book on Jubran,⁽³⁾ and accuses the author, not of being a poor biographer, for example, but of being a self-centered person whose vanity has had a determined effect on his writings as well as on his character. Thus, in what seems to be a clear contradiction with his own opinion about the complete separation between a work and the character of its creator, Rihani criticizes Nu’aymah of being audacious enough to reveal in public certain discrediting affairs about a recently deceased friend:

*“...you did not give enough care
to your writings because of your
own vanity: but were you not
aware that you are subject to the
same criticism that you leveled at
Jubran?”.*⁽⁴⁾

1 *Ibid.*, p.481.

2 Rihani. Ameen, *Adab wa Fan*, Beirut, 1957, p. 21.

3 *Jubran Khalil Jubran , hayatuh , mawtuh , adabuh , fannuh*, first edition: (Beirut, 1943).

4 *Rasa’il* , p.439.

Another example of Rihani's 'public' criticism is to be found in the chapter he published in his early fifties about some Iraqi litterateurs in his book Muluk al-Arab.⁽¹⁾ He speaks on three famous poets of the time; al-Rasafi, al-Zahawi, and al-Dujayli, and an admirer of poetry: Majid al-Shawi, as well as literary historian Rufa'il Batti. Generally speaking, the main focus in the chapter is not on the literary work of these men, but on their personalities. Thus, for instance, one can find a full description of al-Rasafi's political struggle as well as a detailed portrayal of al-Zahawi's physical appearance and political and social sufferings, in addition to a complete account of al-Dujayli's religious liberalism. With their poetry, however, Rihani seems quite satisfied to give only a very brief introduction to the verses he is quoting. He also appears to avoid as far as possible any serious literary analysis of discussion. It is true that he includes in the chapter some comparisons; but these too do not go beyond a few lines listing names and quotations.

Thus in the section devoted to al-Rasafi, Rihani describes firstly how he knew the man as an Arab: "*a Bedouin in his heart and dialect, in his poetic forms and physical appearance*". Then he speaks of how al-Rasafi has changed his manners after two visits to Istanbul, the then political capital of the Islamic world, and became, under the influence of the civilization there, an advocate of Islam "*wearing tarboosh and Western styled clothes*". Continuing his description, Rihani goes on to say that a few years later the poet had deserted Turkish-Islamic politics for Arab nationalism where, as Rihani himself states, no religious or sectarian attitudes could be seen. A great deal is written in the chapter about al-Rasafi's Iraqi national struggle, giving many details about the poet's dealings with a certain British political advisor in the then Iraqi royal palace.

As he did with al-Rasafi, Rihani describes at great length al-Zahawi's physical appearance and political history. Then where al-Zahawi's poetry is concerned, he merely gives a brief comparison between the Iraqi poet and the Abbasid Abu al-Ala'a al-Ma'arri. The subject of this comparison is al-Zahawi's "The Devil's Propensities" (Naz'at al-Shaytan) and al-Ma'arri's quotation "The Epistle of Forgiveness" (Risalat al-Ghufran); and it says:

***"In his "The Devil's Propensities"
al-Zahawi is like Abu al-Ala'a***

1 Muluk , pp. 413-39.

al-Ma'arri in "The Epistle of Forgiveness"; he may even go further than al-Ma'arri in his boldness and glittering qualities. Thus the hand of his devil may reach the Holy Throne, and even the beard of The One Sitting on The Throne. Yet after arrogance and blasphemy he asks God's forgiveness and returns to every day work".⁽¹⁾

The section devoted to al-Dujayli also manifests the same characteristics. Here Rihani gives details of al-Dujayli's liberal religious thinking; stating, *"It is not mixed with anything of soul or heart"*.⁽²⁾ Then Rihani returns to his earlier method of comparison, and says that al-Dujayli reminds him of a humble English poet, Ernest Henely, whose thought is observed by Rihani to bear certain relation to that of the German philosopher Friedrich Nietzsche. The whole comparison here consists of quoting an Arabic translation of lines by Henely and a few other by al-Dujayli and ends with Rihani's comment on al-Dujayli's work:

"Had it been partially consonant with all Arabic poetry in its trifling thought and expression, yet by merit of its abstractness (in common with Henely's poetry) it could still reveal inacquiescence and optimism".⁽³⁾

Generally speaking in this work, one may notice that Rihani is mainly interested in the 'human element' of a poet rather than his poetic art. This 'human element' is hailed by Rihani when it reveals a revolutionary, nationalistic, and materialistic mentality.

1 Muluk. , p.425.

2 *Ibid.* , p. 428.

3 *Ibid.* , p. 430.

Almost ten years after he published Muluk al-Arab, Rihani produced another book: Qalb al-Iraq.⁽¹⁾ Here again he discusses poets, this time including four Iraqis. Two of them he had already considered in his first work: al-Zahawi and al-Rasafi, and the other two are al-Shabibi and al-Safi al-Najafi. A consideration of this particular book is worthwhile. First of all it provides a more recent criticism than that of Muluk al-Arab. Secondly, there is a useful comparison to be made between this work, completed by Rihani in his early sixties, with that of Muluk al-Arab which he wrote in his early fifties.

Except in the section devoted to al-Zahawi, it may be noticed that Rihani is still more or less following the same literary approach he used in the previously described chapter of Muluk al-Arab where most of the attention is paid to the poet's personality and physical appearance. It is true that in Qalb al-Iraq the writer quotes more lines of verse than he did before. Yet, such questions are used neither for clarifying nor for discussing the poetic art of the poets. In fact, they are used here mainly to shed more light on the poets' characters.

Where the part on al-Zahawi is concerned, Rihani writes a very brief paragraph on the poet's physical appearance and character,⁽²⁾ and devotes the rest of the discussion⁽³⁾ - more than eight pages - to writing on one piece of al-Zahawi's "**Revolt in Hell**" (Thawra fi al-jahim). There is no clear explanation by Rihani, however, stating why he is concentrating here on the poem more than on the poet himself but it may be acceptable to suggest that a long poem like this - four hundred and thirty lines - describing a topic that can be seen as revolutionary and about religious liberalism, would attract Rihani's attention to a great extent. One may divide Rihani's comments into three main sections: a comparison between the poet and other poets, an interest in the content of the piece, and a concern for its form.

As for the comparison itself, this is brief and short to the extent of appearing rather shallow. Rihani is simply confirming that al-Zahawi's differs from al-Ma'arri's "**The Epistle of Forgiveness**" (Risalat al-ghufran) and Dante's "**The Divine Comedy**". In justifying his verdict, he only elaborates that al-Zahawi"

1 Ameen al-Rihani, Qalb al-Iraq - siyaha wa siyaha wa adab wa tarikh - muzayyan bi al-rusum, the first edition being published Beirut, 1939, In this paper the edition of Beirut, 1957 is used for citing quotations.

2 Qalb. , p.241.

3 Ibid. , pp. 241-49.

***“is tackling the subject (of visiting the other world) from a new point of view: he is speaking about his own belief”.*⁽¹⁾**

Thus Rihani Who says nothing further for example about the points of comparison between al-Zahawi’s and al-Ma’arri’s poems, claims that al-Zahawi’s hell differs from that of Dante. Giving a certain aesthetic measure, Rihani says that Dante:

***“saw in the hellfire his political enemies, and among these were killers, adulterers, and thieves; whereas al-Zahawi saw only those who denied the existence of hell and did not believe in the other world, and most of these are scientists, poets and philosophers – that is, people of ingenuity and lovers of truth and beauty”.*⁽²⁾**

On Rihani’s interest in the content of al-Zahawi’s “Revolt in Hell”, one may notice that the former is mainly concerned with the artistic and the moral aspects of the poem. More precisely, he is concerned with the poetic unity and innovation, while seeming to admire intellectual boldness and religious liberality. Thus, for example, while analyzing the artistic side, Rihani condemns the poet for not being cautious enough about the unity of the content. He attacks al-Zahawi for introducing the subject of women while speaking about a Muslim’s Grave Judgment. In fact Rihani considers it an improper work and elaborates that:

“in a poem discussing the divine and macabre subjects of the other world, there is no space for transient affairs of life like the

1 *Ibid.*, p.242.

2 *Ibid.*, p. 248.

uncovering or veiling of women's faces.⁽¹⁾

Moreover, Rihani seems unimpressed by al-Zahawi's description of heaven and hell. This may be because the critic did not observe any poetic innovation in this part of the poem, he says:

“As for his (al-zahawi's) description of heaven, it does not differ from that found in The Qur'an; and even in its hyperbole, he only achieves ridiculous imagery..., and description of the place does not afford anything new.”⁽²⁾

Nevertheless, Rihani praises the poet for what he considers a new idea in the poem: this is when the people of hell create an extinguisher for the hellfire. Expecting that such “*a unique idea*”⁽³⁾ would give the plot a new dimension, Rihani severely criticizes the poet for not making true use of this idea. He says:

“it seems that the poet has forgotten his invention,⁽⁴⁾ and thus his war in hell is like all other wars, except that its weapons are mountains of fire, seas and volcanoes”⁽⁵⁾

Where the moralistic side of the poem is concerned, Rihani seems quite pleased by the “*intellectual, philosophical, and sociological innovation*” of the poem.⁽⁶⁾ Moreover, he praises the poet's soul which:

1 *Ibid.* , p. 243.

2 *Ibid.* , p. 245.

3 *Ibid.* , p. 248.

4 *The fire extinguisher.*

5 *Ibid.* , p. 248.

6 *Ibid.* , p. 247.

***“Kindles on shores of doubt and sarcasm the lights of intellect, justness, and human love”.*⁽¹⁾**

In commenting on the form of al-Zahawi’s poem, Rihani shows a certain interest in rhetorical particularities, and expresses some ideas about the poem’s entire structure. A good example of this is to be found in his notes on the two lines describing the poet’s torment by the two angels who come to his grave. Here Rihani is mainly concentrating on the poetic nature of the expression as well as on its conciseness. In addition, he confirms his theory of equilibrium.⁽²⁾ The two lines say:

***“Then in a cruel manner they poured on my head tar that unfortunately was boiling over, and it roasted my head, then my face which at that time looked as if it were pock-marked and full pustule”.*⁽³⁾**

Rihani elaborates that:

***“There are two lines of verse two examples of weak poetics , . . The first is (the expression) ‘unfortunately’ (Min su’i hazzi), which is out of place in this context; and the other is ‘full of pustules’ (Fihi buthur), for a pock-marked face does not need any further clarification”.*⁽⁴⁾**

1 *Ibid.* , p. 249.

2 See above, p. 284-85.

3 *Qalb.* , p.224. The Arabic version of these two lines is:

قَطْرَانَا لِسُوءِ حَظِّي يَنْفُورُ ثُمَّ صَبًّا بِقَسْوَةِ فَوْقَ رَأْسِي
بَانَ كَالْمَجْدُورِ فِيهِ بُتُورُ فَشَوَى رَأْسِي ثُمَّ وَجْهِي حَتَّى

4 *Qalb.* , p.224. Rihani may not be completely right in his argument about the pock-marked face. A pock-

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Then he continues:

“I do not doubt that the poet himself realizes this point. But sometimes he is carried away by his imagination, and so he urges his thought and art to follow it”.⁽¹⁾

As for the comments on the entire structure of the poem, Rihani expresses his belief that the content of the poem is inevitably related to its form. In addition, he takes advantage of his subject under discussion to criticize the traditional Arabic style of versification, that is, the poet's commitment in the one poem to the same meter and monolithic rhyming. Thus for example, Rihani praises the general theme of al-Zahawi's "Revolt", but he says that:

“his (the poet's) description of heaven and hell is traditional: it contains pale images and vapid metaphors. Moreover, there is a great deal of repetition in his rhymes and in many of his expressions he is prosaic rather than political”.⁽²⁾

In fact, Rihani thinks that al-Zahawi harmed his poem by using a single meter and one form of rhyming for its four hundred and thirty lines of verse. So, he believes that the poet could have saved his work from repetition, abusiveness and weakness⁽³⁾ if he had divided it into sections, putting each in the form of an independent piece: these would still be joined to each other by the development of the plot itself. Such a suggestion of Rihani, one may observe, is not really new in modern Arabic literary criticism, it may be compared to a similar idea for versifying long poems in Arabic

marked face does not neglect that it may be also full of pustules.

1 *Ibid.* , pp. 224-45.

2 *Ibid.* , p.348.

3 *Loc.cit.* .

elaborated by Sulayman al-Bustani thirty five years earlier.⁽¹⁾

The last sample of Rihani's practical criticism to be discussed here in this lecture on al-Mutanabbi he read in a special conference held in Damascus in 1934.⁽²⁾ This lecture shows Rihani's tendency to digress as well as revealing something of his state of confusion in practical criticism. The title of the lecture is "al-Mutanabbi, the messenger of Arabism" (al-Mutanabbi rasul al-Urubah). Theoretically, this may indicate a work dealing exclusively with the poet's relation to the idea of Arab Nationalism, in practice; one finds that it is confused, to the extent of discussing several subjects that seem to have nothing to do with the topic suggested by the title of the lecture. For example, it makes a comparison between the Arab's ancient and contemporary concern with culture and literature and that of Europeans, while at the same time discussing some of al-Mutanabbi's misapplications, analyzing a number of his images and constructions, and passing judgment on his aristocratic attitude and behavior. The last part is a brief exposition of the poet's relation with Arabism, if this variety of content is to mean anything, it may show the writer's lack of commitment to the avowed subject of his work, or, on the other hand, it may reveal his lack of success in choosing a suitable title for his lecture. Thus, it may be more appropriate to examine this lecture as a work dealing with different aspects of al-Mutanabbi and not as a work entirely devoted to the study of the national Arab face of the poet.

One of the interesting examples included in Rihani's lecture is his assessment of al-Mutanabbi as a poet of international status. In this section, Rihani does not see in the poet's work more than "*a very few (elements) that qualify him as a poet of international status*".⁽³⁾ Nevertheless, while he confirms that al-Mutanabbi's reputation does not go further than the Arabic boundaries of fame, he assures his listeners that al-Ma'arri is the Arab poet of international standing.⁽⁴⁾ Yet, despite the importance of such a verdict, Rihani does not justify his judgment, but considers the whole subject "*an incidental note*"⁽⁵⁾ that he was led to in his lecture.

1 Bustani. Sulayman, ILYADHAT HUMIRUS – MUTQARRABTON NAZMAN WA AQLAYHA SHARHON TARIKHIYON ADABIYON – WA HIA MUSADDARATON BI MUQADDIMATON FI HUMIROU WA SHIQRHI WA ADAB AL-YUNAN WA AL-AQRAB WA MUDHAYYALATON BI MUQJAMEN WA FAHARIS, Cairo, 1904, 593.

2 Adab. , p.100.

3 *Ibid.* , p. 103.

4 *Ibid.* , p. 104.

5 *Loc.cit.* .

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In the same work Rihani speaks of al-Mutanabbi's use of hyperbole and his notes may stand as a good example of his tendency to wander from the point.⁽¹⁾ In fact, he moves from commenting on al-Mutanabbi's exaggerations to speak of this as a specific characteristic of Arabic poetry in general.⁽²⁾ Moreover, he takes advantage of the subject to mention similar exaggerations in contemporary Arabic love poems.⁽³⁾ He compares the Arab's admiration of this poetic quality with the Western use of hyperbole as a sign of fun and impudence.⁽⁴⁾ Here it seems as if Rihani has forgotten that he began this section of the lecture speaking on al-Mutanabbi's hyperbole; he digresses to discuss the poet's seriousness and goes on to a comparison of al-Mutanabbi's poetic character with that of Shakespeare, Hugo, Goethe and Homer.⁽⁵⁾

Conclusion

Ameen Rihani's work, one can argue, is the fruit of the Arab's contact with Western literature in the modern age: yet this does not detract from many aspects of originality in his literary criticism, in theoretical criticism it seems that he was following one line on thinking. His main contribution in this field could be said to be his conception of literature as an act of art and, at the same time, as a manifestation of life and contemporaneity in relation to the people and the national cause. Where practical criticism is concerned, it has been argued that his efforts have not always been up to the suggested by his theoretical work. At the same time, one must regard his effort as among the most prominent in modern Arabic literary criticism. It indicates the beginning of an important change in the literary attitude of the time, an aspect that also appears in the work of other Arab literary critics, like Umar Fakhuri.

1 *Ibid.* , p. 104-06.

2 *Ibid.* , p. 104.

3 *Ibid.* , p. 106.

4 *Loc.cit.* .

5 *Loc.cit.* .

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Assessing Literary Competence in a Communicative Second Language Classroom

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Introduction

At present, there is a plethora of different approaches and methods of literary competence description, analysis and interpretation in the framework of literary studies, textlinguistics, sociolinguistics, semantics, pragmatics and second language methodology. Although these approaches tend to be restrictive due to the fact that they depend on the underlying concepts, categories, and analysis techniques of the domain they belong to, the study of literary competence has turned into an interdisciplinary eclectic enterprise that overcame disciplinary limitations achieving consensus on overarching fundamental principles and practices.

However, within the second language teaching methodology literary competence is relatively a new concept which has been recently introduced through literature-based approaches and materials. Construction of a homogeneous theory and analysis procedure demands considerable effort on behalf of methodologists and educators to work out a comprehensible approach to instruction and assessment of literary competence within L2 enterprise. In brief, it is specialization of literary competence concept for a second language methodology needs that is likely to equip L2 educators with a unified theoretical and practical framework on the basis of which it

would be feasible to articulate fully integrated instructional and assessment approaches and procedures for L2 teaching.

In pursuit of this goal, it would be sensible to overview briefly the main dimensions of literary competence as a part of communicative competence within L2 methodology framework. This sketchy overview would be followed by an attempt to work out a classification of literary competence skills for instructional and assessment purposes. Three main subcompetences, namely, meta-cultural competence, literary interpretation competence and literary appreciation competence will be explored in full in three consecutive chapters. Each subcompetence would be presented as a set of Ss' observable terminal behaviors. Ultimately, each chapter addresses the issue of criterion-based assessment of the subcompetence in question, and provides a detailed checklist or analytic rubric that would ensure reliable and valid assessment of literary competence skills in a L2 classroom.

This paper provides a balanced, structured and comprehensive coverage of literary competence concept, its multidisciplinary nature, classification of its microskills, instructional and assessment procedures for scholars, graduate students and in-service educators.

Literary Competence as a Part of Second Language Communicative Competence

After decades of 'waxing and waning' of new methods, atomistic and isolated studies, diversity and fragmentation of communicative approaches, the L2 teaching enterprise has reached a relatively stable stage of its development. Unlike the previous preoccupation with the search for the solely right and suitable for all T/L contexts method, which should be forced and imposed on all teaching practitioners, the 'post-method' era advocates eclectic application of valid communicative teaching practices tailored for a particular T/L context. Despite the unprecedented extension of the scope of sound communicative principles and practices, there has been an attempt to establish a standardized framework of overarching theoretical cultural, social, cognitive, affective, and linguistic principles that create a unified cohesive conceptual apparatus and a repertoire of operationally manageable classroom procedures (Richards, 2007:11).

A unified approach to second language pedagogy becomes of para-

mount importance as it represents the cumulative body of knowledge and principles on the basis of which language educators make their enlightened choices about the classroom tasks and activities consonant with the multiplicity of pedagogical contexts. However, the current approach is not a prescriptive code of principles but a dynamic set of theoretical assumptions that are expected to be applied creatively and soundly. The key principles underlying the current approach to L2 teaching can be classified into three sets of principles, namely Affective principles, Cognitive principles, and Linguistic principles.

A literature-based approach being one of the plethoras of current communicative approaches has been successfully incorporated into communicative L2 teaching enterprise due to its high degree of compatibility with the unified theoretical rationale of communicative second language teaching. In relation to *affective principles*, whose mission is to lift the existing mental block and to lower its negative effects on the process of language internalization, literature-based approaches and materials have demonstrated the potential to foster emotional intelligence by providing extensive emotional experiences (Mayer, 2000:396), to satisfy a wide variety of learner's personal, psychological, moral, cognitive, and social needs (Sutherland, 1981:43), and considerably facilitate moral and social maturation development of language learners (Bandura, 1974:35).

When it comes to the *cognitive profile*, literature-based materials are deemed to be highly compatible with L2 rationale, at least, on two main accounts, their high degree of informativeness and meaning compression. A quality literary text interrelates harmoniously a complex system of information layers: a referential or epistemological layer, a theme-based layer, a genre-based layer, a culture-based layer, an author-related layer, and a language-based layer. Moreover, the meaning structure of a literary text is characterized by a high degree of compression both within explicit and implicit meaning formats what, in turn, leads to an unexpectedly high density of the text meaning, in general. Thus, the informative value of a literary text ensures activation and intensification of learners' internal information-processing mechanisms in order to perceive, process, and store the subject-matter and language-based information decoded in a literary text.

In relation to the fundamental *linguistic principles* of second language teaching, literature-based materials are believed to bridge the gap between traditional language system teaching and communicative context-based functional language acquisition. Literature provides a structured, balanced

and comprehensive introduction and training in language registers, language communicative functions, context-based language varieties and discourse analysis.

However, it is the introduction of the concept of communicative competence that finally systemized and specified the scope and sequence of second language teaching. This concept, developed by Hymes, Widdowson, Canale, and Swain harmoniously systemized a vast array of diversified communication-significant features into a well-structured, manageable, and assessable content. Communicative competence, which refers to a learner's L2 ability to form correct utterances and to use these utterances appropriately in a range of socio-cultural contexts, is defined in terms of its four core components, namely, grammatical competence, sociolinguistic competence, discourse competence, and strategic competence (Hymes, 1972:281).

In this respect, literature-based instructional materials with their authentic socio-cultural, interactional and sociolinguistic parameters ensure abundant practice in all four aforementioned core communicative competences and corresponding microskills. They provide L2 learners with a harmoniously balanced body of socio-cultural, sociolinguistic and language-based knowledge and skills equipping them with strategies for effective real-life communication.

However, communicative competence alone is insufficient for comprehension, interpretation and appreciation of a quality literary work because a literary discourse is a special type of communication which is characterized by a highly rigid ideational and linguistic framework. Linguistic competence deals with knowledge and ability to use appropriately the language system while literary competence deals with awareness and ability to use the resources of the language code to produce or interpret actual messages in a flow of literary communication. In this context, linguistic competence, that is the knowledge of the norms of the normative language discourse, ensures the so-called 'degrees of grammaticality' of phrases and sentences, and can be considered a prerequisite for literary competence. Littlewood affirms that "the linguistic structures are, of course, the gate way or barrier to other levels, and it is fruitless to expect students to appreciate literary works for which they are not linguistically ready (Brumfit & Carter, 1987:117).

While to comprehend, interpret, and appreciate a literary discourse effectively a competent reader is expected to acquire literary competence

and its subcompetencies. Literary competence equips a reader with a well-systemized body of knowledge, skills and strategies indispensable for interpretation and analysis of a literary discourse. Moreover, it provides L2 instructors with a well-structured, manageable and easily assessable pedagogic content.

Literary competence is an umbrella term that incorporates four core competences, namely, meta-cultural competence, literary interpretation competence, literary appreciation competence, and linguistic competence. These four core competences would be further broken down into teachable and manageable components or microskills expressed into operational terms. As a result, the scope of literary competence to be taught and assessed are going to be transformed from a vague and highly sophisticated content into well-defined, determinate and componentially structured competences and corresponding microskills.

Classification of Literary Competence Skills

One of the hallmarks of a quality literary text is the fact that it harmoniously incorporates in its textual fabric a plethora of epistemological, cultural, social, aesthetic and linguistic codes in a rigidly genre-formatted piece of writing. The *epistemological* information reflects the referential function of literature that is to grasp and display reality in its objectivity. However, few works of art could claim to be purely factual documentation of nature and society due to the fact that literature is never of a neutral nature. Though it certainly provides readers with access to a complex system of world knowledge, cultural customs, values, and ways of thinking, feeling, and acting through a culturally broad context; however, the writer imposes certain cultural and ideological assumptions artistically implanting them in the text fabric. Subsequently, they are expected to be accepted and reinforced, or questioned and rejected as a result of the reader's critical analysis and critique. Thus, a literary text cannot be regarded as a representation of some composite phenomenon in the real world, but 'can be thought of as representing the real world as it is apprehended in the author's experience' (M.Halliday, R.Hasan, 1985:19). Clearly, this experiential component of the referential text meaning takes us into the realm of an imaginative and oblique representation of experience which could be referred to as metaphorical because it involves a kind of metaphorical transfer or shift of text meanings.

So far we have taken only one step in interpreting a literary text meaning as a metaphorical representation of some recognizable real world phenomenon. But we have to isolate some other features that constitute a second meaning component that is the *interpersonal* meaning of a literary text. If we consider it not from the point of view of its function in representation of our experience but from the point of view of its function in the process of social interaction, the meaning of a text can be interpreted as a mode of doing or action, such as offers, requests, commands, orders, or promises. Thus, the meaning of a text can be interpreted as interactional or interpersonal, and analyzed in, terms of participants, processes and moods involved. The social or interpersonal dimension of the text meaning seems particularly significant as the referential text meaning can be realized only in a concrete social context through a concrete social activity through social agencies with concrete goals.

There is, in addition, another dimension of a text meaning – its *textual* meaning that is manifested by interrelatedness and cohesion of certain kinds of phonological, rhythmic, metric, lexico-grammatical patterns, the information focus and the thematic structure embedded in the text fabric. All these features together reflect the mode of the text or its genre. Any quality literary text is a highly formatted piece of writing as it exists in one or another *genre framework* which is characterized by a whole system of genre-based features including its communicative function, format, story structure and language means used. Generally speaking, any literary genre is characterized by a recurrence of obligatory and optional lexico-grammatical, syntactic, and structural elements that make up Generic Structure Potential which is the total range of optional and obligatory elements and their order in the text fabric. There is a good reason, thus, to interpret a text meaning not in terms of the structure of each individual text as a separate entity, but as a genre-specific contextual configuration of obligatory elements or chains of elements that ensure this or that genre identity. Therefore, all the aforementioned dimensions of the text meaning (referential, experiential, interpersonal, and textual) can be successfully interpreted only through the genre-based prism.

To sum up, we have identified four different aspects of the literary text semantics. We shall refer to them as: referential (in the form of experiential), social (in the form of interpersonal), textual, and generic. These strands of meaning are all interwoven in a very dense fabric of the literary discourse. Therefore, the reader cannot pick out a word or a phrase that

stands just for referential or interpersonal meaning; rather, he looks at the whole thing simultaneously from a number of different angles, each perspective contributing towards the total interpretation.

Assuming that literary discourse semantics is multifunctional, we can postulate that literary competence, which is the knowledge and skills indispensable to interpret, analyze and evaluate literary text semantics, is a multilayered concept, and can be represented as an umbrella term that covers a range of subcompetences and microskills.

In line with a general shift towards seeing knowledge operationally, in terms of concrete competences and skills, literary competence conceptual framework should be broken down into corresponding subcompetences and skills that reflect the components of text semantics identified earlier. To operationalize the concept of literary competence for educational purposes a number of steps should be undertaken. First, the domain of literature-based knowledge to be taught should be well-defined and determinate. Second, the literature-based syllabus should be set out as a series of core competences whereas each of them should be componentially divided and structured into more specific subcompetencies and skills. Thirdly, it necessitates a transparent relationship between literary competence and its subcompetencies, on the one hand, and corresponding performance standards and criteria, on the other hand. Furthermore, normalized training procedures and techniques in use are assumed to be transferrable across contexts, occasions and users. Finally, specification of performance standards and criteria is expected to provide a sound basis for reliable and valid criterion-based assessment of literary competence and its subcompetences.

In pursuit of these goals, we have to offer a clear account of literary competence and to classify its core subcompetencies and skills. In an attempt to specify the concept of literary competence in operational terms, we can break down the concept in question into four core competencies, namely: Meta-cultural competence; Literary interpretation competence; Literary appreciation competence; and Linguistic competence. However, each of the aforementioned core competencies should be further specified into teachable operational terms in order to turn them into observable, manageable and easily assessable students' behavior in the L2 classroom.

Meta-cultural competence

In examining interpretation procedures implemented in the framework

of cultural linguistics, text analysis, or stylistics, one soon becomes aware that there is one fundamental factor that bridges all of them, that is, the reader's cultural background knowledge. Recent studies in the nature of reading comprehension, in general, and in the nature of comprehension of a literary discourse, in particular, have examined the way in which highly proficient readers process L2 literary texts. From this analysis it was concluded that successful comprehension of a literary text is directly related to activation of readers' cultural background knowledge which provides readers with a tentative generalized framework for further interpretation and analysis (Alderson and Urquhart, 1984:93).

In most general sense, cultural background knowledge can be defined as the abstract cognitive structures that incorporate generalized knowledge about objects, society and events, and developed through both direct and indirect exposure to various cultural practices. Being shaped as internalized cultural conceptualizations, cultural knowledge is believed to be stored in a variety of structured mental models: repositories or frames (Minsky, 1975:94); stereotypic event sequences (Schank & Abelson, 1977:145); situation-specific sequences or scenarios (Sanford & Garrod, 1980:47); and higher-order knowledge structures, or schema (Rumelhart, 1980:165). Thus, the success of interpretation of a literary text depends not only on activating the reader's background cultural knowledge but as well on activating the appropriate mental model.

In the area of using literature-based materials in the second language instructional context, there is a good reason for suggesting that two types of cultural knowledge should be identified: the native cultural conceptualizations and the L2 cultural conceptualizations, or meta-cultural awareness. Despite the fact that both of them have the generalized framework in common, each of them is characterized by a plethora of culture-specific features. Clearly, the reader's first language, together with its underlying conceptual structure or native cultural awareness, is acquired and developed naturally and automatically within his own cultural system through regular exposure to cultural practices. Moreover, the reader's native cultural conceptualizations are viewed as a fundamental prerequisite both for successful development of L2 cultural awareness, in general, and text interpretation strategies, in particular. In relation to acquisition of a L2 cultural awareness, it involves gradual conceptual restructuring along with acquisition of a L2 linguistic system.

In this respect, language is believed to have a two-fold function: not

only does language reflect and store but also express the cultural conceptualizations or the cognitive code of a particular community through the network of conceptual metaphors that are believed to hold together the entire system of culturally-loaded meanings (Farzard, 2003:80). Therefore, in educational settings, language serves as both ‘an essential instrument, on the one hand, and a component of culture, whose reflection in linguistic structure is pervasive and quite significant, on the other hand (Langacher, 1999:16). Thus, language and culture cannot be divorced, they have to be interpreted and analyzed in an integrated and harmonious manner.

A second language learner is expected to develop a meta-cultural competence, which is identification, recognition and appreciation of differences between two cultural conceptualizations, along with grammatical, lexical, communicative, and pragmatic competences. This process involves gradual conceptual restructuring, or acquiring of a new cultural identity. The central objective of literature-based approaches, in this respect, is to ensure that a L2 learner has access to the conceptual structures inherent in the target language and culture in a systematic, sequential, and integrated fashion with other areas of language learning (Farzard, 2003:98).

When considering the selection of L2 literature-based materials, instructors or material developers have to take into account cultural aspects that not only make up the cultural input of the text but also introduce and highlight L2 cultural models and concepts (G.Lazar, 2002:65). The following cultural aspects can be viewed as major cultural aspects that explicate the cultural profile of the text:

- a) *Objects (products that exist in one society but not in another; e.g. ‘kilt’ for Scotland)*
- b) *Proverbs, idioms, formulaic expressions which embody cultural values*
- c) *Social structures, roles and relationships*
- d) *Customs, rituals, traditions, festivals*
- e) *Beliefs, values, superstitions*
- f) *Political, historic, economic background*

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- g) Institutions*
- h) Taboos*
- i) Humour*
- j) Representativeness (which class, or subgroup of the society)*
- k) Genre (How far do different genres translate cross-culturally?)*
- l) The status of the written language in different cultures and resulting strategies for reading a text – Will students believe they should accept the text as immutable and fixed? Will they expect to read a moral lesson from it? Will they feel comfortable questioning and analyzing the text?*

We now have a working list of cultural aspects to consider in texts. We could refer to such a list when using literary texts with our students in order to highlight culture-specific elements or to anticipate some of the cultural problems students might experience when reading the text. Having done so, we might be in a position to decide how to help students internalize L2 cultural aspects. In this relation, it seems feasible to equip them with strategies that they can use to cope with the cultural profile embodied in the text. Here is a list of strategies that seem to be most beneficial:

- a) Personalizing (making the cultural text profile relevant to Ss' own experience)*
- b) Providing glosses (providing brief cultural information in a note or gloss)*
- c) Inferring cultural information (providing questions designed to encourage Ss to infer)*
- d) Making cultural comparison (making Ss brainstorm ideas about their own society)*
- e) Making associations (encourage free associations around a word or phrase)*

- f) *Providing cultural background information about particular cultural aspects of the text through mini-reading or listening comprehension activities*
- g) *Extension activities (role-play, projects, presentations).*

To realize fully the potential of a meta-cultural instruction appropriate assessment tools should be developed. In doing so, professional educators are expected to determine and develop appropriate performance standards or criteria to ensure reliable, valid and fair criterion-based authentic assessment of meta-cultural skills and strategies. A list of performance criteria is fundamental for any authentic L2 educational settings on two accounts. First, they represent observable and measurable terminal behaviors of a student's quality work. In other words, by the end of instruction students will be held accountable for acquiring and demonstrating concrete meta-cultural standards and strategies. Second, they provide instructors with the scope and sequence of the skills and strategies to be covered, monitored and assessed.

The following checklist represents essential skills and strategies of meta-cultural competence:

Checklist for assessing meta-cultural competence:

1. *Acquires prerequisite cultural knowledge about his native culture (cultural skeleton)*
2. *Associates new cultural knowledge with various culturally-loaded language features, such as polysemantic words, quotations, idioms, proverbs, images, conceptual metaphors, that transmit cultural beliefs and values*
3. *Develops the strategy of metaphorical thinking (identifying cultural conceptualizations)*
4. *Identifies, recognizes and appreciates fine-grained differences between the metaphors of his own language and the target language*
5. *Develops an open and informed attitude towards conceptual variety in different cultures through exposure to different cultural*

conceptualizations

6. *Cultivates alternative ways of approaching experience and knowledge of a new culture*
7. *Identifies cultural models of a new cultural discourse as scenarios, scripts, or frames*
8. *Extracts norms, values, and practices from a new cultural discourse*
9. *Utilizes 'semantic primes' (:the simplest lexis for paraphrase and explanation) to analyze the meanings, values, assumptions of another language and culture*
10. *Stores new cultural conceptualizations in cognitive constructs such as schemas, categories, models, metaphors or scripts.*

To sum it up, acquisition and development of meta-cultural competence skills and strategies creates a reliable and valid basis for further literary interpretation and appreciation of the content, language and aesthetics of a literary text. The 'cultural capital' of a literary text creates a plausible framework within whose limits further interpretative processes take place channeled by the preliminary constructed conceptual network.

Literary interpretation skills and strategies

This section of the article focuses on literary interpretation competence as one of the counterparts of literary competence, in general, and literary interpretation parameters, in particular. In doing so, as a starting point we have to pose a number of fundamental for L2 instruction and assessment questions: What are the differences between literary interpretation and text interpretation? Are there any formal feasible procedures of literary interpretation? What are the essential components of literary interpretation competence? What parameters of literary interpretation competence should be assessed?

A literary discourse is characterized by a number of features that turns it into a particular type of discourse. To start with, literature-based texts provide multifaceted bits of information incorporated harmoniously in the textual fabric. The holistic informative value of a literary text is encoded in

its culture- and author-related profiles along with its theme-, topic-, genre- and language-based profiles. As a result, due to its multilayered meaning nature the degree of *informativeness* of a quality literary text is considerably higher than that of a non-literary text. The interaction of the aforementioned sets of information dramatically increases communicativeness of a literary discourse, on the one hand, but considerably complicates the process of its interpretation, on the other hand.

Proponents of literature-based approaches point out another important feature of a literary text that should not be underscored while considering the communicative value of authentic literature, it is the high degree of *compression of the explicit and implicit meaning structure*. Creative usage of the linguistic code plays a significant role in this. First, one of the hallmarks of literary language is that it expresses a plethora of meanings not through a specialized literary language which can be isolated and analyzed in the same way as the language of specific domains of knowledge, such as law or biology. On the contrary, it feeds on every possible style and register of language creatively modified by the author. As a result, it has become the only form of discourse in which any use of language is permissible. At the same time, many linguists have pointed out that despite its linguistic richness and stylistic diversification a quality literary text is characterized by a high degree of unification and consistency, which strongly reinforces the message of the text as a whole (Brumfit, 1978:76). Second, a word or a phrase in a literary text may take on a *powerful figurative or symbolic meaning* beyond its fixed dictionary definition what leads in turn to the compressed quality of much literary language and produces unexpectedly high density of literary text meaning.

As a result, to decode, interpret, and evaluate the holistic informative value of a literary text readers are expected to demonstrate considerable skill and effort. The following analytic rubric can be used to assess Ss' ability to deal with the first component of literary interpretation competence, namely the ability of readers to interpret literary language in order to exert and interpret the explicit and implicit information encoded in the linguistic code of a literary discourse.

<i>Criterion 1</i>	<i>Standards</i>
<i>Literary Language</i>	<p>a.) <i>Identifies the contrast between literary and non-literary Competence discourse</i></p> <p>b.) <i>Differentiates between linguistic alterations or 'swerve' from 'ordinary' language use</i></p> <p>c.) <i>Sensitizes and recognizes different language varieties and registers used creatively in a literary text (geographical, occupational, social, archaic, poetic, personal, etc.)</i></p> <p>d.) <i>Differentiates between the precise meaning of a word as determined by the lexicon and its contextual meaning in a literary text</i></p> <p>e.) <i>Recognizes polysemy of words, providing reasons for their intentional use</i></p> <p>f.) <i>Recognizes and appreciates multiple levels of meaning: the surface literal meaning and the implicit metaphorical meaning</i></p> <p>g.) <i>Recognizes lexical cohesion (words belonging to similar semantic fields or groups)</i></p>

However, in implementing a literary discourse analysis, one soon becomes aware that a literary text is not a mere sequence of well-formed words and sentences but, on the contrary, a well-organized structure of scrupulously and meticulously constructed patterns. Words, sentences, paragraphs and even chapters tend to be arranged in certain patterns that aim at communicating implicit meanings and achieving special effects. *Literary language patterning* can be observed in a range of language levels, namely, phonological, metrical, graphological, lexical, semantic, syntactic, rhetorical, generic, and thematic levels. Thus, a competent literary text reader is also expected to be good at identification and interpretation of literary language patterning within the literary text fabric. Consequently, it seems of vital importance to instruct a L2 learner in the domain of rhetorical analysis and interpretation of the persuasive and expressive resources of a literary discourse. If we explore this idea further and consider implications arising from it for assessment, it seems instructive to

incorporate literary language patterning competence within the concept of literary interpretation concept as its counterpart, and subdivide it into corresponding subskills. The following analytic rubric represents a list of literary language patterning competence standards.

<i>Criterion 2</i>	<i>Standards</i>
<i>Literary Language</i>	<i>a) Differentiates between ‘tropes’ (: alteration from ordinary’ usage) and</i>
<i>Patterning Competence</i>	<i>“figures of speech” (:word/phrase/sentence arrangement to achieve special effects) b) Identifies different types of organization of literary language: phonological, metrical, graphological, lexical, semantic, syntactic, rhetorical, generic, and thematic.</i>

Another debatable point about literary interpretation is whether there are any *formal ways for interpretation* of a literary text, or it is entirely the result of personal intuition and educated guess. We cannot deny the fact that the reader of a literary text is crucial in assigning meaning to the text. Interpretation depends on the reader’s ‘horizon of expectation’ that reflect the reader’s socio-cultural background. Even highly proficient readers process, interpret and make sense of the same texts differently due to their background, schemata, social position, religious beliefs, and other factors that considerably influence or determine the final text interpretation. Logically, we have to conclude that there can never be a fixed meaning to a literary text, and any interpretation is valid and plausible. However, any proficient reader relies not only on his cultural schemata but also on his schematic knowledge of literary conventions that implicitly channels his intuitive inferences, limits possibilities and determines the overall interpretation of a text.

It is clear that knowledge of language and a certain experience of the world do not suffice to make someone a perceptive and competent reader. ‘But everyone who has seriously studied literature’, Northrop Frye maintains, ‘knows that the mental process involved in reading literature is as

coherent and progressive as the study of science' (Culler, 2000:43). A precisely similar training of the mind takes place, and a similar sense of the unity of the subject is built up. However, in case of literature such training remains mainly implicit while in the teaching of science it is explicit.

Similarly to Chomsky's 'grammatical competence' that allows speakers to produce and understand utterances, effective readers are expected to internalize and possess 'literary competence', in that they have an implicit understanding of, and familiarity with, certain conventions which allow them to take the language of a literary text and convert them into literary meanings. Consequently, formal literary education is supposed to equip students with a coherent and comprehensive theory and practice in literary analysis through formulating rules, formal operations or generative grammar of literary interpretation. As a result, a proficient reader is expected to interpret a literary text using relevant to the genre formal interpretive procedures in accordance with the institution of literature. In such a way, individual intuitive interpretation process is counterbalanced by a formal rule-governed procedure of assigning meanings to literary texts.

In the process of formal literary education readers are trained to work out relevant and productive formal procedures of interpretation that can be extrapolated later from one literary work to another. In the course of extensive reading experience students are expected to develop certain expectations about literary texts and their features. As a result, texts of different genres would be represented in their minds as matrix structures which must be filled up according to literary conventions anytime they have to interpret a new literary discourse. While assigning meanings to literary symbols proficient readers are expected to justify their expectations in two ways: by providing evidence in the text and by locating them within the conventions of plausibility defined by a generalized knowledge of literature (Culler, 2000:75). In this way readers' implicit literary competence would impose severe limitations on the intuitive interpretive process turning it into a more controllable and manageable L2 classroom procedure.

Overall, our objective in teaching literary strategic competence is to train our students to think, read, analyze and write strategically, in short, to 'do' literature as scientists 'do' science using formal specific realistic operations and procedures. Such procedures should be explicit and justifiable for students in order to enable Ss to obtain a measure of control over textual processes, a share of textual power for themselves. In such a way

we can teach reading literary texts as a professional craft, rather than as an act of amateur text ‘attacking’.

When it comes to assessment of a repertoire of readers ‘formal’ interpretive operations, it seems vital to classify them as a list of observable interpretive actions. However, within the battery of these interpretive strategies we have to differentiate between general and specific interpretive strategies. General interpretive strategies (e.g. skimming, scanning, and predicting) are utilized by readers for a variety of text types including literary discourses where they come as prerequisites for more advanced ones. Whereas specific interpretive strategies (e.g. interpreting figures of speech, language patterning, philosophical or metaphorical input) are applied by proficient readers only in case of interpretation of literary texts. Thus, a competent reader of literary texts is expected to be efficient at applying both general and specific interpretive strategies skillfully (Lazar, 2002:25).

<i>Criterion 3</i>	<i>Standards</i>
<i>Literary Interpretive Operations (General)</i>	<i>a) Previews the non-verbal and verbal text clues b) Scans for specific details c) Skims for main ideas and supporting details d) Paraphrases the text linguistic input in his own words e) Identifies the plot and subplots f) Identifies main and secondary characters, their characteristics, functions and relations g) Identifies similarities and differences between events, people, stories, characters h) Able to categorize characters, events, genre elements i) Makes predictions j) Recognizes the difference between fact and opinion k) Justifies and provides evidence</i>

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- l) Identifies the theme that is the underlying truth about life (the big ideas that unify a story)*
- m) Identifies the message (the author's 'probable' intent)*
- n) Identifies underlying cultural and ideological assumptions in the texts*

* * *

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|---------------------|--|
| <i>Literary</i> | <i>a) Develops a set of interpretive questions</i> |
| <i>Interpretive</i> | <i>b) Able to derive the total meaning of a literary text by definable</i> |
| <i>Operations</i> | <i>operations from a set of text signifiers</i> |
| <i>(Specific)</i> | <i>c) Extrapolate productive interpretive strategies from one literary work to another</i> |
| | <i>d) Relate apparently disparate works to one another, synthesize ideas that connect them into a tradition or a literary period</i> |
| | <i>e) Justifies his interpretation by locating it within the conventions of generalized knowledge of literature</i> |

A further issue that contributes to interpretation of a literary text is readers' capability to demonstrate sensibility, precision of response, and delicate integrity of intelligence, in other words, their *critical faculty*. Despite certain differences, most current approaches recognize the reader's active role in the text interpretation process, and take the idea that the reader is an active interpreter of the literary text for granted (Fish, 1980:29). Any literary text due to its numerous gaps, omissions and implications forces readers into becoming active 'co-creators'. Readers are expected to fill in the gaps differentiating between fact and opinion, myth and objective reality, cause and effect, argument and counterargument constructing the text itself and its message according to their cultural and educational background, social class, political views, and other personal variables.

In addition, in the course of literary interpretation the reader is expected to be capable of interpreting a literary work both critically and critically. In relation to critical interpretation, it entails appropriate analysis, synthesis and application of the received through reading knowledge.

However, critique interpretation presupposes three major things. At first, the reader is expected to sieve the acquired knowledge through his own system of personal values and beliefs. Then, he should be ready to challenge his long-held assumptions, to find new answers for new questions grappling with multiple ways of knowing in order to accept or reject the newly discovered values or truths. Eventually, the reader is supposed to make connections to a wider communal, social, political, historical and cultural environment, and further to apply the new values and principles to a new socio-cultural situation in order to accomplish socially-significant immediate or foreseeable tasks (Parkinson, 2000:143).

This analysis roughly shows that in order to develop a reliable criterion-based assessment of the reader's critical faculty, we have to break this abstract concept into well-defined, logically sequenced observable behaviors of readers. The following is a rubric of critical faculty standards:

<i>Criterion 4</i>	<i>Standards</i>
<i>Critical Faculty</i>	<ul style="list-style-type: none"><i>a) Develops a critical frame of mind</i><i>b) Adopts an attituded skepticism</i><i>c) Develops open-minded, constructive, and positive attitudes</i><i>d) Questions and scrutinizes the writer's claims</i><i>e) Differentiates between fact and opinion, reality and illusion</i><i>f) Differentiates between representation of the totality of a society and an account of a particular milieu (historical period or social layer)</i><i>g) Identifies the author's philosophical insight into the nature of things</i><i>h) Correlates cultural, social, political background with the text message</i><i>i) Appreciates the moral and social implications of a literary text</i><i>j) Relates the message with the immediate socio-cultural life</i>

k) Demonstrates active life position as a result of critical cognitive processing of the ideational and aesthetic information provided in a literary discourse

l)) Able to defend a critical judgment against the informed opinions of others

m) Demonstrates active life position as a result of critical cognitive processing of the ideational and aesthetic information provided in a literary discourse

n) Able to defend a critical judgment against the informed opinions of others

At this point we can perhaps set up some sort of a model of literary interpretation competence in which it can be represented as a general umbrella term for a set of corresponding more concrete subcompetences, namely literary language competence, literary language patterning competence, general/specific reading strategies, and critical faculty. In contrast to interpretation of a non-literary text, interpretation of literary discourse is dramatically complicated by its innate characteristics, such as literary language patterning, high degree of informativeness, density and compression of meaning. Taking advantage of a battery of formal general and specific reading strategies a competent reader turns interpretation into a professional craft because he interprets a literary text in accordance with the institution of literature, genre-based and author related conventions, where his intuitive interpretive process is counterbalanced by a formal controllable and observable procedure. As a result, newly acquired values, truths and beliefs are applied by the reader to a new socio-cultural situation. Among other things, such a detailed observable interpretive procedure ensures a more reliable and valid assessment because it turns assessment into a highly justifiable criterion-based process of collection and analysis of data about Ss' performance what provides constructive feedback and value judgments for further improvement and development of skills in question.

Literary Appreciation Competence

There is insufficient space here to explore the concept of appreciation

of literary work in depth but the relevant to L2 instruction broad parameters need to be outlined as literary appreciation competence constitutes a counterpart of literary competence. Similarly to previously discussed literary competence skills and subskills, literary appreciation competence also seems to be a highly abstract and intangible concept not suitable for formal analysis, specification and concretization. Paradoxically, the traditional high-status of literature aesthetics prevented the traditional L2 educational enterprise from breaking down the body of literary appreciation competence into teachable and manageable skills and assessment criteria. Many literature and language teachers resented the idea that the subtlety of aesthetic appreciation process would be crudely schematized by some sort of a rigid formal system of instruction and assessment. However, without taking it to extremes, it seems feasible at present to systemize and specify the scope and sequence of literary appreciation competence into corresponding core competences. In more specific terms, the model of literary appreciation comprises the following subskills: culture-based aesthetics (cultural enrichment), language-based aesthetics (rhetoric, range of language varieties, language deviance, language patterning, and individual style), artistic aesthetics, and emotional intelligence aesthetics.

On the whole, literary appreciation or an aesthetic response can be interpreted as the recognition of the artistic value of a literary work as a result of sensory or sensori-emotional appeals that manifests itself through immediate or foreseeable physical, emotional or intellectual responses. Prompts that can trigger an aesthetic response to a literary work cover a whole spectrum of its linguistic, philosophical, rhetorical, and artistic features. Aesthetically appealing features incorporate proportion, harmony, unity, order, symmetry, definiteness, senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behavior, conscious decision, training, instinct, sociological institutions, or some complex combination of these.

However, aesthetic taste varies because it is based not on abstract innate qualities of a literary work, but rather on the reader's cultural specifics and individual interpretations. Being culturally, socially and economically conditioned as it reflects readers' cultural, social, class, and educational background aesthetic judgment cannot be objective or universal in principle.

On the other hand, despite the diversity and subjectivity of individual aesthetic appreciation, still it can be triggered by certain universal and in-

nate features of a literary work such as rich cultural content, philosophical insights, moral values, craftily developed plot, creative usage of language, or artistic value. Thus, to approach aesthetic appreciation systematically it seems sensible for instructional and assessment purposes to itemize aesthetic appreciation and judgment into a set of four core aesthetic responses, namely artistic, cultural, linguistic and emotional aesthetic responses.

The first component of a literary work that a reader encounters first is a book pictorial style or its illustrations. What triggers *artistic aesthetic appreciation* in readers is the creative use of color, size, detail, design, paper type, and artistic technique. Readers cultivate, recognize and admire the expertise and virtuosity of technical artistic skills demonstrated by the book illustrator. Moreover, the aesthetic effect of book illustrations is reinforced by their functional use in the text fabric. Over the last 40 years the visual mode has become a prominent form of communication. According to communicative theories, main functions of visual representations can be crudely classified as transparently representational, elaborative and intensifying. When illustrations depict similar meanings as in the linguistic code duplicating them through a visual mode, they fulfill their transparently representational function. In case of communicating additional textual meanings or details illustrations channel extra information deepening or broadening the linguistic mode input. Intensifying function is realized through identifying a special focus that dominates over other meanings and reflects the main message of a literary work. Thus, the purely affective importance of illustrations in books is duplicated nowadays by its communicative functional use.

The rationale behind a *cultural aesthetic response* seems to be that it helps to widen cultural horizons and reduce the imprisonment of readers in the worldview and values of their own time and place. Reading serves as a tool of education, or indoctrination, or enculturation in a number of ways. First, literature-based materials increase readers' awareness of different domains of knowledge, values, beliefs, customs, and social practices. Authentic socio-cultural parameters implant proper sociolinguistic knowledge and skills equipping learners for effective real-life interaction. Furthermore, literature offers a full and vivid context in which characters from many social backgrounds discover not only their values and beliefs but also inner thoughts and intimate feelings enriching in this way readers' psychological world. Third, being exposed to a text from another culture a reader is stimulated to identify similarities and differences between new

and his own cultural practices revising critically main parameters of his native cultural conceptualizations. It provokes a further process of self-study and self-search for 'right answers' and 'right attitudes'.

A reader's *language-based aesthetic response* arises from his prior experiences with life, literature and language and from the author's skill in telling a story. All in all, the whole palette of artistically developed major story elements and language means would forcefully arouse a reader's language-based aesthetic response. Here, we can highlight five main features that contribute to it: affective usage of story elements, variety of language styles, language deviance, language patterning, and author's individual style.

Affective usage of story elements stimulates readers' immediate and foreseeable responses. To catch a reader in the web of a story, an author must establish a setting in which the characters can function with integrity, create believable characters, interweave elements of plot, develop themes that pull story threads together, and make words sing in the mind.

To start with, a well-constructed background and integral setting of a story taps into the reader's senses of smell, taste, hearing, sight, and touch stimulating clear and sharp visualization of the scene of action. Likewise, an effectively constructed plot can spark the reader's anticipation and curiosity through suspense and emotional pull. Once the master story maker has grabbed readers emotionally, he continues to draw the reader into the plot by steadily building tension escalating it before resolution. And, then, of course, comes the ending that leaves the reader either emotionally satisfied or shocked, but in any case this most dramatic plot element arouses a powerful reader's aesthetic response.

However, it seems inarguably that the power of any quality literary work lies in its central characters. If the character's integrity is craftily developed through his deeds, dialogue, descriptions of physical and emotional attributes, it acquires certain consistency and multidimensionality that makes this character larger than life turning him into a symbol or icon of his time. Being completely enthralled by such characters the reader can almost completely identify with a character, his emotions and thoughts.

On the other hand, the foremost determinant of the affective profile, its essence, should be attributed to creative usage of the linguistic code. Firstly, literary texts offer genuine samples of a very wide range of styles, registers and text-types at many levels of difficulty: varieties by user (geo-

graphical, occupational, social, historical, gender, age, and origin); varieties by use (oral/written, formal/informal, by degree of intimacy, etc). Second, despite the fact that the deviant nature of literary language can pose problems for those studying English as their second language, it can strongly affect the reader's senses and aesthetic feelings if the full effect of the deviance is achieved and fully appreciated by the reader. Also, readers can be attracted by a wide range of regularities and patterning encountered in literary works: phonological regularities (rhyme, assonance, alliteration, and meter); graphological regularities (the arrangement of words on the page); lexical regularity and patterning (words of a particular semantic field, words of a particular tone, collocations, formulaic expressions, etc.); syntactic patterning (parallel structures, climax, etc). In addition, the author's individual recognizable style dramatically affects readers' senses. Through an artful choice of sounds, words, and syntactic structures an author can craft pictures more vivid and sharp in detail than some photographers can take, or more moving and emotion-packed than any real-life human experiences.

Finally, there is one inherent to literature feature which causes immediate or foreseeable affective response, and perhaps applies to no other subject. Quality literature being the imaginative shaping of life, feelings, insights and thought into the forms and structures of language provokes *a strong emotional response*: the reader responds to this aesthetic ordering of life's experiences and is transported beyond immediate perceptions to feel deeply – to care, to want, to cry, to laugh, to hate, and perhaps understand for the first time. One can experience strong and complex feelings about mathematics or geography, but feelings are central to literature. One may argue about whether all novels, plays or poems depend for their effect on emotional response, but certainly the large majority do – this is the author's intention. Good literature may even go beyond a simple emotional 'package' to an 'education of the sensibilities', an enhanced awareness and understanding of one's own emotional life. Literature study trains, in a way no other discipline can, intelligence and sensibility together, cultivating sensitiveness and precision of response and a delicate integrity of intelligence (Leavis, 1943:115).

To finalize our findings in the domain of aesthetic literary appreciation for instructional and assessment purposes, it seems sensible to summarize corresponding criteria and standards in the form of an analytic rubric that would represent the scope and sequence of the concept in question.

<i>Criteria</i>	<i>Standards</i>
<i>Artistic</i>	<i>a) Recognizes and appreciates technical and creative artistic skills</i>
<i>Aesthetics</i>	<i>b) Identifies representational, elaborative, or intensifying functions of the visual input</i>
<i>Culture-based</i>	<i>a) Recognizes and appreciates new socio-cultural practices</i>
<i>Aesthetics</i>	<i>b) Identifies similarities and differences between new and native cultural conceptualizations</i>
<i>Language-based</i>	<i>a) Recognizes and appreciates an effectively constructed plot,</i>
<i>Aesthetics</i>	<i>suspense and emotional pull</i>
	<i>b) Recognizes and appreciates skillfully created characters' network, their multidimensionality and depth</i>
	<i>c) Recognizes and appreciates a spectrum of language varieties, literary language deviance and patterning, and creative and individual use of language means</i>
<i>Emotional</i>	<i>a) Recognizes and appreciates feelings and emotions depicted</i>
<i>Intelligence</i>	<i>b) Identifies with characters' feelings and emotions</i>
<i>Aesthetics</i>	<i>c) Demonstrates empathy</i>

Final Remarks

Literature-based approaches have been successfully incorporated into L2 teaching enterprise due to their high degree of compatibility with communicative language pedagogy. However, to comprehend, interpret and appreciate a literary discourse effectively a competent reader is expected to acquire not only communicative competence but also literary competence which equips a reader with knowledge, skills, and strategies indispensable for interpretation of multifunctional literary discourse semantics.

For instructional and assessment purposes the abstract concept of liter-

ary competence has been broken into manageable and teachable subcompetences expressed in operational terms. It has been demonstrated that the success of literary interpretation depends on effective use of meta-cultural skills, literary interpretation skills, and literary appreciation skills. Meta-cultural competence equips a reader with L2 cultural conceptualizations, and ensures identification and appreciation of new cultural models incorporated in a literary text. Literary interpretation competence, that is the ability to attribute value to a literary discourse in a concrete socio-cultural situation on the basis of value standards and through definable interpretive operations, has been further broken down into interpretation of literary language, interpretation of literary language patterning, application of general and specific interpretive operations, and reader's critical faculty. Literary appreciation competence manifests itself in the reader's immediate or foreseeable aesthetic response that can be triggered by culture-based, language-based, artistic, and emotional aesthetics of a literary discourse.

All in all, the concept of literary competence has been subdivided into core and corresponding specific competences and presented as a well-structured body of knowledge, competences and skills in terms of teachable target behaviors. As a result, the scope of the concept of literary competence seems finally well-defined, determinate and componentially structured what in turn ensures a more reliable and valid criterion-based instruction and assessment.

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La technologie microondes dans l'industrie Chauffage par microondes

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1- Introduction

Actuellement, les micro-ondes sont très largement utilisés dans le domaine de chauffage et dans le domaine de télécommunications. Dans cet article, je vais m'intéresser seulement au principe de cuisson c'est-à-dire le chauffage. Il est considéré à juste titre comme le plus efficace, le plus rapide, et le plus pratique d'entre eux. Son invention date de la seconde guerre mondiale. La technologie des micro-ondes a réellement démarré dans les années 1930, sous l'impulsion d'un groupe de chercheurs britanniques. En 1939, ils mettent au point le " magnétron ", un appareil de grande taille capable de produire des ondes ultracourtes (sans trop comprendre pourquoi au début, le phénomène leur paraît même surprenant...). Toutefois, son intérêt dans la lutte antiaérienne favorise son développement.

Jusque là, on ne se doute pas que le magnétron va se métamorphoser en appareil de cuisson... Sur ce plan, tout commence à Waltham, dans le Massachusetts aux Etats - Unis. C'est dans les nouveaux hangars de la société Raytheon que l'histoire du four à micro-ondes va commencer. Une poignée d'ingénieurs conduits par Percy Spencer a pour mission d'améliorer la qualité des radars, car les premiers magnétrons sont loin de fonctionner de façon continue. Ils émettent par pulsations, ce qui bride leur efficacité. Mais ils présentent quand même un immense mérite, en cette période de privation : réchauffer les doigts engourdis par le froid du matin.

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Pendant qu'ils testent les nouveaux tubes sans aucune protection, certains techniciens font même chauffer leurs bouillons ou leurs casse-croûte de la mi-journée. Il est intéressant de savoir que plus de 50% des militaires Anglais ayant travaillé avec ces appareils pendant la guerre sont morts peu de temps après de tumeurs cancéreuses diverses et que le micro-ondes actuel fonctionne comme un radar miniature avec un petit magnétron.

Nous vous expliquons donc le principe et le fonctionnement de ce four, ainsi que les ondes qu'il produit, les micro-ondes ainsi que leur caractère électromagnétique. Nous verrons comment les micro-ondes agissent sur les molécules d'eau et permettent le réchauffement partiel des aliments. Cependant, comme beaucoup de nouvelles technologies, le microondes présente des risques très sérieux pour l'organisme, pourtant, pour des raisons économiques, aucune étude sérieuse n'a été menée sur le sujet. En effet, il a été prouvé que les micro-ondes modifient la structure sanguine. De plus, ce type de cuisson a de nombreux désavantages par rapport aux autres car il ne permet pas la destruction de la plupart des microbes (risques toxicologiques). Il présente aussi un danger lié à la température de cuisson pour l'utilisateur (principalement les nourrissons). Enfin, les ondes peuvent provoquer des lésions entraînant des brûlures et parfois des cancers en cas d'exposition soutenue. Depuis plusieurs années le chauffage par microondes a montré son efficacité dans différents domaines tel que : cuisson, séchage, collage, décongélation, stérilisation. Mais la compétitivité de ce procédé reste liée aux propriétés spécifiques des applicateurs et des cavités.

Le chauffage diélectrique concerne les corps diélectriques, c'est-à-dire les corps mauvais conducteurs de l'électricité qui sont en général mauvais conducteurs de la chaleur. En général, un tel corps contient des molécules ou des groupements polaires. Ces charges tendent à s'aligner sur le champ électrique au sein du matériau. Dans le cas où un champ électrique à fréquence basse est imposé, l'alignement peut se produire avec un certain retard auquel correspond une perte d'énergie électromagnétique et donc un échauffement du matériau. Le choix de la fréquence de travail est réglementé pour éviter des interférences avec les télécommunications ; certaines bandes de fréquence sont libérées pour les usages industriels, scientifiques et médicaux (ISM).

L'interaction des ondes électromagnétiques et des matériaux transforme l'énergie électromagnétique en énergie thermique qui se traduit à la fois par la conduction ionique et la relaxation diélectrique. Par conséquent, les

propriétés dissipatives des matériaux sont déterminées par la conductivité σ et par la partie complexe de la permittivité diélectrique ϵ_r . Suivant leurs valeurs, ces coefficients caractérisent le pouvoir absorbant du produit soumis au rayonnement.

Lorsqu'une onde électromagnétique entre en contact avec un diélectrique, une partie de l'onde est réfléchiée et une partie pénètre dans le matériau. L'énergie de la partie transmise dans l'échantillon à traiter s'atténue exponentiellement en se transformant en chaleur. Le facteur d'atténuation dépend des caractéristiques physiques du milieu ainsi que de la fréquence⁽¹⁾

$$E = E_0 e^{-\alpha x} \quad (1)$$

E_0 représente l'amplitude du champ électrique interne à la surface du milieu diélectrique.

α est le facteur d'atténuation qui dépend des caractéristiques physiques du milieu ainsi que de la fréquence

$$\alpha = \frac{c}{2\pi \sqrt{\frac{\epsilon_r'}{2} (-1 + \sqrt{1 + \tan^2 \Delta})}} \quad (2)$$

avec $\tan \Delta = \frac{\epsilon_r''}{\epsilon_r'}$: angle des pertes

c : vitesse de l'onde électromagnétique dans le vide ($c = 3 \times 10^8$ m/s)

ϵ_r' et ϵ_r'' sont respectivement la partie réelle et imaginaire de la permittivité relative complexe.

Des exemples sur des applications industrielles seront présentés dans cet article.

1 M. ABBAS, M. AYACHE, Determination of the complex dielectric permittivity industrial materials of the adhesive products for the modeling of an electromagnetic field at the level of a glue join, International Journal of Computer Science Issues, Issue 3, No 1, May 2011, Vol. 8, p.597 .

2- Onde électromagnétique.

Une micro-onde est une onde électromagnétique. On appelle onde matérielle, une onde qui se propage dans un milieu en le déformant, comme l'onde sonore, dans l'air atmosphérique, par exemple. La propagation de l'onde est due, dans ce cas, à la transmission du mouvement par les molécules du milieu de propagation. Il n'en est pas toujours ainsi, et certaines ondes, appelées ondes électromagnétiques comme la lumière, les micro-ondes, les ondes radioélectriques, se propagent sans support matériel, et en particulier dans le vide.



Figure 1 -La propagation d'une onde.

Une particule, appelée photon, est associée à chacune de ces ondes. La vitesse de propagation d'une onde dépend de la nature de cette onde et du milieu dans lequel elle se propage par exemple 330 m/s pour les ondes sonores, dans l'air aux conditions normales de température et de pression. Toute onde peut être considérée comme la somme d'un nombre plus ou moins grand d'ondes sinusoïdales. La période d'une onde sinusoïdale est la durée au bout de laquelle la situation d'un point quelconque sur la courbe sinusoïdale redevient la même, par exemple la durée au bout de laquelle un point atteint de nouveau le sommet de la courbe. La longueur d'onde qui est exprimée en mètres est en réalité la distance parcourue par l'onde pendant une période. L'inverse de la longueur d'onde appelé soit nombre d'onde ou l'inverse de la période, est la fréquence qui s'exprime en hertz.

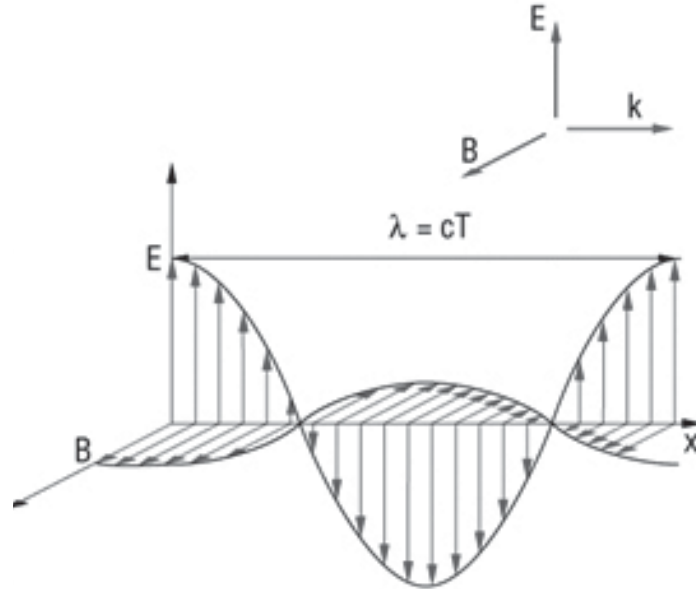


Figure 2 -Structure d'une onde électromagnétique plane et progressive.

Toutes les particules possédant une charge exercent, entre elles, une interaction électromagnétique. Tout système de particules chargées est donc la source d'un champ électromagnétique. Ce champ est caractérisé par deux vecteurs notés E qui représente le champ électrique et le vecteur B qui représente à son tour le champ magnétique. Dans le cas particulier de charges immobiles BestnuletlespropriétésduchampEsontcellesde l'électrostatique. En soit toute charge en mouvement accéléré émet des ondes électromagnétiques dut à son déplacement au cours du temps. Ce phénomène est appelé rayonnement électromagnétique ou par habitude ondes radios.

Une micro-onde est une onde électromagnétique capable de se déplacer à la même vitesse que la lumière (300 000 km.s⁻¹). Plus la longueur d'onde est courte, plus la fréquence est élevée. Le spectre électromagnétique est un tableau (table 1) qui recouvre différentes gammes d'ondes qui se différencient les une des autres par leur longueur d'ondes. Les micro-ondes font donc partie des ondes hertziennes qui couvrent la gamme des ondes radios où se situent les micro-ondes qui se composent des Ultra Hautes Fréquences (UHF), des Super Hautes Fréquences (SHF) et des extrêmement Hautes Fréquences (EHF). Leurs longueurs d'ondes s'étalent

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donc de 1 m à 10 mm et leurs fréquences de 300 Mégahertz à 300 Giga Hertz.

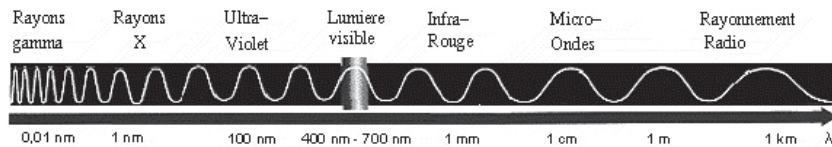


Table 1-Spectre électromagnétique

Au-delà d'une longueur d'onde de 0,3 mm on trouve les ondes hertziennes où sont situées les micro-ondes et ondes radio. De 0,3 mm à 0,8 μm on a les rayons infrarouges. Le rayonnement lumineux visible est quant à lui un domaine très étroit, de 0,8 μm à 0,4 μm . Alors que de 0,4 μm et jusqu'à 10^{-8} m, on trouve les rayons ultraviolets. Puis pour conclure de 10^{-8} m à $2 \cdot 10^{-11}$ m, on a les rayons X.

Quelques exemples de sources de micro-ondes.

Les appareils de télécommunications terrestres et spatiales utilisent la particularité des micro-ondes, de se propager comme la lumière et de ne pas être absorbés par l'atmosphère tant que leurs fréquences restent inférieures à 12 giga hertz. On prendra pour exemple la radio (AM et FM), les télévisions (VHF), les téléphones sans fils et téléphones cellulaires et surtout les radars qui utilisent des fréquences qui s'échelonnent entre 0.535 et 24000 Mégahertz. Le four à micro-ondes produit des ondes de l'ordre de 915 à 2450 mégahertz.

En bref, une micro-onde est une onde électromagnétique qui est par définition la perturbation d'un champ électrique et d'un champ magnétique. Ils appartiennent aux ondes hertziennes et ils sont utilisés dans notre quotidien.

3- Principe de fonctionnement d'un four microondes

Les micro-ondes sont des enceintes fermées qui utilisent la dissipation de l'énergie des ondes électromagnétiques haute fréquence pour chauffer et cuire les aliments. Ces ondes électromagnétiques se propagent dans un guide d'onde ou dans les matériaux à traiter selon les équations de Maxwell qui sont très connues en hautes fréquences. Les ondes électromagnétiques traversent l'air et la plupart des matériaux, sauf les métaux qui les réfléchissent. Le générateur d'ondes est à 2 450 MHz.

Les ondes électromagnétiques sont principalement absorbées par l'eau, composant de la majorité des aliments. Cette absorption se traduit par une agitation des molécules provoquant une élévation de la température dans l'aliment. La molécule d'eau est formée d'un atome d'oxygène et deux atomes d'hydrogène (formule chimique : H_2O)(figure 3). Elle est dipolaire, c'est-à-dire que le barycentre des charges négatives et celui des charges positives ne sont pas confondus ; cela est dû au fait que l'atome d'oxygène est plus électronégatif que celui d'hydrogène, et à la géométrie coudée de la molécule.



Figure 3- Représentation schématique d'une molécule d'eau

Les molécules d'eau d'un aliment à l'état normal sont dans le désordre : elles ne respectent aucun ordre d'orientation particulier. Mais lorsqu'elles sont soumises à un champ électrique continu, les pôles positifs des molécules d'eau ont tendance à s'orienter en direction de ce dernier.

Quand elles sont soumises aux micro-ondes, les molécules d'eau de l'aliment s'orientent en direction du champ électrique qui compose ces ondes. Ce champ étant alternatif, les pôles s'orientent successivement dans un sens puis dans l'autre, ce qui résulte de plusieurs changements d'orientation (environ 2 450 000 000 fois par seconde) au même rythme que l'onde qui oscille à cette fréquence.

Si le four émettait en fréquence plus basse, il ferait tout autant osciller les molécules d'eau mais il n'y aurait pas d'absorption de l'énergie des ondes dans l'aliment et donc de dégagement de chaleur. **En effet, ce n'est qu'au-delà de la fréquence de 1 GHz environ que l'oscillation de l'eau a du mal à suivre l'oscillation du champ électrique des micro-ondes.** Il s'ensuit que pour des fréquences égales ou supérieures à celle-ci, un déphasage apparaît entre les orientations respectives de ce champ et de la molécule d'eau. La conséquence est ce que l'on appelle une perte dié-

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lectrique, génératrice de chaleur, et due à un phénomène que l'on appelle "relaxation" des molécules d'eau. Il ne s'agit donc pas d'un quelconque phénomène de résonance.

Le choix de la fréquence du micro-ondes ressort d'un juste compromis entre réchauffement de l'aliment et pénétration dans celui-ci. En effet, si l'on avait choisi une fréquence plus faible, l'onde traverserait l'aliment sans le réchauffer, puisque les molécules oscilleraient librement, permettant une conservation du champ électrique dans la matière, et donc sans causer de perte diélectrique. En revanche, si l'on avait choisi une fréquence plus élevée, l'onde serait totalement absorbée en surface de l'aliment, en raison de l'impossibilité de l'eau d'osciller en phase, et donc la localisation de la totalité des pertes diélectriques en surface.

Suite au dégagement de chaleur, l'élévation de température se transmet aux différentes couches de l'aliment par conduction et réchauffe ainsi une partie de l'aliment. La quantité d'eau n'étant pas répartie de la même façon dans l'aliment, certaines parties de l'aliment sont plus ou moins chaudes que d'autres.

De plus, lorsqu'il y a dégagement de chaleur, les molécules d'eau ont tendance à passer de l'état liquide à l'état gazeux, le volume de vapeur ainsi produit ne peut pas forcément être contenu dans l'aliment, c'est pour cela que certains aliments explosent. À la fréquence du four micro-ondes, la molécule d'eau est quasiment la seule à vibrer, à cause de sa petite taille. Mais elle est suffisante pour réchauffer l'aliment grâce à son abondance relative, quel que soit l'aliment.

La pénétration des ondes à l'intérieur d'un aliment diffère en fonction de ce dernier, plus particulièrement de sa concentration et sa composition. Lorsqu'un aliment est soumis à un rayonnement de micro-ondes, il n'en absorbe qu'une partie. La partie absorbée est transformée en énergie calorifique et c'est grâce à elle que l'aliment chauffe. La partie non absorbée est appelée l'onde réfléchie.

Pour éviter que certaines parties de l'aliment ne soient brûlées ou que d'autres restent froides, il faut que les ondes atteignent tous les endroits de l'aliment. Pour ce faire, l'aliment est déposé sur un plateau tournant. Ainsi, lorsque les parois de la cavité du four font réfléchir les ondes, celles-ci atteignent différents endroits de l'aliment mis sur ce plateau tournant, ce qui assure une distribution relativement plus homogène des ondes dans l'aliment. C'est donc une cuisson blanche essentiellement par conduction

interne et non la cuisson dorée due à une convection externe. Un appareil microondes doit posséder en général les composants suivants :

- un transformateur et un redresseur de courant
- un ou plusieurs émetteurs de micro-ondes appelés magnétron (figure 4), soit à électroaimant, soit à aimant permanent, soit électronique
- un ou plusieurs guides d'ondes reliant l'émetteur à l'enceinte et leurs antennes
- un répartiteur d'ondes ou une antenne (en répartissant les ondes dans l'enceinte, ils assurent l'homogénéité de la zone de chauffage).

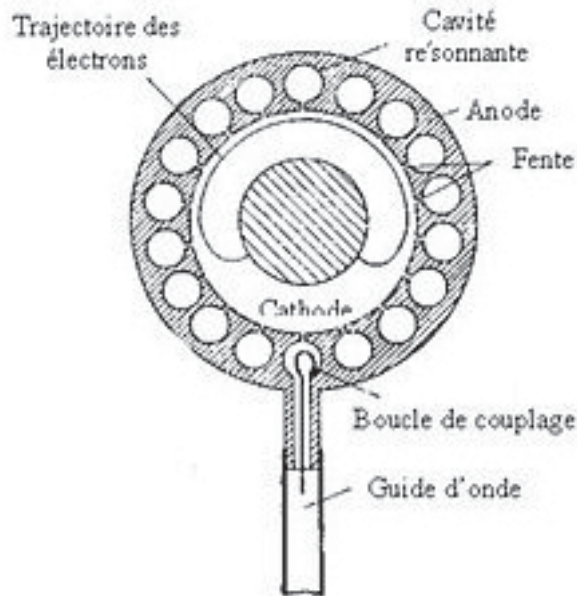


Figure 4 Magnétron de four à micro-ondes

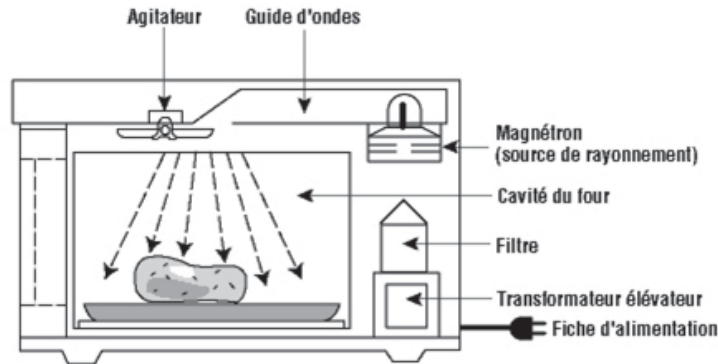


Figure 5 Four microondes

Le principe utilisé est le principe du chauffage par pertes diélectriques. La puissance dissipée dans l'opération est alors de la forme $K.E^2$ si le matériau conserve ses qualités diélectriques, avec K une constante et E l'intensité du champ électrique. Tout le problème réside justement dans le fait que cette formule n'est pas toujours vérifiée, selon les matériaux et la température à laquelle ils se trouvent. Ceci peut se traduire par un chauffage non homogène, une puissance réfléchie élevée ou un emballement thermique non expliqués. En résumé, un diélectrique absorbe de l'énergie électrique et la dissipe sous forme de chaleur. Plus un matériau présente des pertes diélectriques, plus il est susceptible de s'échauffer sous l'effet des micro-ondes. Généralement, les matériaux à pertes diélectriques élevées sont des liquides. On utilise notamment les excellentes qualités diélectriques de l'eau pour la cuisson des aliments qui en sont composés en grande partie.

4- Les microondes dans l'industrie

Les applications classiques de traitement thermique de matériaux diélectriques se heurtent à certains problèmes qui entachent la bonne marche de la production. Ces problèmes sont inhérents à la nature même des diélectriques (bons isolants et mauvais conducteurs thermiques) et au type de traitement (convection ou conduction)⁽¹⁾.

1 www.Applications/industrielles-microondes.htm

- o Coûts de fonctionnement trop élevés
- o Manque de puissance
- o Pas de souplesse d'utilisation
- o Incompatibilité avec une automatisation
- o Trop grand encombrement
- o Traitement trop lent
- o Impossible de chauffer de fortes épaisseurs

Ceci aboutit à des performances médiocres. En effet, les objectifs premiers d'une plate forme industrielle résident dans :

- o La qualité
- o La vitesse de traitement
- o L'efficacité de l'automatisation
- o La diminution de l'encombrement des machines
- o La réduction des coûts de fonctionnement

L'utilisation des énergies dites radiantes paraît être une bonne alternative à ces besoins et s'applique aujourd'hui dans une multitude de domaines très disparates. Toutefois, la mise en œuvre d'une installation radiante ou la modification d'une installation déjà existante, mais peu productive, au profit d'un traitement radiatif, se déroulera toujours selon le même principe :

- o Etude du matériau à traiter
- o Définition du processus de traitement micro-ondes
- o Etude de l'insertion dans la chaîne de fabrication
- o Mise en œuvre et exploitation

Les arguments industriels en faveur de l'utilisation de procédés radiants sont multiples puisqu'une telle technologie permet des transferts d'énergie avec des densités de puissance importantes autorisant une grande rapidité de traitement, donc une grande vitesse de défilement sur la ligne de fabrication, ainsi qu'un encombrement réduit des machines. De plus, les énergies radiantes permettent de maîtriser la qualité des produits du fait de leur action sélective et précise, non sujette à l'inertie thermique et de grande pénétration. Cependant, ce type de procédé ne remplace pas complètement

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les applications classiques et vient les compléter pour obtenir un meilleur rendement.

On pourra donc s'intéresser aux technologies existantes afin de voir que les applications réservées aux micro-ondes sont bien spécifiques et dépendent des paramètres du produit même à traiter mais aussi de l'environnement de la chaîne de production.

Les différentes technologies utilisées dans l'industrie:

Technologie	Applications
Air chaud	Action à la surface des matériaux, efficacité optimale lorsqu'il est combiné avec les IR.
Haute fréquence (1m-100m)	Transfert instantané de l'énergie dans le matériau. Grande homogénéité du traitement et rendement élevé.
Micro-ondes (1mm-1m)	Mêmes performances que les hautes fréquences mais pénétration au cœur des matériaux plus faibles.
Infrarouges (0.4μ m-1mm)	Transfert direct de l'énergie à la surface du matériau. Densité de puissance et vitesse de traitement élevées. Possibilité de pilotage de grande précision.
Ultraviolets (0.01μ m-0.4μ m)	Idéaux pour la polymérisation, réticulation ou stérilisation des matériaux conçus pour subir ce traitement.

Risques et dangers des applicateurs et fours microondes

Nous sommes continuellement traversés par des ondes, qu'elles proviennent de la radio, de la télé, de téléphones portables, ou d'un ordinateur, d'un transformateur, et même d'un chargeur de batteries. Sur le long terme, les scientifiques ignorent les effets exacts que peuvent avoir ces ondes sur l'organisme. Cependant, certaines études ont démontré qu'elles avaient une influence nocive. Le micro-ondes réveille de fortes polémiques. Il n'a pas été évident pour nous de faire la part des choses. Il existe de nombreux avis contradictoires. Nous-nous contenterons donc de constatations évidentes et d'études sérieuses menées sur ce sujet.

L'exposition à des niveaux très élevés de micro-ondes peut causer l'absorption d'une importante quantité d'énergie par le corps. Comme dans le cas des aliments, cette énergie est transformée en chaleur dans le corps. Les parties sensibles du corps, par exemple, les yeux, les testicules et le cerveau, ne sont pas capables d'éliminer la chaleur supplémentaire qui peut s'accumuler. Cependant, les situations dans lesquelles les dommages thermiques (dus à la chaleur) ont réellement été produits aux yeux ou au cerveau résultaient d'une exposition à long terme à des densités de puissance très élevées, bien supérieure des densités mesurées à proximité des fours à micro-ondes.

Le principal effet de l'exposition aux rayonnements radiofréquences et micro-ondes est donc l'échauffement des tissus de l'organisme alors que l'énergie dégagée par les champs électromagnétiques est absorbée par le corps. L'exposition prolongée à de puissants rayonnements radiofréquences et micro-ondes peut augmenter la température corporelle et résulter en des symptômes semblables à eux qu'entraîne l'activité physique. Dans les cas extrêmes ou quand le corps est exposé au même moment à d'autres sources de chaleur, le système de refroidissement du corps humain peut ne pas être en mesure de supporter la chaleur excessive, entraînant l'épuisement par la chaleur ou un coup de chaleur.

La grandeur mesurée pour les micro-ondes est leur densité de puissance, exprimée en milliwatts par centimètre carré (mW/cm^2), qui est essentiellement le flux d'énergie par unité de surface. Il faut disposer de matériel spécial pour détecter et mesurer les fuites. Les niveaux types des rayonnements de fuite pour les fours à micro-ondes se situent autour de $0,2 mW/cm^2$, ce qui est bien inférieur à la limite établie par la norme nationale de sécurité. Limites d'exposition à des champs de radiofréquences de la gamme de 10 kHz-300 GHz⁽¹⁾. Ce niveau de rayonnement de fuite ne peut pas être perçu par le corps.

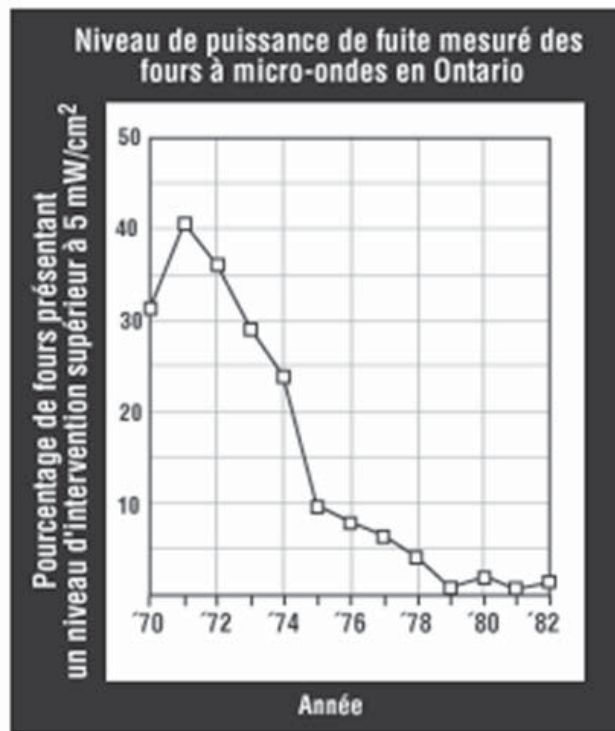
La densité de puissance des micro-ondes diminue rapidement lorsque la distance par rapport au four augmente. Par conséquent, plus vous vous tenez loin du four, plus le niveau de rayonnement auquel vous êtes exposés est faible. À un mètre, le niveau de rayonnement est rendu très faible.

L'International Radiation Protection Association (**IRPA**) recommande une limite d'exposition de $5 mW/cm^2$ pour les travailleurs sous RF et une limite de $1 mW/cm^2$ pour le grand public. Les moyennes de ces lim-

¹ 91-DHM-160 de Santé Canada, 1994, 62 pages, pub.

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ites d'exposition sont établies sur une période de 6 minutes (0,1 h). De nos jours, les fours à micro-ondes sont conçus de façon à ce que leurs fuites soient réduites considérablement. Les niveaux de fuite des fours à micro-ondes fonctionnant normalement sont bien inférieurs à la limite susmentionnée (voir la figure ci-après).



• Source : Dr A Muc, ministère du Travail de l'Ontario, 1983

6 - Applications des microondes dans le domaine de collage

Le collage occupe aujourd'hui une place d'importance croissante dans l'industrie automobile et dans l'industrie du bois. Ce procédé d'assemblage utilise principalement le rayonnement infrarouge, long et coûteux en énergie électrique. Les microondes associés à des antennes spécifiques et des contrôles de process informatisés constituent un moyen qui s'insère bien dans la chaîne de fabrication robotisée. Des réactions chimiques telles que la réticulation ou la polymérisation sous microondes donnent de très bons résultats en opérant avec des cinétiques d'émissions continues ou pulsées.

Dans le domaine de collage du bois et des matériaux composites, deux choses importantes sont à respecter, l'humidité relative du bois et l'état de surface des composants à coller.

Pour mener ces travaux, nous disposons d'un adhésif polyuréthane XPU qui est particulièrement adapté à l'assemblage structural de matériaux composites tel le SMC (Sheet Molding Compound) et le BMC (Bulk Molding Compound) qui entrent dans la fabrication des carrosseries de voiture. L'adhésif est constitué par le mélange égal de deux composants dont résulte une permittivité diélectrique de $4,08 - j 0,38$ à 2,45GHz.

La mesure des températures dans le support BMC (figure 6) et dans la colle met en évidence un des avantages des micro-ondes, la différence maximale de température entre l'adhésif et le support est de 110°C au temps $t = 35$ secondes⁽¹⁾.

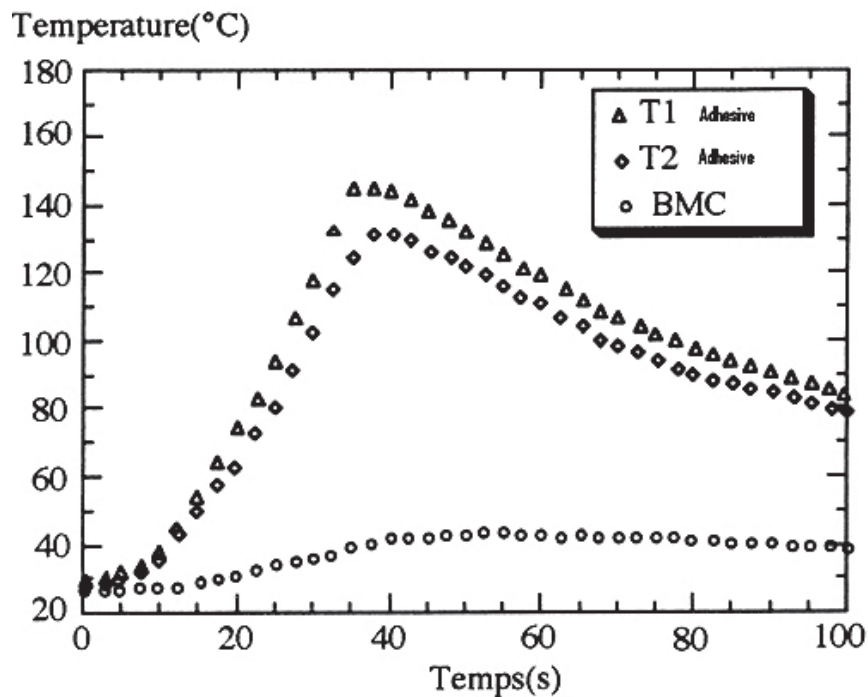


Figure 6 -Evolution de la température dans le joint de colle et dans le BMC

¹ M.ABBAS, Thèse Instrumentation et Mesures, Mesures Diélectriques et Thermiques d'adhésifs en fonction de la température en vue de la modélisation à 2,45 GHz du transfert thermique dans les matériaux, Applications à l'assemblage par collage, Université Bordeaux I, 1995, p101.

Ces résultats sont obtenus à partir d'un banc d'essai micro-ondes formé de

- un générateur de puissance ajustable de 0 à 1,2 kW, $f = 2450$ MHz
- un circulateur pour mesurer la puissance réfléchie et protéger le générateur de l'onde réfléchie
- un applicateur constitué par une portion de guide d'ondes rectangulaire, surdimensionné et terminé par un court-circuit mobile. (figure 7)

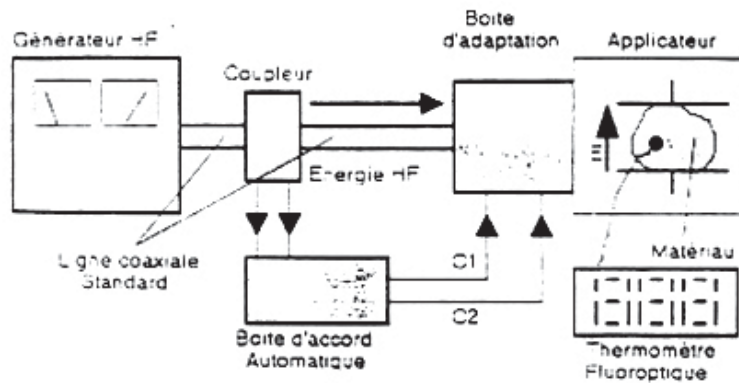


Figure 7- Dispositif expérimental du collage à 2,45GHz

On montre bien, d'après la courbe de montées thermiques pour les différentes éprouvettes (échantillons) collées que la montée en température du joint de colle est plus rapide que celle du substrat. Nous pouvons dire que le collage en champ parallèle permet la diminution du temps de traitement (champ électrique parallèle au joint de colle). C'est un point important car la production au défilé, à des cadences industrielles, peut être utile.

Des essais mécaniques en cisaillement pur, avec une vitesse de 5 mm/mn, en fonction de l'allongement, ont été réalisés sur ces éprouvettes normalisées (figure 8), 48 heures après le collage. Les résultats obtenus sont représentés dans le tableau ci-dessous. En faisant ces essais, nous avons noté une rupture du support (BMC) avec une contrainte en moyenne égale à 3,2 MPascal (table 2)⁽¹⁾.

1 Ibid, p101.

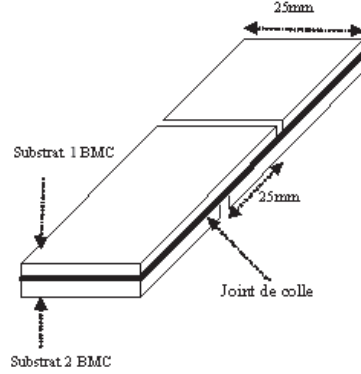


Figure 8- Eprouvette normalisée

	Essai N°	Traction τ (MPascal)
Colle polyuréthane XPU	1	3,2
	2	3,3
	3	3,0
	4	2,7
	5	3,1

Table 2- Contrainte observée sur une série d’essais de la colle polyuréthane XPU

En général, avant de faire un collage par microondes, il est souvent nécessaire de faire à l’avance une modélisation numérique du champ électrique et de la cartographie de température au niveau de l’éprouvette grâce à des logiciels bien adaptés avant de réaliser un applicateur microondes expérimental. Ceci nous permet d’optimiser l’énergie absorbée par l’échantillon. L’élaboration d’un modèle numérique nécessite une analyse physique de l’équation de diffusion de la chaleur et des équations de Maxwell⁽¹⁾

1 M.ABBAS, P.A.BERNARD, CI.MARZAT, B.HAMDOUN, Modélisation Électromagnétique et Thermique d’un applicateur Micro-ondes à 2,45GHZ afin d’optimiser la répartition au niveau du joint de colle. Matériaux et Techniques, 2003, N° 10-11-12, p27. Voir aussi, Van Der Vorst, A fast smoothly converging variant of bi-cg for the solution of non symmetric linear systems- Siam, Journal of Scientific and Statistical Computing, Vol 13, N2, 1992, pp. 631-644.

$$\vec{\nabla} \wedge \vec{E} = -\mu \frac{\partial \vec{H}}{\partial t} \quad (3)$$

$$\vec{\nabla} \wedge \vec{H} = \varepsilon \frac{\partial \vec{E}}{\partial t} + \sigma \vec{E} + \vec{J}_{Source} \quad (4)$$

$$\rho C_p \frac{\partial T}{\partial t} - \text{div}(\lambda \nabla T) = P_d \quad (5)$$

où \vec{H} et \vec{E} sont l'intensité magnétique et le champ électrique. Le terme \vec{J}_{Source} représente le terme source d'énergie rayonnée par l'antenne. Les quantités ε et μ sont respectivement la permittivité complexe et la perméabilité complexe du matériau, qui ne sont pas nécessairement constantes dans tout le domaine de calcul. Le terme source est en $\cos(\omega t)$, avec $\omega = 2\pi f$ ($f = 2,45$ GHz). Ce terme source est placé à l'emplacement de l'antenne du magnétron.

σ : conductivité électrique

ρ : densité volumique du matériau (g.cm-3)

C_p : chaleur spécifique (J.g-1.K-1)

λ : conductivité thermique (W.cm-1.K-1)

P_d : puissance absorbée par le matériau (W.cm-3)

Par conséquent, les phénomènes électromagnétiques et thermiques sont couplés, d'une part par la densité volumique de puissance P_d qui est une fonction de \vec{H} et \vec{E} , et d'autre part, par la conductivité électrique σ , qui dépend de la température.

La modélisation de ces équations, par la méthode des volumes finis, permet de déterminer la distribution du champ électrique et celle de la température durant le processus de chauffage des matériaux. Le recours à la modélisation est alors indispensable. Il doit prendre en compte, en général, les évolutions des paramètres diélectriques et thermiques en fonction de la température.

Sur les figures 9 et 10, nous présentons les résultats de modélisation obtenus sur la colle XPU et. La simulation de joint de cette colle a été effectuée avec des éprouvettes de BMC utilisé dans l'industrie automobile. Nous constatons cependant une atténuation du champ légèrement plus

forte dans le joint de colle. Ce résultat est normal puisque l'angle de pertes est légèrement moins élevé pour le BMC que pour la colle XPU

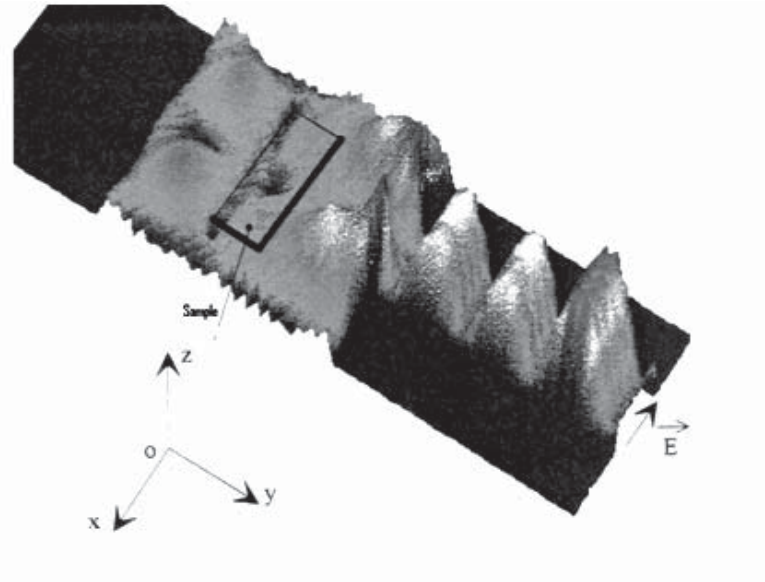


Figure 9, Cavité avec échantillon, colle polyuréthane XPU, $\epsilon_r = 4,08-j 0,38$
Coupe du champ électrique dans le plan xoy (dans le joint de colle)

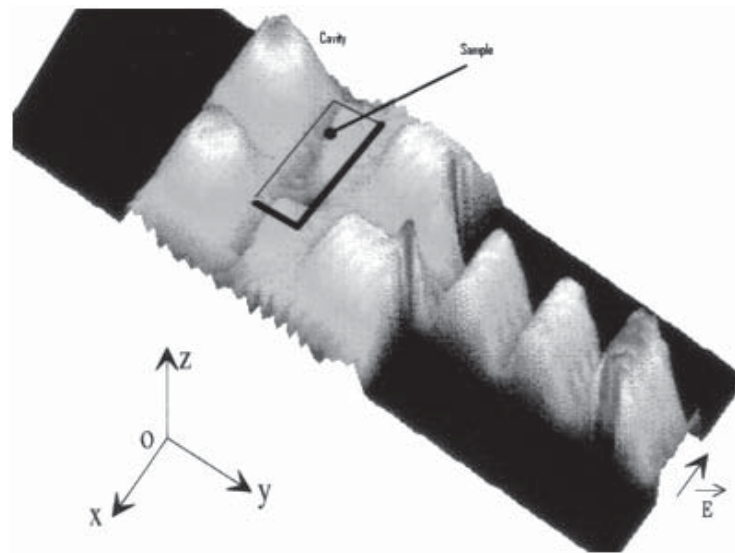


Figure 10, Cavité avec échantillon, colle polyuréthane XPU, coupe du champ électrique dans le plan xoy (dans le BMC)

7- Conclusion

La technologie microondes est une technologie très utilisée en télécommunications et en chauffage. Il était prévisible que le transfert thermique en volume, par micro-ondes, ne pouvait donner qu'un résultat meilleur comparativement à une autre source de chaleur. Evidemment, que ce soit en microondes, en infrarouge, en hautes fréquences ou tous autres moyens, les résultats d'une opération sont liés aux soins que l'on y porte et aux conditions de mise en œuvre (température, vitesse). Dans le cas d'un traitement faisant appel à un phénomène thermique, les limites de tolérances sont imposées par les constituants (colle et produit à coller) et non par les moyens utilisés. Les microondes tombent sous cette loi générale, mais elles apparaissent avantageuses par le fait que nous pouvons connaître parfaitement et à l'avance le comportement du couple microonde/matériau.

Les micro-ondes se prêtent bien aux techniques d'assemblage structural ; en effet, lorsqu'une structure ne permet pas d'atteindre les parties à chauffer par un moyen classique, les ondes électromagnétiques associées à des antennes (applicateurs appropriés) vont sélectivement agir sur les points les plus absorbants ; c'est généralement le cas dans les opérations de collage où le produit adhésif présente des paramètres diélectriques plus élevés que les parties à assembler. Ces différences importantes confèrent aux microondes une place importante quant à leurs utilisations industrielles à venir en termes de qualité et de rapidité.