



**TRANSLATING EMOTIONAL DISCOURSE IN DJAILI
AMADOU AMAL'S *LES IMPATIENTES*: THE
INTERSECTION OF PATRIARCHY AND FEMINISM**

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Abstract

This study is motivated by the fact that despite the omnipresence of emotions in literary texts, elements of emotions are usually overlooked in literary analysis. Whereas the conceptual dimension of every text shares a symbiotic relationship with the emotional dimension. The study set out to: identify, analyze and explain the stylistic features and epistemic markers of emotions in Djaili's *Les Impatientes*, and determine the effectiveness of the replication of the source language emotional dimensions in *Les Impatientes* into the target language (English). The study employed a corpus-based and an analytical research design. Data was collected qualitatively through content analysis. Thus, fourteen (14) elements relating to emotional discourse were collected in the parallel corpus and analyzed using the explicatory approach and synchronization. This involved matching the source language and target language excerpts to determine whether aspects of emotional discourse were successfully replicated from French into English. Findings reveal that patriarchy and feminism are both overwhelmingly present in Djaili's *Les Impatientes*, with patriarchy having 50% and feminism 50% from the selected excerpts. Findings also reveal that emotional discourse has been presented through a plethora of stylistic features like innuendo (14.2%), irony (29%), oxymoron (7.1%), rhetorical questions (7.1%), repetition (7.1%) sarcasm (21.3%), and satire (14.2%). Moreover, the following four epistemic markers have been used to portray emotional discourse in Djaili's *Les Impatientes*: discovery (21.3%), existence (29%), hearing (7.1%), and knowing (42.6%). The translator succeeded to replicate the source language emotional dimensions into the target language. Thus, success or failure to replicate emotional discourse in Djaili's *Les Impatientes* hinges on the understanding of the stylistic features of the novel as well as the epistemic markers, as these elements have a bearing on the emotional charge of the text.

Keywords: *Translation, Emotional Discourse, Patriarchy and Feminism, Stylistic Features, Epistemic Markers.*



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Résumé

*Cette étude est motivée par le fait que, malgré l'omniprésence des émotions dans les textes littéraires, les éléments des émotions sont généralement négligés dans l'analyse littéraire. Or, la dimension conceptuelle de tout texte partage une relation symbiotique avec la dimension émotionnelle. L'étude a pour but d'identifier, d'analyser et d'expliquer les caractéristiques stylistiques et les marqueurs épistémiques des émotions dans *Les Impatientes* d'Amadou Djiali, et de déterminer l'efficacité de la reproduction des dimensions émotionnelles de la langue source vers la langue cible (l'anglais). L'étude s'est appuyée sur un corpus et sur un modèle de recherche analytique. Les données ont été recueillies qualitativement par le biais d'une analyse de contenu. Ainsi, quatorze (14) éléments relatifs au discours émotionnel ont été recueillis dans le corpus parallèle et analysés à l'aide de l'approche explicative et de la synchronisation. Il s'agissait de faire correspondre les extraits de la langue source et de la langue cible afin de déterminer si les aspects du discours émotionnel étaient reproduits avec succès du français vers l'anglais. Les résultats révèlent que le patriarcat et le féminisme sont tous deux très présents dans *Les Impatientes* de Djaili, avec 50 % de patriarcat et 50 % de féminisme dans les extraits sélectionnés. Les résultats révèlent également que le discours émotionnel a été présenté à travers une pléthore de caractéristiques stylistiques telles que l'insinuation (14,2%), l'ironie (29%), l'oxymore (7,1%), les questions rhétoriques (7,1%), la répétition (7,1%), le sarcasme (21,3%) et la satire (14,2%). En outre, quatre marqueurs épistémiques suivants ont été utilisés pour décrire le discours émotionnel dans le corpus : la découverte (21,3 %), l'existence (29 %), l'audition (7,1 %) et la connaissance (42,6 %). Le traducteur a réussi à reproduire les dimensions émotionnelles de la langue source vers la langue cible. Ainsi, la réussite ou l'échec de la reproduction du discours émotionnel dans *Les Impatientes* de Djaili dépend de la compréhension des caractéristiques stylistiques du roman ainsi que des marqueurs épistémiques, car ces éléments ont une incidence sur la charge émotionnelle du texte.*

Mots clés : Traduction, discours émotionnel, patriarcat et féminisme, caractéristiques stylistiques, marqueurs épistémiques

Introduction

Every literary text is written not only for the purpose of passing across a message or an information but equally to elicit certain responses in the readers. Referovskaya (1989:55) concurs with this affirmation by observing that “the aim of the author is to build empathy and intellectual contact with the target reader, the platform of cooperation. Lomia (2014) equally notes that “the aim of a literary text is not only to convey particular information but also to influence the thoughts, feelings and emotions of the addressee.” Several scholars across the social sciences have cemented this claim by recognizing the crucial role of the emotional phenomena. Thus, in the words of Alba-Juez and Lachlan (2019), “this has spawned multiple interdisciplinary studies..., and delivered a better understanding of the psychological, interactional and social processes triggered by emotions.”

Scholars across disciplines agree on the ubiquitous presence of ‘emotions’ in every aspect of language use, most often creating the arduous task for readers to delve into the psyche of the author of a work. They claim that readers should at all times assume a telepathic

relationship with authors just like swarming mosquitoes behave in swampy areas, due to the omnipresence of emotions in mostly literary texts. This omnipresence has been highlighted by scholars who call on writers to be on the look out for them. Thus, Ochs and Schnieffelin (1989) use the term “affect” to refer to emotions in discourse and make the following submission:

Affect permeates the entire linguistic system. Almost any aspect of the linguistic system that is a variable is a candidate for expressing affect. In other words, language has a heart as well as a mind of its own.

Other scholars have corroborated the above affirmation. Hence, Wilce (cited in Alba-Juez and Mackenzie, 2016) notes that “nearly every dimension of language potentially encodes emotion” while Lakoff (2016) equally observes that “the conceptual is inseparable from the emotional and vice versa.” According to Lakoff, the conceptual dimensions of every text shares a symbiotic relationship with the emotional dimension. Therefore, overlooking any of them will make for a sub-par analysis.

As far back as 1872, Charles Darwin laid the foundation for more theories on emotion, which became robust and unimpeachable. He argued that emotions serve communicative functions in both human beings and animals and their expression (both verbal and non-verbal) constitutes an outward communication of an inner state. Darwin upheld his thesis by submitting that “the purring of the cat or the barking of the dog (for instance, when they perceive danger) signifies (unconscious) vocalizations of their inner emotions. He notes that this is comparable to interjections in human beings (like oops! or ouch!).” He however, notes that human vocalization of emotions goes beyond the unconscious expression of an inner emotional state as observed in animals. This is because human beings express and talk about their emotions in more conscious and sophisticated ways. It is this sophisticated nature of emotional expression in humans that has birthed the need for scholars to embark on studies in this area. Researchers have recognized this need and tended to be in support of *the emotional turn* (Le Doux, 2000), a shift in paradigm in which language is no longer thought to be a totally objective and valid representation of reality. It is, in contrast, viewed as an inter-subjective expression of correlational truth, where the expression of emotion plays a fundamental part, as noted by Ludke (2015). Damasio (2018) equally concurs, thereby observing that “emotions have been neglected in the sciences for a long time, despite their omnipresence in all aspects of human life.” He urges other scholars to consider emotions as “instruments and motivators for culture” and goes further to posit that “the entire life of intellect is embedded in affect.”

Morris’s (cited in Petrilli, 2022:2) submission resonates the necessity to accord importance in the study of emotions in verbal and written communication when he observes that “signs, words and utterances can be described as ‘designative,’ ‘prescriptive,’ or ‘appraisive.’ He, however, notes that in reality, they are generally hybrid and hardly ever free of emotional-volitional component. Petrilli (2022:2) equally notes that “an utterance that is not emotionally-oriented, accentuated, is virtually impossible to realize.”

The work of translators and interpreters goes beyond replicating meaning from one language to another, as they are constantly faced with the burgeoning task of attending to emotional expressions and utterances that are somehow intonated and accentuated. It is worth observing that the emotional landscape is not mapped linguistically in any universal way. Thus, even in texts that are non-literary, the conventionalities of tone may vary linguistically. Hence, a ‘serious’ subject matter in one language may be treated informally or as humour in another language (Rogers, 2021). This study therefore, sets out to investigate how the elusive concept of emotion in Amadou Djaili’s *Les Impatientes* has been replicated in the English translation, *The Impatient*.

The Problem

In an attempt to remain faithful to the text during the process of translating, the translator’s aim is usually to render an utterance from one language to another without varying the emotional charge. This is a difficult task to achieve given that variations are inevitable, just as our linguistic expressions, emotions are elusive and hard to circumscribe linguistically. Moreover, words may engender different emotional charges in different languages and cultures, despite apparently having dictionary equivalences. The above problem can be operationalized into the following research questions:

1. What are the stylistic features and epistemic markers of emotion in Djaili’s *Les Impatientes* and its English translation, *The Impatient*?
2. How effectively has the translator replicated the emotional dimensions of Djaili’s *Les Impatientes* in the target language (English) translation?

Research Objectives

The above research questions can find expressions in the following objectives, which are to:

1. Identify, analyze and explain the stylistic features and epistemic markers of emotion in Djaili’s *Les Impatientes* and its English translation, *The Impatient*.
2. Determine the effectiveness of the replication of the source language emotional dimension of Djaili’s’s *Les Impatientes* into the target language (English).

Overview of the Methodology

Attaining the above objectives demands a focused and rigorous methodology that involves the research design, data collection and data analysis methods, among others. Thus, the methods used for this study are analytical, explicatory and synchronistic, as has been presented in the methodology section, immediately after the literature review and theoretical framework.

Literature Review

Probing the key concepts of this study as well as bringing to fore the contributions of other scholars will, no doubt, enhance its understanding. The main concepts of this study are emotions and how they can be translated. They, among others, are discussed in the ensuing paragraphs.

Emotion

The obvious question: “what is emotion?” was first broached by the American psychologist, William James in 1884. Present day researchers have not succeeded in providing an iron clad definition of the term, with most pontificating on the difficulties involved in finding a consensual definition. Alba-Juez and Mackenzie (2016) agree on the constraint in conceptualizing emotion by stating that “it remains a very complex and mysterious phenomenon.... that has many faces and phases...” That notwithstanding, there have been some attempts at conceptualizing the term.

Alba-Juez and Thompson (2014:13) perceive of emotion as “...a dynamic subsystem of language permeating all linguistic levels and involving the expression of the speaker’s or writer’s attitude or stance towards viewpoint on or feelings about the entities or propositions that s/he is talking about.” The relevance of this definition to this study cannot be gainsaid, since the Amad Djaili’s novel, *Les Impatients* and its English translation attempts to portray the intersection of patriarchy and feminism through emotional discourse.

Alba-Juez and Mackenzie (2016) further present emotion from a linguistic level, showing how it is encoded in language at various levels: morphological, phonological, lexical, syntactic, semantic and pragmatic levels. Thus, at the lexical level, words do not only have conceptual meaning, but equally evaluative and expressive meaning encoded in their valence, which may be positive, negative, or mixed. At the phonological level, emotion can be expressed through the management and use of non-segmental prosodic features (e.g. creaky voice, high pitch, etc.) or even by the strategic use of one phoneme or another. At the syntactic level, emotion is expressed by certain constructions. An example can be found in some cases of insubordination like in the English “If only I had acted differently,” which might be an expression of emotion: regret and even annoyance.

At the syntactic level, Alba-Juez and Mackenzie (2016) note that emotions are often conceptualized in the form of metaphors ‘and consequently, it is not uncommon to find metaphors’ such as “she is boiling in anger” (where anger is seen as a fluid in a container) or “He has cold feet” (which shows the expressive value of metonymy). After having presented various views of the concept of emotion, the study continues by focusing on approaches to the translation of emotion

The Translation of Emotions

The recognition of emotion as an essential component of human thinking and communication only recently received attention in translation studies. Thus, emotions were rarely at the center of translation scholars at the nascent stage of translation as a discipline, probably due to the theoretical influence of the classical paradigm, which prevailed in many disciplines for several decades. Today, some translation scholars are increasingly becoming interested in the emotional phenomena, hence providing increasing evidence for the vital relevance of emotion in translation.

Sonja’s (2021) work focuses on the effects of emotions on translation performance. He notes that emotions play a big part in the final product of translation, saying the

requirements of translation as a communicative task makes it challenging to explore the impact of emotions on translation because currently, there is no scientific consensus on a definition of emotion as they are often intertwined with concepts such as mood, temperament, personality, disposition, etc. Citing Rojo (2017), Sonja summarizes the findings of various scholars on the effects of emotions on translation performance:

- Source text emotions may at least influence facets of verbal creativity in translation;
- The emotional valence of words and expressions may exert a significant influence on the time translators need to find a suitable translation;
- Different-valence emotion may have a differential impact on the translation process, with positive emotions enhancing creativity and negative emotions improving meaning accuracy;
- More errors are generally produced under high time pressure conditions. There is also evidence suggesting that working with sufficient time is not always a guarantee of errors avoidance;
- Personality traits (intuition, emotional intelligence, resilience) and professional expertise (in the form of metacognitive abilities or extrinsic recognition) may play a crucial role in regulating emotion and predicting translation and interpreting performance.

Lerh (2022) for his part, proposes three major branches in the study of emotions in translation research. They include the process-oriented branch, the product-oriented branch and translation studies as a phenomenon itself. The process-oriented branch focuses on the translation process as defined by Hansen (2003:26) as “everything that happens from the moment the translator starts working on the source text until he finishes the target text...” Thus, in the process-oriented translation research, the cognitive processes and the concrete behaviour of the translator leading to the completion of the target text are the focus, and emotion is a topic of interest as it may influence the underlying translators’ decisions and strategies.

Lehr (2022) notes that the product-oriented branch utilizes existing translations from a text-based perspective. This perspective compares translated texts with the original one, analyses the translation of different text genres as well as the characteristics of translated language. This branch puts translation quality at the centre stage, hence necessitating that the translator provides an accurate and complete rendition of the original that does not distort the original message in denotation and connotation, thereby fulfilling the function of the text in the target language. This branch therefore, enjoins translators to endeavour to replicate the connotative and denotative meanings of text so that the emotional intent will not be diluted.

The third and last branch according to Lehr (2022) depicts translation as a phenomenon itself. It focuses on what is understood as translation, how translation is viewed by society and how particular translations are received in the target culture. Thus, in this sub-field, emotions come into play as they determine attitudes towards the phenomenon of translation in general but equally towards particular translations.

Oster's (2023) study is the closest source text-target text study on emotions. In this study, she set out to establish whether there are differences between translated texts and original texts in a given language as to how emotions are expressed and whether the conceptualization of emotion in the target text is closer to that of the source text. Her main focus was the conceptualization of anger in German and Spanish. Findings of her study reveal that anger is present in both languages through the use of conceptual metaphors. However, deviations from target language conventions can be observed in the translation of expressions referring to the physical effects of the consequences of anger.

The above studies, not necessarily exhaustive, point to the fact that studies have been carried out on the translation of emotions from different perspectives. Thus, while Soja's (2021) work focuses on the effects of emotions on translation performance, Lehr's (2022) study proposes different branches on the translation of emotions. Oster (2023) on the other hand, proposes a corpus-based approach to the translation of emotion, using anger in German and Spanish as case study. Thus, taking the cue from Oster (2023), this study analyzes the translation of emotional discourse in Amad Djaili's *Les Impatients* from French into English, focusing on how elements of patriarchy and feminism intersect.

The Epistemic Markers of Emotion in Djaili's *Les Impatients*

Lee and Huang (2018) postulate that epistemic markers are known to be “an effective linguistic device to introduce cause events of emotions.” To understand the effectiveness of this device, it is worthwhile knowing what epistemicity is all about. Thus, epistemicity is a blanket term that pertains to how a person views the facts of the world, or how they view another person's view of the fact (Givon. 2009:315). Epistemicity indicates the certainty of the proposition, which in turn reveals the attitude of the speaker...

Lee and Huang (2018) note a close relationship between epistemic markers and emotion causes. They observe that epistemic markers are often employed to introduce a cause event of the emotion, which tended to collate with change-of-state emotion verbs rather than homogeneous ones. In their corpus-based study, they concluded that there were five categories of epistemic verbs: seeing, hearing, knowing, discovery, and existence.

The above five epistemic categories feature prominently in the corpus under study, with the epistemic verbs of 'knowing' and 'existence' more pronounced. Thus, the work centers on the ill-fated existence of three Fulani women (Ramla, Hindou, and Safira) who are victims of an appalling male-dominated tradition. Epistemicity here portrays the writer's view of the existence of the male-dominated world inhabited by the above three women, and how we (the audience or readers) view the writer's view of the world. There is therefore an unmistakable intersection between patriarchy (the writer's view of the facts of the world) and feminism (our view about the writer's view) that this study sets out to explore. The five categories of the epistemic verbs listed above, therefore constitute the corpus classification of this study.

Theoretical Framework

This study is underpinned by what is known in emotional studies as “the emotional turn” on the one hand, and the psychoanalysis theory on the other hand. They are discussed in the ensuing paragraphs.

The Emotional Turn

This theory transcends the realm of medicine, psychology and neurology. In the humanities and social sciences, it was termed as “emotional turn” or “affective turn.” Proponents of the emotional turn include Lemmings and Brooks (2014) who opined that ‘emotions are not just a subject matter of research but rather the perspective of a new epistemological turn.’ In modern day research, the emotional turn is interested in the relationship between emotion and social change. Elias (1998:55) discusses this relationship succinctly in the following words:

The moderation of spontaneous emotions, the tempering of affects, the extension of mental space beyond the moment into the past and future, the habit of connecting events in terms of chains of cause and effect – all these are different aspects of the same transformation of conduct which necessarily takes place with the monopolization of physical violence, and the lengthening of the chains of social action and interdependence. It is a ‘civilizing’ change of behaviour.

Elias’ submission is very relevant to this study because of the intersection of patriarchy and feminism are embedded in it. Hence, it enjoins the prototypes of a patriarchal system in Djaili’s *Les Impatients* to refrain from spontaneous emotions, which bring out physical and emotional violence against women (patriarchy) and embrace ‘a civilizing change of behaviour’ (feminism).

In line with Elias thesis, Gonzalez (2012) equally talks of a change in the ‘emotional regime.’ According to him, this change entails significant transformations in the rules regulating the expression of emotions in the private and public realms, apparent in a number of social and cultural phenomena. Gonzalez refers to these phenomena as “...practices which obviously result in the creation of different emotional climates and are significant of a more general cultural change, expressed in a specific emotional culture.

Both submissions resonate patriarchy on the one hand and feminism on the other hand, notions that are unmistakably present in Djaili’s novel and its English translation. They are suggestive of obnoxious patriarchal practices that exist in the Fulani culture, which result in the emotional and psychological trauma of the woman, and the need the need for social transformation through female emancipation. The importance of the emotional turn as a theory for this study can therefore not be overemphasized.

The Psychoanalysis Theory

This theory was championed by Sigmund Freud in the late 1920s and early 1930s. Psychoanalysis started with the medical profession and later entered into psychology and spread into different fields of study. It finally permeated literary studies as one of the different approaches to literature. One of the exponents of the theory, Monte (1977) notes

that psychoanalytic theories assume the existence of unconscious internal states that motivates an individual's overt actions. Another Freudian Scholar, Jung redirects his views to suit his social milieu and recognizes basic human behaviour in myths and legends. Adler (cited by Hossain (2017) for his part, sees man as a 'social being...motivated by social needs.' He equally notes that "we are self-conscious and capable of improving ourselves and the world around us."

The psychoanalysis theory, as observed by the above cited scholar lends itself useful to this study. It seems to suggest the existence of deep-rooted patriarchal tendencies among the Fulani's, which are "unconscious internal states" that motivate their "overt actions" against their female counterparts, and the ability of women who are victims of patriarchy to be 'self-conscious' in a bid to 'change the world' around them through emancipation.

Methodology

As earlier stated, this study employs an analytical and explicatory as well as a corpus-based and synchronistic research design. It is therefore, essentially qualitative. The analytical phase of the study involves data collection through content analysis, which focused on reading the parallel corpus in a repetitive and focused manner to map out elements of emotional discourse. It is in sync with explicatory research, which entails a close and focused examination of a single major text in an attempt to understand one or more aspects of it. Thus, the text referred to in this work, is Djaili's *Les Impatients* and its English rendition, *The Impatient*. The aspect to be understood is the Fulani women's plight in the face of a marauding patriarchal system and the writer's attempt to extricate the women from the straight jacket of male domination through feminist conscientization. With regard to the synchronistic phase of the research, it entails putting source and target language excerpts side by side to determine whether aspects of emotional discourse have been successfully replicated from French into English. Fifteen elements relating to emotions were therefore selected from the novel and their English rendition analyzed in a bid to find out whether the source language emotional charge is present in the target language.

Data Presentation and Analysis

Data for this study has been analyzed both at the extratextual, macrotextual, and microtextual levels. And they are presented in the ensuing paragraphs.

Extratextual Data

This section contains extra information that enhances the understanding of the novel as well as the phenomenon under study. Thus, it discourses aspects like the context of production of the novel, the author's biography, a summary of the novel, the translator, among others. They are presented in the ensuing paragraphs.

Context of Production of Les Impatients

Les impatientes is a novel by Djaili Amadou Amal published on 4 September 2020 by Emmanuelle Collas and awarded the *Prix Goncourt des lycéens* the same year. In an interview with *France 24*, Djaili Amadou Amal explains that *Les impatientes* is inspired by

her life. She was a victim of an early and forced marriage at an early age to a much older husband whom she hardly knew. She later got remarried to a violent polygamous man. She states: 'you are beaten, raped, and humiliated and nobody in society cares because it is said the husbands is exercising his right.' Djaili Amadou Amal's books are weapons in the fight against polygamy, early, forced marriages and domestic violence. That is why the novel contains the opposing elements of patriarchy and feminism.

The Author and Her Works

Djaili Amadou Amal was born in 1975 in Maroua, in the Diamaré Division in the Far-North of Cameroon by a Cameroonian father and an Egyptian mother. Married at the age of seventeen in a forced marriage, she managed to leave her husband five years later because of domestic violence. She has personally experienced what makes life difficult for women in the Sahel. This experience made her to be very critical about societal injustice against women.

As a Fulani author, and activist fighting for women's rights, she founded and runs an organization called *Femmes du Sahel*, which is dedicated to promoting the education and development of women in her region. She is recognized as the first female writer in Northern Cameroon. Her first novel *Walaande, l'art de partagé un mari* was published in 2010. Her second novel, *Mistiriijo, la mangeuse d'âmes* was published in 2013. Her third novel, *Munyal, les larmes de la patience*, published in 2017, made her one of the most important Fulani writers in history. In 2018, this book won the selection of the International Alliance of Independent Publishers, rewarded by the publication under the label of *Collection Terres Solidaires* for wide distribution and promotion in French-speaking African countries.

The book was revised and published in September 2020 under the title *Les impatientes*, and was immediately included in the first selection of the *Prix Goncourt 2020*. *Les impatientes* won the *Prix Goncourt des lycéens* on 2 December 2020, and also won the *Choix Goncourt de l'Orient* on 8 December 2020, the *Choix Goncourt Royaume-Uni* on 18 March 2021, the *Choix Goncourt de la Tunisie* on 3 April 2021, the *Goncourt Selection of Serbia* on 17 May 2021, the *Goncourt Selection of Algeria* on 11 June 2021, the *Goncourt Selection of the Czech Republic* on 1 July 2021, the *Goncourt Selection of Greece* on 8 July 2021.

Summary of the Novel

Les impatientes by Djaili Amadou Amal, presents the story of three women in the Far-North Region of Cameroon. There is Ramla, a young, talented, beautiful and educated teenager who dreams of becoming a pharmacist and getting married to a man she loves. She is forced to abandon school, and is forced into getting married to an old man. Hindou on her side is married off to her cousin whom she does not love and does not want and whose instability and violence terrifies her. Safira, her co-wife being envious and jealous of her husband's new bride, does everything within her power to destroy their union. Ramla suffers from her family's betrayal, especially that of her father, who breaks his commitment and follows his brother who orders him to marry off his daughter to a rich business man. Safira, hurt by the coming of a second wife after spending 20 years with

her husband, vows to get rid of her rival. She cunningly fights Ramla and successfully gets what she wants. Though regretting her action, she is happy her rival leaves and she is ready to face any new rival. Hindou ends up losing her sanity since she is unable to cope with her husband's physical and emotional torture. Despite the numerous complaints, nobody comes to her rescue.

From an early age, these women were raised to submit to men and be patient no matter what they face, or risk shame and repudiation. They were constantly reminded of the Fulani proverb which holds that: '*at the end of patience, there is the sky.*' The three women, tired of waiting for happiness they may never have, with their lives driven by impatience and clouded by the suffering rooted in a forced marriage and physical abuse. In a society that demands female obedience, they think about different ways to break free from the different oppressions. Inspired by the author's personal experiences, the novel is a testimony of shared pain and a call for change and unflinching depiction of the psychological damage traditions can have on women who must abide by them and a denunciation of violence against all women.

The tale of the three women (Ramla, Hindou, and Safira) unfolds in a complex web of patriarchy, feminism and emotional turmoil. Thus, no person can read the novel and remain emotionally indifferent. That is why this study sets out to analyze the translation of emotional discourse, which are embedded in elements of patriarchy and feminism.

The Translator

Emma Ramadan is the translator of the English version of *Les impatientes*. She translated the novel as *The Impatient*. Emma Ramadan is an educator and literary translator. She is the recipient of the PEN Translation Prize, the Albertine Prize, an NEA Fellowship, and a Fulbright scholarship for her works. Some of her translation works include Abdallah Taïa's *A Country for Dying*, Kamel Daoud's *Zabor or the Psalms*, Anne Garréta's *Sphinx*, Virginie Despentes's *Pretty Things* and Barbara Molinard's *Panics*.

Macrotexual Analysis

The macrotexual analysis focuses on the title of the novel, the genre as well as the publishing house.

The title of the novel used in this study *Les impatientes* by Djaili Amadou Amal, is made up of two lexical units namely the definite article *Les*[The] and an adjective *impatientes* [Impatient], which describes someone who is not patient. In the novel, it is used to qualify women as a whole. The title of the novel is suspense in itself since it gives the reader the desire to read through the novel in order to discover who is impatient, what the characteristics of impatience are and the consequences of such. As a result of gender inequalities still visible in many African societies, many English-speaking and French-speaking female African writers including Djaili Amadou Amal, struggle to fight against the phenomenon by writing on women's poor conditions, sufferings and trauma which is as a result of unequal rights. These conditions mentioned above have negative impact on women since they grow up to be traumatized. This work by Djaili Amadou Amal is a form of resistance and rebellion to current women and girls' situation witnessed in the African

society in general and the Fulani woman in particular. Elements of patriarchy and feminism therefore, feature seamlessly in the novel.

The Publishing House

Djaili's *Les Impatients* was published by *Editions Emmanuelle Collas, Paris*. It is a French publishing house founded in 2018 by Emmanuelle Collas specialized in French and foreign literature. Although books are published only in French, this publishing house offers the possibility to promote local languages.

The Structure of the Novel

Les impatientes is not written in chapters as most prose texts. The author breaks the norm by dividing the text into three parts, each beginning with the name of the main character (that is the character whose story is told) and a proverb. The different parts are subdivided and numbered with roman numerals. The stories of the three women are narrated in 130 pages in French (327 in English). This is due to the differences in font sizes used in both the French and English versions of the novel. The novel begins with a Ramla and Hindou, receiving pieces of advice from their father about marriage and how a typical Fulani woman should behave. This piece of advice is given before the women are taken to their husbands houses.

The Genre

Les impatientes is an autobiography written by Djaili Amadou Amal, a Fulani woman from Maroua who has experienced what Fulbe women go through in their community and decided to depict in her novel. It tells the story of three ladies in Maroua, who are forced into marriage at tender ages. Their husbands have the right to marry four wives and to have as many children as they wish. These homes are usually characterized by boredom, loneliness, anxiety, fear, pain, violence, conspiracy jealousy, anger, frustration, irritation, discontent, dictatorship, etc. all of which constitute epistemic markers of emotion, the manifestation and translation of which this study sets out to investigate.

After having presented the extra and macro textual data, the study proceeds with the microtextual analysis.

Microtextual Analysis

The micro analysis is based on elements of patriarchy and feminism as well as the five epistemic markers, presented under the epistemic verbs of seeing, hearing, knowing, discovery and existence. They are presented in the ensuing paragraphs.

Category 1: Patriarchy

Elements of patriarchy in Djaili's *Les Impatients* and its English translation encapsulate most of the five epistemic markers (seeing, hearing, knowing, discovery and existence. They are presented as follows:

(a) Knowing: Knowing in this case, implies what to expect in a patriarchal society.

Excerpt 1

ST: **Je ne sais pas si mon père m'a déjà portée dans ses bras, tenue par la main.** Il a toujours gardé une distance infranchissable avec ses filles. (P15)

Context of Production: The author is expressing the distant relationship that exists between the father and the female child.

TT: **I don't know whether my father ever carried me in his arms or held my hand.** He always kept an insurmountable distance from his daughters. (P 36)

Comment:

In the above excerpt, Djaili portrays the depth of patriarchy among the Fulanis, to the extent that the father could not carry a girl child even from infancy. Thus, it has become common knowledge that the father is not expected to carry the girl child.

The translator misses out on the **irony** by opting for literal translation, even though he replicates the epistemic marker in **Je ne sais pas... (I don't know)**, which he could have been rendered as “*I can't remember when my father ever held me in his arms...*”

Excerpt 2

ST: **Seuls les garçons pouvaient voir mon père plus souvent,** entrer dans son appartement, manger avec lui et même, **parfois, l'accompagner au marché ou à la mosquée.** (P 15)

Context of Production: Like in excerpt 1 above, the author is expressing the distant relationship that exists between the female child and her father

TT: **Only the boys could see my father more often,** enter his apartment, eat with him, **and sometimes even accompany him to the market or to the mosque.** (P36)

Comment

Patriarchy is so deep rooted among the Fulanis that the girl child was left to her devices while the male child enjoyed the company of their father. Moreover, the female children were deprived of a religious upbringing unlike their male counterparts who accompanied their fathers to the mosque. The translator succeeds in replicating the source text **irony**, where men, instead of women, went to the market. It is disheartening that girl children are deprived from doing what they are cut out to do.

(b) Hearing: Female children are supposed to be seen and used, and not to be heard, let alone making any untoward statement.

Excerpt 3

ST: Si jamais ta fille ou ton fils prononce encore un seul mot **de travers**, je te répudie. Non ! Sur la tête de mes frères ici présents, **je te répudierai plutôt trois fois qu'une...** (P 28)

Context of Production: The author presents a husband threatening to terminate marriage with his wife if anybody dares questions his action

TT: If your daughter or your son utters even a single wrong word again, I will repudiate you. No! On the head of my brothers here, **I will repudiate you three times...**” (P 66)

Comment

The author presents a male dominated society where the actions of men cannot be questioned; where the woman is expected to remain silent in the face of ill-treatment from her husband. Failure to remain silent will attract dire consequences like divorce. The literal translation of the source language expression “repudiarai” as “repudiate” in the target text not only communicates the irritation embedded in the source text, but equally captures the patriarchal essence. Such are the threats that women are called upon to “hear” and endure in patriarchal societies. Both renderings capture the **sarcasm** embedded in the excerpt.

- (c) Existence:** This marker depicts the drab and dreary existence that girl children go through in a rascally patriarchal society and resonates the necessity for transformation.

Excerpt 4

ST: « *Tu me fais rapidement cette bouillie ou je reviens t’achever !* » *menaça-t-il en retournant vers sa chambre...* » (P69).

Context of Production: The author presents a husband who threatens to kill his wife if she does not do what he requested.

TT: “Make me my porridge right now or **I’ll come back to finish you off!**” he threatens, turning back toward his bedroom....” (P 173)

Comment

The translator does not miss out on the **sarcasm** employed by the author to portray the extent of gender-based violence in a patriarchal society. This is depicted in the personalization of food prepared by women, by men, in the translation of “cette bouille” as “my porridge.” What a feeling of frustration women go through in the hands of men in the face of daily threats that have become part of their existence.

Excerpt 5

ST: **Mais moi, ce que je ressens ne compte pas ? Qui est-ce qui se soucie de moi ?** Je ne veux pas me marier. Je voulais continuer mes études. (P 33)

Context of Production: The author presents Ramla whose feelings are not considered when taking decisions about her life. Nobody cares about her happiness or sadness. All that is expected from her is total obedience about whatever decision is taken.

TT: **But do my feelings not matter? Is anyone thinking about me?** I don't want to get married. I wanted to continue my studies. (P 81)

Comment

The writer portrays the total subjugation endured by the girl child in a matrilineal society through a series of **rhetorical questions**, which are captured by the translator through transposition, especially the second question underlined in the parallel corpus. Male indifference of the girl child’s feelings is part of the frustrations that the girl child endures. It is part and parcel of their existence.

Excerpt 6

ST: Peine Perdue! Je suis mariée. **À Moubarak, ce cousin que j'ai toujours vu mais jamais connu** (P 45)

Context of Production: The author presents Hindou, a young girl who is forced into marrying her cousin without her consent. Despite her opposition, nobody cares about her feelings.

TT: Too late! I am married. **To Moubarak, this cousin I had often seen but never known.** (P 109)

Comment: The Fulani community is so deeply entrenched in patriarchy such that women are forced to contract incestuous marriages with their male relatives. The author makes a veiled appeal for this obnoxious practice to stop, through **satire**. By translating the source language expression, "peine perdue" as "too late," the translator stays within the frame of patriarchy. However, a more feminist rendering would have been "wasted effort" for "peine perdue," to signify the fact that Hindou's importuning pleas against getting married to her cousin may have been overlooked for the time being, but it is not too late to desist from such hellish practices.

Excerpt 7

ST: Personne ne fut scandalisé par mon état. Ce n'était pas un crime ! **Moubarak avait tous les droits sur moi et n'avait fait que se conformer à ses devoirs conjugaux.** (P 51)

Context of Production: The author presents Hindou, whose husband rapes and inflicts her with pain. Unfortunately, nobody seems to see anything wrong with his action.

TT: No one is scandalized by my state. It wasn't a crime! **Moubarak had every right to do with me what he wanted, and all he had done was to fulfill his conjugal duties.** (P 123)

Comment

Rape was a behavioural oddity that women had to endure as it was part of their daily existence in marriage. The author is stupefied by this fact, which is considered a normal act of consummation. He expresses his stupefaction **sarcastically** by saying the man was only fulfilling his right to consortium. The translator, through substitution ('fulfil' for 'conformer') has not lost out on the sarcasm.

Category 2: Feminism

Elements of feminism are also discernible in Djaili's *Les Impatiantes* and can be analyzed through the epistemic markers of seeing, hearing, knowing, discovery and existence. They are portrayed in the following excerpts:

- (a) Knowing:** The girl child or woman, victim of patriarchy, comes to the knowledge that she has to fight back to free herself from a society where men betray no emotion and are indifferent to the plight of women.

Excerpt 8

ST: Diddi, si vous m'obligez à l'épouser, **je me suiciderai !** (P32).

Context of Production: Hindou threatens to commit suicide if she is forced to marry an old man against her wish.

TT: Didi, if you force me to marry him, **I'll kill myself!** (P 78)

Comment: Not only are women forced into marriage in a Muslim society. They are being sold to men old enough to be their grandfathers. The young lady in the text has realized that she needs to fight back to stamp out this obnoxious practice. One of the ways is by threatening suicide, since she knows that this is a taboo in a community that is afraid of corpses. **The irony** in both the source and target texts is unmistakable.

Excerpt 9

ST : Je n'ai pas pleuré, je n'ai pas riposté. **J'étais déjà morte à l'intérieur.** (P 30)

Context of Production: The author presents Ramla, whose pleas against being forced into marriage, falls into deaf ears; and a date is fixed for her wedding to an old man.

TT: I didn't cry, I didn't retaliate. **I was already dead inside** (P 72-73)

Comment: The translator's choice of the word "cry" in place of "weep" is not fortuitous. It shows the extent to which female protagonist are determined to emancipate themselves from the bloody scourging of their male antagonists. Being forced to marry a man closer to her ancestor is something that should make a young lady to weep and not merely cry. Thus, the fact that Ramla did not even cry shows the extent to which she has come to know that she must extricate herself from a marauding patriarchal system, which the writer condemns through **satire**.

Excerpt 10

ST: Où était passé le **pulaaku** qu'on m'avait toujours inculqué ? **Un peul meurt comme un mouton en se taisant** et non en bêlant comme une chèvre. (P 52)

Context of Production: The author presents Hindou, who is blamed for everything she goes through in her husband's hands. She has the right to be patient and silent despite her husband's violence.

TT: Where was the **pulaaku** they had inculcated in me? **The Fulani die like lambs**, quietly, not bleating like goats. (P 126)

Comment: Fulani women have been inculcated with a spirit of perseverance in the face of (marital) adversity. They are expected to face their fate quietly like sheep being slaughtered. The **irony** employed by the writer is unmistakable as she is calling on women to fight back like "bleating goats" instead of dying silently like "lambs."

Excerpt 11

ST: Je vais d'ailleurs m'en aller, même si tu ne le fais pas. **Moi aussi, je suis fatiguée. Moi aussi, j'en ai déjà trop enduré, trop supporté.** (P 76)

Context of Production: The author presents a mother who is tired of bearing the pain and shame she receives from her husband. She decides to leave her home even if her husband does not send her away

TT: I will in fact leave, even if you don't. **I, too, am tired. I, too, have endured too much, tolerated too much.**

Comment: The **repetitions** in the parallel corpus is proof of the fact that women have realized that they have to take positive action to emancipate themselves rather than

remain glued to their predicament. Thus, the writer, just like the translator, cannot be blamed for subscribing to redundancy.

- (b) Discovery:** From knowing comes discovery; discovery of the appalling existence and predicament that women have been forced to endure in a cruelly patriarchal society, and the need to overcome their plight, as portrayed in the following excerpts:

Excerpt 12

ST: **Je ne mangeais plus, je ne riais plus.** Je maigrissais à vue d’œil. Et c’est sans conviction que j’ai passé mon examen et dans une totale indifférence que j’ai appris mon succès. (P 31)

Context of Production: The author presents a young girl who is forced to marry hence, depriving her from her right to enjoy her teenage age and education. This makes her sink into emotional pain, which causes her to be indifferent of her success.

TT: **I stopped eating, I stopped laughing.** I visibly lost weight. I took my exam with no conviction and learned of my passing with total indifference. (P 75).

Comment: The element of feminism present in this excerpt is female emancipation. Thus, even when the female protagonist stops eating and laughing, she never shirks from her discovery of the importance of education, especially in such a society of masculine heartlessness. The writer uses **innuendo**, to get women to emancipate themselves through education even in the midst of their atrocious existence.

Excerpt 13

ST: **Prisonnière dans une cage de luxe**, je ne pourrais jamais être pharmacienne

Context of Production: The author presents a young girl who sees her education being stopped and her dream of being a pharmacist killed because of a forced marriage to a rich old man.

TT: **A prisoner in a luxury cage**, I will never be a pharmacist now. (P 87)

Comment: The **oxymoron** in « une cage de luxe » has not been lost in the target language rendering, “luxury cage.” The use of the expression “prisonnière” and “prisoner” in the parallel corpus is indicative of the fact that the female protagonists need to free themselves from marital imprisonment (cage) through emancipation. Additionally, thumbs up to the translator for replicating the frame of emancipation by translating “jamais” as “now” instead of “never.” Thus, the idea is that, the lady’s (Ramla) dream of becoming a pharmacist may be far-fetched now but it will come to fruition in due course.

Excerpt 14

ST: Toutes les femmes qui nous entouraient pleuraient. **Chacune revivait, à travers nous, sa propre angoisse et ses désillusions.** (P 38)

Context of Production: The author presents women of the community who witnessed the wedding of Ramla and Hindou. These women cry when they remember the process they also went through.

TT: All the women around us were crying. **Each one was reliving her own anguish and disappointments through us** (P 93)

Comment: The question to ask here is, why were the women crying? It’s obvious from the **innuendo** that they have come to realize the unsavoury nature of their predicament and

the need to extricate themselves from it through emancipation. The translator waters down the women’s plight when he translates “*désillutions*” with “disappointments” instead of “disillusion,” which would have portrayed the extent of their plight.

Presentation of Findings

After having analyzed the macro elements of the novel and provided a micro analysis of selected excerpts, the study proceeds with the presentation of the findings. Thus, in line with the research objectives, the findings have been presented through frequency counts involving the frequency of occurrence of elements of patriarchy as against feminism, stylistic features, as well as epistemic markers. They are presented in tabular forms.

Frequency of Occurrence of Patriarchy and Feminism

Fourteen excerpts related to the above concepts were selected from the parallel corpus. Their percentages are presented in the following table:

Table 1: Elements of Patriarchy and Feminism

S/N	ELEMENT	OCCURENCE	PERCENTAGE
1	Patriarchy	7	50
2	Feminism	7	50
Total		14	100

The table above shows that from the fourteen selected excerpts, patriarchy appears seven times, the same number of times as feminism. This parity portrays an intersection between the two variables in Djaili’s *Les Impatientes*. It shows the extent to which patriarchy is deeply entrenched in the Fulani community and the author’s desire for it to be stamped out, with equal measure. Patriarchy permeates through the Fulani community portrayed in the novel through many ways like discriminatory parent child relationship, female silence, rape, incestuous marriages, threats, gender-based violence, and many others. On the other hand, feminism is portrayed through female emancipation drives like education, female resilience, the will to fight back and a blatant refusal to succumb to obnoxious practices. Thus, the translator should not lose sight of these elements (of patriarchy and feminism) when translating emotional discourse in Djaili’s novel from French into English.

Stylistic Features of Emotional Discourse

The following stylistic features are discernible in the parallel corpus, in varying frequencies:

Table 2: Stylistic Features of Emotional Discourse

S/N	STYLISTIC FEATURE	OCCURENCE	PERCENTAGE
1	Innuendo	2	14.2
2	Irony	4	29
3	Oxymoron	1	7.1
4	Rhetorical question	1	7.1

5	Repetition	1	7.1
6	Sarcasm	3	21.3
7	Satire	2	14.2
Total		14	100

From the table above, emotional discourse is decipherable in both the source and the target language texts through a plethora of stylistic features like innuendo (14.2%), irony (29%), oxymoron (7.1%), rhetorical question (7.1%), repetition (7.1%), sarcasm (21.3%), and satire (14.2%). The pre-eminence of stylistic features like irony, sarcasm and satire may be explained by the writer's attempt to lampoon obnoxious patriarchal practices, which are likely to cause pain, shame, frustration and irritation in society. The translator may do well to concentrate on these features while translating emotional discourse in the corpus under study.

Epistemic Markers of Emotional Discourse

These are effective linguistic devices to introduce cause events of emotions. They are categorized under epistemic verbs of seeing, hearing, knowing, discovery and existence. They are provided in the following table:

S/N	EPISTEMIC MARKER	OCCURENCE	PERCENTAGE
1	Discovery	3	21.3
2	Existence	4	29
3	Hearing	1	7.1
4	Knowing	6	42.6
Total		14	100

The table above is indicative of the fact that four epistemic markers have been used to portray emotional discourse in the novel *Les Impatientes* by Djaili in varying degrees. They include discovery (21.3%), existence (29%), hearing (7.1%) and knowing (42.6%). The dominance of the latter marker (knowing) can be explained by the fact that knowing the source of one's plight can be the gateway for one's emancipation. In the case of the corpus under study, the source of the Fulani women's plight is their cursed existence (29%) in a patriarchal system that has brought them so much pain. Emancipation can only come by knowing (42.6%) the right cause of action to take to extricate themselves from bondage. Thus, translators should take these dominant implicatures into consideration when translating epistemic markers in the corpus under study.

Conclusion

This study has been an attempt to analyze the translation of emotional discourse embedded in two bipolar concepts (patriarchy and feminism) in Djali's *Les Impatientes*. The study was motivated by the fact that emotions are elusive and may be difficult to circumscribe linguistically. More so, words may elicit different emotional charges in different languages and cultures, despite apparently having the same dictionary equivalence. The study therefore, set out to identify, analyze and explain stylistic features and epistemic markers of emotion in Amadou Djaili's *Les Impatientes* and its English

rendition, and determine the effectiveness of the replication of the source language emotional dimensions into the target language. Fourteen elements related to emotion were selected through content analysis and synchronization of the parallel corpus. These elements, which have aspects of patriarchy and feminism, were analyzed using the explicatory approach that focused on the source text, the context of production, the target text and comments with regard to the translation.

Stylistic features identified in the text include innuendo, irony, oxymoron, rhetorical questions, repetition, sarcasm and satire while the following epistemic markers were identified: discovery, existence, hearing and knowing. The success or failure in the translation of emotional discourse in Djaili's *Les Impatientes* hinges on the identification of these features. On the whole, one can affirm that the translator succeeded in replicating the emotional dimensions in Djaili's *Les Impatientes* from French into English despite the minor glitches observed.

The study therefore, recommends that in order to successfully replicate emotional discourse from one language into another, the translator should do a rigorous analysis of the text to understand the stylistic features and epistemic markers employed by the author. This is because these elements have a bearing on the emotional charge of the text.

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