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Acknowledgement
We would like to thank all those who contributed to this volume as reviewers of papers. Without their help and dedication, this volume would have not come to the surface. Among those who contributed were the following:

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<th>Dr. Bootheina Majoul</th>
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<td>Article Titles &amp; authors</td>
<td>Pages</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Contents</td>
<td>1</td>
</tr>
<tr>
<td>Bans and Boundaries: The Arab Layman in Zakaria Tamer’s Sour Grapes</td>
<td>2-17</td>
</tr>
<tr>
<td>May Witwi</td>
<td></td>
</tr>
<tr>
<td>The Unruly, the Mut(ilat)ed, the Ailing: Corporeality as a Space of Subversion in J. M. Coetzee’s Fiction</td>
<td>18-31</td>
</tr>
<tr>
<td>Kamel Abdaoui</td>
<td></td>
</tr>
<tr>
<td>Racism, Feminism and Language in Zora Neale Hurston’s <em>Their Eyes Were Watching God</em></td>
<td>32-41</td>
</tr>
<tr>
<td>Sawsan Qashgari</td>
<td></td>
</tr>
<tr>
<td>Relationships of the Self: An Analysis of <em>Murphy</em></td>
<td>42-50</td>
</tr>
<tr>
<td>Basma Harbi Mahdi Al-Azawi</td>
<td></td>
</tr>
<tr>
<td>Jamaica Kincaid’s <em>Lucy</em> as a Narrative of Exile and Identity</td>
<td>51-62</td>
</tr>
<tr>
<td>Sayed Mohammed Youssef</td>
<td></td>
</tr>
<tr>
<td>Translating Figurative Proverbs from Two Syrian Novels: <em>Muftaraq al-Maṭar</em> by Yūsuf al-Maḥmūd and <em>Anājīl al-Xarāb</em> by NaufalNayouf</td>
<td>63-76</td>
</tr>
<tr>
<td>Huwaida Issa</td>
<td></td>
</tr>
<tr>
<td>Western Feminism or Return to Authentic Islam? Jordanian Women in Faqir’s <em>Pillars of Salt</em> and <em>My Name is Salma</em></td>
<td>77-91</td>
</tr>
<tr>
<td>Suaad Muhammad Alqahtani</td>
<td></td>
</tr>
<tr>
<td>Translation and Arabicization Methods of English Scientific and Technical Terms into Arabic</td>
<td>92-106</td>
</tr>
<tr>
<td>Rokiah Awang &amp; Ghada Salman</td>
<td></td>
</tr>
<tr>
<td>Co-habitality in Translation: The Comparative Case of Collocation</td>
<td>107-122</td>
</tr>
<tr>
<td>Mohammad Bin Naser</td>
<td></td>
</tr>
<tr>
<td>Gender Stereotypes in Fantasy Fairy Tales: Cinderella</td>
<td>123-137</td>
</tr>
<tr>
<td>Abir El Shaban</td>
<td></td>
</tr>
<tr>
<td>Reflection of Translation Theory in Teaching Practical Translation: Legal Translation as Case Analysis</td>
<td>138-151</td>
</tr>
<tr>
<td>Dawn TSANG Fei-yue</td>
<td></td>
</tr>
<tr>
<td>Morpho-Syntactic Complexity in the Translation of the Seven Suspended Odes</td>
<td>152-162</td>
</tr>
<tr>
<td>Eyhab Abdulrazak Bader Eddin</td>
<td></td>
</tr>
<tr>
<td>Fictional Characters Outside Fiction: “Being” as a Fictional Character in Heidegger’s Being and Time</td>
<td>163-175</td>
</tr>
<tr>
<td>Abdel-Fattah M. Adel</td>
<td></td>
</tr>
<tr>
<td>Regenesis: Lawrence and a Re-Evaluation of the Genesis story</td>
<td>176-191</td>
</tr>
<tr>
<td>Roumaissa MOUSSAOUI</td>
<td></td>
</tr>
</tbody>
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Bans and Boundaries: The Arab Layman in Zakaria Tamer’s Sour Grapes

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Abstract
Social diseases, incompetent governments and the effeminate existence of the Arab person are recurrent themes in Zakaria Tamer’s Sour Grapes (2000). Set in a fictitious Syrian neighbourhood, the stories of the collection Sour Grapes identify the bans and boundaries burdening contemporary Arab life. By presenting the unusual and the nonsensical, Tamer highlights not only the socio-political and economic problems but the impact of the various social customs and inaccurate interpretations of religious teachings on gender roles and on all that burdens the sheer existence of the Arab individual. The novelist does not name a figure or a regime but compels his reader to question the quality of existence in a working class Arab neighbourhood. Written in (2000), the collection foresees the inevitability of an Arab uprising, which was to take place ten years later. Unlike the stereotypical observations of many orientalists, Tamer’s Sour Grapes takes his readers through the narrow alleys of Queiq, introducing them to the Arab layman. Through the characters’ defiance or their commitment to the social bans and religious prohibitions, Tamer discloses the deep crisis in the Arab social fabric. Through textual analysis and the explanation of inherited bans and boundaries, this paper highlights Tamer’s clever use of the ridiculous to demonstrate how dictators are instated in most aspects of Arab life. This paper looks deeply into some of Tamer’s short stories to explain what lies between the lines and the ideas behind Tamer’s depiction of the bizarre and the peculiar to demonstrate how the powerful people in an Arab society thrive at the expense of the simple Arab person and his culture.

Keywords: Arabic fiction, Syrian fiction, Arab Social life, Arab social customs, Fictional representation of Arabs, Religious misinterpretation

DOI: http://dx.doi.org/10.24093/awejtls/vol1no2.1
Only when the Arabic novel reaches the stage of expressing itself beautifully and eloquently, it can face the real challenge and boldly introduce itself without the need to borrow the fingers or the masks of others. (Abdul-Rahman Munief (1933-2004))

**Introduction**

Preferring to disguise his criticism Zakaria Tamer combines the unusual, the grotesque and the ridiculous to convey his message. In *Sour Grapes* (2000), Tamer highlights some of the socio-political diseases affecting Arab life. Although he attempts to presents his characters as ordinary humans, their actions and the events betray far more complex concepts than the reader might initially think. Those familiar with his works know that he concentrates on the contradictions of existence and the Arab person’s struggle between what they feel and think and the prevalent restrictions and taboos governing their lives and limiting their self-expression. Born in 1931 Tamer witnessed many events and experienced various hardships. His style of writing landed him in trouble with the Syrian regime and he was banned from writing for the Syrian newspapers. His satire of the Shah of Iran, in the 1970s, almost led to his receiving a severe punishment. He left Syria in 1981 to settle in the UK. Several of his short-story collections have been translated to English such as *Tigers on the Tenth Day* (1985), *Spring in the Ashes* (1994), *Breaking Knees* (2008), and *The Hedgehog* (2009).

Tamer’s stories indirectly reveal what is missing in Arab life and magnify the generally accepted argument that there is little freedom of speech and equality among people in the Arab world. Lack of self-expression, blind obedience and divorce are recurrent themes employed by the writer to magnify the harm done to the common man in the Arab world. Thus he compels his reader to question whether or not the popular attitudes and beliefs governing the Arabs’ way of life encourage the rise of unchecked authoritarian regimes, which intentionally obstruct the emergence of a democratic political culture, and lead to the creation of small dictators in every aspect of life. *Sour Grapes* can be seen as an eye-opener for the Arab reader and those wishing to see Arab life from the inside. Unlike some of the impressionistic and anecdotal information, influenced by dominant Western discourse, Tamer’s deep knowledge of the culture enables him to take his readers on a journey in the narrow alleys of Queiq where his men and women come to life, introducing the reader to the Arab layman or what is sometimes described as the Arab street.

Although some of the stories do not exceed a paragraph or two in length, the questions they raise prevent the reader from passing them as mere folktales. In ‘The Silent’, for example, the protagonist receives an anonymous slap with every insincere flattery he utters. The depiction of physical and moral weaknesses raises several questions about the quality of life. Through exaggerated events and characters, Tamer indirectly challenges political setups, beliefs and social customs that impede the political, cultural and religious progress of the Arab individual. The writer not only highlights almost every aspect of Arab life, he also depicts Western colonisation and its attempts to wipe out the Arab national identity. It is also worth noting that many years later a number of Tamer’s predictions do actually take place, such as the Arab Spring and the return of Western troops to the region. Although the stories take place in a fictitious Syrian neighbourhood, they easily represent many neighbourhoods in many Arab countries. Through textual analysis, the appraisal of characters and the interpretation of absurd events this
paper attempts to recognise the political, social and religious foundations on which the stories are based. The essay highlights the ideas behind Tamer’s depiction of bizarre events and peculiar characters and clarifies how he portrays the deep crisis in the Arab social fabric, hindering the people’s ability to bring about real change. From the very beginning, readers, familiar with Aleppo, expect a grim atmosphere; Tamer’s choice of the name Queiq, for his fictitious neighbourhood, foretells what is to unfold; River Queiq is well known to be a dry malodorous and filthy river in Aleppo, therefore the very choice of this name is purposeful. Interestingly, the river becomes, in later years, a symbol of brutality and violence.

Religion, Politics and Culture

Sour Grapes magnify the various pressures the Arab person has to put up with in life. Many of these difficulties, according to some Western Political scientists and theorists, are generated by Islam, which they argue is incompatible with democracy. Although the current state of affairs sanctions their argument, the social and political defects, which gave birth to an anomalous setup, must be taken into consideration. In The Clash of Civilizations, Samuel Huntington, for example, repeatedly affirms that Muslim countries are unproductive ground for democratic progress. (Huntington, 1996, p217) Mark Tessler also notes Islam’s role in shaping political culture and quotes a study, presented at the annual meeting of the American Political Science Association, which says no Middle Eastern Muslim country is “able to escape completely from [religion’s] overarching reach” (Tessler, 2002, 217) Although this is true, Islam cannot and must not be held responsible for the tyrannous roles exercised by the patriarchal figures who misuse authority granted to them by Islam.

As a collection of short stories, the work strongly highlights the points of weakness in society; however, the nature of the work does not permit the provision of background explanation of the social maladies and religious misconceptions, generally accepted as common truth, nor their effective role in shaping the status quo. Therefore I have felt it essential to explain the background, against which Tamer moulds and constructs his characters, to his readers in English to facilitate the full appreciation, of the writer’s message, by the non-Arabic speaking world.

Before holding Islam responsible for cultivating dictatorships, it is worth noting that certain practices in some Muslim societies are not part of the teachings of Islam but have simply evolved in the course of time as a result of local cultural and ethnic factors or as the result of interaction with foreign cultures whether colonising or being colonised. Misinterpretations and even intentional negligence, on many occasions, play part in delivering what serves the aims of the few at the expense of the majority. Obedience to the ruler is the Muslim’s duty, however and contrary to the dominant discourse, the ruler, in the traditional hierarchical system of Islamic government, must be appointed by the consensus of the nation. He must be capable of carrying out the responsibilities of the role before he can be regarded as God’s means for realising His divine will. However, the consensus part of the teaching is often ignored and the misconception is passed from one generation to the other. This hierarchal set up extends to other aspects of life where men, based on the responsibilities attached to their roles, are granted a higher position than women.
Although the writer does not explain gender roles and responsibilities, he raises the reader’s awareness that inadequate performances necessitate change. Every story points to one or more of the problems that impact Arab life. He also highlights the socio-political fabric and the complicated concepts imbedded in the Arab social and religious structures. The Sour Grapes collection satirically exposes the widely held views, customs, religious and social pressures controlling the Arab person. It raises the reader’s awareness of the subjugated and hypocritical existence of both sexes. Through mastery of style and narrative rhythm, Tamer dissects the dehumanising pressures on the people and exposes not only the plight of the Arab woman but the effeminate existence of the Arab man who fails to achieve self-determination.

**Subaltern Existence and the inevitable Uprising**

The Arab man occupies the highest rank in the household hierarchy, economy, and in society, therefore, weak indecisive men fail to gain the admiration and respect of not just society but within their households. They are usually dismissed as effeminate and unworthy of being men and are thus comparable to women and seen as physically and mentally weak (Attir, 1985, p. 121). Tamer builds on this concept by depicting male characters as hopelessly subaltern to non-democratic authority or even a bully thus comparable in their position to the subaltern position of women in society and the colonised existence under foreign rule. Tamer himself describes the relation between the ruler and the people as that of “a tyrant owner and the owned,”5 emphasising the subjugated position of the Arab man.

In Sour Grapes, Tamer highlights the effect of authority on the people; in ‘The First Downsize’, ‘The Black Wings’ and ‘The Branches’ the reader is compelled to question the validity of the concept of obedience and whether this concept is behind the democratic deficit and the authoritarian set up so prevalent in Arab and Muslim countries. Obedience to superiors leaves Abdul-Nabi Al-Sabban in ‘The First Downsize’ with a very small lung. In full obedience to authority he agrees to undergo an operation to downsize his lungs. The man, arrested for breathing more than his share of oxygen, acknowledges that the size of his lungs is behind this unintended violation. He is referred to hospital only to leave, few weeks later, a completely different man with a narrow chest that consumes less oxygen than is originally allocated.

In this story Tamer not only refers to blind obedience to authority: “O you, who have believed, obey Allah and obey the Messenger and those in authority among you,” but to dictatorships that exploit this concept to the extent of rationing people’s oxygen consumption. The regime turns life into misery for Umar Yasser in ‘The Black wings’ where Yasser only smiles when he is dead. In reference to the dreadful existence suffered by adults, the writer explains that Yasser had been a happy child who laughed all the time but had completely stopped on reaching adulthood. Lying in bed, Yasser realises that he has become an old man. The realisation triggers rebellion against the routine he has followed all his life. He refuses to get up despite his wife’s numerous warnings lest he is late for work. At that point a burly policeman with two black wings comes out of the closet and orders him to get up or he will be late for work. The black winged policeman in this story refers to the government as the administrator of death6. Yasser’s reply that he had gained nothing from work over the past fifty years points a finger of accusation at the failure of Arab governments, which, contrary to the religious teachings, require the individual to fulfil the role set for him without expecting anything in return.
The authority, manifested in the black-winged policeman, carries out the punishment. Whether out of fear or faith, Yasser does not rebel. From the authority’s perspective Yasser’s rebellion threatens the unity of society and encourages others to follow suit. The policeman’s warning that Yasser must get up for work to maintain production or he shall starve (p.175), reminds the reader of Lenin’s slogan modified later by Saddam Hussein into: “He who does not produce shall not eat”7. When Yasser insists that he would rather eat wood and soil or even his elderly wife, than go to work, things begin to take a more serious turn. At this point the policeman threatens him with death; ‘If you do not work there will be no reason for you to stay alive’. Common good is the pretext authorities utilise to keep people under control. Faith on the other hand requires Yasser and others like him to obey those in charge, even if they disagree (Obedience to the Ruler, Prophet’s Mosque Literary Forum) “And if you disagree over anything, refer it to Allah and the Messenger, if you should believe in Allah and the Last Day” (Surat al-Nissa’ 59).8 Yasser’s reply shows that he has reached a final decision: ‘only a crazy fool would hold on to this disgusting life’. This answer is typical of many Arab individuals who feel that the poor quality of life makes it unworthy of living. Yasser is one of the odd people because he strays away from the flock thus deserves punishment. His death would serve as a deterrent to any other person contemplating rebellion or seeking to challenge tyranny cemented by the silent majority, therefore death is welcomed with a smile.

Tamer foresees that a popular uprising is inevitable; in several stories. In ‘The Branches’ the students rebel against the oppressive teacher and kill him. In ‘Men,’ Haleem, the husband, rebels against his wife and divorces her. In ‘The Branches’ a teacher insults students and forces them to sing the national anthem. The pressure exerted, by the teacher, refers to the pressure imposed on people to sing or cite slogans to demonstrate their patriotism, in other words; it measures their loyalty to the ruler. In defiance the children sing the words of passionate love song to the tune. The situation deteriorates and the students beat the teacher to death. Tamer here is clearly professing that an uprising will take place and the death of dictator is inevitable. The elimination of the teacher restores harmony and the students sing together the national anthem correctly. The solution Tamer provides in ‘Men’ is yet another prediction of what was to take place ten years later. In the collection, written in 2000, Tamer foresees that continued abuse and exploitation of the simple and good natured individual will lead to revolution. Haleem’s tolerance only comes to an end after a series of violations and abuse. In ‘The Branches’ the reason for the uprising is pressure made clear by the teachers persistence while in ‘Men’ the case passes through several stages. Nabeela’s misconduct is gradual. Haleem’s uprising is triggered by a seemingly trivial reason. Nabeela is not divorced for her adultery but for forgetting to add salt to the food. This makes Haleem’s decision largely similar to the ‘slap’, dealt by the Tunisian female municipal official and her aides to Mr Bouazizi.10 In both incidents the trivial action signifies the ‘straw that broke the camel’s back’.

Similarly, in his criticism of regimes, Tamer highlights the futility of expecting governments to take steps towards improving the people’s living conditions. In ‘Her Fourth Promise’, Rima makes a number of promises to Hamdan. She vows to return his love when man first lands on the moon and assures him she would marry him when the Soviet Union becomes a capitalist country and to bear him a son when the Berlin Wall is taken down. All these events do take place, enabling Rima to keep her word. However Rima’s assurances that Hamdan’s financial position will improve remains unfulfilled even when the impossible condition for its
fulfilment does take place; Tamer satirically shows the chronic problem of unemployment through Rima’s unattainable promise. She assures Hamdan that the problem of his unemployment will be solved when the United States becomes a communist country. Tamer allows the incredible to take place to reflect that it is easier for the bizarre to become a reality than for an Arab government to solve the problem of unemployment. The reader is thus informed that, as Rima had promised; red flags are raised above all the buildings in America, but Hamdan’s position remains unchanged.

Social Hierarchy and the Distribution of Roles:
The distribution of responsibilities in the Arab world is clearly defined through the presentation of the hierarchical setup. Apart from highlighting the poverty in ‘Harat Queiq’ and its miserable conditions, Tamer draws attention to its impact on the people by illuminating the hierarchy of interdependence. Arab societies are male-dominant where the eldest male figure is the head of the family. Age, wealth, and heritage also play a significant role in determining the status and the extent of dominance enjoyed by the male figure. The patriarchal structure extends throughout all levels of society, making obedience to the head, be it of a household, a clan or the state obligatory. These leaders, each in their own crowd, represent the group to the outside world. He guides their actions and is responsible for their welfare (Al-Krenawi and Graham, 2000). In ‘al-Muharasha’ (The Dog fight) Tamer describes Queiq’s men as vicious, who would ‘kill their own mothers for money’ and their women as famously insolent and Queiq’s youth and children as shisha-smoking and drug addicts.

Although this hierarchy does not rise above the ordinary man, knowledge of the Arab social hierarchy, suggests the indirect reference to the role of the government and its responsibility for the miserable conditions in Queiq. The government’s neglect left men prone to crime and unable to perform their duties towards their families. This hierarchical concept is consolidated by the authentic and agreed upon Hadith (religious teachings) that every human has a responsibility to fulfil; “The leader of people is a shepherd (guardian) and is responsible for his subjects” (Daily Hadith). Likewise every man “is a shepherd and responsible for his flock” (Ibid). The hierarchy then includes women as shepherdesses in their husband’s property and responsible and lastly the servant who is responsible for the masters’ property. Had the men in Queiq been in a better position, their women would not have become famous for their rudeness and the children would have been in school. Although Tamer does not point a finger of accusation at a certain figure or government the hierarchal arrangement he describes clearly refers to the social structure.

Women, Teachings and Social Customs
The fact that the conduct of women appears frequently reflects not only the prioritisation of shame and honour but the importance of women’s conduct in society. However Tamer sometimes blends several problems in the representation of one woman; in ‘Men’, the ‘Fez Wearer, ‘The Black Wings’ and others, Tamer, permits two or more different levels of interpretation. By highlighting the wife’s misconduct, in ‘Men’, for example, Tamer draws attention to a number of problems, predicting that a revolution will eventually break out against tyranny. Through the behaviour of Nabeela, Tamer presents, along with the political connotation of the story, the reality of men’s misappropriation of their right to divorce.
The name of Haleem, the Arabic equivalent of tolerance, is given to emphasise the political element in the unrealistic tolerance over his wife’s misconduct; like a dictator, Nabeela, whose name is the Arabic equivalent of noble, takes advantage of her husband’s tolerant nature; apart from her simple violations of social conduct such as throwing away the Milaya13 and speaking to strangers, she goes as far as committing adultery and gives birth to her lover’s child. This unlikely tolerance of an Arab husband and his attempts to gently warn his wife against a bigger mistake and her intentional disregard of his wishes consolidates the notion that Tamer intends a political interpretation of the story in which Nabeela becomes more of a tyrannical figure than an Arab wife. When her husband finally decides to exercise his right he does so in reaction to a trivial matter.

Taken at face value, the story highlights man’s misappropriation of his right to divorce; the ease in which Haleem pronounces the divorce words is repeated in the ‘Fez-Wearer’ where Al-Haf, who brags about his love for his wife to his friends, divorces her for nagging him to stop wearing the fez. Regardless of the deeper interpretation of the stories, the ease and the convenience permits the whimsical exercise of the right granted to men over women. In a real life situation Nabeela’s punishment for her misconduct would be very harsh14. Although Tamer has no sympathy for women who defy conventions, his satirical comments compel his readers to challenge the whole set of conventions imposed on both men and women, while the political interpretation of ‘Men’ reflects the rise of the tolerant human being against the abusive power. The presentation of characters and events incriminate the patriarchal setting and the ‘shepherds’ who abuse their rights over their charges.

In ‘al-Muharasha’ Um Ali, a notorious widow with no authoritative male figure in her life is aggressive and sharp tongued. This behaviour is her strategy of self-defence and to protect her daughter from young men seeking her acquaintance. When Abu Saleem, the barber, stops her to deliver a message she shows no interest and mockingly assures him that she will ask for his services ‘when her beard grows’ (Al-Maharsha, p. 14). However her tone becomes more lenient when she learns the message is from Naguib al-Baqqar, the richest man in Queiq. In his description of Umm Ali, Tamer draws attention to gender differences even among criminals; he writes that Umm Ali would have been ‘a permanent jailbird had she been a man’. However this does not rule out that she may have been imprisoned at some point in her life. This description allows comparing Umm Ali with thugs, usually former criminals or unemployed individuals with a criminal tendency or record, renting their skills, to make money. Umm Ali rented her sharp tongue to a representative of power who used her to settle his account only to side-line her when she was no longer needed.

Umm Ali is thus exploited by the powerful to fight by proxy in a power-struggle between two men in return for money. Representing power and wealth, Al-Baqqar seeks to humiliate Khudir Alwan who, the reader learns, is so vicious he had cut and eaten his ear in court to the horror of the judges. The choice of Umm Ali for the task highlights two objectives: firstly; it secures the total humiliation of Alwan without him being able to retaliate. Secondly hiring Umm Ali to do the dirty work protects Al-Baqqar from direct confrontation with a man of Alwan’s character. Alwan’s male pride will prevent him from taking revenge on a woman and so he stands: ‘helpless and blue-faced’ listening to the insults pouring out of Umm Ali’s mouth.
The lower position of women in society prevents Alwan from striking back at an unequal therefore he breaks Umm Ali down by killing her nephew, whom she loves more than a son. Tamer comments that the lower working classes are cunning in their ways; if Alwan had arranged to take his revenge by raping the daughter; Umm Ali’s voice would have been louder than ever before\textsuperscript{15}. The choice to murder Suleiman has a permanent destructive impact on Umm Ali and leaves her incapable of resuming her old self. What seems to consolidate Tamer’s reference to a power struggle is the celebration held by Al-Baqqar on Alwan’s release and his acquittal from what Al-Baqqar describes an ‘unreasonable’ charge.

Although Umm Ali saw the murderer and heard her nephew beg the assailant to stop, Alwan manages to evade prosecution. Tamer explains that Alwan got twenty men to witness he was with them at the time of the crime. Apart from the criminal aspect of the crime, Suleiman’s death emphasises the price males pay for their social superiority. Umm Ali’s devastation, on the other hand, shows, apart from her love for him as an aunt, women’s exaltation of men relatives as a source of strength; this exaggerated superiority does not just affect women but can be very disadvantageous to the men themselves who, at times, are held responsible for the conduct of their women. This is more apparent in day-to-day relations where women have to obtain men’s consent over most of their out-of-doors activities.

The protection of women often creates a parasitical relationship; in return for the restriction of freedom, women are fully kept even if they had their own means. This stems from women’s importance in preserving the family honour. The concept goes back to the days of pagan Arabia when female infants were buried immediately after birth. The reasons for eliminating female babies were poverty and the fear of shame women may bring upon their tribes if they were to be taken among the spoils in an enemy raid (Al-Samman, 2010). Thus it can be inferred that this fear created an exaggerated form of protection that led, with the religious taboos on premarital sex and the superiority of men, to the subjugation of women and the suppression of their sexuality\textsuperscript{16} as is demonstrated in Umm Ali’s fear over her daughter and the lowering of Layla’s dowry, for losing her virginity, in the ‘Old Dress’\textsuperscript{17}.

The people’s anticipation that Umm Ali’s daughter will be kidnapped and raped as part of Alwan’s revenge is another reference to the violation of women as a means for punishing male members of the family or the tribe\textsuperscript{18}. The raped girl becomes a source of shame and the family tries to give all sorts of concession to mend what cannot be mended. In the ‘Old Dress’ Layla is kidnapped by her own fiancé, however this does not change the fact that she is no longer regarded as innocent and lowers her value in the marriage market. She is described as a second-hand dress, which entitles the groom to negotiate lowering the dowry (149).

The need for Arab women to adjust, in the absence of a man, can be seen in the characters of the defeminised Umm Ali in ‘Al-Maharasha’ and the over-feminised Na’ila in ‘Rain’. Umm Ali is mannish with a bad temper, warding men off, and Na’ila’s vulnerability deprives men the bliss of sleep, worrying about her. Umm Ali’s behaviour repels men interested in her daughter while Na’ila attracts every man, triggering in him the urge to protect her. Umm Ali and Na’ila and other female characters reflect the position of the unprotected female and the need to survive in a male-dominated society; by acting hostile, Umm Ali transcends gender barriers whereas Na’ila exaggerates her vulnerability to receive protection. When pain reduces
Umm Ali to an imbecile, walking in a trance with her ‘head lolling left and right’, she becomes feminised and no longer capable of protecting her daughter, which revives men’s hopes in courting the daughter. Na’ila’s defiance of conventions differs from that of Nabeela in ‘Men’. In Nabeela’s case her defiance of social customs and religious teaching is committed with a man in her life and deserves punishment. Na’ila’s defiance of conventions reflects the dated misogynist customs imposed on women, sexual frustration and social hypocrisy. By presenting the character of Na’ila, Tamer shows a different survival tactic than the one adopted by Umm Ali.

To avoid the position of the unprotected female, Na’ila invites every man to protect her by becoming more feminine. Much younger than Umm Ali, she has the advantage of surrounding herself by a number of male protectors eager to offer their services. However, Tamer satirically refers to the problem of loveless marriages by describing Na’ila’s transformation; shocked by the news of her husband’s death, Na’ila transforms completely. Firstly she is engulfed in profound reverence; she bends to kiss the floor and screams: “God! You are great”. Initially it is unclear whether she praises God in surrender to the Almighty’s will or in disbelief at the opportunity granted to her. What unfolds seems to support the second point of view because Na’ila breaks both the Islamic rules and the social conventions of mourning. By not acting the conventional way, the writer introduces the reader to the conventional etiquette of mourning. Na’ila, we learn, does not cry, scream or slap her face as is expected of an Arab wife but throws away all that reminds her of her husband. In a satirical tone Tamer clarifies that in her distress she forgot to wear the traditional long black dress and head cover to the funeral. Instead she wore a short tight red dress, far ‘above her ivory knees’.

Tamer does not openly criticize Na’ila, yet his description of her conduct raises awareness among readers, familiar with Arab customs, that she has flagrantly breached the code of conduct Arab widows are required to follow. By not doing the ‘done thing’, Tamer magnifies that loveless marriages do exist whether widowed women observed the customs or not. Tamer’s depiction of Na’ila does not highlight her ill conduct as much as it proves a major point; Na’ila’s improved health. The transformation clearly demonstrates that she may have been under mental or physical stress. By destroying all that reminds her of her husband, her hopes in a better life are revived. This is well captured by Tamer when he assures the reader that her grief “transformed her from a woman in her thirties, into a rosy-cheeked girl of twenty”. Tamer’s sarcasm is further directed at society and men’s hypocritical attitude towards vulnerable women. This reaches its peak in the concluding sentence: ‘since then, all men, married and single, visited her in an effort to console the woman who refuses to forget her husband’.

Magnifying the unusual highlights the problematic position of women in society whereas the need to adjust reflects the fear experienced by single women who have to survive on their own in a male-dominated society. The need to adjust becomes essential otherwise she is prone to fall victim to the sweet talk of insincere men. Na’ila’s for example, sells the house to get rid of all that reminds her of her husband, but continues to hide behind the claim that she cannot forget her him. Women, in ‘A Man for One Woman’, and ‘The Divorced’ fall victims to immoral men. In the first story Tareq, a young unemployed man from Queiq, takes advantage of Samia, a rich lonely woman yearning for marriage and children. Tareq, whom she meets on the bus, succeeds in taking her to bed almost immediately. Lying next to him, she dreams of married life and a house full of children while he, believing her to be disreputable, contemplates sharing her with
his friends in return for a modest sum. In the second story a widow enjoys being raped on visiting her husband’s grave. What seems to be lack of sympathy for women on Tamer’s part highlights the fragile position of a man-less woman; when the rapist learns that her husband has been dead for a year he assumes she would accept him. He murmurs to her: “a whole year without a man is unbearably painful” (p.51). Despite the fact that rape cannot be justified, Tamer here resorts to the uncommon or even the grotesque to highlight two things firstly; how man-less women are taken advantage of in society and secondly; how sexual deprivation can trigger the instinctual trait inside men and women. This biological desire blinds the widow to the point of accepting a ‘stern-faced, fat and short’ male next to her husband’s grave.

Although Tamer appears to show no compassion for his female characters, it is highly unlikely that this cynicism is directed at women. As in all the collection Tamer magnifies ugliness to highlights the quality of life, the impact of dictatorship, the colonised human being and the suppressed human desires. In both stories the male characters are perverts and the females are vulnerable, thus he warns that suppressed passions will undoubtedly lead to dire consequences. Tamer pronounces the end of the widow’s commitment to the memory of her spouse when the husband turns in his grave and pronounces the divorce phrase.

Gender inequality reappears differently in ‘Death of a Dagger’ along with the abuse of authority. Through Alwan’s imaginary friend Antar, a famous Arab knight of ancient pagan Arabia, Tamer reminds the reader that the prevalent concepts are no longer suitable. He refers to the modern world through the advice given to Alwan by his mother. As a traditional Arab woman, with a grownup son, her main desire in life is to see him married with children. However the ear he ate in court made him repulsive to women so she advises him to resort to plastic surgery. Alwan dismisses the idea, muttering to himself that he will take no advice from women because they are half-witted. This saying, reiterated by many Arab and Muslim men, is in fact based on a saying attributed to Prophet Mohammad emphasising women’s deficiency of mind and religion” (Rafiqul-Haqq, M. and Newton, P. 1996). Although Muslim scholars went to great lengths to explain the wisdom behind the saying, the deficient mind of women became a generally accepted truth.

Women’s vulnerability in the Arab mind makes her inferior. This is clearly detected in Antar’s advice to Alwan about his dagger. The confiscation of the dagger by a policeman is humiliating because it unmans Alwan; Antar confirms that the dagger and the sword are a man’s honour and are more important than the beloved. He stresses if he had to choose between the two he would certainly choose the sword because a man with no weapon, is like “a woman, vulnerable to rape” at any time. This also highlights the effeminate existence of man without a weapon to secure his manhood. Antar, whose sword won him his beloved despite class differences, also says man without physical prowess will be targeted by the birds of prey. Alwan, lost and humiliated without his dagger, asks Al-Baqqar to exercise his influence on the police to recover it and is devastated to learn that the policeman has not handed it in but has sold it to a Western female tourist who was flying home on the same day. Although it is common to carry daggers and knives in most Arab countries, the policeman, given that Alwan is an outlaw, can confiscate it if he feels like it. However selling the dagger, man’s source of pride according to Antar, to a tourist exposes not only corruption and abuse of authority, but raises the question of whether Tamer is hinting at the authority’s allegiances with the West, selling them treasures be it
natural resources, antiquities or any traditional symbol of Arab dignity. This is further clarified in ‘The Fez wearer’ where the man refuses to take his Fez off.

Through highlighting Alwan’s friendship with Antar, Tamer points that the concept of physical strength, inherited from Bedouin customs of ancient Arabia, remains valid to this day. Many Arab societies continue to insist that man’s life is outdoors with other men and any man, preferring the company of women is weak and feminine and is looked at with disrespect. By killing Alwan in a car accident, Tamer highlights that only death can solve the problem of lost masculinity.

**National Identity and the struggle to preserve it**

In ‘The Fez-wearer’ man’s right to divorce is present but secondary to the concept of national identity vs colonisation. Tamer highlights the French colonisation of Syria from a postcolonial position and presents the colonised person’s side of the argument through the struggle of Mansur Al-Haf to keep his national identity represented by the Fez. Although Al-Haf is tough, he is by Arab standard a fair man because he only uses his dagger in self-defence. The theme of dissatisfaction with life reappears when Al-Haf says: ‘only a fool would prefer the bigger prison [of life] to the small one’. Although he is too shy to confess his love to his wife, Naziha, he openly admits to his friends that ‘her wish is his command’ and he would not hesitate to shave off his moustache if she wanted him to. However he strongly turns against her when she advises him to stop wearing the Fez. Al-Haf scornfully tells his wife that the Fez ornaments men like the traditional Milaya ornaments women and the leaves and branches decorate trees.

Tamer uses the Fez to highlight the coloniser’s threat to national identity and the various means employed to obliterate it. The story, set during the French mandate in Syria and Lebanon in the early twentieth century, presents the coloniser’s attempt to impose his own culture by wiping out that of the colonised. The French General Henri Gouraud offers Al-Haf money and privileges in return for his fez, but Al-Haf refuses. This refusal explains Al-Haf’s antagonism and reaction towards his wife when she demands that he should choose between her and the fez. The fez in this story symbolises patriotism and national identity which Al-Haf cannot compromise and holds on to the very end. At face value his action, like that of Haleem, highlights the misappropriation of man’s right to divorce. At a deeper level Al-Haf, who would willingly shave the symbol of his masculinity for Naziha, refuses to compromise his national identity despite his deep love for her.

When Al-Haf utters the divorce phrase three times, Naziha becomes a total stranger and must leave the house. Finding herself alone and ‘shepherd-less’ she cries “wa Gawrah” in reference to General Gouraud. Tamer in this story satirically blends past and present, telling his readers that the French general, like the Arab Caliph heard Naziha’s call and marched to Syria. Tamer also emphasizes the West’s historical animosity to the East when he informs his reader on Gouraud’s visit to Saladin’s grave. The French general ‘tainted with the blood of Syrian men’ addresses the grave, by saying: ‘we are back again’. Saladin’s reply, from inside the grave, highlights the transitory nature of any foreign occupation, confirming that the French’s unjust presence will be met with resistance and will have to end one day: ‘in the voice of a land, washed by sudden rain that wiped away its tears and revived its power of speech’, Saladin replies: “you will return home one day in black coffins” (p.162). Gouraud, surrounded by his guards and
equipped with all types of modern weapons, acts as if intending to stay permanently in Damascus, orders all Syrian men to stop wearing the Fez. Tamer stresses that although many people collaborated or simply obeyed, there are ones, like Al-Haf, who adhere to their principles and beliefs. Al-Haf meets his death for refusing to take off or sell his Fez, insisting that man’s death in defence of his Fez is the greatest honour anyone could ask for. Tamer shows how impossible it is to strip one’s identity, stressing that despite all attempts identity will remain as long as people like Al-Haf existed.

Tamer uses the Fez as a symbol of both cultural identity and dignity and the struggle to hold on to them despite the coloniser’s efforts to eliminate them, stressing that all the French soldiers’ attempts failed to take the Fez off Al-Haf’s head after his execution in order to send for analysis in France. This reflects the West’s inability to comprehend the values of the East and the Fez escapes from the French, moving from one Syrian to the other; from the patriotic to the opportunist, finally falling in the hands of the new generation; ‘it was seen for the third and last time as ‘a jolly red ball’ in the hands of laughing children’ (p.166). Tamer’s message maintains hope that all forms of dictatorship whether foreign occupation or autocratic rule cannot eliminate one’s national identity and belief as long as the people continue to live.

In ‘The Silent’ Tamer highlights false praise, lies and cajolery as a wide-spread social disease. This disease, if tied up with obedience and fear, a tyrant is created. The story translated into English as ‘Slap’ heightens dishonesty as a culturally imbedded disease. The slaps resemble the pangs of conscience, irritating hypocrites; Zhuhair Sabri receives his first slap when he tells a woman, offering him sincere love that he cannot think of anything other than his future. However the second and third slaps best clarify the theme; Sabri is slapped again when he told a rich man that he is the greatest man ever born to the country and a third time on kissing the hand of a cleric with a long ragged beard and asking him to pray for him. On all occasions, Sabri does not see his slapper but continues to be slapped on daily bases. Although he does not tell anyone in case they doubt his sanity, he was certain that everyone was being slapped like he was and all remain silent.

**Conclusion**

Apart from predicting the Arab Spring, Tamer intelligently names the collection *Sour Grapes* in reference to the biblical saying; ‘The parents have eaten sour grapes, and the children’s teeth are set on edge’ or ‘pucker at the taste’ (Jeremiah, 31:29). This widely used saying, regardless of religious affiliations, hints that the difficulties facing the Arab person are not the making of today but of past generations. The accumulation and the various interweaving cultures, races and religions that entered the Arab homeland over centuries, turned various beliefs, even alien and pagan customs into rules which the majority blindly follow. Although the collection paints a grim picture of Arab life, Tamer does not eliminate hope but highlights the inevitability of change. However, what stands out in the collection is the desolate and dissatisfied existence of the Arab person; men welcome death with a smile and women camouflage their nature to survive. The collection also reveals a similarity between the colonised existence of the individual under foreign occupation and those living under autocratic regimes that ration his intake of oxygen and force the Arab individual to work against his will. Although Tamer does not explicitly refer to the causes, he skilfully highlights the effect, pressing heavily on the sore spots
of Arab life, forcing the reader to stop and think about the aspects of Arab life that require change.

The collection is an eye opener for the Arab reader. It compels him/her to stop and think whether to continue living this anomalous existence or seek change. It triggers the urge to pursue the genuine religious teachings and discard all that is pagan and alien. These short stories deliver disturbing message on the state of affairs and the need to re-examine Arab priorities in order to provide a better life for future generations. The writer’s prediction on the re-colonisation of the region was his way of warning people that unless the oppression of unnamed regimes, hypocrisy, and lack of self-expression are eliminated, there will not be an honourable existence. Tamer demonstrates how the one-sided interpretation of the Islamic command, to obey the leaders, has confiscated the people’s right to challenge them. Through presenting the physical and mental anguish in the form of hyperbole or as a nonsensical event Tamer seeks to magnify the deep crisis governing Arab existence. The fact that it was written before the occupation of any Arab country or the break-out of any Arab uprising, justifies Tamer’s message, urging Arabs to reassess the quality of their life think of their destiny.

Tamer’s creativity grants his readers the joy of interpreting and evaluating the significance of every strange metaphor and ridiculous event, forcing them to question the credibility of the bases on which customs stand. Tamer masterfully shows the effeminizing impact of the state on men and that men, in the larger hierarchy, suffer a "powerless, subservient, and submissive" existence like women in society (Al-Haj, 1987, p. 103). This interdependent submission leaves both men and women incapable of making important decisions without gaining consent, thus any independent-thinking individual, appears defiant and deserving punishment.

Notes
1. Zakaria Tamer, interview with author. (12 February 2016). Tamer comments that the Iranian ambassador demanded that he be executed for disrespect. He was summoned by the Intelligence but managed to convince them that he had not intended any criticism for the Shah and the article was purely imaginative.
2. Surat al-Baqara’: 228 makes clear that men are superior to women by one degree. Women as witnesses are counted as half a person. Surat ‘Al-Nisa’:34 explain that men are the guardians of women because God has made them more superior, and because of the money they spend on keeping the women. Therefore virtuous women are obedient, and guard their chastity and the husband’s interests, (such as his property) in his absence. As for those who show a tendency for disobedience, men should at first caution them then desert their beds and finally beat them. If they obey, then men should not seek a way against them. Part of Surat un-Noor, however, holds males and females equally accountable before the Law.
3. Queiq River dried up completely in the late 1960s, due to irrigation projects on the Turkish side of the border.
4. Tamer’s choice appears as an accidental prophecy; since January 2013 Queiq River has become associated with a massacre claiming the lives of approximately 110 men and boys. They were found shot with hands tied behind their backs and mouths sealed with tape on the edges of Queiq River in a part of Aleppo controlled by opposition forces.
5. Interview with the writer on the 12/02/2016
6. Tamer clarified that the black wings refer to the angel of death. 12/02/2016
7. Lenin’s basic and root principle of socialism: “He who does not work, neither shall he eat,” was modified by Saddam Hussein to become one of the Arab Ba’th Socialist Party slogans.
8. There are also over eighty hadiths (sayings) attributed to Prophet Mohammed, urging people to obey their leaders.
9. Welcoming death is a familiar expression; the word is used for describing various situations; it is used to exaggerate various feelings. A person could describe himself as dying from hunger, dead tired and craving death due to unrequited love and even tell the beloved that he/she would die for and in their love.
10. Mohamed Bouazizi is a Tunisian street vendor whose self-immolation catalysed the revolution in Tunisia and helped spark wider pro-democracy protests in the Middle East and North Africa. Allegedly he was publicly humiliated by a female police officer who slapped him. When Bouazizi was denied a hearing with the governor to complain, he, later that day, set fire to himself outside the governor’s office, sustaining severe injuries.
11. According to Don Tapscott "twenty-four per cent of young people in the region cannot find jobs" (Guardian: 2011).
12. The problem of unemployment in Syria, and the Arab region in general continues to create economic insecurity among the people.
13. Black cotton fabric sewn along the long edge then wrapped about the body over normal clothing. It is worn by urban women in Egypt and other Arab countries. It is held under the armpits at one end with the other end draped over the arm. This exposed end was sometimes a special piece with additional shaping and texture. The Malaya could also go over the head forming a veil.
14. Arab penal codes for adultery differentiate between men and women. Apart from the customary action of honour killing, the law is more lenient with men. A man is only sentenced if the act takes place in the marital home and the sentence varies between three months and one year. Women receive a two-year imprisonment regardless of the location in which the act takes place.
15. Interview with author 12/02/16. Mr Tamer says Umm Ali is a real person from a nearby neighbourhood and the events he describes are real.
16. The majority of Arab women work out of financial need. Even today many women still expect to leave work on marriage unless they gains the husband’s consents. However most married working women still expect to be fully kept by their husbands even if they have a salary.
17. In Arab and Muslim countries, the family honour is still measured against the virginity of their daughters. In rural and some urban regions, a proof of virginity is required on the wedding night. For further information please consult Reading Arab Women’s Autobiographies by Nawar Al-Hassan Golley, Austin: University of Texas Press, 2003.
18. Rapists tend to avoid punishment by marrying their victims. However if this does not take place the woman is further punished by her family or tribe. Many either kill themselves or are killed by their families to wash off their shame with blood. This is still practiced in Arab countries where tribal laws are more influential than civil laws.
19. Although Islam does not encourage mourning for more than three days, the situation differs in the case of women mourning their spouses; they are required to remain in mourning for a longer period of time. Religious legislations stipulate widows mourn for four months and ten
days. The idea behind it is to make sure that the woman is not pregnant. On a social level, class and education play part in determining the time and etiquettes of mourning. Women with children are expected to mourn longer than childless women. In general, most women are required to mourn at least a year after the husband’s death.

20. Thick, moustaches have long been prized by men throughout the Middle East as symbols of masculine virility, wisdom and maturity. For a man to shave his is to relinquish all these traits.

21. Initially the fez was a symbol of Ottoman modernity. Over time, the fez came to be seen as part of an "Oriental" cultural identity. For Middle Eastern Arabs it also symbolizes literacy and distinction.

22. Gouraud served from 1919 to 1923 as representative of the French Government in the Middle East. During the Franco-Turkish war, he presided over the creation of the French Mandates in Syria and Lebanon.

23. Divorce (Talaq) In Islam requires the husband to pronounce the phrase “You are Taliq” (I divorce you) to his wife. A man may divorce his wife three times, taking her back after the first two (reconciling). After the third Talaq they cannot get back together until she marries someone else.

24. Tamer refers to the story of a Muslim woman, held captive and humiliated by the Romans. The woman cried out in distress the name of the Abbasid Caliph Al-Mu’tasim’s (796-842) son of Hārūn Ar-Rašīd; (763 or 766—809). The prefix [Wa] and the suffix [mah] “Wa Mu’tasimah!” are used to call someone far in distance whom the caller feels can be his/her saviour. The cry reached the caliph, thousands of miles away, and he set to save the woman. Arab historians mention this among the reasons that triggered Al-Mu’ tasim’s attack on Amorium, the birthplace of the reigning Byzantine dynasty in 838AC.

25. This biblical saying is widely used among Arabs in Middle East regardless of religious affiliations. It is used to express that the successors pay for the flaws of their predecessors.

This work is part of the author’s Leverhulme post-doctoral fellowship

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The Unruly, the Mut(ilat)ed, the Ailing: Corporeality as a Space of Subversion in J. M. Coetzee’s Fiction

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Abstract
This paper addresses corporeality as a space of subversion to hegemonic discourses in J. M. Coetzee’s fiction. The body is not only elusive to representation but it is also entrusted with a certain degree of authority that allows it to contravene the systems of normalization imposed by dominant discourse. The paper tends to appropriate poststructuralism and postcolonialism as its main theoretical grid to argue that corporeality in Coetzee’s novels is deployed as a fluid construct that offers a space of interaction between subjectivities beyond the rigid contours of discursive representation. In Dusklands, the clear-cut demarcations erect between the Self and the Other often blur and disintegrate while facing the permeability and extensiveness of the body. In Waiting for the Barbarians and Foe, however, the mutilated and silenced body of the Other is presented as a space of resistance to the Empire’s attempts to inscribe its statement of powerviolently. It is only the diseased body of Mrs. Curren, in Age of Iron, which transforms into an intersubjective space of reciprocity between Self and Other that is capable of overcoming the fixed barriers between subjects. Being an active site of contestation between subjectivities, the textual construction of corporeality in Coetzee’s aforementioned novels offers creative opportunities of becoming and grants an imaginative understanding of otherness outside the limits of the logic of binarism encapsulated in colonial and imperialist discourses.

Keywords: colonial representation, corporeality, identity, resistance, subversion

Cite as: Abdaoui, K. (2017). The Unruly, the Mut(ilat)ed, the Ailing: Corporeality as a Space of Subversion in J. M. Coetzee’s Fiction. Arab World English Journal for Translation & Literary Studies, 1(2). DOI: http://dx.doi.org/10.24093/awejtls/vol1no2.2
Introduction

Corporeality occupies a subversive position in the fiction of Coetzee. Rather than presenting the body as an appending marker of identity, Coetzee (1986) depicts the “bodies are their own signs” (p. 157). By representing the disturbing physical presence of some of his characters, Coetzee manages to enact the body’s elusive but vital response to dominant discourse. In Giving Offense: Essays on Censorship, Coetzee emphasizes the limitation of rational thinking in assimilating all forms or experiences of existence. For Coetzee, since “reason is a form of power with no in-built sense of what the experience of powerlessness might be,” it falls short of explaining what “cannot itself be the object of some other method of explanation more all-inclusive than itself” (p. 4). The body seems to possess a potential for resistance despite its powerlessness. By substantiating the role of corporeality as a space of mutuality between subjectivities in his texts, Coetzee seeks to dismantle the binary oppositions defining the Self/Other relationship.

This paper attempts to demonstrate that Coetzee’s fictional texts further the invalidation of the logic of binarism through the deployment of corporeality as a subversive trope. My theoretical approach to the issues of corporeality, particularly its functioning as a deconstructive tool, first draws on the Foucauldian conceptualization of the power structures of dominant discourse. Protagonists such as Dawn, Jacobus, the Magistrate, Susan Barton, and Mrs. Curren fail to articulate their own statements outside the contours of the totalizing discourse of the Self. Further, this paper appropriates the postcolonial theories of Bhabha, Ashcroft, and Spivak that define counter-discourse as a form of resistance that can challenge the power hierarchy imposed by hegemonic discourse(s). In the encounter between discourses of the margin and the “standard code” (Ashcroft, 2001a, p. 65), the colonized body is viewed not only as a locus of colonial “fetishization” (Bhabha, 1994, p. 132) but also as a space of negotiation of identity.

1. (Dis)Embodied Subjectivity

In his attempt at revisioning the Enlightenment pronouncements on human subjectivity, Coetzee (1974) overtly calls into question the allegedly solipsistic and disembodied Cartesian subjecthood in his first novel, Dusklands, “[T]he voice which our broadcasting projects into Vietnamese homes is the voice of neither father nor brother. It is the voice of the doubting self, the voice of René Descartes driving his wedge between the self in the world and the self that contemplates that self” (p. 20). Against a Cartesian consciousness that postulates an ontological dichotomy between the body, as a mechanical corporal substance, and the mind, as an immaterial essence and the seat of reason and consciousness, Coetzee proposes corporeality as a crucial component of subjectivity. He particularly emphasizes the centrality of the body as space of colonial mapping and imprinting, a space where the constructed demarcations between Self and Other are violently set. When Coetzee (1992) is invited to comment on the role of the body in his fiction, he states:

If I look back over my own fiction, I see a simple (simple-minded?) standard erected. That standard is the body. Whatever else, the body is not that which is not, and the proof that it is the pain it feels. The body with its pain becomes a counter to the endless trials of doubt […]. [I]t is not that one grants authority to the suffering body: the suffering body takes [emphasis added] this authority: that is its power. (p. 248).
Coetzee explicitly puts under scrutiny Cartesian doubt and the essentiality attributed to the body as a disempowered ancillary to the human subjectivity. The infliction of pain is related to the exertion of power on the body, an offense that renders it undoubtedly visible and present. Coetzee identifies the body not only as the ‘standard’ of his own fiction, but also as a standard whose corporeality validates its ‘authority’ as an undeniable truth exceeding the strictures of rational representation.

In the first novella of *Dusklands*, “The Vietnam Project,” the deranged personality of Eugene Dawn, the major protagonist, reveals the contention between a disembodied solopsistic subjectivity that tends to discipline the body functions and an out-of-proportion corporeality that resists appropriation and containment. Throughout the narrative, he incessantly refers to himself as a “thinker, a creative person, one not without value to the world” (p. 1). Epitomizing Cartesian dualistic conception of the human subject, Dawn deems his mind a unique locus of his subjectivity. He elevates it over the body which, conversely, is viewed as a physical limitation to his cognitive and contemplative faculties. On every occasion Dawn refers to his body and its functions, he overtly expresses his contempt for it by describing it in a very deprecating way.

Whenever Dawn wants to concentrate on his intellectual work and get “engaged in a liberating creative act,” his fingers “curl and clench” in the palms of his hands and his toes also “curl into the soles of his feet” (p. 4). The incongruous relation between Dawn’s mental faculties and his physical activities seems to be ineradicable. More than once, he expresses his repulsion from his body, “the pressure of my enemy body. I must have poise of mind to do my creative work” (p. 8). His body constitutes a sort of limitation as well as hindrance to his intellectual activities, “My spirit should soar into the endless interior distances, but dragging it back, alas, is this tyrant body” (p. 32). For the sake of maintaining his autonomy, Dawn sets the lines between an aberrant and refractory body, which is inclined to resist control and constriction, and a free-floating, ‘liberating,’ and transcendental mind that seeks to subjugate and suppress that body. The eccentric way in which Dawn refers to his body as ‘enemy, ‘tyrant,’ and “parasite starfish” (p. 7), reveals a dichotomous conception of the body as an ontologically distinct substance situated outside the contours of consciousness, the exclusive seat of rationality.

The disparity between Dawn’s symbolic self-representation and his corporeal presence reaches a climax when he kidnaps his own son, Martin, and in a reckless but spontaneous act of panic he hurts him with a knife. Dawn becomes so submerged by poignant anguish that he fails to control his physical reactions. As a result, his emotional frustration becomes very intense and bursts into the irrational assault upon his son:

> When the police broke in I panicked […]. Panic is a natural first reaction. That is what happened to me. I no longer knew what I was doing. How else can one explain injuring one's own child, one's own flesh and blood? *I was not myself* [emphasis added]. In the profoundest of senses, it was not the real I who stabbed Martin. (p. 44)

The act of exempting his mind from any responsibility by focusing exclusively on his physical reactions allows Dawn to maintain the gap between his irrational attack against his own son and his self-perception as a rational person. Instead of facing his feelings of guilt and shame of
having aggressed his child, he concentrates solely on the uncontrollable impulses of his body, “my consciousness is shooting backwards, at a geometrically accelerating pace, according to a certain formula, out of the back of my head, and I am not sure I will be able to stay with it” (42). His inability to control his physical responses destabilizes his professed Cartesian ontological division between his corporeality and his rational thinking, and result in such an irrational behavior.

At the end of the narrative, Dawn ends up detained in a mental institution. In an act of self-analysis, he is depicted contemplating the events of his life: “I am eager to confront life a second time, but I am not impatient to get out. There is still my entire childhood to work on […]. In my cell […] I ponder and ponder. I have high hopes of finding whose fault I am” (p. 49). Dawn’s highly esteemed self-consciousness ironically reverses into self-delusion. The dysfunction of Dawn’s identity unveils the fact that the rationality and coherence of Cartesian solipsistic paradigm of subjectivity is by no means irreversible or infallible. It is his corporeality that challenges the authority of such a discourse by rendering it susceptible to doubt.

Self-delusion and detachment also characterize Jacobus, the main protagonist of the second novella, “The Narrative of Jacobus Coetzee.” Bearing the misconception that the Hottentots are savage creatures, Jacobus comes to the “land of the Great Namaqua” (p. 66) assuming an air of superiority and ego-centrism, especially, when he imagines that their well-being depends on his own person. While meditating on his forthcoming encounter with Namaqua people, he muses, “Perhaps on my horse and with the sun over my right shoulder I looked like a god, a god of the kind they did not yet have. The Hottentots are a primitive people” (p. 71). After enduring many adversities and hazards during the trip with his Hottentot servants, Jacobus accredits all the merit to himself:

My Hottentots and my oxen had given me faithful service; but the success of the expedition had flowed from my own enterprise and exertions. It was I who [emphasis added] planned each day's march and scouted out the road. It was I who conserved the strength of the oxen so that they should give of their best when the going was hard. It was I who saw that every man had food. It was I who, when the men began to murmur on those last terrible days […] restored order with a firm but fair hand. They saw me as their father. They would have died without me [emphasis added]. (p. 64)

Jacobus’s assumed god-like posture as well as the reiteration of the phrase, “It was I who” did such and such a thing, denote the degree of narcissism and self-obsession he attains. Wholly engulfed in his self-conception, Jacobus imagines that everything in the external world issues from and depends on his solipsistic Self, hence his assumption that his slaves and oxen would have perished without his Deus Ex Machina-like intervention.

In his first contact with the indigenous people, Jacobus imagines that he can gain a foothold in his transaction with them by means of his possessions which they value. As soon as they reject his offer and dispossess him of his goods and share them all among themselves, he collapses by losing his temper and his sense of self-assurance. Like Dawn in the first narrative, Jacobus’s autonomous disposition does not hold long. Soon after his first contact with Bushman people, he falls sick and his poor health exacerbates to the extent that he becomes totally
dependent on the very people he has so far regarded as ‘heathen,’ ‘primitive,’ and ‘savage.’ His weak physical condition does not only unveil his vulnerability as a human being but also deflates his aggrandized self-image of being a god in the eyes of the Hottentots.

The fact of becoming totally dependent on the mercy of the Other reverses his position of superiority. Ironically, shortly after denigrating the Hottentots for what he regards as ‘unclean’ practices, he himself shifts to a worse position, that of the abominable Other: “I wished to return to my reveries but could not. I had fallen into an irritating spell of sobriety and anxiety. An eruption was forming on my left buttock an inch or so from my anus” (p. 82). Because of his illness, Jacobus is quarantined in a “hut for menstruating women” (p. 71) situated on the fringe of the village. Blinded by his colonialist posture, Jacobus not only excludes the possibility that this act can be understood as a precautionary measure against a probable contamination, but he also interprets it as an act of humiliation and degradation. Therefore, his position as a ‘god’ for those he considers as both savage and primitive Hottentots is both disconfirmed and subverted. Ironically, the act of being quartered in such an isolated and marginalized place reserved for menstruating women makes Jacobus feel that he is doubly offended as a male colonizer by the very Hottentots who have so far constituted the object of colonial othering and stereotyping.

The reverse othering to which Jacobus is subjected casts him into a state of doubt and perhaps near nullification. In the scene where he sneaks between the huts to watch a Hottentot dance, Jacobus recognizes his state of specter to which he is reduced: “I crossed the stream and moved among the huts, a ghost or a scraggy killjoy ancestor” (p. 85). As his existence is put into question, Jacobus engages into a number of incidents to regain his position as a colonizer. However, all his efforts to recuperate his lost stature as a superior and god-like figure are to no avail. This peaks in scene in which he turns into an object of ignominy and ridicule by Hottentot children while washing in the river:

I was subjected to indignities, dragged to my feet and thrown down, buffeted from hand to hand, showered with dust, and grit […]. To adversaries ignorant or contemptuous of the principle of honour these aims were not incompatible. We could both be satisfied yet. Naked and filthy I knelt in the middle of the ring with my face in my hands, stifling my sobs in the memory of who I was. Two children raced past me […]. Long stillness, whispers, laughter. Bodies fell upon me, I was suffocated and pinned to the ground […]. I screamed with pain and shame. (pp. 90-91)

The above scene sums up the desperate and paranoid state of mind into which Jacobus is caught while being hospitalized by the native tribes. He seems to over-react to the Hottentot children’s spontaneous and almost harmless kidding. He takes simple childish teasing for a matter of ‘honour,’ ‘indignity,’ and ‘shame.’ Entirely immersed into his dichotomous colonialist mindset, Jacobus becomes less sensitive to the cultural differences between European colonialists and the native tribes whom, despite their hospitality, he still regards them as his ‘adversaries.’ In an act of madness, he engages in a fight with their children and savagely mutilates a boy by ferociously tearing his ear off with his own teeth, “The ear I had bitten off was not forgotten. ‘Go. Leave us. We cannot give you refuge any longer’” (p. 91). Jacobus’s despicable behavior is countered by a pacific reaction on the part of the Hottentots who, though situated in a position of power, restrain
themselves from retaliating with violence against his unjustifiable feral attack against their children. They have peacefully asked him to leave their lands. Instead of proving his status as a civilized white colonist, a tamer of the wild, a frontiersman, a mapmaker, and a missionary to the “heathens” (57), Jacobus ends in a state of degradation and doubt when he becomes more savage and barbarous than the Hottentots he has (mis)represented as such.

2. The Mut(ilot)ed Body

Waiting for the Barbarians presents the reader with an imaginary landscape, a border town where the Magistrate, the narrator of the story, makes it his personal concern to probe, to care for, and to heal the mutilated body of the barbarian girl, the epitome of otherness in the narrative. However, the Magistrate’s peaceful and often compromising way of governing the town, which is mixed with some very personal drives, is disrupted with the emergence of the figure of Colonel Joll from the imperial center, the ‘Third Bureau,’ to the border outpost with the mission of suppressing and casting off the specter of a possible rebellion by the native people, called ‘barbarians.’

As soon as he sets foot on the outpost, Col. Joll starts incarcerating and torturing the prisoners. He deliberately mutilates the eyes and feet of the barbarian girl not just to intimidate the native people for any potential threat to imperial domination of space. It is rather to imprint the Empire’s statement of power symbolized by the “tiger rampant” (Coetzee, 1980, p. 146), on the Other’s body. The ultimate aim of the acts of torture committed against the barbarian captives during interrogation is barely to attain true confession. It is rather an act of self-assertion. In his book Discipline and Punish: The Birth of the Prison, Michel Foucault contends that torture has a “juridico-political function. It is a ceremonial by which a momentarily injured sovereignty is reconstituted. It restores that sovereignty by manifesting it at its most spectacular” (p. 48). The public exhibition of the tortured body is transformed into a ritualistic performance that tends to validate the power of the state:

The confession had priority over any other kind of evidence […]. [The production of] truth [is achieved] by a mechanism consisting of two elements: that of the investigation carried out in secret by the judicial authority and that of the act ritually performed by the accused. The body of the accused, the speaking and, if necessary, suffering body, assured the interlocking of these two mechanisms. (pp. 38-40)

The body of the accused is molded into an undeniable palpable evidence of the justice of the state to maintain the idea of unassailable truth: “His body, displayed, exhibited in procession, tortured, served as the public support of a procedure that has hitherto remained in the shade; in him, on him, the sentence had to be legible for all” (p. 43). In Coetzee’s novel, the public scene of scourging reverberates the same pattern of ‘public execution’ as explained by Foucault. Before this scene, all the acts of torture that accompanied the interrogation have been committed behind closed doors in the granary, away from the eyes of the settlement dwellers. After the Magistrate’s imprisonment, the Third Bureau officers decide to make it public as a way to engage all the inhabitants in taking part not only in passive watching, but also in hilarious cheering that reflects a general consensus among the Empire’s people concerning the annihilation of the Other:
The Colonel steps forward [...] rubs a handful of dust into [each prisoner’s] naked back and writes a word with a stick of charcoal [...] ENEMY… ENEMY… ENEMY […]. Then the beating begins. The soldiers use the stout green cane staves […]. The black charcoal and ochre dust begin to run with sweat and blood […] till their backs are washed clean. (p. 115)

Committing acts of gratuitous brutality by engraving the word ‘enemy’ on the naked bodies of the barbarian captives unveils the Empire’s impetuous desire to reach dominion even if it means obliterating the Other. Commenting on Joll’s resort to extreme violence to prove the existence of the barbarians as a real threat to the Empire, Ashcroft (2001b) contends, “the whole enterprise is manifestly absurd, that there is no threat from the barbarians […] before the arrival of the ‘Third Bureau’” (p. 145). The body of the Other is transformed into a space of contestation in which the Self seeks to impose its colonial presence. This is much revealed in the repeated process of beating the barbarian prisoners’ backs clean, wiping the word ‘enemy’ from their bodies with their own sweat and blood until they become ENEMY no more. The Empire seems to create its own enemy only to destroy it. It is this circularity that makes the Empire fall into ambivalence and contradiction and blindly head towards its ultimate downfall by the end of the narrative.

Ironically, then, the barbarians’ apprehension and torture tell more the trap in which colonizer’s identity is caught. As a manifestation of its authority the Empire attempts to contain the Other through confinement and torture. However, the Other in Coetzee’s novel is presented as an enigmatic figure, “without aperture, without entry” (p. 45), totally inaccessible to the process of examination conducted by the Magistrate. Unable to excavate the untold story of the barbarian girl, the Magistrate desperately recognizes, “To desire her has meant to enfold her, to pierce her surface and stir the quiet of her interior […]. But with this woman it is as if there is nointerior, only a surface across which I hunt back and forth seeking entry” (p. 46). The tortured body of the Other stands as an unintelligible entity that subverts the colonial and imperial modes of representation by exposing their internal contradictions and inconsistencies. In his essay “Speechless before Apartheid,” Samuel Durrant advances that the barbarian girl is presented as an “unhomely figure of and for alterity” (p. 26), embodying the history of torture that the Magistrate fails to represent. Caused by men of the Empire, her blindness renders her gaze ironically impenetrable and hence uninterpretable.

Likewise Waiting for the Barbarians, the absence of communication between Susan Barton and Friday in Foe is equally indicative of the Other’s incommensurability. Friday as a colonized figure is mute because his tongue is cut out. Despite the lack of verbal communication, Susan resorts to sketching as an alternative way of interaction with Friday. But to her disappointment, “‘Friday will not learn,’ I said. 'If there is a portal to his faculties, it is closed, or I cannot find it’” (p. 147). Friday refuses to join in the dialogue or to enter into an interaction with her. He resists disclosing his drawings to Susan’s gaze in an attempt to evade her continual delving into his untold story. Feeling both frustrated and disgruntled with Friday’s muteness, Susan recognizes that language cannot establish a real exchange between Self and Other outside the frameworks of power and subjugation: “I tell myself I talk to Friday to educate him out of darkness and silence. But is that the truth? There are times when benevolence deserts me and I use words only as the shortest way to subject him to my will” (p. 60). The failure of language as a plausible vehicle of communication manifests itself in the final scene of the novel: “But this is
not a place of words. Each syllable, as it comes out, is caught and filled with water and diffused. This is a place where *bodies are their own signs* [emphasis added]. It is the home of Friday” (p. 157). If a final resolution is offered in *Foe*, it is that the corporeality of the body becomes the site of significance not only as a potential substitute to language but more importantly as an attempt to envisage a possible communication between Self and Other beyond the logic of binarism encapsulated in dominant discourse.

Like Susan Barton, the Magistrate is interested in decoding the mystery surrounding the barbarian girl’s figure. During his first encounter with her, the Magistrate asks her a number of questions that take the form of an interrogation. As a reaction, the girl meets his querulous and almost compelling attitude “with silence” (p. 28). Later on, while the Magistrate is examining her blurred eye, he asks her: "What did they do?" She shrugs and is silent” (p. 31). However, unlike Friday’s silence which remains adamant throughout the narrative, except for the “slow stream” (p. 157) of air that is forced out of his mouth at the end of the narrative, the girl’s silence develops from being a strategy of resistance to the process of representation into another form of non-verbal communication that tends to tell the story from the Other’s perspective through the medium of the body. What follows the first encounter between the Magistrate and the barbarian girl is the nightly ritual of oiling and massaging the girl’s body.

As an alternative to speaking, the girl offers her body, which bears the marks of the torture inflicted by Colonel Joll, as an encrypted message for the Magistrate to explore and decipher. At first, the mutilated body becomes an object of fascination for the Magistrate. However, his repetitive, monotonous, and most of the time nonsensical acts of massaging turn into feelings of irritation and deprivation, "It has been growing more and more clear to me that until the marks on this girl's body are deciphered and understood I cannot let go of her” (p. 33). The Magistrate’s obsessional interest in the girl’s marks of torture engraved on her body gradually grows into a process of probing in an attempt to comprehend what his compatriots have done in the name of Empire.

In his second visit to the granary to check on the barbarian prisoners, the Magistrate admits his role as an interrogator, “I cannot pretend to be any better than a mother comforting a child between his father’s spells of wrath. It has not escaped me that an interrogator can wear two masks, speak with two voices, one harsh, one seductive” (p. 8). The Magistrate’s probing for the truth is more or less analogous to Joll’s. Responding to the Magistrate’s curious enquiry about interrogation, Joll states:

> There is a certain tone enters the voice of a man telling the truth […] a special situation in which I have to probe for the truth […]. First I get lies […] then pressure, then more lies, then more pressure, then the break, then more pressure, then the truth. That is how you get the truth. Pain is truth; all else is subject to doubt. (p. 5)

Despite their difference at the level of methodology, both representatives of Empire overvalue the significance of truth as a fixed and conclusive meaning that can be attained either through inflicting physical pain, which is exerted by Joll, or through digging and deciphering, which are adopted by the Magistrate.
Recognizing his role as an accomplice in the process of interrogation, the Magistrate decides to disentangle himself from the crimes committed by Col. Joll and his soldiers, “I must assert my distance from Colonel Joll! I will not suffer for his crimes!” (p. 48). In an act of challenge, or probably expiation, he crosses the borders to the barbarians’ territories to return the girl to her clan. This journey marks the beginning of his dissent from the Empire’s prevalent modes of representation that tends to dehumanize the Other. During the journey, the relationship between the Magistrate and the girl develops from being one between an interpreter and an enigmatic object of study, an oppressor and an oppressed, to a humane relationship between a man and a woman. They have sexual intercourse in which the Magistrate is able to penetrate the girl, both literally and metaphorically. The barbarian girl seems to offer her sexuality as a way to recuperate her voice both as woman and as an Other.

The corporeal intimacy with the girl enables the Magistrate to explore her interior. She eventually relinquishes her systematic silence, which is deployed as a strategy of resistance to the Magistrate’s compulsion to tell the truth as well as the Empire’s hegemonic process of othering that tends to overwrite her alterity. The barbarian girl is different now; she conspicuously fluent in talking. Stupefied, the Magistrate describes her as follows:

She is at no loss for words. I am surprised by her fluency, her quickness, her self-possession. I even catch myself in a flush of pride; she is not just the old man’s slut, she a witty, attractive young woman [emphasis added]! Perhaps if from the beginning I had known how to use this slap-happy joking lingo with her we might have warmed more to each other. But like a fool, instead of giving her a good time I oppressed her with gloom. (p. 68)

The Magistrate regrets having been blindly obsessed with exploring the girl’s marks of torture rather than the girl herself. Apart from those marks, the girl was never fully seen as a whole human being; instead, she is frequently viewed as shapeless and deformed. Before his journey across the border, the Magistrate used to wonder about her mystery, “Is she truly so featureless? […]. I see a figure in a cap and heavy shapeless coat […]. My mouth forms the ugly word […]. She is ugly, ugly […]. [She] is a space, a blankness” (pp. 50-51). As a representative of the Empire, the Magistrate has treated the girl as a dehumanized Other. He has eclipsed her humanity, her individuality, and her otherness. What he sees is only the ugly signs of torture engraved on her body by the Empire. After the border-crossing experience, the Magistrate no longer sees the barbarian girl as a maimed body only. She is now a whole human counterpart, a woman with whom he falls in love.

3. Abnegating Power to the Ailing Body

Entangled within an interval of violence in the mid-nineteen-eighties Cape Town, Mrs. Curren, the narrator of Age of Iron, is depicted suspended on the cusp between a diseased body and a tormented soul, living with the uncertainty of rebirth and redemption. Dominic Head (2009) regards this moment as “the hovering time of interregnum” (p. 71). The analogy drawn between Mrs. Curren’s personal state of interregnum is also analogous to the social and political interregnum of South Africa during the state of emergency declared by the apartheid government in the mid-eighties of the last century. Her body is metaphorically transformed into an arena for competing agendas between, on the one hand, a growing cancer like apartheid that devours the
body of the country, and, on the other, a spiritual awakening that would bring her salvation. In spite of her professed humanist sympathies towards the Other, the rambling inter-racial violence goes beyond her control and thus weakens her physical state. It is her liminal yet relentlessly present corporeality which articulates her moral dilemma and exposes the spuriousness of her “doll”-like (p. 101) identity.

Along her encounter with the Other, Mrs. Curren comes to the realization that her world is severely debilitated as her words are ending up in a deadlock and losing their authority. Speaking of Bheki’s friend, John, she discloses, “Around this boy I now felt the same wall of resistance. Though his eyes were open he did not see; what I said he did not hear” (p. 79). In a futile attempt to communicate with John, she admits, “Talk, talk! Talk had weighed down the generation of his grandparents and the generation of his parents. Lies, promises, blandishments, threats: they had walked stooped under the weight of all the talk. Not he. He threw off talk [emphasis added]. Death to talk!” (p. 144). Commenting on the black boy’s reaction to Mrs. Curren educative and instructive attitude, Jane Poyner (2009) regards it as an act of “indignation at what he perceives as an empty rhetoric that resonates with South African liberalism” (p. 121).

The autochthonous discourse maintained and propagated by apartheid regime fails to inscribe its authority through a self-fulfilling narrative as the young black generation, which Mrs. Curren recurrently refers to as ‘iron generation,’ refuses to join in the dialogue with its representatives.

In The Location of Culture, Homi Bhabha contends that cultural signs emanating from marginalized spaces can disrupt the fixity of national identity and its historical narrative:

The language of national collectivity and cohesiveness is now at stake. Neither can cultural homogeneity, or the nation’s horizontal space be authoritatively represented within the familiar territory of the public sphere: social causality cannot be adequately understood as a deterministic or overdetermined effect of a ‘statist’ centre [...]. [The] pluralism of the national sign, where difference returns as the same, is contested by the signer’s ‘loss of identity’ that inscribes the narrative of the people in the ambivalent, double ‘writing’ of the performative and the pedagogical. (p. 154)

In Age of Iron, the emerging voices of alterity (those of Vercueil, Thabane, Florence and her children) do not just subvert the subject position of the Self as an enunciator of the narrative. It equally interrupts the teleological course of the imperialist narrative of apartheid which primarily depends on the stability and continuity. As a result, discourse loses its authority by virtue of recurrent interruptions of communication between Mrs. Curren, who fails to express her experience of trauma after witnessing the atrocities committed by the apartheid regime, and Florence and her children, who refuse to listen and thus to participate in the formation of the narrative.

During Mrs. Curren’s visit to Bheki’s friend at the hospital, she first shows her repugnance from him. For her, he “has no charm”; he is “stupid”, “obstructive,” “intractable” and “simplified person” (p. 71). She even expresses her regrets of having nursed him in his injury. Nonetheless, despite the negative attitude she bears towards him, and probably all his comrades, Mrs. Curren’s prejudice is wiped out by a spontaneous and unexpected “fingertip” (p.
72) touch from the boy’s hand. Such an inadvertent finger touch ignites, as it were, a sparkle of human interaction, revealing the interior of the Other, hitherto inaccessible to her probing. The corporeality of the body becomes the site of significance not simply as a potential substitute to language. It could be also read as an attempt to envisage a possible communication between Self and Other beyond the logic of binarism pervading the official discourse propagated by the state condoned mass media, which tend to promote the image of South Africa as a “land of smiling neighbours” (p. 49). Describing the spontaneous physical contact with John, she confesses:

And on an impulse […] I touched the boy's free hand. It was not a clasp, not a long touch; it was the merest brush, the merest lingering of my fingertips on the back of his hand. But I felt him stiffen, felt an angry electric recoil […]. My words fell off him like dead leaves the moment they were uttered. The words of a woman, therefore negligible; of an old woman, therefore doubly negligible; but above all of a white. (p. 72)

The insistence on corporal communication reveals Mrs. Curren’s recognition that the language of apartheid is invalid to translate the experience of the Other. For her, body communication is capable of replacing all the words that can express such closeness and communion between subjectivities. All she needs is only a random fingertip touch to make her realize the deep chasm that separates her from the Other. She comes to the understanding that the wall that stands between her and the black youth is not so much related to gender or age; rather, it is categorically linked to her Afrikaner belonging.

In order to overcome this gap between the Self and Other, Mrs. Curren starts questioning her own identity which, according to her, is substantially predicated on ‘whiteness.’

I, a white. When I think of the whites, what do I see? I see a herd of sheep […] I hear a drumming of hooves, a confusion of sound which resolves itself […] into the same bleating call in a thousand different inflections: "I!" "I!" "I!" And, cruising among them, bumping them aside with their bristling flanks, lumbering, saw-toothed, red-eyed, the savage, unreconstructed old boars grunting ‘Death!’ ‘Death!’ (pp. 72-73)

Out of a thoughtless but significant finger touch, Mrs. Curren becomes able to see the large picture. She recognizes that the instinctive and irrational mindset is pervading both parties. She uses animal stereotypes, so long attributed to blacks, to describe her own community. For her, the white oligarchy, which is typically constructed as civilized, rational, progressivist, and democratic, is nothing but a group of sheep-like people behaving according to the herd mentality and easily manipulated by ‘savage’ and ‘boar’-like politicians who wage death and eradication against the Other.

In order to disentangle herself from the prevailing white nationalism, Mrs. Curren claims her dissent from mainstream exclusionist discourse that makes no room for alterity to exist in its own terms. She determinedly renounces the position of the Self, the oppressor, and appropriate the position of the Other, the oppressed, to “flinch from the white touch” (p. 73). Mrs. Curren no longer wishes to remain affiliated to the white apartheid regime that makes the oppression and even the obliteration of blacks the main reason and purpose of its existence. She thinks that
crossing the constructed boundaries between identities would offer her the chance to surmount those barriers.

After witnessing the true suffering of blacks in Guguletu, a squatter camp for blacks, Mrs. Curren loses faith in the authority of her voice. She confides to her daughter: “I may seem to understand what I say, but believe me, I do not […]. I am feeling my way along a passage that grows darker all the time” (p. 131). She might still try to feel her way toward her daughter, however, when it comes to speaking to and of the Other, she no longer claims a subject position at all. She tells Vercueil:

“Who am I to have a voice at all? How can I urge them to turn their back on that call? What am I entitled to do but to sit in a corner with my mouth shut? I have no voice, I lost it long ago; perhaps I have never had one. I have no voice, and that is that. The rest should be silence” (p. 49).

Perhaps because the power of language is stripped off of her, her scarred body is able to speak, so to say, for itself. Her body becomes the source and vehicle of enunciation. She confesses:

What did I want? What did the old lady want? What she wanted was to bare something to them, whatever there was that might be bared at this time, in this place. What she wanted, before they got rid of her, was to bring out a scar, a hurt, to force it upon them, to make them see it with their own eyes: a scar, any scar, the scar of all this suffering, but in the end my scar, since our own scars are the only scars we can carry with us. (pp. 97-98)

As a way to resist the prevailing discourse of apartheid, Mrs. Curren gradually relinquishes the command of language and resorts to corporeality to communicate her agony. She does this by offering her ailing body and as an alternative site of significance to articulate her personal narrative. The ‘I’ used at the beginning of the speech shifts to the third person, ‘she,’ as an indication that Mrs. Curren, the enunciator of discourse in the novel, is now eclipsed from it, yielding by that her subject-position to her body. The authority of her body seems to be so straightforward, so impulsive, specifically because her life is terminating, that it demands to be heard. Rather than expressing her thoughts and feelings, she is silenced by the grim images of misery and violence she comes across during her journey to the black ghetto. Instead, she allows the scars, the signs of her ailing body, to signify what language fails to communicate.

In Age of Iron, the language of apartheid is disempowered, and the only thing left is the ailing body, which despite its powerlessness remains hermetic to discursive representation. At the end of the narrative, Vercueil is depicted holding her with “mighty force that the breath went out of [her] in a rush. From that embrace there was no warmth to be had” (p. 181). Mrs. Curren no longer has the breath with which to utter words. Her voice, the medium with which she strives to articulate her narrative, dissolves into the warmth of two bodies pressed to each other.

Conclusion
Corporeality occupies vital positions in the novels of Coetzee. The physical presence of each of the characters studied above defies any imperative or prescriptive reading. In Dusklands, the corporeal presence unsettles the Cartesian inherent binarism between a thinking essence or
consciousness and a mechanical body that hampers and limits the cognitive faculties of the mind. According to such division, the body part is ontologically excluded from subjectivity, the seat of rationality, and is treated as a marginalized entity operating on the fringe of identity. In Waiting for the Barbarians, the body is relocated into a space of resistance to the hegemonic discourse of the Empire, which seeks to inscribe its self-realization and dominion. Despite the acts of torture and mutilation meted out to the so-called barbarians, their maimed bodies remain incommensurable to the colonial process of representation. In Age of Iron, the sick body of Mrs. Curren becomes an active agent in triggering the process of her moral awakening. It manages not only to overcome the state of inertia, the state of being a powerless and ailing entity occupying an abject position in the narrative, but also to enter an enabling space of signification.

Coetzee uses textual representations of corporeality as a subversive modality that dislocates processes of normalization and containment attempted by hegemonic discourses, particularly that of apartheid. It could be argued that Coetzee orchestrates corporeality as a space of resistance to the authoritative mechanisms of domination and subjectification. This authority of the body stems from its capacity to evolve from being a simply somatic substance into a more productive space of enunciation and becoming.

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Racism, Feminism and Language in Zora Neale Hurston’s *Their Eyes Were Watching God*

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Abstract
*Their Eyes Were Watching God* by Zora Neale Hurston has received mixed reviews over Hurston’s treatment of African Americans’ struggle. Her African American male contemporaries saw her novel as an oversimplification of racial issues. Nevertheless, a closer reading of her book proves otherwise. This paper explores her powerful, albeit subtle, portrayal of the desperation imposed not only on her race, but on her gender as well. Hurston masterfully represents racial and gender issues without resorting to the anger and hostility that appear in the works of most of her contemporary African American male writers such as Richard Wright. Hurston’s characterization of the female protagonist, her skin-color, and even the language she uses, allows her to draw an accurate image of the African American woman in the early 1900s. Her choice of the African American dialect grants Janie Crawford a voice of her own despite society’s constant attempts to silence her. Focusing on the context and Hurston’s narrative and language, this paper aims at asserting that *Their Eyes Were Watching God* is not merely a tragic love story; it is a skilful representation of race, gender and class issues in America at that period of time.

Key Words: Hurston, female voice, racial conflicts, African American dialect, African American women, gender oppression

Cite as: Qashgari, S. (2017). Racism, Feminism and Language in Zora Neale Hurston’s Their Eyes Were Watching God. *Arab World English Journal for Translation & Literary Studies, 1*(2). DOI:http://dx.doi.org/10.24093/awejtls/vol1no2.3
Zukin (2010) refers to the Harlem Renaissance as the age of “extraordinary creativity” in the history of African American literature (p. 65). The years between 1919 and 1940 witnessed the rise of African American works of art with more “confidence” and influence than before. The Harlem Renaissance produced many brilliant artists, poets, writers, etc. (Gates & McKay, 1997, pp. 953, 1019) During this era, African American literature was seen by black writers as a device for representing white American racism and brutality and how these impacted the lives and personalities of Afro-Americans. However, Zora Neale Hurston, as an African American writer, charted a different path in her novel *Their Eyes Were Watching God* (Hurston, 1937).

The novel is about Janie Crawford and her return to her house in Eatonville. The narrative unfolds the details of Janie’s life journey as she narrates it to her friend Pheoby. Janie tells Pheoby about her life experience starting with her two husbands Logan Killicks and Jody Starks, and how she was forced by her grandmother to marry Logan and the reasons why she escaped from him to Eatonville with Joe Starks with whom she lived for twenty years until he died. Janie concludes her story with her romantic relationship with Vergible Woods “Tea Cake”, which ended tragically when Janie shot him.

Gray (2004) describes *Their Eyes Were Watching God* as Hurston’s “masterpiece” (p. 514). It is a story of Janie who faces several barriers through her life that fall into three categories: race, gender and class. She is on an identity quest which can be achieved only by means of eliminating all the boundaries that faced the African American woman in her age. Whereas Wall (2000:5) interprets Janie’s journey as a pursuit of a romantic relationship, other critics believe that Janie’s real ambition is to find her own voice and identity in a society dominated by men. Gray (2004), for instance, argues that Hurston’s novel reveals “how one remarkable woman fulfils the promise of her life by insisting on her own right to participate in the speaking and the ceremonials” (p. 515). For McKay (1990), *Their Eyes Were Watching God* follows Janie’s “psychological development from a male-identified woman to a self firmly grounded in a positive sense of independent black womanhood” (p. 55). Gates (1989) also describes the novel as the story of “the quest of a silent black woman ... to find a voice” (p. 169). Nevertheless, gender is not the only matter treated by Hurston, as Benesch (1988) explains: “there is more at stake [in the novel] than a confrontation of gender-related interests: oppositions such as people versus things, communication versus isolation, blackness versus whiteness” (p. 628). In addition to dealing with these issues, *Their Eyes Were Watching God* is also a love story that Mary Helen Washington praised for being “the most beautiful love story of a black man and woman in literature” (Wall, 2000:11).

Hurston’s novel received contradictory reviews from both black and white critics when it was published. It was “largely ignored” and “greatly criticized” by Hurston’s African American male contemporaries, whereas it was celebrated by feminist critics (Lester, 1999:xiii). Her novel received negative reviews by her contemporary African American scholars and critics because it lacked the treatment of racial issues. Throughout that age, African American writers had a tendency towards writing about the confrontations between the two races and how the African Americans suffered from the racist laws and behaviours. Gates (2000) argues that “black authors wrote almost exclusively about their social and political condition as black people living in a society in which race was, at best, problematical”. They focused on racial topics in an attempt to assert their position as equals to the white Americans and to “speak for themselves” (Gates,
2000:62). Awkward (1990) argues that black artists’ principal duty was to construct protesting literature that represents the historical mistreatment of African Americans by whites and to increase the African Americans’ self-esteem. Hurston, on the other hand, does not address racism directly or as aggressively as her contemporaries. Therefore, as Awkward observes, she was accused of trying to be a “perfect ‘darkie’” whose works aim at satisfying white readers and scholars (Awkward, 1990:3). Her novel, *Their Eyes Were Watching God*, was harshly criticized by her fellow black male writers. Hurston’s novel received its most hostile criticism from Richard Wright, the author of *Native Son* (1940), who argues that the novel “carries no theme, no message, [and] no thought” (Awkward, 1990:11). Gates (2000) comments on the antithetical difference between Hurston and Wright by arguing that “no two authors in the tradition are more dissimilar than Hurston and Wright”(p.75). Wright wrote more aggressive and angry novels than Hurston. Even though the novel does not provide a direct furious protestation against racism, it portrays its impact on the black society as effectively as any other black contemporary literary work that focuses on racial violence imposed on African Americans.

In the second chapter of the novel, the reader is introduced to Janie’s grandmother, Nanny. Nanny asserts to Janie that white Americans are at the top of the social hierarchy, “Honey, de white man is de ruler of everything as fur as Ah been able tuh find out” (19). Nanny was born in slavery and she suffers from the abuse practiced on women slaves. She was subjected to the “habitual rape” by her white master who was responsible for her pregnancy with Leafy. In addition to these habitual afflictions, Nanny had to endure her master’s abandonment of her daughter Leafy whom she raised bearing all the obstacles that had faced her personally. Nanny prays that her daughter would have a brighter future but her dreams vanish when Leafy is raped by her schoolteacher. The heroine of the novel, Leafy’s daughter, was not born in slavery, yet she is a victim of racism in one way or another. After Nanny sees Janie having her first kiss with Johnny Taylor, she becomes aware of Janie’s sexual maturity and she tries to protect her from the miserable life she had by forcing her to marry an old man who owns a sixty-acre lot of land and a mule. And soon Janie loses her identity and dreams as a result of her grandmother’s anxiety which was caused by her struggle under slavery. Kaplan (2000) comments on Hurston’s portrayal of racism by saying that her depiction of Nanny’s story “parodies it nearly as derisively as did some of her male colleagues” (p. 146).

Furthermore, the trial which is held after Janie shoots her third husband Tea Cake is further evidence of the presence of the theme of racism. In Janie’s murder trial, the white men are the ones who decide whether Janie is guilty or not. The judge is white, the twelve men in the jury are white and the white Americans are seated in the front while the blacks stand in the back. The judge and the jury justify Janie’s murder and clear her from the charges after the testimony of a white doctor who explains that Tea Cake was bitten by a rabid dog and that Janie killed him in self-defence. African Americans are sat at the back; they do not get a chance to testify against her; therefore, they insist that had the victim been white, Janie would have been found guilty, one of them says: “She didn’t kill no white man, did she? Well, long as she don’t shoot no white man she kin kill jus’ as many niggers as she pleases” (p.253). By showing the white Americans in the position of authority, Hurston draws the real image of racism and how whites control blacks.

Moreover, Hurston’s novel does not only approach racism from a limited perspective as being between blacks and whites; she broadens the concept of racism into what Lester refers to
Racism, Feminism and Language in Zora Neale Hurston’s *Their Eyes Were Watching God*

as “intra-racism”. According to Lester (1999), the racial discrimination is based on the skin colour even among African American communities. The “light-skinned” person is treated better than the “dark-complexioned” black person for the fact that lighter-skinned people have white blood in their veins (pp. 93-99). Bertice Berry (1999) points out that during that age, the variety of the white society’s perceptions of African Americans was controlled by their skin colour, she comments: “if you were light you were all right, brown you could stick around, but if you were black, you had to get back” (p. 96). Hurston skilfully represents this “intra-racism” through the character of Mrs Turner. Mrs Turner is a black woman who, on account of her pointed nose and thin lips, is proud of not looking like “Negroes”. She believes that “white European features are cherished and black Negroid features are lamented” (Lester, 1999: 93). Although she is black, Mrs Turner is as racist as any white American. She asserts her hatred for blacks as she declares her understanding of the reasons why white people despise blacks, she says: “Ah can’t stand black niggers. Ah don’t blame de white folks from hatin’ ’em ’cause Ah can’t stand ’emmahsself” (188-89). Janie is introduced to Mrs. Turner after she leaves Eatonville with Tea Cake and stays at the muck in the Everglades. Mrs. Turner urges blacks to marry lighter-skinned people in order to “lighten up de race” (188). She tries to convince Janie to leave Tea Cake and marry her brother instead. She thinks that a woman with Janie’s beautiful features (luxurious straight-hair, thin-lips, high nose and coffee-and-cream complexion) should not marry a dark-skinned man like Tea Cake. However, Mrs. Turner thinks that Janie’s faulty decision of marrying Tea Cake can be corrected only through divorcing him and marrying her brother. By portraying the character of Mrs. Turner, Hurston asserts that racism is more pervasive in American society than the typical confrontations between blacks and whites. Plus, during the court scene, Hurston emphasizes intra-racism when a black man objects to the way Janie has been justified, believing that her light skin is the reason for her acquittal. He says: “Aw you know dem white menswuzn’tgointuh do nothin’ tuh no woman dat look lak her” (252).

The claim that Hurston's novel neglects the racial issues is poorly founded. In fact, Hurston's depiction of racism in *Their Eyes Were Watching God* is as skilful and effective as that of Richard Wright in his novel *Native Son* (1940) and Ralph Ellison in *Invisible Man* (1952) (Lester, 1990:94).Lester (1990) argues that instead of showing the violence and hostility between African Americans and whites the way it is represented by Wright and Ellison, Zora Neale Hurston’s “social protest” is presented through “decentring” the white society and its existence in her “celebration of the fullness of black existence”. Hurston’s novel draws an image of an African American community in Eatonville that survives the social, political and economic obstacles imposed by white Americans. The novel’s incidents are focused on the African American society while white people are pushed to the margins of the narrative. Despite the fact that they own the authority and power, white Americans have no presence in the perfect portrait of this community in Eatonville (p. 90).

By contrast to the negative reviews of some African American critics like Wright, female critics honoured Hurston for portraying the life and struggle of African American women, and womanhood in general, under male dominance. Alice Walker explains that the importance of the novel is due to addressing womankind and their inner feelings, she argues: “It speaks to me as no novel, past or present, has ever done” (Hurston, 1986, back cover). McKay (1990) describes Janie’s story as a reflection of the African American women’s efforts “to liberate themselves and all black people from the oppression of race and sex through the power of language and the
struggle to own their history” (p. 55). Washington (2000), similarly, believes that the novel represents women’s “exclusion” from power and particularly the power of “oral speech”. She argues that the society in that period had a tendency towards “silence[ing] women” and, moreover, to make them conspirators in that silence (pp. 27-28). Wolff (1982) indicates that the beginning of Hurston’s novel points to the difference between men and women through the fact that women are more realistic than men. Men have “inner hopes” that can be achieved only through uncontrollable factors. For them “life is given, not made”. On the other hand, women “create their own lives from their interpretations of reality” (p. 29). Wolff argues that this fact is drawn by Hurston as she opens her novel with affirming that “ships at a distance have every man’s wish on board” and she continues by declaring that for women “the dream is the truth. Then they act and do things accordingly” (1).

Through the story of Janie’s grandmother, the novel points out how African American women were repressed by their society. Nanny reveals to Janie that while the male is controlled by his white master, he tries to practice his power on the African American woman. She says: “de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don’t tote it. He hand it to his womenfolks” (19). Moreover, the novel makes several references to the fact that these women are placed in an equal position to animals by men. Joe Starks, Janie’s second husband, states that women, like animals, have no ability to think and decide what is best for them and therefore they should be controlled by men and their thoughts and decisions, he says to Janie: “Somebody got to think for women and chillun and chickens and cows. I god, they sho don’t think none theirselves” (95). Nanny, as well, redraws this image to Janie as she says to her: “De nigger woman is de mule uh de world so fur as Ah can see” (19). Yet, Nanny’s indication of the similarity between women and mules is more positive than Joe’s suggestion that women are as primitive as animals. Nanny compares the strength of the African American woman to the strength of the mule; she carries the loads that are thrown on her shoulder by men of both races, in addition to white women, without complaining. Davie (1993) explains the symbolism of the mule as the fact that for white Americans, “blacks seemed to slide into the category of animal—a convenient justification for owning them” and African American men see their wives and female mates in the same way so as to justify controlling them (p. 449).

In another feminist gesture, Hurston uses the trial scene not only to discuss the racial issues but goes further to discuss gender-related matters. Du Plessis (1990) describes this scene as “the main place in which race and gender, as well as class and sexuality, show intense cross-purposes and mutual conflicts” (p. 102). In her trial, Janie faces white men, white women and African American men. The only group that shows sympathy for her is the white females. Hurston implies through this scene that white women are more affectionate towards African American women than the African American man despite the race difference.

In addition to being socially at the bottom, African American women had to suffer from the violence of the men in their lives. In order to preserve their superiority over women and to keep them silent, men resolve to violent behaviours. Janie faces physical and emotional brutality not only from her three husbands but from her grandmother as well. Nanny slaps Janie when she objects to marrying Logan Killicks. She slaps Janie to show her that the man is the ruler, the one who has the upper hand in society and the only one who is capable of protecting her, and as such, deserving respect and obedience (Lester, 1999:81). In this scene, the grandmother adopts the
male gaze and she treats Janie accordingly. After marrying Killicks, Janie faces another kind of cruelty. Logan is like a “slave master”, he forces Janie to work for him in his barn. He treats her as if she is an animal; in fact, Janie becomes his second mule. He says to her: “You ain’t got no particular place. It’s wherever I need you” (42). When Janie refuses to obey his orders and commands and to be treated as a slave, he resorts to insulting her. He threatens her and reminds her that he is her benefactor since he kept her from becoming a slave for white people, “Ah just as good as take you out de white folks’ kitchen” (42). Consequently, when Joe Starks starts telling her with his rhythmic words how she should be treated as a lady and to be served rather than being the servant; she is tempted to leave Logan and to escape with Jody. Unfortunately, Janie discovers that Jody used his sweet rhymes and words to deceive her into becoming his wife as part of his plan to become a “big voice” (38). Soon after leaving with him, he gets busy building the first state of African Americans in Eatonville hoping to be elected its mayor. He builds a nice house for Janie and himself and he buys her precious things. He aspires to make her the perfect mayor’s wife who speaks acts and dresses according to his designs. In the process of establishing his “big voice”, he silences Janie and restricts her freedom. He slaps her once “until she had a ringing sound in her ears” (96) because his dinner was not as good as he expects it. Janie, however, decides to fight him back after a twenty-year marriage and when she does, he strikes her with all his power and gets her out of his store. After Joe dies Janie meets Tea Cake whom she believes can be the man of her dreams and she lives with him the happiest days of her life. Nevertheless, Tea Cake proves to be the opposite with his mistreatment for her and the way he uses her sometimes. He, as well as Logan and Jody, treats her with violence in a few occasions. Her life with him becomes an “emotional rollercoaster”. One night he steals her money and stays out of the house, but he returns to her apologizing for his deeds. In another scene, he hits her to show her that he is the man and to ascertain his masculinity (Lester, 1990, pp. 5, 81).

Janie loathes being abused by Logan and Jody, and she punishes them knowing exactly how to pay them back. She is aware that Logan’s idea of masculinity lies in his ownership and possession and since he considers her part of his possessions, she punishes him by abandoning him and marrying Jody. Her punishment for Jody is more aggressive and hostile. Janie realises that he values his masculinity for he sees it as part of the image he wants to reflect for the townsfolk to confirm his position in society. Thus, she confronts him and insults him in the store in front of the citizens of Eatonville. Soon afterwards, Jody dies. Lester argues that after Janie explodes a bomb in Jody’s face, he “dies twice—metaphorically and then shortly thereafter quite literally” because he refuses to be looked at with pity by others. Although Janie rebels against Logan and Jody, she bears Tea Cake’s mistreatment because he makes her feel the “vulnerabilities of love and passion” (Lester, 1990:81).

Janie’s rebellion against male sadism is not the only aspect of the novel celebrated by feminist critics. According to Brantly (2004), Hurston offers “many challenges to the notion that women must be passive with needs defined solely by men” (p. 474). Janie’s search for her voice and identity is the most debatable theme in Hurston’s novel. Hurston’s novel is considered as a “record” of Janie’s struggle to find “voice and through voice an identity” (Kaplan, 2000:140). Awkward (1990) agrees as he points out that Hurston follows “Janie’s movement toward self-actualization” (p. 16). However, Lester (1990) disagrees with them by arguing that Janie is in a quest not for identity but for freedom. She searches for the freedom to be herself, to
make her own choices in life and to accept the consequences of her choices (p. 4). Janie’s freedom is contained by her grandmother in her youth when she forces her to marry Logan. Moving from Nanny’s control, she is given the role of a slave and she is even dragged by Logan Killicks to work in the barn like an animal. Then she attempts to free herself from him by escaping with Joe Starks without divorcing Logan. Unfortunately, Joe controls her life and restricts her freedom in different ways. First, he controls her appearance by making her wear the clothes that he chooses and by obliging her to tie up her hair and cover her head with a headkerchief. He also forbids her from participating in the social ceremonies and from taking part in the conversations of the people of Eatonville. After his death, Janie finally gets a taste of freedom, especially after she meets Tea Cake. Only with Tea Cake that Janie experiences the real meaning of romance and freedom. Tea Cake’s real name is Vergible Woods. It symbolizes Janie’s tree; he is the woods themselves”. It is derived from “veritable woods”, which signifies purity and genuine love (Gates, 2000:83). Even though she is still under a male dominance, she still feels free and loved. Despite the disapproval Janie faces from the citizens of Eatonville, she chooses to leave her house with Tea Cake who is much younger than her. She leaves to a lower state of life in an unknown place. She aspires to find the happiness that she has spent all her life looking for in leaving the classy life she has in Eatonville. Her desire to explore the unknown is similar to the speaker’s curiosity in Gwendolyn Brooks’ poem:

I’ve stayed in the front yard all my life.
I want a peek at the back
Where it’s rough and untended and hungry weed grows.
A girl gets sick of a rose.

I want to go in the back yard now
And maybe down the alley,
To where the charity children play.
I want a good time today.

They do some wonderful things,
They have some wonderful fun (Gates & McKay, 1997, p. 1626)

Eatonville and the porch of her house function as the front yard of Janie’s life. She chooses to see the other side of the world hoping to find the fulfillment of the dreams that she could not find in her earlier secured life. Her relationship with Tea Cake guarantees her both romance and freedom. He is not obsessed with money and power like Logan and Joe; he regards money as a source of joy and entertainment. He regards life with a joyful look. Mary Washington (2000) justifies Janie’s excitement and happiness in her life with Tea Cake by suggesting that the mystery, “the sense of risk and helplessness” and the secrecy of their relationship in its early stages are the reasons why Janie finds her affair with Tea Cake as an irresistible adventure (p. 37). Tea Cake teaches Janie how to shoot and how to protect herself without needing male protection. However, Tea Cake is “less than [the] ideal mate” for Janie. He steals from her, hits her and after the hurricane he gets bitten by a rabid dog. His charming personality and passionate love start fading under the influence of the illness. Eventually, Janie is forced to shoot him to protect herself and to preserve what she “loves and cherishes” in him (Awkward,
1990:17). Kaplan (2000) regards this tragic closure to their love to be within the “narrative logic” since Tea Cake’s death allows Janie to continue her quest and to “satisfy” her longing for her independence of, and freedom from, any male dominance (p. 154). After Tea Cake’s death and the end of her trial, Janie returns to Eatonville to her house. She “come[s] home to her true speech, and her true self” (Gray, 2004:515).

Kaplan (2000) makes a similar point as she argues that Janie’s search is not for a voice, in fact she “had one all along”. Kaplan suggests that Janie is indeed searching for a good listener. Nanny refuses to listen to her when she reveals to her that she wants to find true love instead of marrying Logan. Jody and Logan also choose to ignore her and her need for expressing herself by silencing her. Tea Cake is the first one to allow her to speak for herself and actually listens to her. However, he turns into a bad listener when he refuses to listen to the Indian who advises them to leave the muck before the hurricane strikes. His ignorance leads to the tragic end of their marriage when he gets rabies. Plus, the people in Eatonville are bad listeners as well since their main concern is to gossip about people instead of seeking the truth of their lives. Janie says to her friend: “Ah don’t mean to bother widtellin’ ’emnothin’, Pheoby. ’Tain’t worth de trouble” (p.8). Only Janie’s friend Pheoby proves to be a worthy listener and that is why Janie decides to tell her the story of her life. Janie says: “[M]uh tongue is in mah friend’s mouf” (p.8) meaning that she is the only one who can listen to her and understand what she is saying and appreciate her feeling so one day she can recount Janie’s story to the rest of the world (Kaplan, 2000:140-154).

Regardless of the debate on whether *Their Eyes Were Watching God* addresses racial issues or not, and whether Hurston represents African American women’s search for a voice, or identity; various critics admire Hurston’s skill in portraying an honest image of the African American society through her use of language and the Southern black dialect. Terry (2004) describes *Their Eyes Were Watching God* as a “foundational text” as a result of Hurston’s choice of authorial voice and because she “values the vernacular dialect” of the Southern black community (p. 525). Gray (2004), as well, agrees that Hurston’s use of dialect “shows how a small group of people ground themselves” (p. 515). Awkward (1990) argues that Hurston’s narrative strategy “gives a voice to the voiceless” community (p. 20). African Americans have been criticized by white Americans because of their “inability to master standard English” (Lester, 1999:21) and Hurston’s use of the “negro” dialect confirms their ability to establish their own speech without having to use standard English. She proves that the Southern black dialect is as expressive as the white American’s dialect. By asserting the capability of black language to “convey an extraordinarily wide variety of ideas and feelings”, Hurston determines that the most eligible representatives of the black society are the black people themselves. She narrates the novel in the form of a frame starting with the scene in which Janie reveals to Pheoby her story and closes with the same scene as she reaches the end of her story. Hurston uses the third-person narrator who uses standard English but she delivers the speeches of the characters using the black dialect. She mixes the most two “extreme...modes of narration” to show that African Americans are different from the rest of the world, yet they are independent individuals with their own culture and history (Gates, 2000, pp. 84, 92, 93).

Zora Neale Hurston celebrated her “greatest achievement” through *Their Eyes Were Watching God* (Zelinsky & Cuomo, 2004:282); a novel that celebrates the complexity of African American society and their language, portrays the dark side of racism and follows a black
female’s search for identity and freedom. It represents one woman’s courage to go beyond the luxurious life and to explore the real beauty of life and love. It is a story that never ends because “there is no end to reach” (Gates, 2000:95).

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Dr. Sawsan Qashgari graduated from Taif University with honours in 2007 with an English major and a minor in Education. In 2011, she received an MA degree in American Literature from the University of Essex in the UK. In 2015, she was awarded a Doctorate of Philosophy in American Literature from the University of Essex. Since then, she has been working as an Assistant Professor at Taif University.

References


Relationships of the Self: An Analysis of Murphy

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Abstract
The paper explores the notions of selfhood and the state of fragmentation as a way of exposing human paradoxes. This selfhood is revealed to be essentially fragmented. The complexities of actual self-experience in the modernist period have fragmented and fractured Man, who is overwhelmed with a sense of nothingness, non-connectiveness, and disengagement. This condition is what Samuel Becket tries to convey in Murphy (2000). The aim of this paper is to study the layers of self that are operating in the novel through Murphy’s fragmented social and inner selves. Beckett parodies the traditional artistic and novelistic interest in human action. His novel, Murphy, undermines the characters’ actions, and its language exposes the essential absurdity of its social subject. The construction of the self is seen in terms of the language used, the descriptive judgment of which is ultimately rendered meaningless. The disconnection between the mental and physical realms leads eventually to the creation of the isolated and alienated self.

Key Words: alienation, contingency, language, modernity, selfhood

DOI: http://dx.doi.org/10.24093/awejtls/vol1no2.4
Introduction
The fragmented self is a recurrent theme in the modern literature in which it may take the form of a character that experiences a splitting or a fracturing of consciousness. Civilized society fragments the natural man by changing him into a mere social function and by suppressing many of his potentialities and desires. In such a world, Man lives in a state of fragmentation, striving vainly to find an identity. Brown (1989) argues that a variety of factors are involved in the phenomenon – most obviously, the general diffusion of social alienation, the rise of the psychoanalytic movement, the disorientation brought about by the shock of the Great War and increasing experimentalism of almost all the contemporary artistic movements (p.1).

Man is estranged from his true being, overwhelmed with a sense of nothingness, alienation, non-connectiveness, and disengagement. Man tries throughout his life to find order in the universe. However, he fails because he cannot understand or find an identity of his own. With the status of one’s selfhood unresolved, one can give no meaning to oneself nor to the world.

Samuel Beckett is concerned with representations of the fragmentary self and how such representations construct selfhood as essentially fragmentary. Brown (1989) states that “the fragmentary self is rendered as selfhood where all parts and aspects are of the same interest; where everything is equally valid” (p.107). By complicating the traditional notion of the self, Beckett seeks to convey the reality of “self-fragmentariness”. Brown (1989) believes that “the self’s suffering and moments of strange ecstasy are expressed in everything [Beckett] has done” (p.177). Beckett constructs his characters such that they “seem at once so detached from the material world and so helplessly trapped within it, at once so complex and roughly awkward” (Figlerowicz, 2011, p.77).

Fragmented Self in Murphy
This study is concerned with exploring the layers of self that are operating in Murphy through Murphy’s fragmented social and inner selves. In Murphy (2000), Beckett attempts to problematize and complicate the traditional notion of the self by showing its inherent fragmentation. His work examines the concept of the self and its connection to the written word. Gendron (2004) confirms that Beckett evokes “elements of traditional narrative and of the self in order ultimately to problematize any beliefs we might have about narrative and about the writing/written subject” (p.1). Beckett’s complication of concept of the self functions as a means to convey the complexities of actual self-experience in the modernist period. Katz (1999) explains:

Beckett’s prose has been increasingly described as a labor of refusal – a refusal not only of what traditionally has made possible narrative and the novel, but also of the major conventional supposition concerning the primacy of consciousness, subjectivity and expression for the artistic act. (p.1)

Beckett parodies the conventional literary modes of a character development by presenting a fragmentary self that exposes the paradoxes of being human. The arbitrariness and randomness
of Murphy’s existence is connected in a way with selfhood and its realization. The traditional hero is always in search of an identity, while Beckett’s hero, as Cornwell (1973) suggests, “flees from it: his quest is for anonymity, for self-annihilation” (p.41). In Murphy, we witness this very flight and retreat.

By making the protagonist’s name the novel’s title, Beckett seems to parody the possibility of disclosing the nature and reality of human character in depth and to show the inability of language to reveal that reality. Skerl (1974) comments that Murphy emphasizes man’s conflict with “the basic irrationality of existence and his inability to comprehend or communicate this ultimate reality” (p.474). Miller (1999) confirms that Beckett “replaces self-reflexive consciousness as a literary organizing principle with means that emphasize social and semantic contingency . . . at the heart of the word (including the word “I”)” (p.195), and his choice of the novel’s title reflects this shift. To elaborate on this point, I refer to Lodge’s argument, which states that the realist writers of earlier modernist fiction tend to use the names of persons for titles, while the modernist writers prefer metaphorical and semi-metaphorical titles (Miller, 1999). But Beckett’s title hardly reflects the tendency of the earlier modernist writers. On the contrary, his title, Miller says, is a kind of empty sign, common name, or pun that intensifies the “contingency of the reference of an undistinguished name [like Murphy] . . . to a particular character” (p.195).

Murphy deals with the distinction between the mental and physical worlds or as Steinberg (1972) puts it, “the distinction between the external and internal” (p.93). When Murphy is first introduced, he

[sits] naked in his rocking-chair of undressed teak, guaranteed not to crack, wrap, shrink, corrode, or creak at night. It was his own, it never left him. The corner in which he sat was curtained off from the sun . . . Seven scarves held him in position. (1-2)

His first encounter happens within the context of confinement. Murphy creates for himself a bounded existence in which his frustration with social embodiment is arbitrated through the delight he finds in “imagined transcendence”:

He sat in his rocking chair in this way because it gave him pleasure! First it gave his body pleasure, it appeased his body. Then it set him free in his mind. For it was not until his body was appeased that he could come alive in his mind, as described in section six. And life in his mind gave him pleasure, such pleasure that pleasure was not the word. (2)

Murphy tries to locate his sense of the self in the realm of imagination. The body, for Murphy, is a kind of imprisonment, an extension of the physical world from which he is alienated. According to Murphy, mind has become a realm in which one can experience freedom; the only realm that one can manipulate. Therefore, Murphy considers mind and body as “two separate worlds” that can never “be united, though they might cooperate at times” (Cornwell, 1973, p.42). However, Murphy fails to completely free his mind from his body, for the two worlds overlap. Incapable of unifying mind and body or of bearing “the burden of consciousness,” Murphy, Cornwell (1974) points out, “retreats from himself” (p.42).
Miller (1999) comments that Murphy’s character could be viewed in relation to his social background, and his retreat “can be seen as a response to increasing pressures threatening the presumably autonomous subject of consciousness” (p.186). But Murphy’s character reflects Beckett’s doubts about “consciousness as a basic artistic value” (p.186). Therefore, his mind/body struggle could be considered “a defensive protest against the social forces that constantly undermine his illusionary autonomy” (Miller, 1999, p.188). In fact, Beckett rejects the modernist emphasis on consciousness as a tool for the reclamation of the past, as reflected in texts.

Murphy’s “tactics” for dealing with the commonality of the social fabrics are associated with his body. He attempts to do is to turn his body against the social. One example that illustrates this is Murphy’s trick and attempt to get another cup of tea, or “1.83 cups approximately” (84), which expresses “its merit as a little triumph of tactics in the face of the most fearful odds” (82). Apparently, Murphy’s pleasure is derived from his ability to manipulate his body.

For Murphy, social meaning is subject to a state of regularity, which is reflected in Neary’s futile cycle of bar stools upon which “. . . he sat all day, moving slowly from one stool to another until he completed the circuit of the counters, when he would start all over again in the reverse direction” (56). Neary’s circuit expresses an essential stability within the limits of the “big world,” in which “[t]he sun shone, having no alternative, on the nothing new” (1). The very regularity of the novel’s action creates a “closed system,” as things were, are, and always will be the same. This system will continue until “the system is dismantled”.

Kennedy (1989) thinks that “the total loss of certainty concerning both the self and its language(s) becomes a powerful negative/creative force that drives Beckett’s work towards the limits of art” (p.14). As we see in Murphy, these “limits of art” are reflected in the limitations of language as a medium to define a self. Beckett mocks the traditional artistic and novelistic interest in human action, by undermining the characters’ actions and through the novel’s language, which functions here to parody the social subject by exposing its essential absurdity. In fact, from the very beginning, Beckett portrays his characters as mostly puppets and caricatures, where any attempt at providing an in-depth character analysis would seem frivolous.

Kennedy (1989) refers to Murphy as an “anti-hero”; his alienation is “both actual and philosophical. His life . . . cannot connect mind and body, and cannot reconcile his need for ‘self-immersed indifference to the contingencies of the contingent world’ with his passion for Celia” (p.107). According to Murphy, the modern world is defined by the contingency of human connections. This sense of contingency is reflected in the relationship between Murphy and Celia: “The part of him that he hated craved for Celia, the part that he loved shrivelled up at the thought of her” (8). Celia is like the body for Murphy; abhorrent and needed. In fact, Murphy’s life is subject to chance. Steinberg (1972) remarks that “While chance is that which allows for untold possibilities in early romantic literature . . . in modern literature, chance is that to which man is subservient, from which he cannot escape, and hence of which he is a prisoner” (p.93). It is by chance that Murphy meets Celia, by chance that he obtains a job, by chance that the gas goes on in the w.c, which eventually leads to Murphy’s death.
The opening of section two indicates the reduction of the self to its minimum. Murphy is paradoxically identified by his connection with Celia. However, identity is detached and disconnected from any sense of understanding. Jones (2000) argues that “identity in Beckett is consistently shown to lie not in the sequential and motive logic of the narrative presentation of distinguishable protagonist, but elsewhere” (p.189). According to Jones (2000), the “sense of self cannot be reduced to the analysis of the constitution of psychic identity in language” (p.189). Murphy’s alienation is reflected in his inability to form meaning from within the social. The problem of Murphy, or of any divided and alienated subject, is reflected in the failure of both self and language. Celia finds in her connection with Murphy a kind of essential collapse of sense:

She felt, as she felt so often with Murphy, spattered with words that went dead as soon as they sounded; each word obliterated, before it had time to make sense, by the word that came next; so that in the end she did not know what had been said. It was like difficult music heard for the first time. (40)

The futility of language to communicate meaning refers to that rupture between intention and the ultimate insignificance of the utterance itself. Jacques Lacan (1981) expresses that the concept of the “word” itself is a “presence made of absence”; for Lacan (1981), a “process of replacement occurs that cofounds and obscures the real” (p.39). This is Murphy’s case; his use of language takes place in opposition to the rules of meaning, as a function of the social. Therefore, Murphy’s inability to provide a verbal context for meaning reveals that essential paradox within the limits of the physical world. The construction of the self is seen in terms of the language used, the descriptive judgment of which is ultimately rendered meaningless. Within the realm of the physical or actual world, Murphy does not have any agency. He is acted on and articulated through his apprehension via objectification. The language and the needs of that world are not his own; rather, they are forces to which Murphy is passively subjected.

Murphy lives on “small charitable sums.” He refuses to work but is forced by the persuasive appeal of his prostitute, Celia, with whom he lives to seek a job. Celia wants to help Murphy to achieve thereby a reconciliation between body and mind. An opportunity to work comes to him through the character of Austin Ticklepenny, “Pot Poet/ From the county of Dublin” (84). Murphy works as an attendant at the Magdalen Mental Mercyseat. According to Murphy Ticklepenny’s “role” at the MMM delineates the division between Murphy and the social. What represents a prison to Ticklepenny is Murphy’s “home.” For Murphy, the M.M.M. is a kind of mental escape, a refuge from the actual world. There he can get his “long-sought mental autonomy from the contingencies of everyday life” (Miller, 1989, 190). However, this move and displacement lead to his accidental death. In the asylum, he hopes to enjoy mental freedom, to find “the part of him that he loved” (109). For Murphy, the M.M.M. represents the space of his “little world”:

Murphy's mind pictured itself as a large hollow sphere, hermetically closed to the universe without. This was not an impoverishment, for it excluded nothing that it did not itself contain. Nothing ever had been, was or would be in the universe outside it but was already present as virtual, or actual, or virtual rising into actual, or actual falling into virtual, in the universe inside it. (107)
Murphy’s space of the mind is self-creating. His mind is “a closed system, subject to no principle of change but its own, self-sufficient and impermeable to the vicissitudes of the body” (109). Murphy’s mind is not an “apparatus” but a space that embodies a kind of “orderly disorder”.

In *Murphy*, Beckett identifies the “three zones” of Murphy’s mind; “light, half-light, dark, each with its particularity” (111). The dark zone, to which Murphy retreats, is defined as “commotion and the pure forms of commotion” (112). Ackerley (2004) suggests that even though Murphy pursues a willed retreat into the dark zone, the loss of his conscious autonomy is overcome by his regrettable but fundamental sanity; that is, he cannot both retreat to the third part of his mind to succumb to the fascination of its unconscious contents, *and* be conscious of so doing (p.42)

For Murphy, the third zone is the most appealing zone, where he can experience absolute freedom from desire and “individual consciousness.” The space of the M.M.M. provides Murphy with the imaginary security of a self-contained system. In this “closed system”

There was the mental fact and the physical fact, equally real if not equally pleasant. . . . The mind felt its actual part to be above and bright, its virtual part to be beneath and fading into dark, without however connecting this with the ethical yoyo. The mental experience was cut off from the physical experience; its criteria were not those of the physical experience. (108)

Hence, the mental world, for Murphy, is isolated from others, or in other words, from the physical world. In fact, Murphy is the product of his own system, and the inner space of the M.M.M. corresponds to those divergent “points of view” that outline the breach between self and other. In fact, Murphy feels “himself split in two,” and his identification with the patients, and their spaces, is a result of this splitting of the self:

   The patients were described as "cut off" from reality . . . The function of treatment was to bridge the gulf, translate the sufferer from his own pernicious little private dungheap to the glorious world of discrete particles, where it would be his inestimable prerogative once again to wonder, love, hate, desire, rejoice and howl in a reasonable balanced manner and to comfort himself with the society of others in the same predicament. (177)

It is this disconnection between the mental and physical realms that leads to the creation of the isolated and alienated self. Throughout the novel, Murphy hopes to retreat totally into the mental world. However, Murphy’s belief that it is possible to withdraw from the actual world and his acquaintances prove to be a self-delusion, for in reality, Murphy is part of the physical world. The two boundaries, therefore, remain unsettled. The fluctuation between the potential and the real defines Murphy’s fragmented self. His being needed by others represents the limits of his being:

   Murphy then is actually being needed by five people outside himself. By Celia, because she loves him. By Neary, because he thinks of him as the Friend at last. By Miss Counihan, because she wants a surgeon. By Cooper, because he is being employed to that end. By
Wylie, because he is reconciled to doing Miss Counihan the honour, in the not too distant future, of becoming her husband. (202)

Murphy pursues a retreat from “the big world” into “the little world.” However, as Cornell asserts, “Murphy is continually drawn back into ‘the big world’ by the demands of his body” (p.42). Murphy is the centre upon whom all depend. This may lead the reader to assume that Murphy is the hero of the novel for Murphy is the only character who is not described as a “puppet”. Farrow (1991) notes that “Murphy is not a merely character . . . he is the type of controlling model for all the other characters (as his name, the Everyman among Irish surnames, indicates)” (p.52). However, Murphy could be seen as both an everyman and an individual. He might be exceptional in his realization of the social “tactics” that define his identity.

At the beginning, Murphy attaches himself to Neary because he thinks that Neary will show him how to free his mind from his body. However, in fact, Neary intends only to reverse the confinement of the body to the mind. When he meets Mr. Endon, Murphy hopes to discover some knowledge of himself. The games of chess that Murphy plays with Mr. Endon reinforce his identification with the patients and his construction of “home” and “connexion” within the M.M.M. Murphy seeks to find an identity in his connection with the “Other”, and his self-objectification is to integrate himself into the “Other.” His creation of the self reveals the way in which the divided self is unified with the “Other.” Mountz (2009) explains that “by placing one’s self at the centre, the “other” always constitutes the outside, the person who is different” (p.328). However, the novel shows the impossibility of such a unification. Murphy’s position as both inside and outside the social reflects his eventual alienation from the object of his desire.

The immobile nature of the game of chess, in which “neither player would have lost a piece or even checked the other” (187-188) creates, for Murphy, a kind of constancy of “place,” and connection with the patients. After looking through the window of the padded cell and into the eyes of Mr. Endon, Murphy loses the ability to “see”. He cannot remember his mother, his father, nor even “the men, women, children and animals that belong to worse stories than this” (251). What he sees is only “[s]craps of bodies, of landscapes, hands, eyes, lines andcolours evoking nothing” (252). Murphy sees the “unseen” that forms Mr. Endon’s vision (250). This desire for the “unseen” explains Murphy’s desire to sit in the dark. Murphy does not like physical light, for it diverts him from the inner life; it is in the dark that he sees what he wants to see the “unseen.” While he is sitting in the dark, Murphy imagines that the third zone of his mind is the darkest, suggesting that freedom lies in the unseen of one’s dark zones in one’s inner life.

The final game of chess between Murphy and Mr. Endon, in which Murphy is repudiated, precipitates the end of the text and the end of Murphy himself. Murphy’s search for “home” and “self” is preceded by a sense of loss. Thus, freedom through identification with the “Other” is impossible for Murphy. Within this loss, there is a breakdown into nothingness:

[Murphy] dropped his head on his arms in the midst of the chessmen, which scattered with a terrible noise. Mr. Endon's finery persisted for a little while in an after-image scarcely inferior to the original. Then this also faded and Murphy began to see nothing, that colourlessness which is such a rare postnatal treat, being the absence (to abuse a nice distinction) not of percipere but of percipi. His other senses also found themselves at peace, an unexpected pleasure. Not the numb peace of their own suspension but the positive
peace that comes when the somethings give way, or perhaps simply add up, to the Nothing. (246)

There is a deadening of affect, an essential separation of the self from context. Murphy's inability to escape his socialization reflects the absurdity of doing so. He is like the game, bound to the rules of the system of the actual world. This attempt at self-isolation ends in his accidental death. Death seems the only solution for Murphy to escape the confinement of the “inner corner” in which he finds himself locked. His corpse is scattered as his fragmented self is in life. Murphy’s ashes are scattered on the floor of the bar, and “swept away with the sand, the beer, the butts, the glasses, the matches, the spits, the vomit” (275). Therefore, in the end, “Murphy’s whole system of values is overturned: neither his name nor his mind is any proof of identity but only this scarlet maculation of his basest part” (Miller, 1989, p.197); the large birthmark on his right buttock.

Conclusion

In conclusion, what we have in Murphy is a world where “men . . . are more acted upon than acting” (Steinberg, 1972, p.95), a world where “livings . . . [are] being made away” (Beckett, 2002, p.67) and from which Murphy escapes into his “little world” (his closed system) where certain aspects of the self could be realized and articulated. However, Murphy could not survive his closed system of lucidity and desire. In the end, what Murphy confronts is the void of the self and that deceptive freedom, which is “the freedom of that light and dark that did not clash, nor alternate” (252).

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References


Jamaica Kincaid’s *Lucy* as a Narrative of Exile and Identity

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**Abstract:**
Jamaica Kincaid's novel *Lucy* is an artist novel whose eponymous protagonist breaks away from such forces as colonial and patriarchal mores, which eventually contributes to her construction of her own hybrid identity and inaugurates her maturity. This struggle is established perfectly well through Lucy’s apparent resistance to the constraints primarily imposed on her race and gender at home by both her mother and the Eurocentric society on the one hand and the androcentric and racist society she encounters in diaspora on the other hand. Surprisingly enough, Lucy, who is chastened towards the end of the book, creates her rite of passage towards development and independence through her valiant efforts to overcome such confines at any cost. The aim of the present article is to analyse from a postcolonial perspective the protagonist’s quest for identity in diaspora, the obstacles she overcomes to do so and to what extent she is affected by her new culture. This is manifested through intertwining discussions of androcentrism, colonial and postcolonial rebellion with questions of identity, hybridity, diaspora and cultural displacement.

**Key Words:** Androcentrism, diaspora, hybridity, migration, patriarchy

**Cite as:** Youssef, M. Y. (2017). Jamaica Kincaid’s Lucy as a Narrative of Exile and Identity. *Arab World English Journal for Translation & Literary Studies*, 1(2). [DOI:http://dx.doi.org/10.24093/awejtls/vol1no2.5]
From a postcolonial perspective, *Lucy* (1990) can be categorised as diaspora literature, which is simply concerned with questions of maintaining or altering one’s culture or identity, more specifically when one voluntarily or involuntarily lives in a different culture. It is written by Jamaica Kincaid, a former subjugated colonial woman novelist from Antigua in the eastern Caribbean about a colonial countrywoman, who has more in common with her than may have originally been thought. An analytically informed reading of the text shows that it also fits into and shows strong resemblances to the *künstlerroman* category as it, as Maria Helena Lima states, is about "an artist-in-formation who creates a homeland for herself within her art" (qtd. in Majerol, 2007, p. 17). *Lucy* can also be classified as an autobiographical *künstlerroman*. As Paravisini-Gebert (1999) puts it, it is "another installment in Kincaid's autobiographical chronicle" (p. 117) – something that is reminiscent of Dickens's *David Copperfield* (1850) and many other famous bildungsromans in which the author often draws heavily on their early life and experiences. Snodgrass (2008) calls it "a second semi-autobiographical novella" (p. 172), the first being its predecessor *Annie John* (1985), since Kincaid draws heavily on her early life at her home island, though she has never stated this formally:

While none of Kincaid's fiction is formally described as autobiographical, it seems clear that her three fictional works [the other two being *Annie John* (1985) and *A Small Place* (1988)], when compared with stories Kincaid has told of herself in her journalism and interviews, are based on the personal odyssey of a girl who began life as Elaine Potter Richardson in 1949 on the tiny island of Antigua, a girl who adored her tall, beautiful, intelligent Dominican mother but who somehow lost that mother's love, a girl who left the Caribbean to work as an au pair for an American family, and who, nurtured by the anonymity and freedom of New York City in the 1970s, reinvented herself as the writer Jamaica Kincaid. (Simmons, 1994, p. 5)

Central to Simmons's argument is that Lucy and Kincaid, in many respects, have much in common. They share one of their very names: the protagonist's full name is Lucy Josephine Potter and Kincaid's original name is Elaine Cynthia Potter Richardson. Also, they are born and bred in the Caribbean island of Antigua, which they leave for the United States so as to start a supposedly new and far better life. Both work first as *au pairs* for affluent American families before they break away and seek another far better life, which ends up with artistic career. In Antigua, both find much difficulty living on their own because of their domineering mothers and the tremendous impacts left behind by the British coloniser—two main obstacles that make of their independence a hard task.

Investigating the impact of maternal figure and the mother-daughter relationship in *Lucy* is significant as it is closely associated with the protagonist's construction of her hybrid identity in diaspora. This way, the mother-daughter relationship has been analysed in some detail right here. As early as the title character sets foot on a foreign land, the United States, she is sure enough that she "must separate herself from [her mother's overwhelming matriarchal hold] if she is to develop her own identity" (Edwards, 2007, p. 64). With the image of the dominant mother in mind, it is difficult, if not impossible, for her to form an identity. It takes her great pains to act independently despite her mother's physical absence. No wonder the first moment she arrives in a culturally diverse society like the United States, she is adamant that she has to divest herself of her mother's apron strings, which have tied her too early in her life.
However, Lucy's relationship with her mother is that of contradiction: she holds her both feelings of hate and love, which she cannot interpret quite easily. This is mirrored in her unresolved feelings for her white, affluent employer, Mariah, who acts as a surrogate mother. As Lucy puts it herself, "The times that I loved Mariah it was because she reminded me of my mother. The times that I did not love Mariah it was because she reminded me of my mother" (Kincaid, 1990, p. 58). Similarly, this ambivalence is stressed when Lucy is reluctant enough to read the letters her mother regularly sends her, an action that reflects both her deliberate indifference to as well as longing for her mother. When she receives a letter telling her that it has not rained at home since she has left, she comments:

I did not care about that any longer. The object of my life now was to put as much distance between myself and the events mentioned in her letter as I could manage. For I felt that if I could put enough miles between me and the place from which that letter came, and if I could put enough events between me and the events mentioned in the letter, would I not be free to take everything just as it came and not see hundreds of years in every gesture, every word spoken, every face. (Kincaid, 1990, p. 31)

Speaking of her relationship with her mother, she says that she is sure enough of her mother's love, but she is also sure that her mother wants her to be a mere copy of her, which Lucy vehemently rejects. However, the mother's influence haunts Lucy in diaspora, too. When she goes for a picnic in the forest on The Great Lake with Mariah, this brings about a recollection of a personal history of her mother when she was a little girl at school. On her way to school, her mother would go through a rain forest and cross a couple of small rivers. Once, it happened that she came across a monkey, which she saw for a number of days later. She did not like the way the monkey stared at her and, therefore, she got used to throwing stones at the monkey, which the monkey always missed smartly enough. However, one day the monkey caught a stone she had thrown and flung it back at her. Her mother was seriously injured and bled heavily. Such a bitter experience Lucy had heard about at an early age still has a tremendous impact on her for years to come by. Consequently, she does not like walking through forests where she always feels insecure. This incident is significant enough as it obviously shows to what extent Lucy is haunted by her mother, whose past experiences still loom on the horizon of her daughter's new world. As J. Brooks Bouson comments, "the memory-haunted" Lucy learns "just how difficult it is to escape the past" (qtd. in Snodgrass, 2008, p. 179). When she is asked to accompany Mariah to the forest, a bitter experience elicited from the mother's record of memories shows up and embitters her new world abroad. This way, Bloom (2008) is not mistaken when he writes, "Although Lucy's mother is physically absent from the narrative, she is powerfully evoked. Contours of her mother's life provide the protagonist with a blueprint for her existence" (p. 81). Thus, although Lucy lives away from both home and mother, the mother's hold on her is still overwhelming that the daughter finds it difficult to form an independent identity, more primarily at first.

Lucy says she bears feelings of love and dislike for her white employer, since she reminds her of her mother whom she loves and dislikes altogether: "The times I loved Mariah it was because she reminded me of my mother. The times that I did not love Mariah it was because she reminded me of my mother" (Kincaid, 1990, p. 58). According to Nichols (2009), the way Mariah deals with her au pair conjures up the mother's domineering nature and drives Lucy into
striking some sort of comparison between the two: "Mariah tries to act as Lucy's surrogate mother and mentor, compelling Lucy to draw comparisons between her relationship with Mariah and that with her own domineering mother" (p. 189). Seeing Mariah surrounded by blooms of pink and white flowers immediately brings back the image of the mother, which gives the immediate impression that the mother's ghost will closely follow the daughter's steps wherever she goes. This is the reason why Lucy looks at Mariah with much scrutiny. Mariah, mistaking this action for interest in flowers on the part of Lucy, keeps talking about the gorgeousness of flowers and the good smell they always give. Lucy says the smell given by such flowers gives her the impression that she wants to get off all her clothes and cover her body with the flowers so she can smell the delicate fragrance of roses forever. This comment drives Mariah into hysteric laughter. So, she puts the vase of flowers down and laughs. The way Mariah laughs reminds Lucy of her mother: "This was the sort of time I wished I could have had with my mother" (Kincaid, 1990, p. 60).

Nevertheless, on different occasions Lucy could see that Mariah is a far better maternal figure than her mother. Her many endeavours that "aimed at creating a narrative for Lucy that moves her from foreignness to assimilation" (Majerol, 2007, p. 21) in the American society are appreciated, though much scorned at first. Once, she insists Lucy accompany her in her picnics: "she wanted me to experience spending the night on a train and waking up to breakfast on the train as it moved through freshly plowed fields" (Kincaid, 1990, p. 28). On the journey, Lucy realises to what extent she is benevolent and kind towards her. Lucy is not that surprised when she notices that people on the train are divided into two groups according to their social class: "people sitting down to eat dinner all looked like Mariah's relatives; the people waiting on them all looked like mine" (Kincaid 32). Although she belongs to the second group, she is surprised enough that she is treated by her white employer differently, since Mariah insists on dealing with her as if she were one of her daughters or a member of her family, not as her au pair who is supposed to wait on her. On a different occasion, Mariah is critical of Peggy, Lucy's Irish-American friend, and finds her a distasteful person once you get to know her a little, but she is sure enough that Lucy should have a friend. In so doing, she plays the maternal figure who is not that intrusive in the life of her children. It is then that Lucy acknowledges that in such a respect Mariah is far better than her mother.

At the close of the novel, Lucy, the artist-in-formation, feels herself also much indebted to Mariah, since she is the one who has introduced her to art by helping her pursue her creative interests. It is Mariah who has bought Lucy books on photography. According to Fulani (2011), it is "Mariah [who] effectively sets Lucy on the path to explore her creative potential when she gives her a camera, for Lucy subsequently develops a keen interest in photography" (p. 18).

Throughout the book, Lucy is seen much terrified of becoming another copy of her mother. Her matrophobia, or abnormal fear of her mother or becoming her mother, has something to do with her perception of her mother as being closely associated with both colonisation and patriarchy. For Snodgrass (2008), she looks upon her mother as "an emblem of imitation British propriety, manners, language and self-discipline" (179). She resists her mother's domination on her because she considers her a figure standing for a colonial subject who accepts without the least grumble the dictates of the British coloniser and succumbs to British mores. Paravisini-Gebert (1999) writes:
Her resistance is focused primarily on her mother, because she symbolizes all limitations Lucy has fought against. Her mother becomes a foil to Lucy because, having lived her life within the confines of what tradition and colonial mores demanded, she takes for granted that her daughter would accept those limitations, too. (p. 139).

This way, her mother could be interpreted as a symbol of the submissive homeland that accepts, if not welcomes, the dictates of the coloniser instead of resisting them. Thus, the mother’s constant efforts to make her daughter abide by the norms of her Eurocentric society could be interpreted in symbolic terms as the attempts taken by the subjugated Caribbean society to force the new generation to obey the confines imposed by the coloniser instead of defying them.

Like Kincaid, who views her mother as "an instrument of patriarchy, a phallic mother" (Bloom, 2008, p. 79), Lucy associates her mother with the androcentric society: "the mother becomes an embodiment of patriarchal mores" (Bloom, 2008, p. 81). Her mother's increasing insistence that her daughter stick to the regulations, if not constraints, of the Antiguan society, especially those regarding women and their rights, disappoints Lucy much. Furthermore, it reduces the mother to a subservient representative of a patriarchal society. In her book Caribbean Women Writers: Identity and Gender, Emilia Ippolito contends that the society which Lucy has left behind is male-dominated where women are marginalised and commodified:

In Antigua and elsewhere in the West Indies, there was an accentuated violence directed toward women based on popular attitudes toward their sexuality and their bodies. These attitudes were a combination of Victorian ideology and regressive religious views spread through the educational system, sometimes even adopted by the women who were denigrated by these ideologies. (qtd. in Röpke, 2004, p. 15)

Keeping this into consideration, no wonder Lucy, whose very name is derived from Lucifer himself, shares some of the Devil's characteristics, more specifically his rebellion against God. Her mother's words to her, "I named you after Satan himself. Lucy, short for Lucifer. What a botheration from the moment you were conceived" (Kincaid, 1990, p. 152), still echo in her—something that helps accelerate her compelling drive into acting rebelliously against her mother and the like. First, she is seen reluctant enough to write back to her mother. Afterwards, she decides to ignore all her letters, which she keeps unread. Even when she gets a letter with the word 'URGENT' on it, she keeps it unopened. She goes further and burns her mother’s letters down in order not to yearn for her or the people whom she has left behind. As her words attest, "I knew that if I read only one, I would die from longing for her" (Kincaid, 1990, p. 91). Likewise, in defiance of her mother, she befriends Peggy, a girl of easy virtue who "introduces Lucy to the pursuit most dreaded by Lucy's mother—sex for the fun of it, or, as the mother would put it, "sluttishness"" (Simmons, 1994, p. 131). Also, she gets enmeshed in causal sexual relationships with many sexual partners. Her determination not to keep in touch with her mother and her resolve to defy her wishes, indeed, symbolises her steadfastness not to succumb to colonisation and patriarchy. Thus, her defiance of her mother may be interpreted symbolically as resistance to both the coloniser and the male-dominated society, where she is destined to live at home and in diaspora. Likewise, this confrontation truly marks the start of her rite of passage from a subjugated girl to a mature and independent woman having her own say over her life and future.
Even her migration can be interpreted in symbolic terms as rebellious enough: Lucy decides to serve and toil in the US than enjoy her life in Antigua, which is reminiscent of Milton's Satan who rebelliously enough finds it "Better to reign in Hell, than serve in Heav'n" (Paradise Lost 1.263).

Similarly, though Mariah is "kind, generous and well-disposed toward Lucy, whom she treats as her protégé rather than as a servant" (Bloom, 2008, p. 80), Lucy is adamant enough to play the rebel with her. On different occasions, she acknowledges her gratitude towards Mariah: "This woman who hardly knew me loved me" (Kincaid 30); "Mariah was the kindest person I had ever known" (Kincaid, 1990, p. 72). Nevertheless, before her first year in the United States goes by she leaves work at Mariah's house as the latter "unwittingly recalls both the mother and...the totalizing values of the "motherland" whose values Lucy must evade" (Bloom, 2008, p. 80). For Snodgrass (2008), "[Lucy's]disaffection for mother figures is so strong that she alienates herself from Mariah, her employer, who attempts to ease the au pair into the household, community, a temperate climate, and Western feminism" (p. 132). Similarly, she mistakes Mariah's helpfulness as intrusion into her life. For her, Mariah is simply "the representative of narcissistic power against whom Lucy must fight if she is to forge a separate identity" (Simmons, 1994, p. 129). Her feelings of reservation, and sometimes hate, towards her white employer is attributed to Mariah's being an emblem of Western dominance, which conjures up the practices of the British coloniser in her Eurocentric society. This is the very reason why she evades Mariah and seeks another work that, she wishes, would be a "step toward her own healthy independence" (Simmons, 1994, p. 30), or a real movement that would reinforce her self-discovery and realisation. The now twenty-year-old Lucy unbelievably manages in one single year to reach long-awaited self-realisation and independence: she immerses herself deeply in art which she takes as her lifelong career.

Surprisingly enough, Lucy, the Lucifer-like rebel, meets the same end of Satan, the outcast: she leaves the Caribbean Antigua with its warmth and charm for another place of pale chill and greyness, where she leads an exotic life as an alien or outsider:

Lucy—named, her mother has told her, for Lucifer—has been expelled from both the Caribbean and her mother's life. Warm, vivid Antigua has been replaced by Lucy's wealthy employer, the affectionate but sheltered and naïve Mariah, who proffers books on feminism to help Lucy over her deep sense of loss and despair. (Simmons, 1994, p. 3)

Migration is significant enough again as it marks the protagonist's transition from innocence into experience. For Snodgrass (2008), it is "a serious reshaping of [her] heart and mind" (p. 179). In a big American city, which is more likely New York, Lucy works as a nanny for a white family made up of six members—a husband and wife and their four children. At first, the family members seem happy, which gives the immediate impression that "the husband and wife looked alike and their four children looked just like them. In photographs of themselves, which they placed all over the house, their six yellow-haired heads of various sizes were bunched as if they were a bouquet of flowers tied together by an unseen string" (Kincaid, 1990, p. 12). Mariah tells her once "I love you" (Kincaid, 1990, p. 26).
Lucy learns much from Mariah. Everything about her affluent employer impresses her, whom she once describes as "blessed" (Kincaid, 1990, p. 27). In Mariah, Lucy finds the good friend. In the spring, Mariah is careful enough to take her impoverished employee with her family members to spend a nice time on one of the marvelously beautiful shores of The Great Lakes. Once, Mariah blindfolds Lucy with a handkerchief, and holding her by the hand, walks her to a beautiful thick-flowered spot the like of which she has never seen before. It turns out that the flowers she has seen are daffodils: "These are daffodils...I'm hoping you'll find them lovely all the same" (Kincaid, 1990, p. 29). For Snodgrass (2008), "Mariah's maternal gestures and introduction of Lucy to North American life imply a need for Lucy to echo her preferences and to embrace daffodils as the true herald of spring" (180). She is kind towards her au pair that she wants to assimilate her in her society, but her problem is that she is under the illusion that all those people close to her love the same things she does. She loves daffodils, but she is ignorant of their implications to her Caribbean protégé. Therefore, she assumes erroneously that daffodils denote beauty and love for Lucy, too. Whereas daffodils denote the advent of spring and such things as beauty and glamour of nature, they may signify entirely different things for people of different cultures. They have negative connotations for Lucy, who is from a foreign land and diverse culture: they bring about feelings of "sorrow and bitterness" (Kincaid, 1990, p. 30) from the deep past as they are closely associated with the British colonisation of her home island. More importantly, they are an emblem of the colonial education that was imposed by the white coloniser on the natives in the Caribbean. What angers and embitters Lucy the most about the daffodil talk is her recollection of a bitter experience from her personal history, when the ten-year-old schoolgirl Lucy was asked to learn by heart an English poem about daffodils, presumably Wordsworth's "I Wandered Lonely as a Cloud", and recite it in front of parents, teachers and fellow pupils at the school auditorium. Lucy did the task assigned to her perfectly well and, to her amazement, if not dismay, all the attendants stood up and a storm of loud applause then ensued. Little Lucy was sick of the experience and the poem as well, but, out of decorum, she had to wear what she stigmatises as "two-facedness" (Kincaid, 1990, p. 18) to please the attendants.

The night after the party, Lucy had a nightmarish dream in which she was chased down a narrow cobbled street by bunches of those same daffodils that she had vowed to forget. In the dream, she fell down out of exhaustion and was buried by the pile of daffodils that stood over her in an attempt to suffocate her. This bitter experience seemed to chase her for long years afterwards.

Lucy's determination to erase from her memory any trace of Wordsworth's poem shows her rebellion against the British hegemony in Antigua as well as her rejection of the practices imposed on her by the white world in diaspora, primarily on the basis of her race and gender. According to Gregg (1999), "English Romanticism's fantasy of the individual consciousness in tune with nature is penetrated by a deep, unacknowledged imperialist violence in which nature and natives are contained, commodified, distanced, that is, made into objects by this discourse" (p. 41). In her book Jamaica Kincaid: Where the Land Meets the Body, Moira Ferguson states, this poem is "emblematic of a colonial system that imposed its own values and cultural standards through a system of education that fell outside local control" (qtd. in Röpke, 2004, p. 7).
To convince Miriam, the youngest daughter of Mariah, to eat her stewed plum and yoghurt, Lucy tells her fairytales about the privileges given to the children who eat their food. However, she says this in a low voice so that Mariah cannot overhear what she says, since such a way of bringing up children is regarded as inappropriate by Mariah. Mariah's argument about the inappropriateness of such a way of teaching children immediately conjures up Lucy's experience with her mother at home, who used to teach her this way. She goes further to claim that her mother's way of teaching or upbringing could be held responsible for a great deal of the misconceptions she now holds about the world around her. The lessons she has learnt from her mother's fairytales imbue her mind with certain expectations, which turn out to be false later on. As she puts it herself, "Her [Mariah's] speech on fairy tales always amused me, because I had in my head a long list of things that contributed to wrong expectations in the world, and somehow fairy tales did not make an appearance on it" (Kincaid, 1990, p. 45).

Lucy's constant and persistent search for identity in diaspora in a world incompatible with the world she has left behind, a world that is not ready at first to accept or welcome her as a member in it, is in symbolic terms a search for independence. As stated earlier, constructing identity at home for Lucy is much difficult because of the overwhelming presence of the dominant mother and the subservience left behind by the British coloniser—something that drives Lucy into seeking her freedom abroad. In his book Postcolonial Perspective on Women Writers: From Africa, the Caribbean, and the U.S., Martin Japtok quotes Kincaid in an interview as asserting that her characters' search for identity is a search for autonomy: "This search my characters undertake is not a search for identity but a search for autonomy, personal autonomy" (qtd. in Röpke, 2004, p. 8). Therefore, Lucy looks for a way out through which she can accomplish this long-awaited wish, which she does find in migration. However, it is not that easy for her to form an identity in diaspora, especially in such a big country like the United States. On her first days there, Lucy feels herself marginalised and leads the life of exile and alienation, which she surprisingly enough prefers to life under the custody of her domineering, overbearing mother: "Lucy has sought to escape the strictures of life in Antigua. But she does not find an immediate sense of release or freedom in the United States. Rather she experiences a bewildering sense of alienation" (Edwards, 2007, p. 61).

It is no wonder the opening chapter is titled “Poor Visitor” and the last one is titled “Lucy”, which implies the protagonist's character formation and personal independence. In the very opening part, Lewis, Mariah's husband, sympathetically enough looks at Lucy at a dinner conversation and calls her “poor Visitor, poor Visitor” (Kincaid, 1990, p. 14). To some extent, this is true to Lucy, the then poor maid from an impoverished Third World island state in the Caribbean who has left for a foreign land to support her poor family financially. Aware of this fact, Lucy asserts that she has been 'shipped' as cargo to the United States to back her family, a bitter experience that recalls the shipment of the blacks as slaves to the New World.

The word 'visitor' itself denotes transience. Working as an au pair is just transient in Lucy's journey towards autonomy and self-fulfilment. This is stressed by Lucy herself who says, "It was at dinner one night not long after I began to live with them that they [i.e., Mariah and Lewis] began to call me the Visitor...as if I were just passing through, just saying one long Hallo, and soon would be saying quick Goodbye!” (Kincaid, 1990, p. 13). However, towards the end of the novel the protagonist is no longer known as the 'poor Visitor'; rather, she is now the
chastened and independent "Lucy", the very subtitle of the last part. Change from "Poor Visitor" to "Lucy" does suggest the protagonist's growth. It is surprising enough that by the end of the book "Lucy is getting on her feet in the new world. She is no longer awed or threatened by the apparent perfection of lives in the white Western world. And the simple fact of having survived for a time on her own, away from her mother, is empowering" (Simmons, 1994, p. 130). She takes steps towards developing herself as early as the very beginning of the last part, whose first opening paragraph runs, "It was January again; the world was thin and pale and cold again; I was making a new beginning again" (emphasis added, Kincaid, 1990, p. 133). It is this "new beginning" that inspires Lucy into forming a hybrid identity along with developing her artistry, which takes the form of photography later on as the novel progresses. Fulani (2011) is of the view that:

A new sense of emotional liberation, and a little money of her own, empowers Lucy to pursue her creative interests. She enrolls in a photography class at night school, and one of her first photographs is of a group of objects that emblemize her rebellion against Caribbean notions of female shame and the norms and standards of Caribbean femininity that her mother so staunchly upheld. (p. 17)

Central to Fulani's argument is that the title character has pursued art as a career in defiance of her mother's wish who wants her to be a nurse. This time, she rebels against her mother by dropping the nursing classes and taking photography classes at a nearby university. This way, her photographs can be interpreted as a form of protest against her mother.

Lucy's artistic ability is not established late in the book as some may erroneously assume; rather, it is mentioned too early through her perception of the dark and light on her first day in the United States, where she associates mundane colours like 'gray' and 'black' with the new environment in which she is destined to live: "It was my first day. I had come the night before, a gray-black and cold night before—as it was expected to be in the middle of January, though I didn't know at the time—and I could not see anything clearly on the way in from the airport, even though there were lights everywhere" (Kincaid, 1990, p. 3). Afterwards, she goes further to say that as early as she has set foot in diaspora she is disillusioned enough and suffers from pangs of homesickness. When she first decides to live abroad in a foreign land, it has never struck her that she will have such pangs of nostalgic feelings for her birthplace or the natives she has left behind. As she claims, the image abroad is that dimmer than that at home. On the other hand, cheerful colours like 'pink' and 'green' are inextricably linked with her homeland, which make it an emblem of both beauty and splendour:

In the past, the thought of being in my present situation had been a comfort, but now I did not even have this to look forward to, and so I lay down on my bed and dreamt I was eating a bowl of pink mullet and green figs cooked in coconut milk, and it had been cooked by my grandmother, which was why the taste of it pleased me so, for she was the person I liked best in all the world and those were the things I liked best to eat also. (Kincaid, 1990, pp. 6-7)

Lucy's artistic career empowers her position in her new environment, which has once marginalised her because of her race and gender. Furthermore, it makes her integrate quite easily
Jamaica Kincaid's Lucy as a Narrative of Exile and Identity

Youssef

into society—something that helps her later form her new hybrid identity: Antiguan and American. As mentioned earlier, the protagonist's feelings towards home are "very ambivalent", a composite of "love and rejection" (Röpke, 2004, p. 16). She has left her home island with its constraints and problems for a foreign land where she seeks independence and the construction of an identity. However, she resists the confines of the homeland and rejects her being subsumed in the new environment, ending up with a hybrid culture amalgamating the heterogeneities of both in one single entity. This way, in her constant and persistent search for identity, Lucy realises that she cannot stick to one culture to the exclusion of the other. This realisation marks her maturity or development. Röpke (2004) writes:

Lucy is a hybrid since she is deeply influenced by her Caribbean culture although she rejects a lot of its values. She has been educated through the British educational system, which was imposed on Antigua as well as on the British colonies but she despises her British colonizers and struggles against becoming a reflection of them. She is attracted by the U.S. and although she rejects American values, she is starting to lead a western life. In the end she is caught in transition but she is not lost. She incorporates two or even three different cultures, Caribbean, English and American. Her own identity will develop as a mixture of those different cultures. (p. 13)

Likewise, Lucy's attachment to her homeland is well illustrated at the end of the novel when she buys curtains for the windows of the flat she shares with Peggy. The curtains are made from calico with colourful flowers drawn on them—something she used to have in the Caribbean, but is considered vulgar in the United States:

The curtains at my windows had loud, showy flowers printed on them; I had chosen this pattern over a calico that the lady in the cloth store had recommended. It did look vulgar in this climate, but it would have been just right in the climate I came from. Through the curtains I could see that the day was just like the one before: gray, the sky shut up tight, the sun locked out. I knew then that even though I would always notice the absence or presence of the sun, even though I would always prefer a sunny day to a day without sun, I would get used to it; I wouldn't make an important decision based on the weather. (Kincaid, 1990, pp. 144-145)

As illustrated above, she has left a land where the sun always rises for another where the sun is not always present. However, she has adapted herself to this sort of life. This way, the absence and presence of the sun could be used in symbolic terms to signify Lucy's adjustment to her hybrid culture. It has taken Lucy great pains to reach this stage. In her first morning in the United States, she is a little bit surprised by the "pale-yellow sun" contrary to the "bright sun-yellow sun" at home:

That morning, the morning of my first day, the morning that followed my first night, was a sunny morning. It was not the sort of bright sun-yellow making everything curl at the edges, almost in fright, that I was used to, but a pale-yellow sun, as if the sun had grown weak from trying too hard to shine. (Kincaid 5)
According to Nichols (2009), as Lucy's confidence of her art grows in times, it drives her to abandon all her old relationships (p. 190). It seems that the protagonist has got rid of all her relationships simply because she does not want anyone to possess her or to thwart her way. In an interview with Allan Vorda (1991), Kincaid is quoted as saying about her protagonist that she has a certain character that does not permit her to let anyone possess her. To quote her own words, “What Lucy doesn't want is to be possessed again. She has just escaped a certain possession from her mother and she doesn't want to be possessed again. I think at the end of the book she wishes she could be possessed and loved, but she can't at this point in her life” (p. 25).

Conclusion:
In conclusion, Kincaid’s Lucy can be classified as diaspora literature as it is mainly concerned with the question of the protagonist’s quest for identity in a new different culture—the United States in this case. Though Lucy suffers strong pangs of homesickness and nostalgia and resists the new culture imposed on her in diaspora once she sets her foot in America, she manages towards the end to make a new life and forge a hybrid identity that amalgamates her Caribbean culture with North American culture. Meanwhile, like Kincaid’s other works, this novel retains the critical tone of the autobiographical novel as it draws heavily on the author’s early life and experiences. Both Kincaid and her eponymous character defy the authority imposed on them by their domineering mothers and the Eurocentric society at the West Indies as well as the racist society in which they are involuntarily forced to live in diaspora.

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Translating Figurative Proverbs from Two Syrian Novels: *Muftaraq al-Maṭar* by Yūsuf al-Maḥmūd and *Anājīl al-Xarāb* by NaufalNayouf

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Abstract  
This paper studies the possibilities of translating a few figurative proverbs, mainly metaphorical, in the two Syrian novels *Muftaraq al-Maṭar* by Yūsuf al-Maḥmūd and *Anājīl al-Xarāb* by NaufalNayouf. It also showcases how to translate proverbs with phonic features such as alliteration, assonance and rhyme. This is done by taking examples from the aforementioned novels and examining these formal features before and after translating the selected proverbs. This research also reviews a few scholarly approaches to the translation of culture-bound items, metaphor and proverbs. It then focuses on implementing Toury’s view on translating metaphor and shows how many proverbs have preserved metaphor, alliteration, assonance and rhyme in the target language (TL), and how many proverbs have lost these stylistic devices in the TL.

Key words: culture, metaphor, phonic features, proverbs, translation.

Introduction
This paper considers the translation of a few Syrian proverbs. These proverbs are taken from the two Syrian novels, *Muftaraq al-Maṭārby* Yusuf al-Maḥmūd and *Anājīl al-Xarāb* by Naufal Nayouf. These novels have never been translated before. In this paper, the researcher has chosen to use the terms external and internal features of proverbs. This is based on Seiler’s approach and use of the aforementioned terms. According to Seiler (1922, p.4 as cited in Norrick, 1985, p. 46)), internal features of proverbs refer to the figurative aspects of proverbs such as metonymy, metaphor, personification, etc; while external features of proverbs refer to rhyme, alliteration, assonance, etc. The researcher then presents a number of proverbs which exhibit the external formal features of alliteration, assonance and rhyme; and in addition chooses a number of proverbs with the internal formal feature of metaphor. The effect of translation on both types of proverbs is then considered. The researcher also uses seven proverbs from both novels and attempts to show the different possibilities of translating these figurative proverbs. Then she discusses them in the light of Toury’s criteria for translating metaphor (section 3.1). This study also covers eight examples of proverbs with alliteration, assonance and rhyme, and explores the question whether the phonic features in the source text (ST) have been preserved in the target text (TT) (sections 7.1, 7.2 and 7.2.1).

1. Culture and Translation
Many scholars have researched how to translate texts that are impregnated with culture-specific words. Larson (1984, pp. 436-7), for example, keeps both cultures in mind, approaching cultural translation in terms of the way the translator helps the receptor audience understand the content and intent of the source document. According to Newmark (1998, p.95), when the translator encounters a text which heavily includes cultural items, it is worth keeping in mind the cultures of both the ST and the TT, and finding a proper technique to convey the message of the ST meaning. This means that translators should act as the facilitator between the two cultures, as it is not only with two languages that they are dealing. Therefore, Newmark argues that the literal translation of culturally-specific words within the text is not the best option for the translator. In order to avoid inaccuracy, the translation "may include an appropriate descriptive-functional equivalent" (Newmark 1998, p. 95).

Scholars in translation studies have used different terms to express their understanding about the words which exist in a specific source language and culture but do not have an equivalent in the target language culture. For instance, according to Newmark(1998, p. 96), a “cultural word” means that the receiver of the translated text cannot understand this word if it is translated literally. Baker argues that a cultural concept may be "abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food." Baker refers to these elements as “culture-specific” (Baker 1992, p. 21). Interestingly, Nord (1997, p. 34), uses the abbreviated form “cultureme” for what Baker calls a “culture-specific ”feature. Nord defines cultureme as "a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X”(Nord 1997, p. 34).

2. Strategies for translating culturally-bound phrases.
There are multiple ways to translate a text from one culture to another. These translation strategies can be biased either towards the source language and culture or towards the target
language and culture. A foreignized text will be the outcome of a translation process that adopts the first strategy; while a domesticated text will result from the second strategy. Foreignizing a text may involve introducing new words to the target language. This may be produced through literal translation. However, (Ghazala, 2008, p.12 as cited in Balfakeeh, 2009, p. 10), argues that when the translator takes the route of domesticating, then he/she is not committed to translating every single word or phrase.

2.1 Culture/language translating strategies

There are different strategies for the translator of a culturally-specific text to opt for in order to convey the message received by the ST reader to the TT reader. The first strategy is literal translation. This will be successful if the TT reader is acquainted with the cultural implications of the translated text as a whole. The strategy of literal translation of culturally-bound expressions can be used when the translator knows that the TT reader will be familiar with the cultural background reflected in the ST (Sanchez, 2007, p.129). The second strategy is when the translator intervenes to clear up ambiguities in the ST for benefit of the TT reader. The third strategy is paraphrasing, which is one of the pro-TL strategies (Ghazala, 2008, p. 12 as cited in Balfakeeh, 2009, p. 10). The fourth strategy is using a TL equivalent, which is a sub-type of domestication (ibid). The fifth strategy is borrowing. Finally, there is the deletion strategy, where the translator may have recourse to deleting certain expressions from the ST when they are considered a taboo in the TL.

The latter strategy of deletion has been discussed by Dickins (2012, p. 47), pinpointing the fact that it is sometimes inappropriate to translate certain words/phrases from the SL to the TL. Therefore, it is wise to link “omission as a cultural translation procedure with problem avoidance: by not attempting to find any equivalent for the ST word or phrase, the problem of what is an appropriate equivalence might be avoided!” (ibid). In some cases a combination of more than one strategy is needed to convey the meaning because “in many cases the social environment which underlies the SL will require an adaptation, an explanation or a paraphrasing rather than, strictly speaking, a translation” (Sanchez, 2007, p. 129). This point is reiterated by Catford (1965, p. 73 as cited in Munday, 2012, p. 93), in his view of translation shifts as “departures from formal correspondence in the process of going from the SL to the TL”.

3. Definition of proverbs

Perhaps the most detailed definition of a proverb is provided by Norrick (1985, p.31), who defines proverbs as “self-contained, pithy, traditional expressions with didactic content and fixed, poetic form”. Meider (2008, p.11) highlights that the use of figures of speech, mainly metaphor, is a key characteristic in most proverbs: “A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional view in a metaphorical, fixed and memorisable form and which is handed down from generation to generation”. Shirley Arora (1984, p.13), stresses the importance of the stylistic characteristics of proverbs, arguing that “proverbiality” is what gives a sentence the possibility of being a proverb. This means its richness in stylistic devices. This includes structural markers such as parallelism or poetic markers such as rhyme or the use of figurative language such as metaphor.

According to Longman III (2002, p. 38), “A proverb wastes no words. Proverbs are written in poetic form, and poetry in general is compact language”. Similarly, Lawrence Boadi
focuses on the stylistic effect of proverbs: “Proverbs are primarily manners of elegant speech and not simple kernels of wisdom” (Adeeko, 1998, p. 31). The same idea of the stylistic properties of proverbs is also mentioned by Jesenšek (2014, p.138), who argues: “If we consider the terminology of the classical rhetoric, we can state that proverbs account to the Ornatus(ornament) of the speech, as they use their properties as rhetorical figures”. In this paper, the focus will be on the proverbs which have the following figurative aspects: metaphor, alliteration, assonance and rhyme.

3.1 General principles for translating proverbs

Many scholars have studied the different possible methods of translating proverbs. According to Baker (1992, p. 65), to translate idioms or proverbs, the translator may opt for one of four strategies. The first strategy is to choose from the TL an idiom which corresponds with the form and the meaning of the idiom in the SL. The second strategy is to match from the TL an idiom which has the same meaning but not the same formal structure of the SL idiom. The third strategy for the translator is to apply paraphrasing, while the fourth strategy is to use omission. Vinay and Darbelnet (1995, pp.38-9; 2004, p. 134, as cited in Munday, 2012, p. 89) argue that in some linguistic cases such as proverbs and idioms, the sense/meaning may be a priority for the translator. This means that the translator of such phraseological units may not necessarily conform to the “stylistic or structural” components of the SL. This is what they (ibid) refer to as equivalence.

According to Nida (1985, ascited in Al-Timen, 2015, p. 14016), “proverbs are special metaphoric expressions and the translator should know the proverbial concepts in both source language SL/target language TL, which means to bear in mind their similarities and differences”. This means that a certain proverb may exist in SL and TL, but with different meanings. It may also mean that a SL proverb may have a correspondent proverb in the TL, with a similar formal structure. According to Bell (1991, p. 6 as cited in Al-Timen 2015, p. 14019), the process of translation “by definition, [may demand] to alert the forms”. This explains the transformation in the formal structure of some of the translated proverbs.

Certain phrases from the SL cannot have the same elements in the TL; but may have a different counterpart. In this case, it is wise to apply the cultural transplantation strategy, which is discussed by Dickins (2012, p.58), who gives the following example: if the translator encounters the phrase قيسوليلى in the Arabic SL text, it is worth using the cultural transplantation “Romeo and Juliet” in the English TL text. This point is repeated by Al-Timen, (2015, p. 14024), who has built her argument on Catford’s (1965) view of equivalence/substitution. Al-Timen, (2015, p. 14024) gives an example, “As wise as an owl” and its translation: “حكيم كلقمان”, which resonates more with Dickins, Hervey and Higgins’ view of cultural transplantations: “whose extreme forms are hardly translations at all but more like adaptations- the wholesale transplanting of the entire setting of the ST, resulting in the entire text being rewritten in an indigenous target culture setting” (2002, Need P.N.). Al-Timen,(2015) proceeds to explain the cultural background of the “owl” in both the SL and TL.In English the “owl” has a positive connotation and it is associated with wisdom as well; in the Arabic TL, however, “owl” has a negative connotation, and the best substitute for it is "لقمان" (Solomon), who is a figure known for representing wisdom.
4. **Definition of metaphor**

Metaphor is an important characteristic of the majority of proverbs. According to Richards (1965, as cited in Bock and Brewer, 1980):

> Metaphors are composed of two principal terms, the topic and vehicle, and the relationship between them, the ground. The topic is usually the subject of the metaphorical sentence, while the vehicle is the term being used metaphorically. The ground is created by the points or relations of similarity between the two. (p.60)

Another view about metaphor is put forward by Ricour (as cited in Sandoval, 2006, p.7), who sees that in a sentence, the tension between the literal meaning and the metaphorical meaning is what creates metaphor: “Yet the tension in a metaphorical utterance is really not something that occurs between two terms in the utterance, but rather between two opposed interpretations of the utterance”. For example, when looking at the following proverb: ملیحة هذه العلیقة لهذا الحمار (المحمود، ص349، 1983malīḥahāṯiḥi ʿal-ʿalīqalīḥāṯā al-ḥimār, there is a tension between the literal meaning (This nosebag is good for this donkey) and the metaphorical meaning in the context of the novel (to find a woman for Musallim to marry). In the novel, it looks like Musallim is not an obedient teenager and his mother is thinking of marrying him to a woman similar to her son Musallim in nature, hoping that Musallim will change and become a better person then. In this proverb the image of the donkey corresponds with the stubborn nature of Musallim. So, as a donkey needs fodder when it is hungry or angry; similarly, Musallim needs a woman to tame him. This proverb corresponds with the well-known Arabic proverb وافقو وتفقاŠannunṬabaq (Šannunagreed with Ṭabaq). It also corresponds with the English proverb: Birds of a feather flock together.

4.1 **General principles of translating metaphors**

The topic of how to translate metaphors from SL to TL has interested many researchers. Al-Hasnawi (2007, as cited in Al Salem, 2014, p.108), suggests two models for translating metaphor: ‘similar mapping conditions’ and ‘different mapping conditions’, building his argument on the fact that translating metaphor from Arabic into English may be a slightly more difficult challenge since the two cultures are very distant from each other. Thus, the first model may not be the ideal one to adopt in most cases. However, the translator may find a similar metaphor in the TL, such as ‘he fell in love’ for the SL وقعفيالحبّ” (Al-Hasnawi, 2007 as cited in Al Salem, 2014, p. 109). The other scenario in translating metaphor from the SL text to the TL reader is represented in the following example:يزيدهالطينبلّة”. If the translator translates it word for word, following the first model by Al-Hasnawi (2007), the outcome will not be the correct translation: “to make mud wetter”. So, the second model will be the right option. This is achieved through following Al-Hasnawi’s “different mapping conditions”, and consequently finding an appropriate equivalence: “to add insult to injury” (ibid).

According to Vinay and Darbelnet (1995, pp. 39-40; 2004, pp. 134-6 as cited in Munday, 2012, p.89), adaptation is a very useful tool and may even be the only choice for the translator when dealing with/encountering specific metaphors. They (ibid), give the following example: “the cultural connotation of a reference to the game of cricket in an English text might be best translated into French by a reference to the Tour de France”. They proceed to explain further that this modified metaphor may work only in this specific phrase/context.
5. Principles of translating metaphorical proverbs

Translating proverbs has never been an easy or straightforward task. This is mainly related to the fact that they are mostly figurative. According to Dabaghi, Pishbin and Nicknasab (2010):

Translating proverbs, the translator should know linguistic and non-linguistic features of both languages. By linguistic features we mean those elements which are not conveyed only through words, what is important here is culture. Each proverb conveys specific meaning in a specific context of situation. Therefore, a proverb should be rendered with care to carry the same cultural conventions in the original proverb. It is not reasonable to translate a proverb while just looking at the first meaning of its words in a dictionary. (p. 813)

According to Al Salem (2014, p. 82), the difficulty in comprehending idioms properly stems from the fact that they may heavily depend on the metaphorical dimension within them. For instance, when encountering the following proverb: 

كأنّهم ضربوا بعاصفة واحدة (المحمو، 1983، ص. 258)

Ka’anahum ḍurribū bī-ṣāṣīfawāḥida (As if they were hit by one single storm), the translator can find a correspondent in English, though it may not have the same image of a storm. The equivalent would be: to kill two birds with one stone (http://dictionary.cambridge.org/dictionary/english/kill-two-birds-with-one-stone). However, in the Arabic version, there is a sense of calamity and grief. This can be deduced from the context; whereas the English equivalent, as a lexicalised proverb, may bear luck and skill or misfortune. This depends on the context in which this proverb is employed. This point is supported by the Meider (2008, p. 13), “the meaning of proverbs is thus very much dependent on the contexts in which they appear”.

According to Mollanazar (2001, p. 54 as cited in Dabaghi, Pishbin and Nicknasab, 2010, p. 813), proverbs with figures of speech in the SL may not have their figurative correspondence in the TL. Therefore, there are two ways to handle this translation situation. The first strategy is: “Some similar proverbs can be found in the two languages with more or less similar form, vocabulary and meaning”; while the second strategy suggests “Many proverbs may be found in
the two languages which have similar meanings and can be applied in the same contexts, but they have different form and vocabulary”.

6. **Examples of proverbs with metaphor**

This section will present seven metaphorical proverbs, and the different possibilities of translating them. The first four examples are taken from the Syrian novel *Muftraqal-Maṭar* by Yusufal-Mahmūd; while the last three examples are taken from the other Syrian novel *Anājīl al-Xarāb* by NaufalNayouf.

**Example 1:**

**Literal translation**

The camel does not see its hump.

**ST**

الجمل لا يرى جردها (المحمود، 1983، ص40).

Al-jamāl lā yarā ħirdabbatahu

The hump here is a metaphor for a deficiency in somebody’s appearance or character or personality. In this proverb, the intended meaning is “just as the camel cannot see his hunched back, so AbūMaḥmūd cannot see the deficiency in his daughter’s appearance (the ugliness of his daughter’s hair)”. Here the literal translation of the proverb does not convey the precise meaning of the proverb to the English TL reader. This is because of the TL reader not being familiar with the SL culture and the associations of the culturally-bound item ħirdabbatahu (hump), though this metaphor is lexicalized in some of the English dictionaries, but with a totally different meaning, namely “difficulty”. Another way of translating this proverb is by paraphrasing it as follows:

“People do not see/realize their own deficiencies”. In this translation, the paraphrasing technique has been used. However, it can be seen that the metaphor in the ST has not been kept in the TT. So, if we consider it in Toury’s terms of translating metaphor, the strategy that has been applied here is: metaphor in SL/no metaphor in TL.

**Example 2:**

**Literal translation**

A destitute and has newly got a basket of figs/ Empty-handed and in a basket of figs has landed.

**ST**

عديم ووقع بسلة تين (المحمود، 1983، ص145).

‘adīmwa-waqa bi-sallītīn

Here there is a metaphor based on the destitute person who has become full after having been hungry. Here the metaphor is “a basket of figs”. If we adopt the following translation: “Empty-handed and in a basket of figs has landed”, it will keep the metaphor but not convey the meaning to the TL reader. If we choose this translation: “Upstart (nouveau riche)”, then there is a lexicalised non-metaphoric equivalent to the metaphorical proverb: “A destitute, and has newly
got a basket of figs”. In Toury’s terms of translating metaphor, the strategy that has been applied here is: metaphor in SL/ no metaphor in TL.

**Example 3:**

**ST**
من كبر الحجر ما ضرب (المحمود 1983 ص 374).
*Man kabbar al-ḥajar mā ḍārāb*

**Literal translation**
The one who enlarged the stone (picked the larger stone) will not be able to hit. The TT equivalent is:

A barking dog never bites (Oxford Concise Dictionary, 2003, p.13). Here, the literal translation of the proverb does not convey the meaning of the proverb to the TL audience. This proverb is used when a person threatens a lot, or promises to bring a mountain of gold, but his words are nonsense. The metaphor in the SL proverb is different from the metaphor in the TL equivalent. In Toury’s terms of translating metaphor, the strategy that has been applied here is: metaphor in SL/ a replacement metaphor in TL.

**Example 4:**

**ST**
المكتوبيقرأمنعنوانه (المحمود، 1983، ص 553).
*Al-maktūbyāqra’ min ʾinwānihi*

**Literal translation**
The letter is read by its title.

**TT nearest equivalent**
The translator can interfere to make it correspond to the positive case of the SLT. Therefore, an appropriate TT equivalent might be:

You can judge a book by its cover

Metaphor is kept in the ST and the TT.

So, in Toury’s terms of translating metaphor the strategy that has been applied here is: metaphor in SL/ replaced metaphor in TL.

**Example 5:**

**ST**
نقدم لك العليّ و تقدم لنا اللّبطة (نيوف، 1995، ص 187).
*Nuqaddimlaka al-ʿalīqwatuqaddimlanā al-ḥabṭah*

**Literal translation**
We offer you blackberry (fodder); while you offer us a kick.

The literal translation of this proverb does not convey the meaning of the proverb, unless the TL reader is aware of its cultural background fodder are usually given to farm animals as fodder. The words blackberry (fodder) and (kick) are metaphors for good deed and bad/evil reward, respectively. Therefore, the following paraphrase may look clearer to the TT reader: we
advise you and want the best for you and you kick everything and reward us with evil. Opting for this paraphrased translation of the ST indicates that the ST metaphor has not been preserved. This is in Toury’s approach. Similarly, choosing the English equivalent: No good deed goes unpunished (Oxford Concise Dictionary of Proverbs 2003, 142), means the TT has not preserved the metaphor in the ST.

Example 6:

ST
النجاحه، اقطع منقارها لا تعنز كارها (نيوف، 1995، 181).

Al-dajājah, iqṭaʾ minqārahālātūgayerkārahā

TT
Even if you cut off the hen’s beak, it will never change its trade/habit.

Here, the literal translation of the proverb has kept the metaphor. However, the translation remains ambiguous for the TL reader, unless this reader is familiar with the cultural background of the proverb. A proper way to explicate this ambiguity is through explaining/paraphrasing the proverb: “a man cannot easily desert his habit”.

Another way to translate this proverb is finding its equivalent in the TL. The best-known English equivalent is:
A leopard can't/doesn't change its spots (http://dictionary.cambridge.org/dictionary/english/a-leopard-can-t). It is noticed here how the metaphor, represented in the impossibility of changing one’s habit, has been kept in the English equivalent. However, the translator has, in Toury’s terms, replaced the SL metaphor with a TL different metaphor.

Example 7:

ST
الصابون كلّه عند البدو صابون (نيوف، 1995، 75).

Al-ṣābūnkulluhʿ ind al-badūshābūn

TT
For the Bedouins, all soap is soap.

Here, the literal translation of the proverb has kept the metaphor. However, the translation is not clear for the TT reader, unless this reader is familiar with the cultural background of the proverb. A suitable translation could be produced through explaining/paraphrasing the proverb. It may become as follows: “Bedouins do not have any taste”. But in this translation, the metaphor “soap” has been dropped. In Toury’s terms, the translator has opted for finding a non-metaphorical translation for the metaphorical SL text.

7. Formal features of the proverbs

Phonic features are typically found in most of the proverbs. Amongst these phonic features are alliteration and assonance. Trench (1854, p. 21), supports this view by perceiving that alliteration is an important aspect of proverbs. He (1854, p. 21), gives an example of a proverb with alliteration: “Who swims in sin, shall sink in sorrow”. Other prominent scholars, Dickins, Hervey and Higgins (2002, p. 81) define alliteration as “the recurrence of the same sound or
sound-cluster at the beginning of words, as in ‘two tired toads’”. Dickins et al. (p. 81), go on to define assonance as: “the recurrence, within words, of the same sound or sound-cluster, as in ‘a great day’s painting’”.

7.1 Examples of proverbs with alliteration and assonance

This section will present four proverbs with the external markers of alliteration and assonance. The first two examples are taken from the Syrian novel Muftaraq al-Maṭarby Yusuf al-Mahmūd; while the last two examples are taken from the other Syrian novel Anājīl al-Xarāb by Naufal Nayouf.

Example 1:

ST

كاؤن ك في بيتك يا مجنون

Kānūn, kin fībeytakyāmajnūn

TT

December/January, stay at home, you madman.

In the ST, there is assonance as the sound “ū” is repeated in the two words كاؤن and مجنون. In the TT, this stylistic feature has not been preserved.

Example 2:

ST

الجدي لا يظلّ جدياً، يصير له قرون ويناطح

Al-jadīlāyaḏallujadyan, yaṣīrulahuqurūnwayunāṭiḥ

TT

The goat does not remain a goat; it grows horns and fights.

In the ST, there is an alliteration in both words يظلّ and يصير because the sound “ya” is repeated at the beginning of these two words يظلّ and يصير. Another alliteration occurs in the two words لālā and لahu where the sound “la” is repeated at the beginning of both words. In the TT, there is alliteration in the words “goat”, “goat” and “grows”. This means that this phonemic feature has been preserved in the TT as well.

Example 3:

ST

قطع الأعناق ولا قطع الأرزاق

qat alaṇāqwalāqar alarzāq.

TT

Cutting off someone’s neck is better than preventing him earning his livelihood.

In the ST, there is assonance as the sound “ā” is repeated in the three words الأعناق, الأرزاق and.alarzāq. In the TT, we notice there is rhyme in the words (cutting), (preventing) and (earning); while in the ST, there is rhyme only in the first two words: قطع qat (cutting) and قطع qat (preventing). There is also assonance in the three words as the sound (ing) is repeated. There is also alliteration in the TT in the words (his) and (him). So, the stylistic devices have been mostly kept.

Example 4:
TT
Even if you cut off the hen’s beak, it will never change its trade.
In the ST, there is assonance as the sound “ā” is repeated in الدّجاجه ad-dajājah، منقارها mingārahā، Milliseconds of کارها kārahā. However, in the TT, the assonance has not been preserved.

7.2 Rhyme
Rhyme is a poetic characteristic which is not confined to poetry only, but rather exists in proverbs as well. Dickins, Hervey and Higgins (2002, p. 81) define rhyme in English as follows: “We shall say that two words rhyme where the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order, as in ‘bream/seem’”. Rhyme is also seen by Trench (1854, p. 20), as one of the major characteristics of proverbs. Trench (ibid) gives the following examples about this stylistic device, “Who goes a borrowing, goes a sorrowing” and “Truth may be blamed, but cannot be shamed”.

7.2.1 Examples of proverbs with rhyme
This section will present four proverbs with the rhyme stylistic device. The first two examples are taken from the Syrian novel Muftaraqal-MaṭrabyYusufal-Mahmūdba; while the last two examples are taken from the other Syrian novel, Anājīl al-Xarāb by NaufalNayouf.

Example 1:

ST
اذكريالدّيبوهيّريالقضيب
iṯkrīaddībwaḥayyirīalqaḍīb

TT
Mention the wolf and prepare the stick.
In the ST, the two words, الدّيب ad-dīb and القضيب alqaḍīb rhyme because they end with the same vowel and consonant combination “īb”. Another pair of words rhyme together: اذكري iṯkriority hayyirī. The TT equivalence is: Speak of the devil and he’ll appear (Mieder, 1992, p.197). In the TT, there is no rhyme, but there is assonance in the words speak and appear.

Example 2:

ST
الّذي لا يهوش أصله مالوحوش
al-laṯīlāyahūš ‘āšluhumin al-wuḥūš

TT
He who does not feel jealousy is a beast by origin.
Here in the ST, there is rhyme between يهوش yahūš (feel jealousy) and وحوش suḥūš (beasts) because there is correspondence of vowel and consonantal sounds in both words. This is represented in the repetition of the sequence “ḥūš” at the end of each of both words. However, in the TT, the rhyme has not been kept.
Example 3:

ST
الدنيا بلا شراب خراب (نيوف، 1995، ص 176).
Al-dunyabalāšarābxarāb

TT
Life without drink is a wreck.

In the ST, there is rhyme between كشراب (drink) and خراب (wreck) as both words end with the same sequence “rāb”. In the TT, there is no rhyme, but there is consonance in the words “drink” and “wreck”.

Example 4:

ST
أنت تعمل م الحبة قبّة (نيوف، 1995، ص 85).
‘anta ta’mal min al-ḥabba qubba

TT
But you make a dome-tomb out of a seed.

In the ST, there is rhyme between حبة (seed) and قبة (dome-tomb) as there is a correspondence between the vowel and consonantal sounds “bbah” at the end of both words. However, in the TT, there is no rhyme.

8. Conclusion

When translating seven metaphorical proverbs from both novels Muftaraq al-Maṭarby Yusuf al-Maḥmūd and Anājil al-Xarāb by Naufal Nayouf, it was noticed that in four examples the metaphor has been dropped or has disappeared in the TT. This meant in Toury’s terms: ST metaphor/TT non-metaphor. However, in the other three SL metaphorical proverbs, the SL metaphor was replaced by the TL metaphor. In Toury’sterms, SL metaphor/TL different metaphor. Regarding the external stylistic features of the eight studied proverbs, we have seen that two out of four proverbs with alliteration and assonance have preserved the phonic features of the ST in the TT. However, in the other four examples, which focused on rhyme, it is obvious that rhyme in the ST has not been preserved in the TT. Overall, when translating figurative proverbs, it almost becomes too hard to preserve the ST figures of speech in the TT.

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Huwaida Issa is a visiting scholar at the University of Leeds. She got her PhD in Arabic Literature under the supervision of professor James Dickins at the University of Leeds in the UK. Her thesis researched proverbs, modified proverbs and curses in two Syrian novels. She got an MA in Literary Criticism, a Higher Diploma and a BA in English Language and Literature.

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Western Feminism or Return to Authentic Islam? Jordanian Women in Faqir’s Pillars of Salt and My Name is Salma

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Abstract
This paper focuses on the violence against Jordanian women through Fadia Faqir’s novels, Pillars of Salt and My Name is Salma. These novels question cultural conventions that tolerate men’s oppression and killing of women in the name of the family’s honour in most Arab countries. The analysis of the two novels illustrates how Faqir’s opposition to women’s subordination and victimisation in the name of Islam stems from her interest in going back to authentic teachings of Islam with regard to women, rather than Western feminist theories. In addition, the similarity between Orientalist misrepresentation of women’s status in Islam and patriarchal misinterpretation of the Holy Qura’n and Prophet Muhammad’s Sunnah to subordinate women is explored and examined from the postcolonial feminist critical perspective. This paper highlights feminist contribution to raising awareness about violence against women in some Arab countries through literature.

Keywords: counter narrative, feminism and Islam, honour crimes, orientalism, postcolonial feminism

Cite as: Alqahtani, S. M. (2017). Western Feminism or Return to Authentic Islam? Jordanian Women in Faqir’s Pillars of Salt and My Name is Salma. Arab World English Journal for Translation & Literary Studies, 1(2). DOI:http://dx.doi.org/10.24093/awejtls/vol1no2.7
Introduction

This research examines violent practices against Jordanian women in *Pillars of Salt* (1996) and *My Name Is Salma* (2007), two novels by the British-Jordanian novelist Fadia Faqir. Over the past decade, the narrative of Islam’s inherent and inalterable oppression of women has been high on the list of topics within Western discourse on Islam and women. As a result, a number of Western feminists reiterate the rhetoric of saving our fellow women in the Arab world from repressive Islam. However, oppression faced by Arab women in general and Jordanian women in particular is due to gender discrimination and patriarchal dominance, rather than Islam’s teachings. This paper examines the oppression of Jordanian women from a feminist postcolonial perspective that questions and subverts the essentialist gender politics yielded by cultural and social traditions, and resists orientalist stereotyping and homogeneity in representing Jordanian women’s stories through the dialogic narrative created by Faqir. Her feminist stance revisits the oppression of Jordanian women from a standpoint that empowers them to fight back for the rights given to them by Islam centuries ago, and encourages them to never surrender to false Western representations or the hegemony of indigenous patriarchal cultural and social traditions.

Since its advent in the early twentieth century, the scope of postcolonial studies has stretched to reflect the contributions of many different perspectives, including that of feminism. The intersection of these two fields lies in their interest in disfranchised classes, subduing powers of domination and oppression, and forging new spaces for change. (See Ashcroft, Griffiths, & Tiffin, 2001). Postcolonial theories that emphasise and question “dominance and resistance”, “race and class”, “gender and sexuality”, and the “representation and translation of cultures (Loomba, Kaul, Bunzl, Burton, &Esty, 2005, p. 13) are useful to feminism. Postcolonial feminism is utilised in this study to highlight Faqir’s undermining of cultural and social discrimination and violence against women in Jordan through literature. Moreover, postcolonialism is relevant in addressing the issue of Western representations of Arab women’s lives and highlight the gap between how Arab women are depicted and who they really are. The two novels of Faqir’s considered here present a postcolonial feminist counter-narrative to hegemonic, oppressive paradigms of Muslim and Arab women’s experience. Specifically, it examines Western misrepresentations of Islam and Muslim women, largely rooted in Orientalist discourse, and what Faqir calls “neo-patriarchy”—a system in which power relationships are influenced by gender, class, clan, and proximity to the regime, based on the “subordination of the disadvantaged and disfranchised” (Faqir 2001, p. 67)—in Arab societies in general and Jordanian society in particular. Faqir’s feminist consciousness grows out of first-hand experience, dialogue with oppressed women, statistics, and a sense of responsibility towards her nation and people.

The two novels considered here present an unmistakeable analogy between patriarchal exploitation of Islam to control women and Western misrepresentations of oppressed Muslim women: both discourses reflect a mistaken understanding of Islam, which results in the oppression of Muslim women in different ways. Whereas patriarchal dominance exploits religion, as a divine power to which people adhere, to subordinate women, Western discourse diffuses Islam’s oppressive rule over women as a road map to colonialist enterprise. Further, both discourses refer to surface information and laws in the Holy Qur’an and Prophet Muhammad’s Sunna and generalize them to other incidents regardless of historical, cultural, social and political changes without exerting efforts to substantiate their findings. What is
important to these discourses is establishing their control. Faqir’s critique illustrates how far the two discourses are from the reality of Islam with regard to the status of women.

Through her novels, Faqir raises questions about violence against Jordanian women and the persisting silence and distortion of facts surrounding it. Cultural conventions around the status of women, followed blindly by the Jordanian family, tribe, society, and state, have caused women’s continuing oppression and suffering. Faqir is critical of cultural parameters generating, justifying, and maintaining inequities based on gender that oppress women. In both novels, her presentation of honour crimes provokes a series of very important questions: why has the oppression of Jordanian women in the name of family honour not reduced? Why has the government not made rules that would save women from being killed in order to redeem the reputation of the tribe in the event of a transgression? More importantly, does Islamic teaching condone such acts of violence against women for honour? It is important to look at the Bedouin code of honour and cultural conception of women as well as women’s status in Islam and Islamic teachings in the context of honour in order to consider the role that authorities should play.

The thematic and narrative levels in the two novels make up a feminist critique that emphasises the effectiveness of literature in raising awareness about forms of violence against women, and the novelist’s role in challenging structures of oppression in society. Both novels can be classified as “resistance” texts, which expose, defy, and counter dominant forces of oppression (Harlow, 2009). The common theme in the novels include the fact that both are set in Jordan and deal with violent acts against women, which are taken for granted and go unpunished. In each novel, Faqir gives voice to repressed and violated women, empowering them to question and speak against injustices. In this way, Faqir also affirms the power of literary works to challenge dominant forms of oppression and the significant role they can play in resistance.

Both novels include multiple forms of resistance to attest to the intersection of gender and nation, and culture and power. Set in 1920, during the British Mandate over Jordan, *Pillars of Salt* counters oppressive powers in past and contemporary contexts, underscoring the close connection between the Orientalist project and British colonisation, and dismantles their rhetoric about Islamic oppression of women. The fight against oppression extends to the issue of violent treatment of women by the patriarchal local culture in the name of Islam. The protagonist, Maha, resists both British rule over her home country and local male chauvinism against women in the village. In both battles, Faqir links gender oppression and Orientalist stereotyping through the concept of “honour”. In the novel, overlapping internal and external forms of oppression in Jordanian women’s lives show the role they play in resistance. Men control women’s bodies and choices, because they conceive women to be their property in the same manner as British colonization perceives Jordan to be its territory.

In *My Name is Salma*, the narrative is not situated in a specific historical period, which indicates two important points: the endurance of honour crimes in the Jordanian society, and the state institutions’ ineffectiveness in taking action. In Salma’s story, resistance is meant to reveal the social conventions, rather than Islamic law, used by people to justify honour crimes against women. Honour killings are “an example of a local custom [rather than religious] that violates Islamic law and hurts women” (Kahf, 181). In some Arab societies and Jordan is a case in point, there is a blind adherence to social traditions and norms which render women as second-class citizen in the name of religion (Afzal-Khan,17). Therefore, Islam is not to be blamed for the
“vile and inhuman customs practiced in different parts of the Islamic world by tribal-minded men”, who are more “interested in maintaining their patriarchal power than in creating the type of just society envisioned by 7th century Islam—a religion that gave property and other rights to women” (Afzal-Khan, 12). Faqir is determined to liberate and transform the status quo of Jordanian women in a way that reflects and reaffirms Islam’s rejection of their oppression.

In both novels, Faqir associates physical assault on women to damage to the nation using code-switching, a technique postcolonial writers employ where words or sentence structures from his/her native tongue are incorporated into the coloniser’s language to achieve a certain effect and purpose (Ashcroft, Griffiths, & Tiffin, 1989, p. 60-61). Postcolonial feminism offers new readings for the female body. Ashcroft et al. (1989) equate “writing the body” in feminism with “writing place” in postcolonial theory (p. 23); in this analogy, the female body becomes the land, and the male rapist, the coloniser. This analogy accords great importance to the female body, making an attack on it a grave offense on the nation. In both novels, Faqir uses the Arabic word Il’ard to undermine the power men exercise over women. In Arabic, the word Il’ard can be spelled in two different ways; this difference is effaced by the English pronunciation. When written with the first letter of the Arabic alphabet, it means “the land”, while if the eighteenth letter is used, it means “family honour”, which rests on the honour of the women of the family. The pun involved in Il’ard emphasises the connection between a man’s land and a woman’s honour, implying that men should not violate women just as they would defend their land from aggression. This association shames men who fail to keep their ard(honour)—woman/land—safe. Thus, Faqir’s writing on the violation of the female body in both novels can be read as advocating for a decolonisation of both the oppressed female body and the land.

Family Honour versus Woman’s Life in My Name Is Salma

In My Name Is Salma, Faqir addresses a pressing issue of honour killings in Jordan, which is indicative of the lack of civil laws against the practice. Faqir’s narration of this heart-breaking story helps her condemn this situation. The story is told from the perspective of Salma, a young Bedouin shepherd, who tells us about her tormented life. Seeing the story through the eyes of the victim creates an intimate relationship between Salma, as protagonist, and the reader. However, Faqir’s purpose is not just invoking pity; by putting her protagonist through many hardships, she depicts a strong Arab woman who deserves respect and admiration. Indeed, Salma is a survivor.

Salma’s life is at risk because she is pregnant out of wedlock. For the men of Hima, her village, this is an unforgiveable sin, which disgraces the whole tribe. The only way Salma’s male family members can redeem the tribe’s reputation is by taking Salma’s life. To save her daughter’s life, Salma’s mother first tries to abort her pregnancy. When this fails, Salma’s female teacher comes to the rescue; she says, “The best thing to do is to hand you over to the police and pray they will keep you in protective custody for ever” (Faqir, 2007, p. 41). In prison, young women are mistreated by male guards, who call them “prostitutes” (p. 44). Salma is imprisoned for six years, until Miss Asher, a Lebanese Catholic nun, smuggles her out of prison to England. However, she is safer in prison; if she had been released, she would likely have faced a fate similar to the “girl, who had been released by the prison authorities, [to be] shot dead on the spot by her younger brother” (p. 126). The limited options available to Salma to save her life illustrate the helplessness of women within a strict patriarchal society. Tired of her life in exile, she returns
to Hima after twenty years to see her daughter, only to be given the devastating news of the daughter’s death at the hands of her uncle (Salma’s brother).

In the story, Hamdan takes advantage of Salma’s love for him to satisfy his own desires. When he realises she is pregnant, he abandons her. Salma’s pain amplifies when Hamdan reacts to the news of her pregnancy with, “you are responsible. You have seduced me […] I’ve never laid a finger on you. Do you understand?” (Faqir, 2007, p. 171). Hamdan’s lack of responsibility leads us to believe that this is a usual occurrence in the village; men are in the clear, as women are to be blamed. As the events unfold, Salma’s brother and father neither look for nor chase Hamdan; they only condemn Salma. Indeed, Hamdan entices Salma to love him with romantic words. Faqir reasons that blame should not fall on young women, whom men may have seduced when they tend to their sheep in the hills, or fill jars of water by springs.

Throughout the novel, what happens to Salma makes the reader wonder if the notion of purity and chastity is worth wasting a woman’s life, and why women are treated like criminals when they are the victims. This confusion is meant to force a re-examination of honour crimes in Jordan and help effect social change. Salma is herself very confused about why her family and village have treated her as if her life means nothing, for a mistake she never anticipated. Addressing Noura, her friend back home, Salma writes, “I stand in this new country alone wandering about the final destination of migration birds. Why are we here and what is it all about? A mother who allowed you to swim in the spring? Why am I still alive and what brought me here?” (Faqir, 2007, p. 13). The plural pronoun in Salma’s letter is indicative of the number of girls who suffer the same fate.

Traumatic memories are in control of the narration of her life in England, reinforcing past experiences of shame, guilt, fear, and brutality Salma has faced. Faqir demonstrates the emotional damage endured by Salma in the way the narrative oscillates between past and present. Evidently, the pain from her past is still weighing on Salma’s psyche, as is reflected in her frequent nightmares. Similarly, Salma’s mercilessly interrupted motherhood is depicted through her body’s sensitivity to the wind, “A sudden chill ran through me so I hugged my erect nipples. Before I had the chance to look at her face she was taken away to a home for illegitimate children. I lay on the floor bleeding like a lamb slaughtered for the grand Eid festival” (Faqir, 2007, 126). Her culture has led her to self-essentialise the guilt in her psyche, such that she cannot feel real freedom even thousands of miles away, “I felt as dirty as a whore, with no name or family, a sinner who would never see paradise” (Faqir, 2007, 108). Salma’s hopelessness shows how even religion in her village could not save her from repressive culture, “cream tea I did not deserve. If you had crossed lands and seas looking for answers, looking for a daughter, looking for God, you end up drinking bitter coffee” (Faqir, 2007, p. 14).

Imagination plays a significant role in Salma’s life; it keeps her sane, and helps her endure the pain of reality. She imagines the life of her daughter in great detail, a fantasy indicating a disturbed state of mind that rejects the real world and finds temporary solace in creating a world of its own in an attempt to escape obtrusive facts. She names her daughter Layla, and tries to imagine her face and draw a picture of her, “Layla was faceless, but three years ago I decided to give her a face. I dressed her up, combed her hair” (Faqir, 2007, 105). Layla does not remain a baby in Salma’s imagination; rather, she is alive and growing with the passage of the years, “Layla would be crying afraid to go to school for the first time […] Then,
Layla, a teenage girl, would be telling me about a boy, like Hamdan: I would rub her back then kiss her” (Faqir, 2007, 103).

In addition to this, Salma must also suffer marginalisation, racial slurs, and sexual exploitation in England. Salma could not understand why people in England “look at [her] all [the] time as if [she had a] disease” (Faqir, 2007, 102). Her alienation is aggravated by her life in this culture that “enforces the supremacy of everything that is Christian, Western, [and] white” (Faqir & Eber, 1998, p.53). Salma is forced to take her headscarf off because of the harassment she faces for it in the streets of London. Here, Faqir demonstrates that men’s sexual exploitation of women is not restricted to specific cultures and happens everywhere. Salma is oppressed at home based on gender, whereas in England it is due to her race and culture.

The way Minister Mahoney argues Salma’s case to the immigration authorities, who question the authenticity of Miss Asher adopting Salma, evokes the colonial rhetoric of “saving” oppressed Muslim women from their misogynist culture, “even if you question the adoption, she should be given the right of political, social or religious asylum […] thousands of women are killed every year. You must give her shelter; if you send her back she will be shot on sight” (Faqir, 2007, 136). Faqir shows how devastating it is for these women when their own country fails to protect their lives, and appeals to authorities in Jordan, rather than foreigners with neocolonialist agendas, to prohibit honour killings, which can be accomplished by simply applying Sharia rules.

The end of the novel is intended to demonstrate the futility and cruelty of killing a woman who gets pregnant out of wedlock. Salma spends all her life waiting to meet her daughter. This moment finally occurs at the end of the novel, when she discovers that her brother killed her daughter many years ago. Unfortunately, this is also the moment when Mahmoud, Salma’s brother, decides to finally “atone” for his sister’s mistake by shooting her, after almost 20 years. The common belief among Arab tribes and families that Il’aar ma yimhiyehilail dam—“dishonour can only be wiped off with blood”—sounds meaningless as Mahmoud insists on murdering Salma in spite of his mother’s pleas to take “the farm, everything” in exchange for his sister’s life (Faqir, 2007, 279). To him, Salma’s forced estrangement and exile from her parents, daughter, and homeland are not enough to clear the stained family name; only her life wipes away her crime. Faqir shows how unjust it is to waste a girl’s youth, motherhood, and even life for a single mistake, and appeals to reform such social traditions.

Faqir’s defence of Jordanian women’s rights makes her liable to accusations of social and cultural treachery. Patriarchal systems in Arab countries defend this charge in order to isolate feminists in their societies, who threaten the stability of their dominance and control over women. One of the most persistent challenges for postcolonial feminists is the aspersions that fall upon their national loyalties because of their activism. As a result, they often attempt to counter gender oppression “within their own cultural models rather than those imposed by the Western colonizers” (Bulbeck, 1998, p. 282). In other words, they define their theories from the particularity of their societies rather than adopting Western feminist models and theories. In doing so, they decolonise feminism as a political movement to help them express their own needs and rights, which vary from sociocultural context to context. Although Faqir studied in England for many years, she is aware of the inappropriateness of Western feminist theories to the Jordanian society.
Thus, Faqir’s fight against women’s oppression in Jordan repudiates patriarchal claims of cultural and national treachery, as she calls for a return to authentic Islamic teachings and rules with respect to gender discrimination and women’s status. Instead of Western feminist theories, she utilises Sharia rules as a counter discourse in her critique of violence against women in Jordan. In her article titled “Intrafamily Femicide” (2001), Faqir compares Jordanian civil laws and tribal norms on honour crimes with the rules of Sharia and finds that the Jordanian Penal Code for honour killings is in discordance with Islamic law, which prevents male family members from killing any female member even if her adultery is proved. She writes, “both the Qur’an and the Hadith made clear the penalty for adultery, if proved by ‘confession, testimony of four rational adult eye-witnesses, or pregnancy’ is ‘100 medium lashes in public for unmarried women and men, and stoning for married men and women”’ (Faqir, 2001, p. 74). Whereas, Article 340 of the Jordanian Penal Code states that “he who discovers his wife or one of his female relatives committing adultery with another, and he kills, or injures one or both of them is exempt from any penalty” (as cited in Faqir, 2001, p. 72). The sexism is obvious in the Article’s legalisation of physical violence and murder against women without any conditions or deliberation. The disparity between the Jordanian legal penalty and the Islamic one is because the former is not based on Islamic teachings, but derived from other legal codes such as the French code (p.73). Islam is not a violent religion that propagates gender oppression or gives a male family member the right to end the life of either adulterous men or women. In Islam, the penalty for adultery should never be executed by individuals, only by the Islamic state, after careful consideration of the aforementioned conditions.

In fact, it is patriarchal authorities and Islamists who support honour killings in the name of Islam. Faqir observes that Islamists in Parliament have rejected cancellation or amendments to Article 340 repeatedly, saying that the Article should remain in order to “stop promiscuity [and] moral disintegration in society” (as cited in Faqir, 2001, p. 74–75). A prominent Islamist senator in the Jordanian Parliament speaks against applying equal penalties for adulterous husbands, as in the Islamic legislative system, arguing that “whether we like it or not women are not equal to men in several aspects in Islam. Female adulterers are worse than male adulterers; they determine family ancestry and if they bear children out of wedlock then the right to inheritance would be lost” (as cited in Faqir, 2001, p. 75). Faqir exposes the hypocrisy and discrimination in the Jordanian legislative system for failing to apply the same penalty to husbands as the wives committing adultery. Further, opposition to the cancellation of or amendments to these articles of law are justified by connecting honour to national identity—Islamists and nationalists argue that protecting women’s honour is an act of defiance and resistance against Western influence (Faqir, 2001, p. 76). This kind of nationalist discourse strengthens their position and increases public support, while weakening the stance of Jordanian feminists like Faqir by making it seem Western. Such inappropriate interpretations of the Islamic law, and opposition to the Universal Declaration of Human Rights, the Convention on the Elimination of All Forms of Discrimination against Women, and Jordanian feminists’ demands can be explained in terms of protecting and sustaining male hegemony and subordination of women. Thus, efforts to end honour killings in Jordan have been a huge challenge for Jordanian feminists.

This persistence of tribal codes of honour in the face of global norms, historic changes, and even religion, where, as Faqir states sadly, “the protection of honour now takes priority over Islamic teachings” (2001, p. 74) leads to the imprisonment of Salma to protect her from her...
father and brother, who want to kill her for staining the family’s honour. No authority could deter angry male family members from avenging their honour, and she must run for her life instead. Faqir observes that “despite the attempted changes, the pre-Islamic code of honour survived, creating a powerful value system parallel to Islam and the newer political ideologies” (2001, p. 79), and proposes two ways to end gender-based violence and honour crimes in Jordan. First is “true democratization”—where feminists can take part in decision-making on women’s issues (p. 78). Second is for Jordan to compare Islamic pronouncements on women’s honour and behaviour with those in its secular code to see how far apart they are, and address this difference (p. 77–78). In other words, she demands reinstating Islamic rules on women’s violation of their families’ honour, instead of sexist laws (p. 78). Her proposal indicates the extent to which gender is socially and culturally constructed.

Crossing cultural and social boundaries is hazardous for Arab women writers. Faqir notes that “to expose the inner self publically” and “challenge cultural conceptions of women’s role” is to “risk losing the respect of the family and society at large” (Faqir&Eber, 1998, p. 14). Both My Name is Salma and Pillars of Salt, reveal instances of demonization of women and violence against them that are tolerated in Jordan. Until she leaves Jordan, Faqir cannot criticise oppressive social, cultural, and political systems; women must remain silent “in the house of obedience” (Faqir&Eber, 1998, p. 52). Faqir is dissatisfied with the monologic discourse on women’s lives in Jordan, “when faith is presented as all or nothing, when two plus two no longer equals four, when the writer must decide to follow the men of religion, to be a clown of the court, or to write the truth of her heart” (Faqir&Eber, 1998, p. 52–53). Therefore, she refuses to let her voice be “silenced” or her stories “distorted” (Faqir&Eber, 1998, p. 53) and chooses to move her protagonist to another location to protect her stories from distortion and effacement in a hypocritical and violent society.

Living in diaspora also gave Faqir the opportunity to observe Western hypocrisy and racial violence, in particular, the disparity between Western Orientalist discourse on Arab women and their real lives. She states that one “cannot fight the authoritarian sultans and mullahs in [one’s] country of origin without fighting reductionism, colonialism and misrepresentation in the Western media” (Faqir&Eber, 1998, p.53–54). Faqir’s sentiments towards Western misrepresentations of Arabs are best expressed in her own words:

When you fail to recognize the truth of your experience in the Western perception and representation of it, when you realize that you are—after all years of living in exile—still dark, incomprehensible, and completely surrounded by high white walls […] you become so anguished over seeing yourself mutilated every day on [TV] screen” (Faqir&Eber, 1998, p.59).

Diasporic Arab women writers play a significant role in ensuring that the image of their Arab sisters back home are not distorted through a commitment to authentic representation of these women’s lives and issues and appropriating the language of the coloniser to speak in a way that will be understood. Susan Darraj, an Arab-American feminist writer, expounds on the need for “the voice of an Arab woman to speak the truth without the influence of others sliding in to corrupt her story” (Darraj, 2004, p. 2). Faqir has always struggled with English translations of Arabic works, which more often than not, she argues, fail to transmit the essence of Arab culture, traditions, and history (Faqir, 2004, p. 166). She believes that most Western misconceptions
about Arabs and Islam spring from literal translations (Faqir, 2004, p. 166); therefore, she asserts, it is the duty of Arab writers living in the West to “cut out the middle-man and create an ‘Arab book’ in the language of the other” (2004, p. 168).

Through postcolonial counter discourse, Faqir disavows the Orientalist discourse, which produces racist, generic statements about Arab men and women bolstered by claims of thorough and objective knowledge. Sadly, the common thread connecting orientalist works and projects over the past years is the notion of the repressive core and teachings of Islam with regard to women; “far from having overcome those ahistorical generalizations so characteristic of earlier orientalist scholarship, many recent works exploring the nature of Muslim societies, […] evoke images of unchanging and ever-present characteristics of Islam” (Al-Ali, 2000, p. 131). Counter discourse, a term coined by Richard Terdiman (1985), signals complex non-military resistance by oppressed minorities to hegemonic powers and oppressive discourses (p. 13). Literature is regarded as one of the most powerful forms of symbolic resistance. The next section will explore her counter-hegemonic riposte in Pillars of Salt.

Resistance to Orientalist Misrepresentation and Patriarchal Hegemony in Pillars of Salt

Pillars of Salt, set during the British Mandate, tells the story of Maha, who is a strong and kind woman, the daughter of Sheikh Nimer. She quarrels with her brother, Daffash, who beats her brutally. She defies his authority, and opposes his sexual exploitation of village women. The novel tells also of her love for Harb, which leads to a short-lived happy marriage, as Harb is killed by the British army during one of his rebellious raids against their rule. Maha’s conflict with her brother is intensified by his support of the British officers. Unable to control Maha’s life the way he wants to, Daffash admits her into an asylum to get rid of her. In the asylum, Maha meets Um Saad, another battered woman thrown out by her husband after 20 years of marriage.

The novel is narrated in three different voices: the Storyteller, Maha, and Um Saad. Two of these voices—the Storyteller and Maha—narrate the same story. The Storyteller is known as alhakawati in Arab countries: a person, usually a native, who travels from place to place to tell stories. Faqir adds a new dimension to this stock character by making him a foreigner, an Orientalist traveller from the West. The Storyteller introduces himself as “Sami al-Adjnabi, the best storyteller in Arabia and the oldest traveller in the Levant” (Faqir, 2007, p. 1). In Arabic, al-Adjnabi means the foreigner. In opposition to his story, Faqir chooses a woman to provide the insider’s view, creating a feminist narrative that represents indigenous women and culture in opposition to a misogynist, Orientalist narrative from outside. According to Anastasia Valassopoulos, Faqir “paves the way for [an] engaged reading when she invites [Western readers] to open the book of Arab women’s stories and listen to their clear voices” (2007, p. 110). Moreover, readers have the opportunity to decide what is real and what is not in the Storyteller’s story because of the presence of another version of the story, in Maha’s voice. There is a paradox between the way the Storyteller starts his narration and the tales he narrates—the first Qur’anic verse he recites is “confound not truth with falsehood, nor knowingly conceal the truth” (cited in Faqir, 1996, p. 1), but he does not practice what he preaches; he mixes up what actually happened and what he fabricates. He distorts events and interprets them the way he likes. The obvious exaggerations and distortions in the Storyteller’s narrative make it unreliable.

As suggested above, the Storyteller’s tale recalls Orientalist discourse in many respects. Faqir shows how the Storyteller’s narrative is largely based on miscomprehension and
misinterpretation of Qur'anic verses about women. The Storyteller depends on “a reservoir of oral tales mainly inspired by the Arabian Nights, folktales and quotations from the Qur’an” (Elsherif & Smith, 2013, p. 72). A clear example of this is his citation of the verse in which women’s cunning is mentioned in a particular context. Verse 34 in Surat Yusuf tells the story of the seduction of the prophet Yusuf by the wife of the king of Egypt and her attempts to trap him when the prophet rejects her. The Storyteller takes this verse out of context, and makes a generic statement about the “women of Arabia” (Faqir, 2007, p. 8). He uses this verse to support his allegation that Maha attempted poisoning her father to take over his land. The Storyteller further misinterprets the same Qur’anic verse to justify violence against women because women are naturally “foul and evil” (p. 139). Contrary to the Storyteller’s tale, however, readers can see that Maha is a virtuous woman. The way the Storyteller tries to force all Arab women in the village into the same mould, casting them as vicious witches, is a reminder of the egregiousness of Orientalist stereotyping of Arab women and effacing of their differences.

To speak against the sovereignty of male domestic power, however, is not accepted in the novel’s milieu. Maha relentlessly challenges her brother and refuses to give up her share in her father’s land and marry Sheikh Talib to win his support. Likewise, when Um Saad finally dares to leave her house-prison on her own, she seeks refuge in the mosque. However, her husband brings her back home only to take her to the mental asylum next. Due to their resistance and rebellion, these women are considered either insane or corrupt, and are banished from their houses, village, and even country—an extreme reaction taken by the dominant patriarchal order as a protective measure to sustain male dominance and control. Men are granted this unquestionable authority by the cultural, social, economic, and political paradigms in the country.

Faqir provides space and power to these silenced women to voice their sufferings and struggles through the two female narrators, Maha and Um Saad. Ironically, the “space” in question is a room in an asylum. Nevertheless, it is within this place that they share their past and present heartaches and begin to feel free, by becoming aware of their identities as women for the first time. Both characters try to reclaim these identities by reflecting on their experiences during their youth and their struggles and unresolved traumas. Old Um Saad comes to the bitter realisation that her life has been wasted in the service of her ungrateful husband, who is 25 years older than her. As a woman, she was a mere “container in which [Abu Saad] could get rid of his frustration” (Faqir, 2007, p. 151). Maha, too, realises that as a woman she has no control over her life.

To draw a picture of such violently repressed Jordanian women makes us question Faqir’s motives behind the novel. Faqir’s former professor at the University of East Anglia, Angela Carter, describes Pillars of Salt as “a feminist vision of Orientalism” (Faqir, 2013, p. 72). Orientalism, which begins with Edward Said’s classic book Orientalism (1978), can be defined as the study and representation of the orient in service of western imperialist agendas. Orientalism becomes associated with the West’s “patronizing” representation of the East for the purpose of controlling and ruling over eastern societies politically, economically and culturally (Bullock, 1993, p.617). The narrative of the Storyteller—the Orientalist traveller—is full of misrepresented events and images of Arab women and the way they are treated in Islam. However, Maha’s counter-narrative clearly shows that despite the Storyteller being the oldest traveller in Arabia, his stories about Arab women produce essentialist and monolithic images that
do not change with the passage of years. Hence, the novel is the result of a female voice asking readers to carefully examine the discrepancies in the Storyteller’s narrative.

In addition, the Orientalist discourse mostly extracts the image of the “Oriental” man or woman out of the historical, cultural, and social context and generalises it to include different contexts—all in service of Western political agendas pertaining to Arab countries. In her novels, Faqir designs an oppositional narrative in which Arab women “weave a language of their own” for the purpose of challenging, disrupting, and subverting the “master narrative” (Faqir & Eber, 1998, 22–23). In Pillars of Salt, Faqir shows how the Orientalist discourse on Arab women goes as far back in history as Aljahiliyah (the pre-Islamic era) to derive a monolithic image of Arab women, their culture, and religion. The Storyteller’s generic statement about Maha being the symbol of Arab women since Aljahiliyah is anomalous—as the novel is set during the English mandate over Jordan in 1921—and signals the Orientalist discursive homogenisation of Arab women’s experiences throughout history:

Maha was born when the first female child was buried alive by the tribe of Bani-Quraish. When the tribe was told that they had a daughter instead of a son, their faces turned black. [...] burying alive under the ground, the two wings of Maha’s soul fidgeted, and glided over the gloomy horizon of the Arabia. Her cry echoes in female hearts calling for revenge. That’s why no man can trust his wife, no Lord can trust his mistress. (Faqir, 2007, p. 3)

Suyoufie and Hammad argue that Faqir’s presentation of Arab and Muslim culture is unsuccessful and aligns it with that of the Storyteller, arguing that she perpetuates the stereotypical image of oppressed Arab women that is upheld in Western feminist and Orientalist discourses (2009, p. 306). Umm Saad’s submissiveness and the sexually violated village women, the assaults borne by Maha and Salma all seem to be the basis of their conclusion about Faqir’s novel. One of the main challenges that feminists in postcolonial contexts continue to confront is the assumption that critiquing oppressive patriarchal paradigms in their societies means that they are somehow Westernised or co-opted. In defence of Third World feminists’ activism, AiméCésaire explains, “to challenge gender oppression within their own culture does not make them Western” (1955, p. 11). Clearly, Suyoufie and Hammad (2009) have overlooked how Faqir has cleverly balanced this Orientalist-misogynist image with a display of unflinching determination and resistance of Maha. Readers quickly discern Maha’s strong character despite the social and political constraints on her. For example, when she realises she is cooking for the English, she attacks them with knives and forks at the party; and she does not give up her right to the land despite Daffash’s repeated beatings. Um Saad’s acceptance of her unfortunate life and the brutality of her father and husband is complemented by Maha’s obstinacy and courage, thus, representing two sides of the coin while also subverting claims about Faqir’s betrayal of her Arab kinswomen. Valassopoulos rightly points out how “stifling [it is] to assume that Arab women’s writings are an affirmation of oppression” (2007, p. 4). Faqir does not deny the subordination and repression of women in her country or misrepresent their reality; she lays out the issues facing Jordanian women in order to address them, highlighting that even though there is violence against women in Jordan, there is also resistance against it. Nor does Faqir give one-dimensional picture of men in her culture. The men in the novel are not all, as Suyoufie and Hammad state, “ruthless when it comes to women, but sheepishly obsequious before the
colonizers” (2009, p. 307). Harb and other men in the tribe are brave warriors who defend their village and rail against the British invaders. Harb is also kind to his wife and mother.

Misunderstanding real Islam is not only limited to Orientalist discourse, but also evident in Muslim societies. The patriarchal rhetoric prevalent in a society like Jordan—which reserves full power, control, and privilege over women for men—claims its roots in the Holy Qur’an and Prophet Muhammad’s teachings. There is more than one reference to this rhetoric in both novels where we see, for instance, the absolute authority that imams exercise using their status as religious leaders. Salma tells us how her father and other farmers “cannot sell [their] olives before getting a fatwa from the Imam” (Faqir, 2007, p. 34), while Daffash listens to the imam’s advice to admit his sister Maha into an asylum based on her relentless resistance and defiance of their authorities. Further, the imam urges Daffash to use violence against Maha when she demands for her rightful share in her father’s land, saying, “Imam Rajab reminded [Daffash] ‘Allah said in his wise book: beat them up’” (p. 217). The Imam takes the verse about beating women up out of its context and uses it in a completely different context in order to silence Maha, who defends her rights. In Surat Al-Nisaa, verse 34 lists a number of steps that can be followed gradually by husbands in order to save their marriage and restore their wives’ loyalty, “those whom you fear their desertion, admonish them, then leave them alone in the sleeping-places, then beat them; if they obey you, do not seek a way against them; surely Allah is High, Great” (Qur’an 4: 34). These steps should be applied in a marital relationship in specific conditions, as mentioned clearly in the verse. It does not involve a sister who is asking for her right to inheritance given to her by Islam. Even so, the verse does not suggest violence against wives. Kahf, Muslim feminist and researcher in misrepresented Islam, argues that this verse “seems to suggest Islam allowing husbands to beat their wives, but to misread it that way perverts the entire fabric of Islamic law and the spirit of marriage set forth elsewhere in the Qur’an” (1999, p.180). She adds, “no Islamic commentator, male or female, ancient or modern, considers the verse as permitting abuse” (1999, p. 180).

Faqir exposes gender bias in the village as a microcosmic example of what happens in the society at large. From their birth, girls are received with resentment, because they are associated with family shame: “‘The burden of girls is from cradle to coffin,’ said my father” (Faqir, 2007, p. 117). Cultural conventions entitle men to exercise unlimited power over the women in their families—Daffash even dictates Maha’s words and actions: “‘Imam Rajab will ask you some questions. You answer yes.’” (Faqir, 2007, p. 210).

Furthermore, there is silence and blindness when it comes to men’s misbehaviour. The authority that imams (representing religious authority) have over people is not questioned in some Muslim communities. Lack of a deterrent rule for men’s violation of women and the understanding that women are at men’s disposal are clearly shown by the passive attitude of Daffash’s father and the imams, the highest authorities in the village, when they find out that Daffash has raped Maha’s friend Nasra more than once. Salma’s brother kills her daughter and finally kills her. The option of repentance is not even given to Salma; it is either life-long imprisonment or death. Nor do they consider her young age. Faqir questions the inequality between men and women before the law and the problematic role of the family’s honour. More importantly, Faqir shows how women’s rights could get more complicated when religious authority becomes synonymous with patriarchal dominance and control, and any clash with
patriarchal order is regarded as a disagreement with, or worse, as deviating from religion itself: Daffash says, “I don’t talk to women. No brain and no faith”, and the imam nods approvingly (Faqir, 2007, p. 216). However, she deftly exposes the hypocrisy involved in neo-patriarchy, as exemplified by Imam Rajab, who is focused on pleasing both Sheikh Nimer and his son, Daffash. Imam Rajab witnesses Sheikh Nimer’s will, which gives a piece of land to Maha; however, after Sheikh Nimer’s death, he denies the will to gratify the person who will now be in charge of the village, Daffash, thus establishing that religious authority works in the service of patriarchal control in Pillars of Salt.

Conclusion
The narratives and stances of Maha, Um Saad, and Salma together represent a highly-charged feminist counter-discourse to multiple hegemonic oppressive paradigms in their lives. Maha’s fight against her brother, who raped her friend Nasra, shows female solidarity and rejection of male violence. If not for her father’s intervention, Maha would have shot and killed her brother. Although Um Saad is not as outspoken and fearless as Maha, her outbursts in the hospital also help unravel male chauvinism. Salma’s reluctance to give up, her stamina, perseverance, and the courage with which she faces death in the end illustrate that Salma is not weak, as readers might have initially thought due to the repeated assaults and crises she experiences in her life. More specifically, she is a resourceful person doing everything she can to fight oppression and survive. She pursues high school and university education in London and her letters can be considered as feminist missives demanding women’s rights and overturning absolute male control. Thus, these women’s stories are replete with different instances and types of resistance, whether in the madhouse, the village, or abroad, against continuous and various types of patriarchal violence and oppression.

The struggles of Maha, Nasra, and Um Saad convey Faqir’s message that women’s activism is urgently needed in Jordan to fight for those women who cannot voice or grapple with their trauma. Both novels direct attention to the reality beneath some of the Jordanian society’s elements that are unquestioned, such as Imams, honour killings, prisons, and mental asylums with respect to women. Faqir’s feminist strategy embodies the activism of feminists in some Muslim countries who upset and dismantle hegemonic patriarchy by returning to Sharia rules, from their authentic sources, i.e. the Qur’an and Prophet Muhammad’s teachings. Here, feminists could protect women’s rights against patriarchal misreading and misinterpretation of scriptures, on one hand, and rectify western stereotypical image of women’s status in Islam, on the other hand. This research aims at directing further attention and scholarship on how western discourse on Muslim women frequently depends, in addition to Orientalist narrative, on Islamist movements in some Arab countries as explaining the Islamic law.

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studies, minority feminism, Anglophone Arab literature, subaltern literature, cultural studies and narratology.

References


Translation and Arabicization Methods of English Scientific and Technical Terms into Arabic

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Abstract
Due to linguistic differences among languages, rendering new concepts embodied in new terms has always been a challenging issue in translation. English has become the medium of science and technology. Therefore, it has dominance over other languages of the world. Technical terms and concepts are translated mainly from English to other languages such as the Arabic language. Because of the foreignness and unfamiliarity of these terms in Arabic, the Arabic Language Academy [مجمع اللغة العربية] has always endeavoured to coin native terms in order to domesticate and naturalize foreign terminology into Arabic. To accomplish this goal, translation strategies, as well as Arabic word-formation techniques such as derivation and composition have been employed by the academy. Among Arabicization methods is outright phonetic borrowing of the English term via transliteration into Arabic sounds and characters. Another form of borrowing is calque (loan translation). This translation and Arabicization method has also been used by the academy in its terminology work. The aim of this research is to identify strategies of translation and Arabicization used by the academy in its terminology work. Accordingly, a descriptive and comparative analysis of ten English scientific and technical terms with their translational and Arabicized equivalents were analyzed and discussed. These terms were translated and Arabicized by the Arabic Language Academy of Cairo (Cairo ALA), which adopted various translation and Arabicization approaches to introduce and assimilate these terms into Arabic. Translation methods included borrowing (loan word), loan translation (calque) and literal translation (word-for-word). Arabicization methods included outright phonetic borrowing, loan translation, derivation, and composition. Findings suggested that Cairo ALA has appropriately applied methods of translation, as well as techniques of Arabicization in its efforts to delimit the foreignness of English terms. Accordingly, these terms were properly domesticated into Arabic.

Keywords: Translation, Arabicization, word-formation methods, terminology, foreignization.

Introduction

The term Arabicization comes to light whenever there is a lack of translational equivalence or equivalent effect in Arabic. Word-coinage, which is a process of word-formation, usually takes place when a natural equivalent of the foreign concept or term is missing. Most often, new words of technology, i.e., scientific and technical terms, lack natural and standard equivalents in the host languages such as the Arabic language. For Pinchuck (1977) languages may suffer from gaps at the lexical level, and most likely, “one language will have no words for a concept expressed in the second language” (p. 53). Catford (1967) has earlier emphasized the difficulty of establishing translation equivalence between lexical items, especially when technical terms are concerned. Therefore, it is quite difficult to create absolute translation equivalence between technical and scientific terms in two different languages such as English and Arabic. Accordingly, the gap may be filled by a term borrowed from the source language or by the creation of a new term in the target language. To be natural and domesticated for native Arabs, scientific and technical terminology has been assimilated into the Arabic language through translation and Arabization methods (Al-Asal & Smadi, 2012). In the context of this paper, translation methods include borrowing (loan word), literal translation (word-for-word) and loan translation (calque). Arabization methods include phonetic borrowing via transliteration, which is generally referred to as Arabization (at-ta’rib) by many scholars of Arabic, as well as word-formation techniques such as derivation and composition. Therefore, the researchers believe that the concept of Arabization refers to the application of various word-formation processes in Arabic including phonetic borrowing via transliteration. Accordingly, when a foreign term is Arabized, it is either coined in accordance with word-formation rules of Arabic and/or phonetically borrowed from the source language.

The concept of Arabization is differently approached by Arab linguists and scholars. According to Al-Asal & Smadi (2012), Arabization is used to refer to a process of transliteration, where a foreign term is merely transliterated in conformity with the Arabic phonological and graphological systems. Therefore, when a certain English technical term is ‘Arabi- cized’, it means that “it is linguistically borrowed from English and used in Arabic with some modification, e.g., ‘filtration’ (faltarah) or without modification, e.g., ‘filter’ (filtar)” (p. 22). In the same vein, Ahmed (2011, p. 469) believes that Arabization is an adopted and already implemented strategy to introduce new concepts into Arabic. It is “the process of translating foreign terms using Arabic forms”. For instance, the English philosophy, drachma and asphalt are Arabized into falsafah, dirham and is falt, respectively. Arab scholars often refer to such transference as phonetic borrowing (Darwish 2009). English-Arabic examples include the English radar into رادار, which is phonetically transferred into Arabic through a process called ‘transliteration’ or ‘transcription’. Here, the phonetic properties of the source language term are directly transferred with or without modification into the target language. Therefore, Arabization, in its narrowest sense, entails mere transliteration of a foreign term according to Arabic sounds and characters (Khulusi, 1982).

With respect to institutional Arabization efforts in the Arab region, Arabic Language Academies (ALAs), which are language agencies based in a number of Arab countries, have shouldered the responsibility of maintaining the integrity of the Arabic language as the academies’ main objective. These academies have also strived to fulfill the needs of science, arts, and modern civilization. Therefore, they have made extraordinary efforts to produce
comprehensive dictionaries, publish journals of linguistic research and verify the richness of Arabic cultural heritage, as well as explore new horizons for its progress and modernization. Arabicization of foreign scientific and technical terms [تَّعْرِيب المصطلحات العلمية والفنية] has been one of its main tasks since their establishment in Damascus in 1919, in Cairo 1932, in Baghdad 1974, in Amman 1976, and Bayt al-Hikma of Tunisia ‘the House of wisdom’ in 1983 (Darwish, 2009). It is worth mentioning that these Arabic language academies have so far issued several resolutions with far-reaching impact on the development of scientific terminology, Arabicization, phonetics, enunciation, and morphology of Arabic. These resolutions included the establishment of a library with more than 40,000 titles related to various branches of knowledge such as the Arabic language and literature, ancient and modern sciences, as well as applied arts. The Arabic Language Academy of Cairo (Cairo ALA) publishes a bi-annual journal. The journal includes the academy’s conference proceedings, books and research papers. In addition, Cairo ALA has so far issued a large collection of general and specialized Arabic language dictionaries in the fields of linguistics, literature, grammar, eloquence, morphology, philosophy, history, geography, psychology, life sciences, arts, medicine, mathematics, and civilization (Arabic Language Academy in Cairo). This made it possible for the Arabic language to readily accommodate life sciences, modern civilization, applied sciences, and technology. The focus of this paper is, therefore, on translation methods and Arabicization techniques, which are employed by Cairo ALA in its translation and Arabicization terminology work.

**Terminology Work in Arabic**

Terminology is defined as the collection of terms that embody concepts of a certain field (Felber, 1984, as cited in Bahumaid, 2010). In the field of science and technology, terminology is important to designate innovations and new products. In the context of Arabic, the creation of a stable, standardized terminology in various subject areas assumes a special significance in the quest of Arab institutions to accomplish their much-aspired goal of Arabicization. However, crucial problematic aspects related to terminology making in Arabic are an issue of concern today. These aspects involve the existence of a multiplicity of corresponding forms for one term, the conceptual imprecision, the vagueness and ambiguity of many such forms, as well as the inconsistency in their usage. According to Darwish (2009), terminology management and methodology in Arabic has certain thorny characteristics:

- Different bodies and entities or even individuals focus on Arabic terminology, each of which has its own experience, skill and capability. Therefore, they work in different situations with different aims. One of the problems of the individual work is that it is not authorized and entrusted. Organizational activities are done on large scales and enjoy higher popularity. However, they are not suitable in practice.

- Terminologies are limited into some volumes of glossaries and dictionaries or even books published by some organizations or language academies. Hence, a few hundreds of terms are translated or transliterated and may not cover every new term.

- Since terminologies are compiled for different fields of studies, some disciplines are perhaps more focused on leaving other majors unbalanced. Therefore, the compiled lists do not necessarily cover all disciplines of knowledge.
To compile lists of terms, compilers may choose various methods or approaches of translation and Arabicization. A number of these methods are in accordance with the regulations of the main Arabic Language Academy in Cairo, some other methods are not. Since word-formation techniques are different, each of these organizations or academies tries to adopt one of these techniques more frequently compared to the other. These techniques are mainly derivation, compounding, loan translation, and Arabicization (pp. 112-113).

Based on a translational approach, the techniques that stick to the target language norms somehow represent the ‘domestication’ translation strategy, and those that are inspired by the source language norms lean towards the ‘foreignization’ strategy of translation. As for Arabic, when foreign terms are Arabicized, they should be domesticated and naturalized through the application of inherent morphological and derivational rules of the Arabic language so that the impact of foreignization, mainly from English on Arabic, is delimited. Therefore, inherent Arabic word-formation methods such as derivation, composition and compounding should be applied to coin appropriate Arabicized terms. Otherwise, outright lexical borrowing, which is a mere transliteration of English sounds and letters, can help accelerate foreignization of Arabic. Borrowing usually takes place to fill in missing lexical gaps if native, straightforward or partial Arabicized equivalents are not available.

General Methods of Word-formation in Arabic

To adopt or coin new terms, every language utilizes its own approaches and strategies. They either expand their vocabulary treasure based on their own existing language capabilities or based on borrowing from other languages (Darwish, 2009). The most important methods of word-formation that are used in Arabic are as follows:

Arabization or Lexical borrowing (at-ta’rib التируب)

In the perspective of many Arab linguists, Arabization refers to phonetic borrowing via transliteration and/or transcription. According to Darwish (2009), outright phonetic borrowing is the process through which “the phonetic properties of the source language technical terms are rendered with modification to suit Arabic pronunciation methods” (pp.113-114). However, Darwish believes that this definition has ignored some points. For example, by referring to ‘transliteration’ and ‘transcription’ of terms, it failed to notice that there is no unified standard system of transliteration and transcription depicting foreign terms in Arabic. Therefore, it would result in the existence of “different orthographic renditions of such terms influenced by the phonologies of different Arabic dialects and foreign languages”. For example, the English prefix [hydro-] is differently rendered as ‘هيدرو’ [hidro-] and ‘هيدرو’ [hydro-]. Accordingly, Arab linguists and terminology makers reaffirm that there is no clear methodology or standardized guidelines for assimilating English terms into Arabic. Arabization of foreign terms is then, as Darwish suggests, subject to neologizers’ personal preferences. Ya’qub (1986, as cited in Darwish, 2009) has earlier warned that excessive use of lexical borrowing via transliterating and transcribing English letters and sounds into Arabic would jeopardize the foundation of the Arabic language and could make it unintelligible and unreadable. Although lexical borrowing is an inevitable phenomenon which exists in every language, it has to be exercised under...
certain limitations and restrictions. Instead, intrinsic methods of word-formation in Arabic should be applied, and minimal usage of lexical borrowing is preferable. Otherwise, “Arabic could end up as a Maltese: a mixture of several foreign languages expressed in more or less an Arabic structure”.

With respect to the acceptability of Arabicized terms proposed by Arabic language academies, Al-Haq and Al-Essa (2016) conclude that attitudes towards Arabicized business terms, which were translated and published by the Jordan Academy of Arabic, were generally positive. This gives useful recommendations for terminology makers in ALAs in order to come up with appropriate and generally accepted Arabicized terms. In another related research paper, Al-Asal & Smadi (2012) measured frequency rates, as well as popularity of word-formation techniques in Arabic such as derivation, compounding, loan translation, and semantic extension used in lectures given by faculty members of the Jordan University of Science and Technology compared to their colleagues at the University of Damascus. Findings suggested that more cooperation and coordination between the Jordan Academy of Arabic and the Damascus Academy of Arabic should be planned so that unified and standardized scientific and technical terms are disseminated throughout all Arab universities in the region. Hawamdeh (2004) carried out a study on the acceptability of Arabicization as a word-formation method in coining Arabicized weather terms. Findings revealed that the pamphlet of weather terms, which is published by the Jordan Academy of Arabic, is not commonly used in translation. Translators consult different specialized dictionaries and depend on their general knowledge in translating weather terms from English into Arabic.

**Semantic/Pragmatic Modification of Existing Arabic Terms (المجاز al-majaz)**

According to this word-formation technique, foreign words are translated into Arabic by using Arabic equivalents. Old Arabic words appear with new meanings. However, this technique has its pitfalls as literal translation does not always succeed in rendering the terms contextually correct. For instance, ‘dead room’ in acoustics is rendered as (غرفه ميتة) ‘ghurfahmayyitah’ instead of (غرفه كامنة) ‘ghurfahkatima’ (Darwish, 2009, p.114).

**Derivation (الاشتقاق al-ishtiqaq)**

Derivation is one of the oldest techniques of word-formation, which rests on inherent Arabic patterns and models. Darwish (2009) classifies derivations of Arabic into three types: minor derivation, major derivation and greater derivation (p. 115).

*Minor Derivation* (الاشتقاق الصغير [al-ishtiqaq al-sagheer])

Arabic words usually consist of roots. Minor derivation refers to a word-formation process through which new words are formed from one root in conformity with standard Arabic patterns of subject, verb, object, adjective, etc. as in the following example. The Arabic trilateral root كتب [kataba] denoting writing is expanded as follows:

<table>
<thead>
<tr>
<th>Root</th>
<th>Transliteration</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>كتب</td>
<td>Kataba</td>
<td>He wrote</td>
</tr>
</tbody>
</table>
Translation and Arabicization Methods of English Scientific

Table 2. Examples of major derivation

<table>
<thead>
<tr>
<th>Word</th>
<th>Transliteration</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>برس</td>
<td>Barasa</td>
<td>To be hard on one’s opponent, barrasa al-arad is to smoothen the ground, al-baras is cotton</td>
</tr>
<tr>
<td>سرب</td>
<td>Saraba</td>
<td>To go away. (السرب) “as-sarb” is a flock of birds/herd of animals; (سرب) “sariba” is to leak</td>
</tr>
<tr>
<td>رسب</td>
<td>Rasaba</td>
<td>To fail, to precipitate</td>
</tr>
<tr>
<td>بسر</td>
<td>Basara</td>
<td>To frown, to squeeze a pimple, etc.</td>
</tr>
<tr>
<td>رسب</td>
<td>Rabasa</td>
<td>To hit with the hand, to interlace, to weaken, etc.</td>
</tr>
<tr>
<td>سبر</td>
<td>Sabara</td>
<td>To probe</td>
</tr>
</tbody>
</table>

Greater Derivation (الاشتقاق الأكبر) [al-ishtiaq al-akbar]

It is the coinage of new words by substituting one phoneme by another of the same phonemic family such as ص /š/، س /s/، ص /š/، ث /th/ and ذ /dż/، ث /th/ etc., e.g. صقر /šaqar/ and سقر /saqar/. All of the above word-creation methods use the same roots of the Arabic words to make new words. The derived words are made from one root. Therefore, derivation is considered one of the frequent methods in the formation of scientific and technical terms in Arabic.

Compounding (النحت) an-naht

Compounding refers to the coinage of new words by merging two or more words to signify their meaning. Compounding has three kinds: blending, merging and affixation. For example, Abdullah (عبد الله) is a blended word, where the Arabic Abdu meaning ‘servant’ in English + the Arabic Allah are blended into Abdullah. ‘Abdullah’ is used as a proper name in Arabic. Another example is the Arabic scientific term [كاهرومغناطيسي] for the English term electromagneti. It is coined via blending from two words: electric [كهرابائي، + كهربائي].
magnetic \{\text{مغناطيسي}\}. Examples of merging include the Arabic \textit{hawqala} (حوقلة), which stands for \textit{la hawl wa la qowata illallah} (لا حول ولا قوة إلا بالله) and \textit{besmellah} for \textit{besmilLah} (بسم الله). Another example is the merged phrase \textit{hamdala} (حمدلة). It means to say \textit{al-hamdollahi} (الحمد لله) and \textit{besmilLah} (بسم الله). The Arabic \textit{la siasi}, \textit{bar ma’i}, and \textit{ra’smali}, which refer to the English apolitical, amphibious and capitalist, respectively are examples of affixation (Darwish, 2009: 116).

**Composition (التركيب at-tarkib)**

Based on this method of word-formation, Arabic words are combined with “foreign affixes and suffixes or Arabic affixes or prefixes are combined with foreign words” (Darwish, 2009). Generally, Arab translators and writers, who are in contact with foreign cultures and civilizations, make deft use of composition as a word-formation technique in the Arabicization process.

**Table 3. Examples of composition**

<table>
<thead>
<tr>
<th>Arabicized Term</th>
<th>Transliteration</th>
<th>English Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>ثاني اكسيد الكربون</td>
<td>Thaniuksid al-karbun</td>
<td>Carbon dioxide</td>
</tr>
<tr>
<td>حمض النيتريك</td>
<td>Hamd an-natrik</td>
<td>Nitric acid</td>
</tr>
<tr>
<td>أكسيد حمضي</td>
<td>Oxidhamdi</td>
<td>Acid dioxid</td>
</tr>
</tbody>
</table>

**Arabic Language Academies’ (ALAs) Terminology Work of Arabicization**

The role of Arabic Language Academies (ALAs) has been a key issue in terminology studies of the Arabic language to which researchers of linguistics and terminology have paid significant attention. Darwish (2009) lists and discusses the agencies or academies of Arabic that deal with Arabicized terminology. He also debates translation and Arabicization methods they apply in their terminological work regarding the creation of new terms. In the 20th century, several Arabic Language Academies were founded in the Arab world modeled from the French Academy. Their objectives were basically to maintain the “purity” of Arabic and to “modernize” this language to be able to deal with scientific and technological advancements taking place in the western countries. To attain the desired goal, these academies have commenced to issue terminology books, dictionaries and pamphlets in many fields of knowledge. At the same time, many organizations have undertaken the mission of engaging with such terminology work to help the academies meet their immediate needs such as the Arabicization Bureau in Rabat/Morocco. However, the work of these agencies has been characteristically disconcerted and uncoordinated and, to a certain degree, driven by personal and political interests, which is another outlet for regional differences and individual ambitions. Each agency claims its method to be the best and its terminologies to be the valid and most appropriate ones. In fact, these agencies have competed in a marathon of compiling terminologies. The result was the emergence of duplicated works of terminology-formation and a multiplication of redundant terms. In the
same vein, Abdelhay, Eljak, Mugaddam, & Makoni (2016) have reiterated that “Arabic language academies emerged as decolonising institutions in a context of struggle to fix the ‘image’ of Arabic through specific textual practices of representation” (p. 1).

It is perhaps worth to mention here that the first Arabic language academies, which were established in the Arab world, include the Arabic Language Academy of Damascus (1919), the Arabic Language Academy of Cairo (1932), the Iraqi Scientific Academy (1974), the Arabic Language Academy of Jordan (1976), and Bayt al-Hikma of Tunisia, the House of Wisdom (1983). Other academies were also established later in a number of Arab capitals. They are: the Supreme Council of the Arabic language in Algeria (1996), the Lebanese Academy of Sciences, officially known by its French name ‘Académie des Sciences du Liban’ (2007), the Academy of the Arabic Language, which is an institute for the study and research of Arabic in Palestine (2007), the Arabic Language Academy in Khartoum/Sudan, and the Libyan Arabic Language Academy. In 2013, Cairo ALA was awarded the 2013 KFIP (King Faisal International Prize) for Arabic language and literature. Therefore, the authors of this paper have chosen this academy’s glossary of Arabicized technical and scientific terms for this study. These terms were Arabicized and issued by the academy in its periodic terminology pamphlet: A Collection of Scientific and Technical Terms Volume 42, Cairo 2002. Moreover, Cairo ALA, which was founded in 1932, has been so far considered as an authorized official organization that commands considerable influence and respect in the Arab World (Aziz, 1983).

Methodology
This research paper is a comparative and descriptive study often Arabicized scientific and technical terms. The study limits itself to ten terms as samples of the huge terminology corpus of the academy, which includes (2335) Arabicized terms. These terms are included in Cairo ALA’s collection of scientific and technical terms entitled ‘A Collection of Scientific and Technical Terms Volume 42, Cairo 2002’. The content of Cairo ALA’s collection of English-Arabic scientific and technical terminology includes English (ST) – Arabic (TT) pairs of translational and Arabicized terminologies classified into 11 categories covering various branches of knowledge. They are: 1) terms of physics, 2) terms of oil, 3) terms of biology, 4) terms of civilization, 5) terms of medical sciences, 6) terms of literature, 7) terms of computer, 8) terms of geology, 9) terms of engineering, 10) terms of jurisprudence, and 11) terms of mathematics.

Methods of translation, as well as Arabicization techniques, in other words, word-formation processes used to coin Arabicized equivalents for the English terms were examined and analyzed (Table 1). Following a descriptive and comparative method, the researchers described and compared English (SL) – Arabic (TL) pairs of terms. Obtained data were interpreted accordingly in terms of frequency rates of use of translation and Arabicization methods of coining Arabicized scientific and technical terms. These terms are randomly selected from Cairo ALA’s given collection. First, the researchers identified methods used in translating and Arabicizing the sample terms. Second, they investigated the frequency of use of various translation and Arabicization methods to identify the most frequently used method in the Arabicization work. Justification of findings is provided. The investigation of the Arabicization
Translation and Arabicization Methods of English Scientific Terms

The translation and Arabicization methods include main methods of word-formation techniques in Arabic. They are: outright phonetic borrowing via transliteration, as well as derivation and compounding based on Darwish’s (2009) linguistic classification of Arabicization methods. Based on Vinay and Darbelnet’s (1995) taxonomy of translation methods, the three translation procedures of direct translation strategy are located and discussed in the analysis. They are: borrowing (loan word), calque (loan translation) and literal translation (word-for-word). As each of the Arabic language academies has its own translation and Arabicization methods, the analysis focuses on Cairo ALA’s work methodology in translation and Arabicization of foreign terminology.

Table 4. Data analysis of Cairo ALA’s (2002) translation & Arabicization methods

<table>
<thead>
<tr>
<th>English Term</th>
<th>Arabicized Term</th>
<th>Translation Method</th>
<th>Arabicization Method</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>الشبكة الدولية [al-shabakah al-dawliyah]</td>
<td>Loan Translation (Calque)</td>
<td>الاستعارة الدلالية [al-isti’arah al-dalaliyah] + الترجمة [at-tarkib]</td>
</tr>
<tr>
<td>Motherboard</td>
<td>اللوحة الأم [al-lawha al-um]</td>
<td>Loan Translation (Calque)</td>
<td>الاستعارة الدلالية [al-isti’arah al-dalaliyah] + الترجمة [at-tarkib]</td>
</tr>
<tr>
<td>Node</td>
<td>عقدة [uqdah]</td>
<td>Literal Translation</td>
<td>Derivation [الاشتاق] [al-ishtiqaq]</td>
</tr>
<tr>
<td>Polygon</td>
<td>مُضلع [mudhala’]</td>
<td>Literal Translation</td>
<td>Derivation [الاشتاق] [al-ishtiqaq]</td>
</tr>
<tr>
<td>RGB (red, green, blue)</td>
<td>أحمر، أخضر، أزرق [ahmar, akhdhar, azraq]</td>
<td>Literal Translation</td>
<td>Composition الترجمة [الاشتاق] [al-ishtiqaq]</td>
</tr>
<tr>
<td>TCP/IP=</td>
<td>بروتوكول التحكم في الارسال [protocol al-tahakum fi al-irsal]</td>
<td>Phonetic Borrowing via Transliteration (protocol is a loan word in Arabic) + Literal Translation</td>
<td>الاستعارة اللفظية [al-isti’arah al-lafdhhiyah] + الترجمة [at-tarkib]</td>
</tr>
<tr>
<td>WORM (Write Once, Read Many)</td>
<td>ؤرم [worm]</td>
<td>Phonetic Borrowing via Transliteration (transliterated acronym as a loan word in Arabic)</td>
<td>الاستعارة اللفظية [al-isti’arah al-lafdhhiyah]</td>
</tr>
<tr>
<td>Barite rose=</td>
<td>وردة باريت [wardat barite]</td>
<td>Phonetic Borrowing via Transliteration (Barite)</td>
<td>الاستعارة اللفظية [al-isti’arah al-lafdhhiyah]</td>
</tr>
</tbody>
</table>
Data Analysis & Findings

Table 4 and Figure 1 illustrate the frequency rates of Cairo ALA’s (2002) translation methods used to translate the examined ten terms. It is found that a combination of both methods of phonetic borrowing + literal translation is used to render four terms into Arabic. Those terms are: TCP/IP, Barite rose, Biochemical oxygen demand, and Dynamo fluidal. Phonetic borrowing and calque are used to translate two terms under each method. Two terms are phonetically borrowed and introduced into Arabic, which are ‘internet’ and ‘WORM’. The English acronym ‘WORM’ is borrowed and assimilated into Arabic as an acronym (و رم). Similarly, calque is used to translate ‘internet’ and ‘motherboard’. The term ‘motherboard’ is loan-translated into Arabic, whereby the concept of this term is taken from English. Therefore, the foreign concept is borrowed and accordingly assimilated into Arabic through loan translation. It is also found that three of the examined terms, Node, Polygon, RGB, are translated using literal translation method.

Table 5. Frequency rates of Cairo ALA’s (2002) translation methods

<table>
<thead>
<tr>
<th>Translation Method</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Phonetic Borrowing via Transliteration</td>
<td>2</td>
<td>18%</td>
</tr>
<tr>
<td>2. Loan Translation (calque)</td>
<td>2</td>
<td>18%</td>
</tr>
<tr>
<td>3. Literal Translation</td>
<td>3</td>
<td>27%</td>
</tr>
<tr>
<td>4. Phonetic Borrowing + Literal Translation</td>
<td>4</td>
<td>37%</td>
</tr>
</tbody>
</table>
On the other hand, various Arabicization methods are used by Cairo ALA in the Arabicization process. Table 6 and Figure 2 illustrate the frequency rates of Arabicization methods used to Arabicize the selected ten terms. Results showed that the最受欢迎的 [al-isti’arah al-lafdhiyah] + التركيب [at-tarkib] is the most frequently used method. Four terms are Arabicized using this method. They are: \(TCP/IP = Transmission\ control\ protocol/internet\ protocol\), Barite \(\text{rose}=barite\ rosette\), Biochemical \(\text{oxygen\ demand}\), and Dynamo \(\text{fluidal}\). However, the least frequently used method of Arabicization is the تركيب [at-tarkib]. Composition [at-tarkib] alone is used at 9%. Only one term, which is \(RGB\) (red, green, blue), is formed in conformity with this word-formation method in Arabic. This term is composed of three nouns in Arabic (أحمر, أخضر, أزرق). The remaining three methods are used at a similar frequency rate of 18%. These methods are: [al-isti’arah al-lafdhiyah], [الاشتقاق (ال'}). The Arabicized form for the English ‘internet’ is phonetically borrowed from English via transliteration. Derivation [al-ishtiqaq] is used to translate two terms. They are: Node and Polygon. Node `[uqda] and Polygon [مَضَلَعٌ] are derived from the Arabic trilateral roots (ع ق ز) and (ض ل غ), respectively. Both Arabicized forms [الشبكة الدولية] and [اللوحة الأم] for ‘motherboard’ and ‘internet’ are loan translated.

Accordingly, two inherent word-formation methods in Arabic were applied in the Arabicization work of the examined samples of scientific and technical terms. They are derivation [الاشتقاق (ال']) and composition [التركيب (ال')). Composition, however, is more widely used than derivation in the Arabicization process. On the other hand, the最受欢迎的 [al-isti’arah al-lafdhiyah] is also frequently used. However, this method does not draw upon native and inherent word-formation processes of the Arabic language. In this method, terms are phonetically transliterated from English into Arabic. Therefore, terms here do not undergo any of the processes of word formation. This can be justified by the fact that transliteration and/or transcription of foreign sounds and letters have become part of the Arabicization process, which...
is mainly carried out from Latin into Arabic alphabets because Arabic has unfortunately become a receptor language, particularly in the science and technology arena (Ahmed, 2011).

Table 6. Frequency rates of Cairo ALA’s (2002) Arabicization methods

<table>
<thead>
<tr>
<th>Arabicization Method</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. الاعتقاد اللفظية [al-isti’arah al-lafdhiyah]</td>
<td>2</td>
<td>18%</td>
</tr>
<tr>
<td>2. الاعتقاد اللفظية + التركيب [at-tarkib]</td>
<td>4</td>
<td>37%</td>
</tr>
<tr>
<td>3. الاعتقاد الدلالية + التركيب [at-tarkib]</td>
<td>2</td>
<td>18%</td>
</tr>
<tr>
<td>4. الاعتقاد [al-ishtiqaq]</td>
<td>2</td>
<td>18%</td>
</tr>
<tr>
<td>5. التركيب [at-tarkib]</td>
<td>1</td>
<td>9%</td>
</tr>
</tbody>
</table>

Figure 2. Frequency Rates of Arabicization Methods among the Examined Terms

Discussion
Based on the descriptive and comparative analysis of the research data, both ‘literal translation’ and ‘composition’ were the most frequently used translation and Arabicization methods. This can be justified by the fact that these terms are scientific and technical in essence and, therefore, they usually lend themselves to word-for-word (literal) translation to maintain precision and clarity of the concept, as well as its form. Moreover, technical translation aims at transmitting factual information only. Hence, technical terms should be clear and precise. Composition as a
word-formation process in Arabic has in fact contributed the most to creating new Arabicized scientific and technical terminology mainly because of the method’s flexibility in forming new Arabic words, which makes it versatile enough for translators and neologizers to create new Arabicized terms. Thanks to composition, Arabicized terms and/or words can be arranged and combined with foreign affixes or Arabic affixes can be combined with foreign words (Darwish, 2009).

Outright phonetic borrowing via transliteration is also frequently employed by Cairo ALA in its terminology work of translation and Arabicization, whether it is used separately or within a combination of methods. Given the fact that scientific and technical terms, which are communicated through their developers, are at times unfamiliar to the importer nations, new terms are, therefore, domesticated via certain techniques such as lexical borrowing (Talebinejad, Dastjerdi, &Mahmoodi, 2012). Over the last two centuries, Indo-European languages such as English and French have been the main languages from which Arabic draws its new scientific and technical terminology. Hence, in the scientific domain, borrowing is inescapable in the translation and Arabicization process, especially when scientific and technical terms, mathematical symbols, trademarks, and proper names are concerned (Ahmed, 2011, p. 492). Accordingly, الاستعارة اللفظية as an Arabicization technique is inevitable, especially when scientific language is transferred from a foreign language into Arabic. However, coining native Arabicized equivalents, which rest on inherent Arabic rules, is more appropriate. Anyhow, the coinage process is a task that is fraught with difficulties because the concepts, which are embodied in most terms, are genuinely foreign. This goes in line with the arguments of a number of Arab scholars like Ya’qub, 1986; Aal, 1994; Darwish, 2009), who believe that lexical borrowing is not preferable and even too much utilization of this technique as an Arabicization method endangers the Arabic language and accelerates its foreignization.

Findings of this research paper proved that sincere and determined efforts have indeed been made by Cairo ALA (2002) to utilize native methods of Arabic word-formation processes other than direct phonetic borrowing and loan translation. Therefore, appropriate Arabicization methods and translation strategies were employed by the academy in proposing appropriate Arabicized equivalents for the English terms so as to designate an innovation or a concept embodied in these terms. Although results have triggered a clear, detectible pattern of direct transference of the English term into Arabic, Cairo ALA has in fact made extraordinary endeavours to apply appropriate coining methods of Arabicization and translation. In other words, there exists clear evidence of an internal response in the Arabic language to the lexical impact of English. It is also evident that the pressure and influence of English over Arabic have stimulated attempts to increase the lexical capacity of the Arabic language.

**Conclusion and Recommendations**

In conclusion, results confirmed earlier findings suggested by Arab linguists and neologizers that coinage and introduction of new words into Arabic should be carried out through productive word creation using internal resources of the Arabic language. Therefore composition and
derivation were used by Cairo ALA in its term-making methodology. Findings revealed that this academy has adequately translated and appropriately Arabicized English scientific and technical terms. Therefore, the paper recommends that all Arabic language academies in the Arab region follow Cairo ALA’s example in its terminological efforts. However, terminology work of Arabicization should be enhanced by extending the use of various methods of word-formation that are inherent in Arabic, viz. derivation, composition, compounding, analogy, metaphor so that native forms of foreign terms are coined and disseminated. As outright phonetic borrowing encourages foreignness of Arabic, the study calls for the delimitation of ‘foreignization’, which is regarded as a constant discouragement to the integrity of the Arabic language. Therefore, lexical borrowing as a strategy for translation and a method for Arabicization should be the translator’s last resort.

Acknowledgments
The authors would like to express due thanks and gratitude to Universiti Sains Malaysia (USM), School of Humanities, represented by the Dean of the School, Professor Dr. Narimah Samat for the university fellowship grant to the second author of this paper.

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References


Co-habitality in Translation: The Comparative Case of Collocations

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Abstract
The Present paper examines the nature of collocations in Arabic and English as a frequent multi-word item in both languages. The aim of this research is to illustrate the semantic and syntactic nature of collocations and these linguistic features’ effect on translation in both Arabic and English. The supportive examples showcase the problems that might arise in the translation process and their reflection on the quality of translation and level of competence of Arab translators. The findings have shown that collocations are not open to any word, as they co-habit with a limited range of words, which is the real translation crisis for the translator. These findings were supported by a proposed lexicographical model for collocation translation, which could improve the way Arab translators transfer English and Arabic collocations when encountered during the translation process.

Keywords: Collocations, dictionary, multi-word items, restriction, translation

Introduction

Various researchers have investigated the importance of collocations in language production and comprehension (Emery, 1991; Farghal & Obeidat, 1995; Nesselhauf, 2003). They surveyed the effect of collocations in L2 naturalness and awareness of their complex structure. In addition, other researchers (Heliel, 1990; Bahumaid, 2006) paid attention to the problems that collocations pose in translation in terms of their lexical co-occurrences. Such problems are manifested in the ‘threat’ of collocations in the accuracy of translation.

However, despite the significance of these studies, a comparative linguistic perspective has not received much attention. This kind of analysis would demystify the unexpected linguistic nature of collocations, whether from a semantic (content) or syntactic (form) point of view. The comparative analysis focuses on English and Arabic collocations, which will assist translators who still face problems with collocations during the stage of translation.

The objectives of the study

The current study has three objectives:
1- To investigate the linguistic components of English and Arabic collocations.
2- To examine the hurdles that translators encounter when translating these collocations.
3- To explore the possibility of having a tool that assists a successful transfer of collocations during the translation process.

The research questions

The study aims to answer the following questions:
1- What makes collocations linguistically special?
2- Do they pose a problem in translation?
3- Are they syntactically and semantically maintained when translated?
4- Is there a solution to all of this?

Theoretical background

Teubert has pointed out (2004, p. 187) that there is a combination of words that are "ready-made chunks of language" and different from single words; these ready-made chunks are called collocations. Collocations, as Jackson (1988) defines them, are "the combination of words that have a certain mutual expectancy. The combination is not fixed expression, but there is a greater than chance likelihood that the words will co-occur."., (p. 96). Similarly, Izwaini (2015) describes collocations as “the habitual co-occurrence of words and a manifestation of the idiomatic usage of the language.”. (p. 71)

According to Sinclair, (1987), there are two different principles of text interpretations. One is the 'open choice principle', and the other is the 'idiom principle'. In terms of the open choice principle, Sinclair notes that "this is a way of seeing language text as the result of a very large number of complex choices." (p. 319). This wide range of choices opens up each time a word is completed and the only thing that restrains them, as Sinclair notes, is the grammar. Sinclair considers this interpretation principle as a normal model for describing language and says it can be described as a slot-and-filler model since it looks at the text as a series of slots that need to be filled with words that satisfy the constraint.
In the case of the idiom principle, Sinclair argues that this particular model does not support the idea that words appear randomly in a text, but rather that words occur together based on a stronger chance of being together. Based on the idiom principle, language contains semi-preconstructed phrases that are treated as single choices. Collocations illustrate the idiom principle due to the fact that their constituents expect to co-occur with each other. Cruse (1986, p. 40) argues that collocations are easy to distinguish from idioms due to their semantic cohesion. Components are mutually selective and on occasions can be understood and interpreted from their individual parts.

1. English collocations

Gabrys-Biskup (1990, p. 32) states that collocations can be either established or potential. Collocations are considered established if they have been commonly found in the usage of a certain language. For example, fish and chips and eggs and bacon are established in English because of constant repetition by the native speakers; therefore, the familiarity of these collocations makes them established. On the other hand, collocations like mild and bitter or salt and pepper are, as Gabrys-Biskup, (1990) argues, potential collocations they have not yet been commonly established in English even though they are identified by native speakers. (p. 32).

In addition, Gabrys-Biskup (1990) states that collocations are either open or restricted. Collocations are open if they are free to collocate with many words within the syntax and semantics of the language like nice car, nice weather, nice perfume or nice glasses. Restricted collocations do not collocate as freely as open collocations, they collocate with a limited list of words. Aisentadt (1981, p. 54) defines restricted collocations as "a type of word combinations consisting of two or more words, unidiomatic in meaning, following certain structural patterns, restricted in commutability not only by semantics, but also by usage". Aisentadt indicates three points of interest for restricted collocability: (a) Their structural pattern. (b) The commutability restrictions. (c) The meanings of components. The following structural patterns are those for restricted collocations in English:

1-Verb + (art) + (Adjective) + Noun
   e.g. command admiration/attention/respect, give a (loud, low, soft, etc) laugh

2-V + prep + (art) + (Adjective) + Noun
   e.g. leap to a (sudden, rash, etc.) conclusion, leap to a conviction.

3-Adjective + Noun
   e.g. cogent argument/remark

4-Verb + Adverb
   e.g. take off, sit down

5-I (intensifier) + Adjective
   e.g. dead tired, stark mad

In terms of the commutability restriction in restricted collocations, Aisentadt (1981) points out two: restricted collocations where both components are restricted in their commutability, and other restricted collocations with one restricted component and one free component. Aisentadt provides examples of restricted collocations with both components being restricted, such as shrug one’s shoulder, shrug something off, pay attention, and attract attention.
On the other hand, examples like *have a walk, have a smoke, give a laugh, take a glance* or *make amove* are of restricted collocations with one restricted component and one free component that follow the verb + (art) + N structural pattern. Aisentadt argues that the nominal component is not always restricted to one verb only, e.g. *make/take amove* and *have/take a look*.

In addition, restricted collocations like *auburn hair* and *hazel eyes* are examples where one component is restricted and the other is free in commutability. Aisentadt points out that *auburn* is restricted to *hair* and *hazel* is restricted to *eyes*. However, *eyes* and *hair* are nouns that commute freely with many adjectives. (Aisentadt, 1981).

In terms of the meaning of the components, Aisentadt indicates three types of meanings:
(a) A very narrow and specific meaning. (b) A secondary meaning of a word, which in its main meaning commutes freely. (c) A grammaticalised and vague meaning.

In an example like *shrug one's shoulders* the verb *shrug* has the main meaning of a person's shoulder movement, which commutes the noun *shoulders* only. Thus, the meaning of this example has a very narrow and specific meaning.

Aisentadt states that the following examples are of restricted collocations with secondary abstract meanings:
- *pay attention/heed/a call/a visit/homage*.
- *carry conviction/persuasion*.
- *command respect/attention*.

According to Aisentadt, these verbs, namely, *pay, carry* and *command* in their main meaning denote concrete actions and commute freely. However, in these examples they also denote secondary and abstract meanings and are thus restricted in their commutability by usage. Accordingly, we *pay respect*, but we do not *pay greetings*.

In the case of restricted collocations that have a grammaticalised and vague meaning, Aisentadt precisely uses examples of the type *have a fall*. In the case of this type of meaning, the nominal component, as Aisentadt points out, "commutes with one or more of the verbs used in such a vague meaning that sometimes they become synonymous, which they are not in their other uses." (Aisentadt, 1981, p. 59). For example, *shrug one's shoulders, grind one's teeth*, or *grit one's teeth* shows that the verbs *shrug, grind, and grit* are restricted to one noun only. On the other hand, the nouns *shoulders* and *teeth* can collocate with several verbs.

Indeed, restricted collocations are an integral part in collocations, and the study of Aisentadt shows that restricted collocations do not collocate in the same manner as open collocations. In fact, the significance of this study is that it focuses on the syntactic structure of restricted English collocations and the semantic nature they have. The provided structures along with their examples show the complexity of restricted collocations and indicate all their different structural patterns, the place of restrictions in the components of the collocation, and the types of meanings of restricted collocations. Thus, this study reveals the complex nature of this type of collocation and links between the semantic content and syntactic form of English restricted collocations.
In addition, collocations, as Benson (1985, p. 61) states, can be divided into two types, i.e. grammatical and lexical. According to Benson (1985, p. 61), grammatical collocations are "a recurrent combination, usually consisting of a dominant word (verb, noun, adjective) followed by a grammatical word, typically a preposition.”. Benson cites the eight types of grammatical collocation found in Benson’s *BBI Combinatory Dictionary of English* along with their examples:

1-Noun + preposition
   e.g. blockade against, apathy towards

2-Noun + to-infinitive
   e.g. a pleasure to do something, an attempt to do something

3-Noun + that-clause
   e.g. he made an oath he ..., we reached an agreement that we would ...

4-Preposition + noun combinations
   e.g. by accident, in advance

5-Adjective + preposition combinations
   e.g. they were fond of children, they were ashamed of him

6-Predicate adjectives + to-infinitive
   e.g. it was necessary to work, he was difficult to convince

7-Adjective + that clause
   e.g. she was afraid that, it was nice that

8-English verb pattern
   e.g. they began to speak, he kept talking

   Moreover, Benson (1985, p. 62) defines the other type of collocation, the lexical ones as the collocations that "contain no subordinate element, they usually consist of two equal lexical components.”. Similarly, Benson cites the seven types of lexical collocations from Benson’s *BBI Combinatory Dictionary*.

   Benson (1985, p. 10) points out that there are two types of verb + noun collocations; one is CA collocations and the other is EN collocations. The former consist of a verb denoting creation and/or activation and a noun, while the latter consist of a verb denoting eradication and/or nullification and a noun. The latter are explained in the second type of lexical collocations. Benson (1985, p. 11) states that CA collocations are both non-predictable and arbitrary. For instance, we can say *hold a funeral*, but not *hold a burial*, or *make a mistake*, but not *make a misprint*. Thus, Benson properly demonstrates that the arbitrary nature of CA collocations particularly indicated when translated into a foreign language. For example, the English CA collocation *give a lecture* when translated in Arabic is ألقى محاضرة which demonstrates that even though the meaning is the same, the verb used in Arabic is different from the ones used in English.

1- CA (creation, activation)
   Verb + noun (pronoun, prepositional phrase)
   e.g. to reach a verdict, to launch a missile.

2-EN (eradication, nullification)
   Verb + noun
   e.g. to lift a blockade, to revoke a licence
The second type of lexical collocations involves EN collocations. These EN collocations, as pointed out by Benson (1985, p. 13), consist of a verb that denotes eradication and/or nullification and a noun. For example, reject an appeal or reverse a decision.

The CA and EN collocations are the first two types of lexical collocations. The remaining types are the following:

3-Adjective + noun
   e.g. reckless abandon, sweeping generalisation

4-Noun + verb (action characteristic of a person or a thing)
   -e.g. alarms go off.

5-Noun + of + nouns
   e.g. a piece of advice, a bouquet of flowers

6-Adverb + adjective
   e.g. deeply absorbed, closely acquainted

7-Verb + adverb
   e.g. to apologise humbly, to affect deeply

Benson’s examples show that CA and EN collocations are in the verb + noun structure. However, the remaining lexical collocations are not in this syntactic form, as some have verb + adverb forms, while others have adjective + noun forms.

Benson’s study is a key study of English collocations, as it focuses on the two types of collocations (grammatical and lexical) and refers to the different structures of the two types of aforementioned collocations. All of which were cited in Benson’s BBI dictionary of collocations. Regarding the importance of the study, the citations of the various syntactic forms of grammatical and lexical collocations along with their examples help show the semantic and syntactic manner of these collocations, which assist the language learner in knowing how these collocations behave based on their form. For instance, the EN collocation revoke a licence, which has a verb + noun structure, denotes nullification based on the semantic field of the verb revoke. Therefore, the aforementioned classifications assist the language learner understand collocations.

2. Arabic Collocations

Like English, Arabic is rich with collocations that are similar in nature to their English counterparts. Certain words in Arabic co-occur with either a range or a restricted list of words e.g. ارتكب جريمة 'commit a crime' or may be literal or metaphorical e.g. شبح الحرب 'the spectre of war'. Moreover, Arabic collocations are similar to their English counterparts when it comes to their classifications, as shown by Emery's (1991, p. 60) classification of the types of Arabic collocations:

1-Open collocations: in this type, a literal combination of two words co-occurs with each other with no restriction involved, e.g. انتهت الحرب 'the war ended'

2-Restricted collocations: as the name suggests in this type of Arabic collocation, two or more words co-occur in a restricted way, where a word collocates with a restricted list of other words.

Emery accurately states that this type of collocation occurs in different types of syntactic
configurations: (a) Adjective + noun, e.g. 'heinous crime'. (b) Verb + object, e.g. 'he embarked on negotiations'. (c) Subject + verb, e.g. 'the war broke out'

3-Bound collocations: this type of collocation exhibits "unique contextual determination; in other words, one of the elements is uniquely selective of the other" (1991, p. 61), e.g. 'fierce war'

Furthermore, Hoogland (1993) argues that restricted collocations are the most difficult type of collocations since the co-occurrence of words is limited and restricted, an aspect that is considered problematic to translators when rendering collocations in the target language or producing them in the foreign language. Consequently, Hoogland classifies Arabic restricted collocations into the following groups:

1-Noun + Verb, the noun being the subject
   e.g. اشتدت الأزمة 'crisis increased'

2-Noun + Verb, the noun being the object
   e.g. أحرز تقدما 'to advance'

3-Preposition + Noun + Verb, the noun being the direct object
   e.g. أخذ على نفسه 'to take it upon one self'

4-Noun + Adjective
   e.g. أداره حديثة 'strong will'

5-Noun + Noun
   e.g. صندوق اقتراع 'ballot box'

6-Verb + Adverb
   e.g. اعتقدهام 'he mistakenly thought/believed'

7-Adjective + Adverb
   e.g. محدود للغاية 'extremely limited'

8-Noun + Preposition + Noun
   e.g. صراع على السلطة 'a struggle for authority'

9-Adjective + Noun
   e.g. حسن النية 'good intention'

10-Word + Synonym
   e.g. حفاوة وترحيب 'hospitality and welcoming'

11-Word + Antonym
   e.g. شحن وتفريغ 'loading and unloading'

Hoagland’s (1993) classification of restricted Arabic collocations enriches the Arabic literature and shows the various syntactic forms of Arabic collocations. Indeed, the above classifications assist the Arab translator in knowing the way Arabic restricted collocations behave syntactically, which allow the translator to indicate the words that collocate with each other based on the syntactic form they belong to. This key study of Arabic collocations helps in the understanding of collocations in their respective languages.

3. Translating English and Arabic Collocations

Collocations are part of the lexicon in languages and distinguish, as Almanna (2016, p. 117) maintains, between native speakers of a certain language from non-native speakers. Faris and Sahu (2013, p. 52) argue that collocations are interesting to translate due to importance to
language, as they are vitally indispensable for the ‘coherence’ of the language. Thus, learning them is a must. However, several studies have revealed that collocations are a problematic area for foreign language learners and translators. Interestingly enough, Bani-Younes (2015, p. 57) notes that translators are confused when they encounter collocations during the translation process because of their culture-bound element. His solution for the problems of collocations is in the form of a recommendation to universities in the Arab World. He recommends that universities offer at least two academic courses that pay attention to collocations in order to shed light on the translation problem of collocations.

Moreover, a study by Bahumaid (2006, p. 135) classifies these collocational problems into 'intralingual' and 'interlingual'. Intralingual problems relate to problems of identification and establishment of collocations within a language. As a matter of fact, only native speakers of a language will easily distinguish between 'habitual', 'occasional' and 'unique' collocations and the figurative collocability of a certain combination. For example, Bahumaid notes that barren not only has material collocates like land and region, but also figurative ones like discussion and argument.

Significantly, Bahumaid (2006) considers collocations that are associated with specific registers as another intralingual problem for translators. For example, dull highlights is a specific register collocation that relates to the registers of meteorology and photography and thus rose another intralingual problem for translators. Regarding interlingual problems, Bahumaid affirms that these problems "revolve around questions of collocability across languages" (p. 136), and he argues that these problems are the translators' main concern to find acceptable collocations in the foreign language. He correctly argues that what constitutes a collocation in one language does not necessarily in another language and that languages will differ in the collocational range. For example, the English collocations catch a fish/la coldla train/fire are different from their Arabic counterparts. Other problems can constitute culture-bound collocations like the English collocation Hercules of his time and the Arabic collocation عنتر زمانا، or language specific ones like the English collocation eatone's soup and the Arabic collocation drink one's soup.

Other scholars like Shakir and Farghal (1992, p. 229) point out that "natural language should be looked upon as fundamentally constituting syntagms rather than paradigms, thus viewed as being highly prefabricated or preconstructed rather than original or creative.". They argue that languages do not only consist of single words, as the nature of multi-word items shows that ready-made phrases do exist in languages. Shakir and Farghal argue that translators and/or interpreters should be competent in the target language and embody a good knowledge of the multi-word items, especially collocations.

Farghal and Obiedat (1995, p. 320) indicate there are four strategies adopted by translation students and foreign language learners when translating collocations. These strategies are: synonymy, avoidance, transfer, and paraphrasing. When using synonymy when translating collocations, Farghal and Obiedat stress student unawareness of collocational restrictions. For instance, the student translation of rich food is oily food in Farghal and Obiedat’s study. The authors precisely pointed out that students fail to recognise the collocability of rich with food because of their reliance on the open principle instead of balancing it and the idiom principle.
According to Farghal and Obiedat (1995), avoidance is the second most used strategy, and is used when the target lexical item is avoided in favour of another that affects and alters the meaning of the collocation. The use of this strategy indicates the students' failure to understand the collocation. For example, students avoid the translation of heavydrinker when they render it as great drinker. Here, they pick a word that is a related natural collocation, but it does not reflect the true intended meaning. (p. 322). Moreover, the authors accurately point that students may rely on their native language when translating target language collocations and assume the existence of a one-to-one correspondence between the collocations. For instance, translating 'شىر حثىيىر' as heavytea instead of strong tea shows that translators relied on native language knowledge, which caused them to render an erroneous collocation.

The last strategy utilised by translation students is paraphrasing. Farghal and Obiedat (1995) point out that this strategy relies on the description of the target collocation, which may lead to the correct translation, yet one that is unnatural or unidiomatic. Students who rely on this strategy will show a deficiency in English collocations.

On a similar note, Nesselhauf (2003, p. 230) indicates the common types of mistakes in collocations. They are as follows:
1-verb: wrong choice of verb, e.g. *carry out races instead of hold races.
2-noun: wrong choice of noun, e.g. *close lacks instead of close gaps.
3-usage 1: combination exists but is not used correctly, e.g. *take notice instead of to notice.
4-usage 2: combination does not exist and cannot be corrected by exchanging single elements, e.g. *hold children within bound instead of show children where the boundaries lie.
5-preposition (verb): the preposition or the prepositional verb is either missing, wrong or present but not acceptable, e.g. *fail in one's exam instead of fail one's exam.
6-preposition (noun): the preposition of a noun is either wrong or present but not acceptable, e.g. *raise the question about instead of raise the question.
7-determiner: the pronoun or article is wrong or present but not acceptable, e.g. *get the permission instead of get permission.
8-structure: syntactic structure is wrong, e.g. *make somebody friends instead of make friends with somebody.

This echoes Heliel's (1990, p. 131) argument about the translation errors in collocations. He iterates that the collocability of a word may be different in different languages. For example, the word heavy may collocate with smoker/drinker to indicate 'excessiveness' or meal to indicate 'a difficulty in digestion'. However, heavy may also collocate with other words like blood to indicate 'the dullness of a person', or hearing to indicate 'deafness'. Heliel argues that in order to provide the correct rendering of the collocation, translators should be aware of the differences between the two languages.

Further, Heliel (1990) states that collocations function in languages differently since each language has a system of lexical collocations that are in accordance "with its semantic, structural valencies and usage". There are verbs with wide and vague meanings, and each will collocate with different nouns in English, such as take, give, run, do, get, have, make and put. These verbs are problematic to translators since they are grammaticalised and have a weakened meaning whereas their meaning and function is expressed in the noun. For example, In English we make a
Based on the above studies and their illustrative examples, collocations pose a threat to the Arab translator. However, in order to paint a clearer image, one should pay attention to further unpredictable examples that show the translation crisis of these multi-word items. Further examples are the collocations slim pickings and a moving image. The former collocation may not be predictable, since it means that the good options are very few. The problem is the unpredictable meaning of slim. Indeed, the literal meaning is (نضيى), however, an Arab translator who is oblivious to the intended meaning will never render this collocation accurately. Only a competent translator who is aware of the meaning of slim in slimpickings is able to render it successfully. On the other hand, the collocation a moving image refers to an image that has an effect on one’s emotions (صورة حاضرة), as in seeing my grandfather’s last photograph before his passing is a moving image. A knowledgeable translator will never have a problem transferring this collocation into Arabic because s/he will never render moving without referring to the concept of ‘emotions’.

Similarly, the collocation floweryeloquence has nothing to do with ‘flowers’ or ‘roses’, but is about ‘embellished’ eloquence (بيان قصيح). Flowery here will pose a threat to natural translation because of its non-literal meaning, which is a concept that many inexperienced Arab translators may not be conscious about.

The same can be said about Arabic collocations, the collocation حمى زق may be easily comprehended, however, rendering it into English might yield an unnatural translation in the target language. The proper and natural option would be alive and kicking. The problem here is that this translation, although is natural in English, it is not a word-for-word transfer from Arabic. This means that the translator has to be fully aware of the suitable translation of يريق, which is and kicking. If the translator renders it into alive and earns/receives, then s/he will taint his/her translation with an unnatural collocation that will damage the coherence of the text.

Another Arabic collocation is أطى قحللى أ. A satisfying translation is simply to bow his head. The verb أطى ق has nothing to do with ‘to hammer’, but rather ‘to lower one’s head’. Only a bilingual translator can translate this collocation effectively. On a similar note, the Arabic collocation جيش جنرال has a similar imposing threat to an Arab translator who is not aware of the right word to go with ‘army’ in English. A proper translation is ‘a huge/colossal army’. Untrained translators might not be aware of the figurative meaning of جنرال, which will cause them to choose an erroneous adjective to collocate with ‘army’.

Furthermore, مطر غزير poses another problem despite the known meaning, since the problem lies in the fact that can simply be translated as ‘heavy’, as in ‘a heavy rain’. This problem, as Elewa (2014, p. 208) puts it should not be “an attempt to paraphrase such incompatible or semi-compatible collocations, without prior knowledge of the linguistic idiosyncrasies of both languages, may lead to less effective or mistranslation”. The translator should be aware that both English and Arabic may agree with the noun here, but differ with their choice of the adjective, as this example illustrates, which supports Farghal’s argument that what collocates with a certain word in one language might not do the same in the other (2012, p. 120).
Other examples that illustrate the unpredictable element in collocating words when translated are سم زعاف, اسم زعاف, اسم زعاف, اسم زعاف. The first example when translated literally mean ‘a high taste’, however, one can guess the meaning here, which is ‘an exquisite taste’. The latter equivalent is more natural in English than the former. The translator has to be aware that ‘exquisite’ collocates with a limited range of words, such as ‘taste’, ‘pain’, ‘collection’, and ‘details’. Therefore, having a prior knowledge about these choices s/he would know that ‘taste’ is one of the choices that collocates with ‘exquisite’.

The second example is اسم زعاف, which naturally means ‘a major casualty’. The word اسم زعاف is not problematic here because it allows a literal translation. However, اسم زعاف needs to be translated in a way that does not harm the equivalent. A competent translator should be aware that the proper collocating word for ‘casualty’ is ‘major’. Similar to ‘exquisite’, ‘major’ is exclusively co-habiting words that denote a high rank among others ‘major artist’, great scope ‘major improvement’, great size ‘major portion’, seriousness ‘major illness’, or musical scales, as in ‘major interval’ and ‘major key’. A translator with a background on collocational range will have no problem translating اسم زعاف as ‘a major casualty’.

As for اسم زعاف, one would expect an unpredictable collocation here, but in fact, it can simply be translated as ‘deadly poison’. Interestingly enough, this example shows that some collocations do not have to be translated with unpredictable collocates, as they do allow literal translation. A similar case would be اسم زعاف. Like the previous example, this collocation allows a literal translation, which does not affect its naturalness in the target language. Thus, the literal translation of اسم زعاف is ‘news leak’.

The examples provided in this section show that collocations are problematic to language learners and unpredictable, restricted co-occurrence can cause errors in translation. Thus, Hussein (1998, p. 45) suggests that foreign language students enrich their reading experience by gaining exposure to English newspapers, magazines, and novels because doing so ‘not only broadens their vocabulary range but also vastly enhances their capability of collocating words’ (Hussein, 1998, p. 45).

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The above examples show that collocations pose a threat to the quality of the target text due to their unpredictable co-occurrence and limited range. Thus, a solution should be proposed to maintain the accuracy of translation. This solution will be elaborated in the following section. The proposed model is mainly a combination of the suggestions by Atkins and Rundell (2008) and Svensén (2009) with a few from the researcher. Both books focus on the compilation of dictionaries, both monolingual and bilingual. Both books pay attention to the entry and its planning and point out that the components of the entry, the ones that assist in the process of translation, are the lemma headword, the definition, the equivalent and examples.

4. A proposed model

This proposed model will provide a translator-friendly documentation and treatment of these multi-word items and help provide correct translations of the items in the target text. The proposed model consists of the dictionary entry and its components which the translator needs for that production.
4.1. Lemma headword

Most scholars argue about the placement of multi-word items in dictionaries, both monolingual and bilingual. For example, Svensén (2009, p. 176) argues that collocations in the L2→L1 dictionaries (English-Arabic dictionaries in this research) should be documented under the entry of the collocator (second component of the collocation) since it is problematic, while the base (first component of the collocation) is not since it rarely causes any problems of interpretations. However, Svensén states that L1→L2 dictionaries (Arabic-English dictionaries in this research) should place the collocation in the entry for the base because ‘it is about the base that one wants to say something’ (2009, p. 177).

4.2. Definitions

In dictionaries, a definition is the second component in the entry after the lemma headword. The definition is provided ‘in order to catalogue the meanings in a language’ (Atkins and Rundell, 2008, p. 407). Atkins and Rundell stress that dictionary users rely on definitions when they encounter unknown words or expressions to explain their meanings or when users want to produce a word or an expression in the target language. (2008, p. 407). In addition, Atkins and Rundell argue that there are certain requirements of a good definition. They are the following:

- To help explain the word in context, the definition should provide enough information to the dictionary user.
- Definitions should allow the dictionary user to interpret the word or expression in any applicable context.
- Definitions should allow the dictionary user to use the word or expression correctly in any context.

4.3. Equivalent

Next, once the definition is included to support the headword, the equivalent is provided in the target language so as to be used in the target text by the translator. Moreover, equivalents provided in the dictionary are either translational or explanatory equivalents, as Zgusta points out (1971, p. 319). The former can be inserted into the translation text, whereas the latter gives information about the lexical word. According to Svensén (2009, p. 257), explanatory equivalents have a higher degree of explanation, but a lesser degree of insertability and vice versa.

4.4. Examples

In monolingual dictionaries, examples of the headword in context are common; however, they are not always included in the bilingual dictionaries. Examples and their translations should also be included in bilingual dictionaries because, as Atkins and Rundell (2008, p. 454) point out, they elucidate meaning and complement the definition. The inclusion of such examples in dictionaries can also help distinguish between the different meanings of a polysemous word. Each example of each meaning provides the context and allows the translator/dictionary user to understand the difference in the meanings. In addition, Atkins and Rundell (2008, p. 454) note that examples illustrate the contextual features and collocational range.

4.5. Application of the model

In this section, the proposed lexicographic model is applied based on the suggestions offered above on English and Arabic collocations. The proposed entry consists of the lemma headword
Co-habitality in Translation: The Comparative Case of Collocations

Bin Naser

Svensén (2009, p. 176) argues that collocations should be documented under the entry of the collocator in the L2→L1 dictionaries because they are the most problematic. In this case, *have a look* should be included in the entry of *look* in a section dedicated to that collocation:

**Look:**
**Collocation:** Have a look. To look with attention: ألفق نظرة.
We’ll just have a look at what we’ve got.
علينا أن نلق نظرة على ما لدينا

**Advantage:**
**Collocation:** Take advantage. 1-Take advantage of an opportunity: انتهج الفرصة
*Dental treatment is free during your pregnancy and until your baby is one year old, so take advantage of this!*
إن علاج الأسنان مجاني خلال فترة حملك وحتى بلوغ طفلك عامه الأول ، فانتهزي الفرصة
2-Take advantage of someone: استغل
*People he looked on as friends took advantage of him.*
لقد استغله من كان يعدهم أصدقاءه

Next is the collocation *foreseeable future*. It is the third collocation in this model and documented in the entry of *future*:

**Future:**
**Collocation:** Foreseeable future. As far as one can see: في المستقبل القريب
*The US’s foreign trade deficit was likely to continue for the foreseeable future, he said*
وذكر بأنه من المرجح استمرار عجز التجارة الخارجية للولايات المتحدة الأمريكية حتى في المستقبل القريب

The last collocation is *rapid growth*. It is covered in the entry of *growth* in this model:

**Growth:**
**Collocation:** Rapid growth. A quick rise: نمو سريع/عاجل
*An outstanding feature of the UK economy in recent years has been the rapid growth in employment in the service industries.*
لقد كانت السمة البارزة في اقتصاد المملكة المتحدة خلال السنوات الأخيرة هي النمو السريع في التوظيف في قطاع الخدمات
Unlike their English counterparts, Arabic collocations should not be placed in the entry of the collocator. Svensén states that L1→L2 dictionaries should place a collocation in the entry of the base because ‘it is about the base that one wants to say something’ (2009, p. 177). Consequently, all the collocations in this model will be documented in the entry of the base.

• قصارى جهد
• عواقب وخيمة
• حجر عثرة
• إراقة دماء

The first collocation in this model is قصارى جهد. As Svensén stressed, L1 collocations should be placed in the entry of the base, which is قصارى in this particular case:

قصارى جهد

Go to a great length: قصارى جهد. كل طاقته: سوف أبذل جهدًا كبيرًا لرضا موكلي من هذه النتهجة الخطيرة.

I will go to great lengths to prove that my client is not guilty of this outlandish allegation.

The second collocation is عواقب وخيمة. The placement of عواقب وخيمة should be in the entry of the base (the base in the singular form):

عاقبة

Bad results: عاقبة وخيمة (جمعها عواقب وخيمة). نتائج سيئة: إن التخفيف في حد ذاته يمكن أن يؤدي إلى عواقب وخيمة على الاقتصاد العالمي ككل.

Devaluation could lead to serious consequences on the national economy as a whole.

Next, the collocation حجر عثرة, and is covered in the entry of حجر in this proposed model:

حجر

An obstacle: حجر عثرة. عقبة أو عائق. ولتمشى مشاكل الموارد المائية الشرحية في المنطقة وسيلة إدارتها حجر عثرة أمام المفاوضات في الشرق الأوسط.

The problem of scarce water resources is considered an obstacle to negotiations in the Middle East.

The last collocation in this model is إراقة دماء. As in the previous three cases, إراقة دماء is placed in the entry of إراقة with an invented example provided as well since the examples from the corpus are out of context and do not clearly indicate the specific context of this collocation:

إراقة

Bloodshed: إراقة دماء. إشعال الحروب والمعارك وكثرة القتل: سيؤدي هذا الخلاف إلى إراقة الدماء.

This conflict will lead to bloodshed.

As shown above, the proposed model is applied on both English and Arabic collocations. The model covered the parts that assist the translator in rendering collocations into the target language, which are entry, definition, equivalent and example. This model helps the translator by assisting him/her in finding multi-word items in clear entries.
The application of these policies solves the first problem which translators face when looking up collocations in the dictionary. Also, the model assists the translator by providing definitions that explain the meaning of the item. English definitions were provided for English items and Arabic definitions were provided for Arabic items based on the direction of the dictionary. The inclusion of definitions in this model allows the translator to understand the intended meaning of the item and eliminate any confusion that might arise from the figurative meaning of the collocations. In addition, the inclusion of translation equivalents in particular in this model provides ready-made equivalents of these items in the target language in order to achieve correct translation in the translation text. Although explanatory equivalents explain the metaphorical meaning of the item, they cannot be used in the translation text because they are not ready-made equivalents. This model assists the translator by providing contextual examples of collocations along with the translation of these examples. The inclusion of examples shows the translator how the item behaves in context and distinguish the different meanings of the item in case of a documentation of a polysemous multi-word item. Thus, the inclusion of these entry components in this proposed model allows the translator to look up collocations in a dictionary and understand and translate the unpredictable meaning easily.

Conclusion
The present study paid attention to English and Arabic collocations in terms of their phraseological nature, from both a linguistic and translation point of view. Collocations are part of the English and Arabic lexicon. Based on their frequency, they can prove that language is not just a combination of words and that language does balance the open choice principle and the idiom principle. Thus, they can be literal, idiomatic or both. Therefore, they will be nothing but trouble to foreign language learners and translators, since idiomaticity constitutes a hurdle to achieve the right interpretations of these items. To reach native-speaker proficiency, translators and learners alike must acquire these phraseological units. Finally, this paper proposes a model entry for English-Arabic and Arabic-English dictionaries that include entries for collocations in order to assist the translator and encourage him/her to rely on his/her translation tools when encountering puzzling collocations.

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Bin Naser

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Gender Stereotypes in Fantasy Fairy Tales: Cinderella

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Abstract
This paper explores gender stereotypes and culture depicted in three different versions of Cinderella children textbooks. The researcher has limited the study of fairy tales to Cinderella, the western version that she grew up reading it, and two other eastern versions: The Egyptian Cinderella and The Korean Cinderella. The characteristics of all versions represent different ethnics and cultural backgrounds. Findings that are based on discourse analysis show that the criteria of beauty and stereotype vary among all of the three versions of Cinderella children textbooks. That variation is based on the perspective of the culture represented in each one of the stories. Some valuable educational implications to limit the stereotypical gender misconceptions in children literature are presented to both parents and teachers.

Key words: children books; children literature; fairy tales; fantasy; gender; stereotypes

Cite as: El Shaban, A. (2017). Gender Stereotypes in Fantasy Fairy Tales: Cinderella. Arab World English Journal for Translation & Literary Studies, 1(2). DOI:http://dx.doi.org/10.24093/awejtls/vol1no2.10
1. Introduction

Literature plays a very important role in the maturity of our knowledge and understanding of life. It is mostly a reflection of our societies. Many scholars, such as Botelho and Rudman (2009), agree that gender, race, class and many other ideologies are implicitly and explicitly represented in many of children’s literature and more precisely in fantasy fairy tales. Thus, they may negatively contribute in the creation of our children’s values and attitudes and impact their viewpoints of the real life. Therefore, some educators have criticized many of the fairy tales for their negative influences on children. They have explicitly portrayed stereotypical concepts about women such as being passive, beautiful, week, sexy and dependent or cruel, tough, selfish and jealous …etc. For instance, Ms. Lurie (1970) points out that many of the European fairy tales misrepresent women. She claims that such stories only “reflect the taste of the refined literary men who edit the first popular collections of fairy tales during the Victorian era” (as cited in Lieberman 1972, p. 383). Furthermore, Lieberman (1972) criticizes fairy tales for perpetuating women as “passive, submissive and helpless” (p.387). It is very rare when fairy tale stories portray women as active and non-passive. However, in this study, the author will highlight few points that contradict the above generalizations.

1.1 Purpose of the Study

The author has chosen to limit the study of fairy tales to Cinderella, the western version that she grew up reading it, and two other eastern versions. They are The Egyptian Cinderella and The Korean Cinderella. The characteristics of all the versions represent different ethnics and cultures. Even though, there is an estimation of more than one thousand existing versions of Cinderella tales, the criteria of beauty vary among some of them (Botelho & Rudman, 2009, p. 225). That is why the author has specifically selected these three versions of Cinderella. Additionally, the author chose the fairy tale Cinderella story in particular because:

- It is one of the adults and children’s very well known stories,
- It has various versions of different cultures,
- Different versions of the story are available in the English language,
- The researcher is curious to reveal some possible gender stereotypes depicted in the three different cultural versions of Cinderella, and,
- The author aims at sharing some valuable educational implications to avoid or at least, to limit the stereotypical gender misconceptions. Furthermore, regardless of its popularity, this tale in particular, has been criticized in many previous research studies.

1.2 What is a Stereotype?

Peterson (2004) defines stereotype as “a negative statement made about a group of people” (p. 26). In other words, it means applying specific generalization to an entire group of people. This paper aims at revealing the gender stereotypes that are depicted in three children’s picture textbooks. These textbooks are McClintock’s Cinderella, Climo’s The Egyptian Cinderella and Climo’s The Korean Cinderella. There is an agreement among many educators about the idea that gender stereotypes and the underestimation of females in children’s textbooks can have a great negative influence on children’s behaviors and beliefs. Such influences might lead children to create false generalizations about the roles of both males and females. Killen, Lee-kim, McGlothlin and Stranger (2002) claim, “In the area of gender, stereotypes have been viewed as the shared beliefs about the typical characteristics of males and females” (p. 19). In
fact, they have found in a research on stereotype that children start to think about stereotyped knowledge even before they start school. Unfortunately, gender stereotypes can be a reflection of our cultures’ true values.

Historically, regardless of the biological gender differences between males and females, Biklen and Pollard (1993) have claimed that there was a sort of disagreement about the females’ nature. There was a debate about whether women’s nurture abilities are better to be found within families at home or to be competent to men’s jobs and careers outdoors. Gender differences can also be seen among young and adults in classrooms, at work and sometimes among the members of the same family. For instance, in education, Sadkers (1990) is surprised of how teachers of elementary and secondary schools focus more on interacting with boys more than they do with girls. They listen, reward, criticize and counsel boys more than they do with girls. They relate this kind of interaction to ethnic and racial related issues. They also note that minority males and females are the least to interact with teachers than the mainstream males and females.

In work fields, Biklen & Pollard (1993, p. 96), claim that women with academic degree are less likely to be employed and if they are employed, their allowances are always less than the men. This is the case even if males and females are occupying similar jobs. Furthermore, Sarland (1991) supports Rowbotham argument and relates this marginalization to “gender code” (p. 48) that associates the relations between females and houses and males and outdoor careers. Nevertheless, throughout time women started to gain a social status, develop self-identity and became self-dependent rather than relaying on males in providing and proving themselves.

Therefore, the author, as a mother and as an educator, believes that it is crucial to approach and reveal some of these implicitly and explicitly stated stereotypical roles of females in multicultural children’s literature. Through us, parents and teachers might be able to help children and students to wear critical lenses when they read different kinds of stories, and help them to be aware of the many implicit stereotypical issues.

1.3 What is Fantasy?

There has been a debate among many educators regarding the exact explanation of the word fantasy. Allen (2005) claims that defining fantasy is similar to “catching fog in a fishing net”. She explains fantasy by relating it to its opposite meaning, which is reality. Yet she adds, “to say that fantasy is unreal is to imply that it does not exist, and clearly it does”. She explains, “Its worlds drift in and out of our world, always close by, but often only visible to the imagination. Within it are myths, legends, fables, and folklore” (p. 10). Further, Bettelheim (1976) thinks of fantasy and fairy-tales as “spiritual explorations” that show “human life as seen, or felt, or divined from the inside” (p. 24).

In most of the English edited Cinderella’s stories, even though, each is from a different culture such as Cinderella, The Egyptian Cinderella and The Korean Cinderella, they still share similar characteristics of life livings and circumstances (Botelho & Rudman, 2009). Although most of these fairy tales are imaginative ones, they still imply many of the true universal stereotyped concepts regarding good vs. evil, sadness vs. happiness, ugliness vs. beauty and ethical vs. unethical. Also, the existence of fairy godmother in the Western fairy tales reflects
important information about that culture. Goodwin (2008) states that in Western cultures like Ireland and Scotland, for instance, if a child found to be miserable, he/she was asked to look for a fairy godmother to help him/her.

Traditionally, it has been widely known that fairy tales have not been written for children. They have been very popular in both public and social gatherings settings, specifically in the times that have witnessed the absence of media. During that time, people used to gather in groups and listen to the teller man whose job is to entertain his audiences saying interesting stories. Zipes (2006) claims, “fairy tale is a polygenetic cultural artifact that has spread throughout the world through human contact” (p. xiv).

More than half a century ago, fairy tales were full of violence and misfortunate events such as killing, revenge, and rape. These type of tales were meant to be for adults only. For instance, Charles Perrault and the German brothers Grimm’s Cinderella are rich of revenge scenes that Cinderella commits on her stepfamily. One of these bloody scenes describes how Cinderella’s two-step sisters cut their toes to fit their foot into Cinderella’s slipper to marry the prince. A similar violent scene was in the fairy tale snow white. The scene involves a child eating her stepmother. Such scenarios were popular until the eighteenth century when children literature started to emerge as “chap books, religious tracts, educational pamphlets and folk tales” (Goodwin, 2008). Nevertheless, Goodwin (2008) has added that the real “golden age of children’s literature” was seen after the “Romantic Movement” in the nineteenth century. At that period of time, series of famous stories have started to be published, for example, Alice’s Adventure in Wonder Land was published in 1966 and Peter Pan was published in 1904 (p. 56).

As one of the important issues of this paper is to explore stereotypes and gender roles, Killen, Lee-Kim, McGlothlin and Stangor (2002) argue in their book How Children and Adolescents Evaluate Gender and Racial Exclusion that there might be “times when groups reject individuals for reasons that are wholly external to the social skills or social abilities of the individual being rejected” (p. 3). They have added that these reasons can be classified as gender, ethnicity, race, religion and social class. Further, Rowbotham, a feminist, (1989) argues that women are marginalized from the mode of production; nonetheless men have a value “in the cash nexus, offering their labor for economic reward”, while as she specifies that, “The women’s role is to reproduce the workforce and service its needs in unpaid capacity” (Sarland, 1991, p. 48).

Many educators consider beauty so gendered stereotypical concept. Sperry and Grauerholz (2003) examined how the normative feminine beauty ideal is maintained in fairy tales. Also, they explored how feminine beauty in the Grimm’s fairy tales is emphasized. More importantly, they question why some fairy tales such as Cinderella and Snow White are survived, while many others are not. Thus, they claim that stories, which heavily emphasize feminine beauty are much more likely to be survived. Furthermore, Bonds-Raake (2006) conducted an empirical research study of the psychological effects of gender stereotypical portrayals in Disney and fairy tales’ movies, and she realized that she was stereotyped all her life. A point that needs to be highlighted to avoid such a stereotypical issues in depicted in children literature.
On the other hand, Strayer (1995) examined the enjoyment and the familiarity of fairy tales on forty children and thirty adults who live in North America. Thus, she found out that children love certain genre due to their exposure to it and due to their involvement in imaginative activities. Further, her findings show that “the emotions attributed to the story were similar across child and adult respondents, and similarly affected one’s liking for the tale” (p.1). Also, she states that neither gender consistency nor gender stereotypes has significantly affected either males or females liking of the story. Yet, stereotypes consistency influences children’s prediction where female-hero would be liked by females and less liked by males.

Nevertheless, gender is still there. It can be seen in the blue colored clothes for a newborn boy and pink for a girl. Also, another element that would force the existence of gender stereotypes notions among children, since kindergarten, is the existence of “a cooking corner for girls and a building-blocks corner for boys” (Biklen& Pollard, 1993, p. 176). Such physical separations concerning activities would reinforce the notion of gender differences and stereotypes among boys and girls.

2. Methodology

In this study, the author has selected three children’s picture textbooks that (1) share similar genre, (2) have obedient heroines, (3) have different settings, (4) occur in different cultures, (5) all are fairy tales, and (6) published between 1989 and 2006. This study aims at examining the multicultural associations of gender and beauty depicted in these three texts and the elements of the illustrations among them. Also, the author would like to examine the physical appearance of the heroines of the three stories as it might be so gender based focusing on attractiveness, hair, skin and eye color.

Furthermore, by adopting Botelho and Rudman’s (2008) critical multicultural analysis of children’s literature approach, the author would like to shed the lights on some of the social and ideological identities of gender that are depicted in the three children textbooks. Taking into considerations (1) critical reading and examination of the illustrations and (2) finding the gender stereotypical conceptions. The following table shows how the three children textbooks are coded in terms of gender role themes. The X sign indicates that this factor, beauty for example, is either implicitly or explicitly depicted in the textbook. Any column that is free of the X sign indicates the absence of that particular factor in that textbook.

<table>
<thead>
<tr>
<th>The Stories’ Gender Themes</th>
<th>Cinderella</th>
<th>The Egyptian Cinderella</th>
<th>The Korean Cinderella</th>
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<tbody>
<tr>
<td>Beauty</td>
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<td>X</td>
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<tr>
<td>Sex Roles</td>
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<td>Physical Appearance</td>
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<td>Gender Discrimination</td>
<td>X</td>
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</tr>
<tr>
<td>Class</td>
<td>X</td>
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<tr>
<td>Race</td>
<td>X</td>
<td>X</td>
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</tr>
<tr>
<td>Heroes Handsomeness</td>
<td>X</td>
<td>X</td>
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</tr>
<tr>
<td>Living Happily Ever</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
Gender Stereotypes in Fantasy Fairy Tales: Cinderella

<table>
<thead>
<tr>
<th>After</th>
<th>X</th>
<th>X</th>
<th>X</th>
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<tbody>
<tr>
<td>Good = Beauty</td>
<td></td>
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<tr>
<td>Evil = Ugliness</td>
<td></td>
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</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>13</td>
<td>9</td>
</tr>
</tbody>
</table>

2.1. Data Analysis

For the purpose of data collection and analysis, the author relied on book and article reviews, and searched the Internet to know more about the cultural background of the three children textbooks. In analyzing the data, the author adopts Botelho and Rudman’s (2009) critical multicultural analysis of children literature approach. Since they encourage readers to “think about the interplay of race, class, gender in books” (p. ix). Moreover, the author used discourse analysis procedure in analyzing the texts of the three textbooks. First, she critically read the textbooks. Then, she started coding the statements that represented gender stereotypes in each of the stories and related each coded text to its matching gender theme as it is shown in the first column of table 1. Furthermore, she considered Zipes’ (1986) claim “To talk about fairy tales today, especially feminist fairy tales, one must, in my opinion, talk about power, violence, alienation, social conditions, child-rearing and sex roles” (p. 2). So all of these factors are considered as part of data analysis.

According to Botelho and Ruman (2009), they argue that most Cinderella stories are sharing a similar genre. However, the majority of them differ from each other in small aspects such as the offensive people surrounding the heroines. For instance, in The Persian Cinderella, it is her siblings not her stepfamily that are mistreating her and in The Egyptian Cinderella, they are the three Egyptian servants. Most of the other heroines are mistreated by their evil stepmother and one or two stepsisters such as in The Korean Cinderella and the western Cinderella that is related to Perrault’s version.

2.2. Cinderella

Cinderella, the Western, is one of the most famous fairy tales comparing it with Cinderella stories from other ethnics and cultures. Cinderella (2005), by Barbara McClintock, tells a story about an obedient innocent girl whose father is a nobleman. She lost her mother at a very young age and her father decided to marry. Her stepmother was cruel and as a result, she was forced to be a servant to an evil stepmother and nasty two stepsisters. Finally, this little poor girl, with the help of her fairy godmother, regained her affluent status and got married to the kingdom’s handsome prince after he identified that she is the owner of the little sparkling glass slipper that she lost after she ran away from the ball.

Textual critical analysis of Cinderella has revealed that there are many misrepresentations of the social feminine roles in this version of Cinderella story. First, it represents stepmother and her daughters as evils and has no mercy. Second, the father is so passive and seems uncaring about his daughter. Third, Cinderella seems to be content with her destiny for being a servant to her stepfamily. Fourth, the power is in magic. It is what every poor girl should look for to help her. Fifth, beauty, grace, luxurious dresses are what attract the attention of a royal man. Sixth, Sexism is implicitly stated in the text of this story. All of these six negative features can be classified under gender role stereotypes.
By examining the stepmother’s aggressiveness with her orphan poor stepdaughter and comparing it with the way she kindly treats her daughters, educators should be sensible of the presence of such qualities in children’s textbooks. The author did not indicate even a small sign of the stepmother’s well being that might give a hope to children, especially those who live with their stepmothers. In this story, the poor Cinderella is experiencing gender and class discrimination from her stepfamily. Also, by examining the sentence “Her stepmother ruled her father with an iron fist, and the poor girl knew he would only scold her if she complained. So she suffered in patient silent”, it can be determined that such expressions in children’s books would absolutely have negative consequences on children’s perception of stepmothers and the way they view real life. Moreover, children who live in similar situations in reality, or those who live with either a stepmother or father might come to their minds that the stepmother might neglect them as it happened to the heroine Cinderella. Even though, that might not be the truth, but this is what their little mind would visualize. Although, many scholars such as Lieberman and Zibes have criticized Cinderella for her passivity, I disagree with them regarding this point. I, personally, see Cinderella as kind and polite more than being completely content and passive. Also, her obedience should be considered strength not weakness. I am sure that she had no choice other than being obedient and servant to her stepfamily. How would she resist them in a society where women are totally dependent on men in their families? Let us all imagine if there is a Cinderella in the twenty first century. I am confident that she would be completely resistant and she might collude with her oppressors, if she only wanted to keep somehow her relationship with them. To emphasize such an attitude, children books writers should be cautious of all their implicit and explicit messages within a textbook.

Moreover, in Cinderella story the heroine resisted her stepfamily’s orders when she found someone who can help her to make her wish come true. In fact, she went to the ball, danced with the prince with no fear. Further, she invited her stepfamily to taste the oranges that the prince gave her as a gift. Also, “Cinderella smiled a secret smile”, when her stepsisters refused to lend her an old dress to go with them to the ball in the next day. Her smile implies that she will go to the ball without their permission. She will do what her desire tells her to do. In fact, passive people lack this feature. Cinderella, in my opinion, is an absolute opportunist. Furthermore, she dared to ask the prince’s valet to try the slipper and more importantly, she confidently showed them her other pair of the shoes. The author views Cinderella’s life sequence as lucky, beautiful, unlucky, kind, active, opportunist, and finally lucky.
Nevertheless, there is an explicit sign of women gender stereotypes. The woman should look gorgeous, rich and graceful in order to attract a noble man and marry him. McClintock exaggeratingly described Cinderella’s beauty, she said, “Despite everything, Cinderella in her rags was still a thousand times more beautiful and dear than her spoiled stepsisters” as Figure 1 shows. The author is cautious that such a statement unquestionably involves racism stereotype. Further, there is no mention of the prince’s handsomeness; however, the illustrations clearly show his elegance and attractiveness. Additionally, the sex role is tacitly presented in Cinderella story as it can be seen in “Her astounding grace enchanted everyone. By the time dinner was served, the prince was so mitten that he couldn’t eat a bite”. The author believes this clear occurrence of sex attributes in children’s books should be eliminated and both parents and educators should encourage children’s storytellers to avoid such uncomfortable topics in children literature. This is in addition to the dilemma that beauty is usually associated with being the good and ugliness is associated with being the evil. The association among these attributes should be resolved by eliminating such negative social stereotypes from children’s textbooks.

2.3. The Egyptian Cinderella

The Egyptian Cinderella (1989), Rhodopis, was brought to life by Shirley Climo and in order to fit Cinderella’s genre, she inserted “as an element of the plot her mistreatment by the women of the Egyptian court” (Botelho & Rudman, 2009, p.226). This tale is a quiet different from Cinderella, yet, it still maintains much of the same plot. The story is about Rhodopis, a Greek slave, who was kidnapped by pirates from her home country Greece and sold as a slave in Egypt. She was a friend to the animals and danced for them. One time, her master saw her dancing, so he felt so impressed that he designed a pair of slippers gilded in rose-red gold for her. Three girls, who were the household servants, but not slaves like Rhodopis, mistreated her. When they went to the pharaoh’s feast, Rhodopis was left behind to do the washing. The only thing that Rhodopis had was her rose-red gold slipper. In the festival day a falcon snatched the slipper away and threw it into the great Pharaoh’s lap. He assumed, “The god Horus sends me a sign” (Climo, 1989, unpaged), and then he started himself searching for the owner of this slipper to be his own pride. Finally, he found the Greek Rharados and got married to her. Unlike many other fairy tales where the hero depends on a magical being to be rescued, in The Egyptian Cinderella, Rharados was rescued by a falcon, a natural being, which snatched her slipper and threw it to the Pharaoh as a sign to find his queen. So he decided that the one that this slipper fits her foot would be his queen.
In an explanation of some fairy tale creatures, Mackenzie (1924) states, “there are several forms of Horus. The most familiar is the hawk, which symbolized the spirit of the sun. It protected the early kings”. Mackenzie adds, “the cult of Horus absorbed the Egyptian beliefs, and the conception of the hawk god varied accordingly in different districts” (p. 163). This quotation explains why the Egyptian Cinderella was different from all the other Cinderellas. In this Cinderella version, a myth has played an important role in saving this girl. This reflects the belief of the Egyptians in a past period of time. Goodwin (2008) argues, “Myths were first invented to explain the world’s mysteries and reflect a human need to explain how things came to be. As part of desire to explain natural phenomena...People have invented a whole variety of gods and supernatural beings” (p. 44).

In The Egyptian Cinderella, race depiction can be obviously seen from the first glance in the illustrations of this story. The illustrator, as Figure 2 shows, represented the three Egyptian servants with shadowy brown skin and straight hair, while Rhodopis, the Greek slave, was represented with bright red skin, green eyes and golden hair. Some would claim that this might be the factual sketch for these women. In my opinion, it would be more reasonable and neutral, if, at least, they are not positioned in the same page for comparison. Likewise, the body language of this story is full of racialism and beauty preferences of one type of womenfolk, in terms of race, over the other. That can be seen in “Their eyes were brown and hers were green. Their hair hung straight to their shoulders, while the breeze blew hers into tangles. Their skin glowed like copper, but her pale skin burned red beneath the sun” (Climo, 1989, unpaged).

Furthermore, Rhodopis experienced class and gender discrimination from the three Egyptian household servants, and that is because she was only a slave and prettier than them. Rhodopis has experienced class discrimination that was shown when the servants tried to persuade pharaoh not to marry Rhodopis by saying “But Rhodopis is a slave”. The heroine seemed to be completely obedient and passive. She colluded with her oppressors who treated her badly until the pharaoh rescued her. Unlike, Cinderella, Rhodopis did not show any sort of resistance. Additionally, gender stereotypes can be easily traced. For instance, the heroine should be obedient, white, blond, has colored eyes, patient, graceful, and knows how to dance. These stereotypical features are only what made Rhodopis a perfect pride for a prince or a pharaoh. Further, the illustration showed the pharaoh with athletes’ physical ability and appearance. Such
Gender Stereotypes in Fantasy Fairy Tales: Cinderella

El Shaban

misleading characteristics can influence the children thoughts about how an ideal lady should look like and act to win a noble man. Also, the indication that a woman can find her independence and contentment only through the assistance of a male whether he was a prince, pharaoh or nobleman, has the foremost gender stereotype. Likewise, the idea that the male is the rescuer and the one who has the power and money is completely a gender based stereotype and educators should eliminate such images from children literatures.

2.4. The Korean Cinderella

In the Korean Cinderella, (1993), by Shirley Climo, the heroine is Pear Blossom. She is a lovely girl who lost her mother and her father got married to another woman. Her nasty jealous stepmother and stepsister mistreated her. They kept forcing her to complete some chores that would not be done without the help of magical beings’ assistances, such as frogs, sparrows and oxen. They did not want to allow her to attend the festival. However, with the help of these magical creatures, Pear Blossom was able to enjoy the festival, but she lost her sandal in the stream. A nobleman fished her sandal and decided to find the owner of this lucky sandal and marry her. In this story, the magical creatures were the support that was provided to Pear Blossom every time she needed assistant. Because of their help she was able to attend the festival where in her way, Pear Blossom met the noble man. He liked her and decided to find her via the artifact, which is her shoe.

![Figure 3. Pear Blossom and the black ox (Climo, 1993)](image-url)

The illustrations of the story are very descriptive. First, the sparrows are very popular and common in Korea, especially before the air pollution. They are very much considered friendly to nature. Second, cows and oxen are very useful and friendly animals. Many of the Koreans were farmers and they depended on agriculture to survive, so cows and oxen were usually nearby them in their fields. However, it is uncommon to find a black cow in Korea, as it is shown in the illustration. In fact, most of the oxen if it is not all of them are brown, see Figure 3 for as an illustration. Third, there is a common friendly cultural attitude toward the frogs. Most of the
Korean children were used to play with them especially in rainy days. It is more probably that the author chose these three animals because of their cultural association to the Koreans.

Unlike Cinderella and the Egyptian Cinderella, beauty was not very much emphasized in the Korean Cinderella. There is a slight reference of it when the noble man met the heroine in his way to the festival. Yet, according to the Korean culture feminine beauty can be seen in the female’s obedient, submissiveness and kindness...etc. Physical attractiveness was not the first goal for men to look for their prides. For instance, if a female used to wear very colorful clothing, she would not have the same respect as the one who dresses light colors and simple clothes. In fact, this is what the illustrations focused on. They showed Pear Blossom with light colors such as yellow, green and blue. On the contrary, her stepsister and stepmother wore dark red and pink clothes. Further, the meaning of the names of both sisters carries another strong message. For example, both of the sisters carry flowers names such as the white Pear Blossom and the pink Peony. Pear Blossom or “Ewha” means very clean and white while Peony means Fantasy and lovely flower. This supports the idea that the good lady is the one who is patient, neat, docile and active (i.e., good house wife). Pear Blossom was beautiful with good manners and skills. She was better than her stepsister in doing the household chores. Because of these traits, she experienced gender and class discriminations from her stepfamily. They were so jealous of Pear Blossom. They used to ask her do household chores that would never end without the help of the natural and magical beings.

Similarly to the previously examined Cinderellas, the handsomeness of the nobleman was not explicitly stated throughout the texts; however, it can be easily noticed in the illustrations. The noble man in The Korean Cinderella has the advantages of handsomeness and physical attractiveness. Subsequently, this story emphasizes the stereotype of men’s physical abilities, richness and the misconception of being the females’ sole rescuer and liberator. Even though, the noble man seemed to be married, which can be inferred from his hairstyle in the illustrations, he was shown as the guarantee for Pear Blossom’s future happiness. In fact, the Korean culture only married men style their hair this way.

Moreover, this story emphasizes the stereotypical idea of living happily ever after and that can be seen in the picture of the two mandarin ducks. According to the Korean culture, Koreans use a couple of beautiful and colorful mandarin ducks in wedding ceremony as a sign for living happily ever after. Finally, the gender stereotype of being evil associated with ugliness is also emphasized.

3. Findings

Through the analysis of these three fairy tales, and by considering Table 1, it can be concluded that the main emphasis is on the importance of beauty and physical appearance. Further, beauty and attractiveness is usually rewarded. Thus, beauty measurements mean that the heroine should be white, blond, sexy, and fair with colored eyes. Yet, in the past Korean culture, beauty was represented in being kind, nice and obedient...etc. Therefore, owing to these heroines’ gorgeousness and beauty, their gentlemen chose them as their brides; so as a consequence such fairy tales, also, propagate the stereotypical conviction of living happily ever after. Nevertheless, nothing was mentioned regarding the men’s handsomeness. Yet, men’s Physical ability and attractiveness are significantly exhibited in the illustrations of the three tales.
Further, these fairy tales convey the stereotypical messages that beauty is somehow associated with being good, yet ugliness is associated with being evil. For instance, the images of the lovely heroines in these tales are limited to being obedient, dependent, passive, victim, week and content most of the times. On the other hand, the ugly servants in *The Egyptian Cinderella* and the stepfamilies as in the other two stories are shown in a linear line as dominant, wicked, evil, tough, mean and jealous characters. Even though, I have examined three stories with different characters, settings and culture, they are still sharing a similar genre and differing only in the number of stepsisters; for instance, in *The Egyptian Cinderella* there is no existence of the stepfamily. However, all of the heroines were preys to the wicked females who lived with them. So these females mistreated the heroines and forced them to live in bad conditions while the oppressors lived in better ones. Thus, the analysis of these tales reveals the stereotypical misconception of having a clear-cut division of how females can be. In fact, in these stories they look either so kind to the maximum that the heroine would be troubled and oppressed or evil to appear tremendously cruel and unmerciful.

Moreover, both of Cinderella and *The Korean Cinderella* categorized stepfamily in general and stepmother in specific as shameful, cruel and nasty and they totally lack beauty and compassion. Ella (1993) supports this claim, saying that “Most simply and clearly [the fairy-tale] tells the story of women in our culture, and simply states that they must be either innocent and beautiful, so passive that they are almost dead, or profoundly and monstrously evil: good mother, bad mother”. Possibly, this may ruin the reputation of motherhood and can increase children’s fear of mother lose. To sum up, Figure 1, displays the differences of gender stereotypes among the three investigated tales. It shows that the Egyptian Cinderella has the highest gender stereotypes, as are explicitly and implicitly depicted in the texts and the illustrations, following it Cinderella, then the Korean Cinderella which has the least gender stereotypes comparing it with the others.
Figure 1. Shows the gender stereotypes’ levels among Cinderella, The Egyptian Cinderella and the Korean Cinderella children books.

4. Conclusion

By considering the analysis of the three examined Cinderella fairy tales, it can be concluded, that even though, females are the primary characters of the three stories, still gender stereotypical misrepresentation of females are explicitly and implicitly presented. Furthermore, gender differences and the underestimation of females are historically rooted in many of children and young adults’ literature books. Unfortunately, females are portrayed in many children’s picture textbooks as passive, content, obedient, submissive, weak, dependent and evil. Also, these stories emphasized fundamental conventional fallacies such as good is associated with being beautiful and evil is associated with being ugly. Consequently, this would negatively influence the creation and the maturity of the children’s attitudes and values. Thus, this would reflect on their view of the real life.

5. Limitations of the Study

As this research is based on analyzing a limited number of Cinderella fairy tales, it is worthy to indicate that the findings of this study cannot be generalized to all the other fairy tales by considering them so gendered stereotypical stories without examining each book separately. Therefore, for future research, researchers need to investigate extra fairy tales that might in addition to Cinderella, include other famous stories such as Snow White, Sleeping beauty and many other fantasy fairy tales. Further, the analysis of the stories is based on retold versions of the tales and not on the original ones that are not meant to be for children. Also, the lack of adequate cultural knowledge of the examined stories can be regarded as one of this study’s limitations.

6. Implications and Recommendation

According to the findings of this study, teachers, instructors and educators should first practice critical analysis and be cautious with the hidden messages such as ideologies, race, class and gender in children books, in addition to the sociopolitical and sociocultural identities of every selected children’s reading book. Thus, teachers should encourage children and young readers to critically think of gender roles depicted in their readings and they should not ignore the children’s notices without logical clarifications and comments, in order to reinforce their positive understanding of gender as a social construction. Further, the parents’ influential roles over their children in introducing them to the many values of gender differences between both sexes cannot be ignored. For instance, Fisher and Silber maintained, “feminist psychological studies have documented thoroughly the importance of a mother’s positive role in her daughter’s gender identity” (2000, p. 125).

Furthermore, young readers should be taught that gender roles are sometimes a production of cultural inequality and discrimination and they do not always reflect our own societies’ perceptions of masculine and feminine gender stereotypical roles (Sperry & Grauerholz, 2003, p.723). Also, teachers and educators should less emphasize the significance of feminine beauty and physical appearance. Instead, they need to focus on the females’ independent personality, education, resourcefulness, creativity, thoughts and many other different positive contributions. It is strongly recommended that instructors have to collaborate
with the novelists and publishers of children and young adults’ books. Also, teachers’ preparation workshops are needed to update and enhance the teachers’ understandings of the different literature stereotypes and the new schemes employed in choosing children’s textbooks.

More significantly, instructors should teach and show children and young adults how to appreciate females and encourage them not to underestimate them in any either way. Thus, in order to achieve such goals, the sociologist Davis (1983, p. 39), argued against the underestimation of women in literature and claimed that it is the time “to move on from the frequent portrayal of the female as subordinate and oppressed, towards a demonstration of the creative possibilities in female resistance”. Further, writers of children textbooks should free their writings from the so gendered descriptions and details.

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References


Reflection of Translation Theory in Teaching Practical Translation:
Legal Translation as Case Analysis

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Abstract
This paper discusses the applicability of translation theory in teaching practical translation. It examines the Chinese translation of an English legal judgment “Attorney General v Lee Kwong-kut and Attorney General v Lo Chak-man and another” (Hong Kong Public Law Reports, 1993) by the Privy Council. It combines the source-text analysis with translation strategies from the perspective of semantics, syntax and register, in order to discuss how theories can be applied in real-life legal translation setting. The source text contains distinctive examples of legalese, convoluted sentence structure and honorific addresses specific to Anglo legal context. The Chinese translation is challenging as to how to cope with the linguistic and cultural differences, and most significantly, how to carry over the central meanings while retaining the equivalent effect and the authenticity of a legal judgment. Furthermore, this paper is based on the author’s teaching experiences, and will refer to the syllabuses and curriculum design of the “Programme Intended Learning Outcomes” and the “Course Intended Learning Outcomes”. It demonstrates the applicable value of translation theory, and how practical translation can be taught with theoretical explanation and vice versa. Translation bases on practice, all kinds of theories area guideline to be applied.

Keywords: Application of translation theories, Course Intended Learning Outcomes (CILOs), legal translation, practical translation, translation teaching

Cite as: TSANG, D.F. (2017). Reflection of Translation Theory in Teaching Practical Translation: Legal Translation as Case Analysis. Arab World English Journal for Translation & Literary Studies, 1(2). DOI:http://dx.doi.org/10.24093/aweetls/vol1no2.11
Reflection of Translation Theory in Teaching Practical Translation: Legal Translation as Case Analysis

This paper reflects on the various foci and challenges in teaching practical translation courses. It aims at investigating how translation theories can be applied to and reflected in teaching practical translation, and thus developing different teaching strategies in order to maximize teaching and learning effectiveness. The methodology is based on case analysis of the course syllabi and course materials of the translation programme we are teaching. Our Programme Intended Learning Outcomes (PILOs) are:

“PILO 1: Communicate and translate effectively as a bilingual and bicultural professional in Chinese and English and in written and verbal forms;
PILO 2: Compare and contrast differences in cultural contexts in order to build a strong sense of bicultural sensitivity;
PILO 3: Apply various theories and concepts to facilitate and to analyse the practices of translation and interpreting;
PILO 4: Develop the necessary interpersonal skills and professional ethics for a career in translation and/or interpreting as well as in language and communication fields;
PILO 5: Conduct independent basic research in translation studies.”

We have cumulated now for more than seven years of teaching experiences and students’ feedback. This paper attempts at analyzing our teaching practices in practical translation courses, in order to target at more effective teaching and learning methodologies. It will use a topic of legal translation: translation of judgment (E-C) to demonstrate how to approach practical translation with application of translation theory.

The teaching material chosen for analysis here is the author’s own translation and thesis of a legal judgment which is used in practical translation courses for senior Year Three to Year Four students. The author chooses this particular judgement, “Attorney General v Lee Kwong-kut and Attorney General v Lo Chak-man and Another” which is taken from the Hong Kong Public Law Reports (1993), as the text for case analysis because these two are landmark cases. It is the first appeal concerning the Hong Kong Bill of Rights Ordinance before the Privy Council of London in 1993. Until 1st July, 1997, Privy Council was the highest level of court in the Hong Kong common-law jurisdiction. This judgment was delivered by the Judicial Committee of the Privy Council, and their decision is final and binding on all Hong Kong court.

1. Analysis of the Source-Text:
1.1 Background of the Judgment

Justice should not only be seen to be done, but also heard to be done. For many decades in Hong Kong, the legal sector was English-speaking, and Anglo-culture dominated (Wiley, 1997). In recent years, because of practical needs and the transition of Hong Kong, the use of Chinese as an official language in court has been greatly promoted by the Judiciary of Hong Kong and the Department of Justice, i.e., the former Legal Department. At present, increasing numbers of trials are conducted in Chinese. Nevertheless, English remains essential, particularly in the citation of legal authority or of judgement.

This judgement “Attorney General v Lee Kwong-kut and Attorney General v Lo Chak-
Reflection of Translation Theory in Teaching Practical Translation

TSANG

man and Another” (Hong Kong Public Law Reports, 1993) analyses the adoption of the Hong Kong Bill of Rights Ordinance on the effects of existing legislation. It is crucial and influential. In the legal sense, it provides guidance and guidelines as to the correct approach and flexibility in the interpretation of the Hong Kong Bill of Rights Ordinance. On the other hand, it protects and upholds fundamental human rights which we are all entitled to, such as the presumption of innocence until and unless one is convicted by an impartial court, as decided in “Attorney General v Lee Kwong-kut” On the other hand, it does not tolerate the commission of crimes in the guise of ensuring human rights, such as money laundering, as decided in “Attorney General v Lo Chak-man and Another”

This judgement is worth translating and worth teaching, for it reflects the special writing style of a judgement, having such features as formal legal English, honorific address, legal and technical terms, and convoluted sentence structure. The process of translation can demonstrate the appropriate approaches to the translation of judgements, and will help students to realise the problems of legal and practical translation, in order to find out solutions for them. Furthermore, the author hopes that this topic will provide some useful guidelines for other translators doing the same job in future.

1.2 Aim of translation

This judgement, “Attorney General v Lee Kwong-kut and Attorney General v Lo Chak-man and Another” is taken from the Hong Kong Public Law Reports, 1993. As Penlington (1993) says, “Law Reports…are the reports of judicial decisions in individual cases” (p.17). Since previous decisions are referred to when similar facts are presented in a later case, “previous decisions are likely to be repeated,” and the judge in the later case may have to:

apply the law as pronounced earlier, whether he agrees with it or not. This is called the principle of judicial precedent or stare decisis. The binding force of decisions of superior courts has imbued the law with a predictability which is, nevertheless, flexible enough to change with the needs of a rapidly changing society (Penlington, 1993:17).

Law reports are “Sources of Law,” that is, they are “areas of legal principle to which judges turn when applying laws which are not to be found in the statute books” (Penlington, 1993:20).

The aim of translating this judgement into Chinese is to provide an authentic version which will have the same binding effects and equal legal status as that of the source-text. The translation is proposed to be published in law report, to be cited in court, to be prepared for legal and academic research, and to be used for future reference. Therefore, the translation must carry the most accurate, precise and thorough meanings of the source-text. Moreover, the register of the translation will also be the same as that of the source-text. Fidelity is the top priority. As Edwards (1995) states, fidelity to the text and to the original meaning is what we want. Just as we keep out the case for spoken interpretation, so too we keep out of the case for written matters. This means not “improving” the level of a text, but sticking as close as possible to the original grammar, style, and register. There are times when one must use an awkward English to adhere to the original meaning. The preservation of meaning and register is paramount. Remember especially that any “errors” in the original, be they typographical errors, missing pronunciation, or apparent illogic must be preserved in the translation (Edwards, 1995:111).
1.3 Target Audience
The main target audience of legal judgement includes the educated and legal professionals. First, it includes the involved parties in court. Secondly, it includes judges and legal practitioners, and they form the major readership. Thirdly, it includes professionals of the subject matters, and members of the public who are concerned with and interested in the specific kind of case. The target audience of the source-text, “Attorney General v Lee Kwong-kut and Attorney General v Lo Chak-man and Another” (*Hong Kong Public Law Reports*, 1993) includes the three defendants, the respective legal representatives, and the judges involved. It also includes professionals in the banking and finance sectors, law students, and those who have special interests and concerns in human rights. So most are highly educated professionals and are familiar with the legal issues and the subject matter.

The target audience of the translation is assumed to be the same. This being so, the target language the translator decides to use is modern standard Chinese. The high level of Chinese language standards and the sophisticated expressions will correspond to the source-text.

2. Application of Theories in Translation:
2.1 Analysis of Translation Approaches
Judgment contains legal authoritative statements. As Newmark (1988) suggests, authoritative statements include statues and legal documents, and “derive their authority from the high status or the readability and linguistic competence of their authors. Such texts have the personal ‘stamp’ of their authors, although they are denotative, not connotative” (p.39).

The source-text is one of the expressive-function text-types. In other words, the text is “an expression of the peculiar innovative, or clichéd, and authoritative style of an author” (Newmark, 1988:20). Therefore, the judge, i.e., the speaker, the writer, the originator of the utterance, is the main concern, and his status is sacred (Newmark, 1988:40). In cases like this, the translator has to reflect any deviation from a natural style (Newmark, 1988:20).

Semantic approach is an inappropriate choice, where “the translator attempts, within the bare syntactic and semantic constraints of the target language, to reproduce the precise contextual meaning of the author” (Newmark, 1982:22). This approach emphasizes the meaning and the mind of the author (Newmark, 1982:23). And it tends to be “more complex, more awkward, more detailed, more concentrated, and [it] pursues the thought-processes rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning” (Newmark, 1982:39). It is different from literal translation, as semantic translation “respects context, and sometimes it has to interpret, even explain a metaphor” (Newmark, 1982:63). But there are parts in judgements which are informative or vocative, and can be translated communicatively, such as the obiter dicta. It is the same as Newmark analyses: “There often sections in one text that must be translated communicatively and others semantically. There is no one communicative nor one semantic method of translating a text-these are in fact widely overlapping bands of methods. A translation can be more, or less, semantic-- more, or less, communicative --even a particular section or sentence can be treated more communicatively or less semantically” (Newmark, 1982:40). In short, “the translator’s first loyalty is to his author” (Newmark, 1982:63) is the motto of translating judgements.
2.2 Register Analysis

Register analysis refers to language variation in respect of use-related varieties, i.e., the differences from each other primarily in language form (Gonzalez, et.al, 1991:266). It is important to examine the register of the language used by the author, in this case, the judge, in passing the judgement, i.e., the source-text, in order to identify and describe its style for its Chinese translation.

In the aspect of mode, i.e., the medium of the language activity and the manifestation of the nature of the language code being used (Gonzalez, et.al, 1991:266), the source-text is in written language, because in passing judgement and in explaining a point of law, the judges always read aloud from prepared material (Gonzalez, et.al, 1991:266). So the mode of translation should also be in written language.

In the source text, the judges use formal legal language in order to influence the level of power, i.e., to show a higher degree of competence, exactitude, politeness, and authoritativeness (Gonzalez, et.al, 1991:268). Formal legal language “is popularly known as legalese, and most resembles written legal language. Linguistically, this form is characterized by lengthy sentences replete with professional jargon and complex syntax. This style is generally termed hypercorrect” (Gonzalez, et.al, 1991:268). Therefore, in translating an English judgment into Chinese, the translator should also use formal legal language to achieve a similar effect.

Example (A): “After a hearing on 2 September 1991, at which no evidence was called, a magistrate dismissed an information preferred against Lee Kwong-kut (“the first respondent”) under s 30 of the Summary Offences Ordinance (Cap228), Laws of Hong Kong (“s 30”), on the ground that s 30 had been repealed by s 3(2) of Hong Kong Bill. The Attorney General of Hong Kong appealed against that decision and on 18 June 1992 the Court of Appeal of Hong Kong dismissed that appeal.”

Translation (A): 一九九一年九月二日之聆訊沒有傳召任何證供；之後，裁判司基於香港法例（第228章）《簡易程式治罪條例》第30條（以下稱[第30條]）已遭《香港人權法案》第3（2）條廢除為理由，駁回對李光奎（以下稱[首答辯人]）之告發。香港律政司對是項決定提出上訴，香港上訴庭於一九九二年六月十八日駁回上訴。

In this example, legalese is adopted. Professional jargons are commonly used, such as “hearing 聆訊,” “information 告發,” and “appeal dismissed 駁回上訴.” The sentence is lengthy, and the hypercorrect form is used, e.g. “on the ground that” means “because” in plain English, so the translation also corresponds with legal parlance as “基於…為理由.” The translator has to take these factors into consideration, and pay special attention in choosing the corresponding formal written Chinese.

As to manner or tenor, i.e., the relationship between the addresser and the addressee, Joos defines it as “frozen,” meaning there are formulas which cannot be changed, which are concretized and immutable (qtd. Gonzalez, et.al, 1991:267).

Example (B): “It was however not necessary for their Lordships to call upon counsel for
the first respondent since, having heard the argument on behalf of the Attorney General in relation to the appeal in his case, their Lordships were satisfied that the appeal could not succeed. Their Lordships have humbly advised Her Majesty accordingly.”

Translation (B):

本席考慮了律政司的代表隊首答辯人的案件提出之上訴論點，確定上訴根本不可能成功，故此毋須代表首答辯人的大律師出庭。本席謹向女皇陛下建議駁回是項上訴。

Example (C): “For these reasons, their Lordships have humbly advised Her Majesty that the appeal of the Attorney General, in the case of the first respondent, ought to be dismissed; and they will humbly advise Her Majesty that the appeal of the Attorney General in the case of the second respondents ought to be allowed and the order of Gall J set aside. The Attorney General must pay the costs of the first respondent before their Lordship’s Board.”

Translation (C):

是故，本席謹向女皇陛下建議香港律政司對首答辯人的上訴應當駁回，香港律政司對第二答辯人的上訴獲得批准，並撤銷高嘉樂法官的判令。香港律政司必須支付首答辯人於上訴樞密院期間所付出的訴訟費。

These examples show that frozen and archaic forms of expressions are adopted, such as “their Lordships were satisfied that…本席確定…” and “their Lordships have humbly advised Her Majesty…本席謹向女皇陛下建議…” “本席,” which literally can be translated as “our bench,” is an appropriate translation of “their Lordships” as it reflects the degree of seriousness for an honorific address (Fung, 1995 lecture).

“Field” refers to the kind of language used which reflects the purposive role or the social function of the text (Gonzalez, et.al, 1991). In other words, it is “the purpose for which the speaker employs language, such as persuasion, discussion, and reporting” (Gonzalez, et.al, 1991). Furthermore, Gonzalez, Vasquez, &Mikkelson (1991) analyses, “The judges are instructive when explaining points of law, directing the business of the court, and ruling on an objection. Judges are also judgmental, which is an intrinsic part of their role in the courtroom” (p. 266).

Webster’s New World Dictionary(1985)defines “instructive” as “serving to instruct, i.e., to give facts, knowledge or information to on a particular matter, to inform or guide.” It defines “judgmental” as: “of or having to do with the exercise of judgement; making or tending to make judgements as to value, importance.”

Example (D):“So far as the present appeals are concerned, their Lordships are of the opinion that, whether what can be described as the Whyte approach or the less instrusive approach adopted in other jurisdictions is applied, the outcome would be the same. However, in order to assist the Hong Kong courts in the future, and in view of the carefully reasoned decisions of the Court of Appeal already referred to, the Board feel it is necessary to give some assistance as to the correct approach for the courts to adopt in relation to article 11(1) and in particular as to whether it is appropriate to adopt the Whyte approach in Hong Kong as a matter of course.”
Reflection of Translation Theory in Teaching Practical Translation

Translation (D):
現在只著眼於目前兩宗上訴案件，本席認為：不論是採納所謂懷特一案的方法，或者是其他司法管轄地區採納的牽連較少的方法，結果都一樣。然而，為了協助將來香港的法庭，加上考慮到剛才參照過上訴庭剖析精密的判決，上訴委員會認為必須就採用第十一（一）條的正確方法給予協助，尤其是在香港採用懷特一案的方法是否恰當更需要指引。

The above example is an illustration of being instructive. The tone is preserved in the translation by using clear-cut structure and wordings.

Example (E): “While the Hong Kong judiciary should be zealous in upholding an individual’s rights under the Hong Kong Bill, it is also necessary to ensure that disputes as to the effect of the Bill are not allowed to get out of hand. The issues involving the Hong Kong Bill should be approached with realism and good sense, and kept in proportion. If this is not done the Bill will become a source of injustice rather than justice and it will be debased in the eyes of the public. In order to maintain the balance between the individual and the society as a whole, rigid and inflexible standards should not be imposed on the legislature’s attempts to resolve the difficult and intransigent problems with which society is faced when seeking to deal with serious crime.”

Translation (E):
香港司法機構應該竭盡所能地以《香港人權法案》維護個人權利，同時亦要確保有關人權法的影響引起之爭不會失了分寸。涉及《香港人權法案》的問題應該以實際及明智的方法來處理，同時不能教猱升木。否則，人權法只會淪為司法不公之惡端，公正公義殆盡，更會遭受社會大眾鄙視。立法機關要力圖解決箇中嚴厲的問題，而社會要正視打擊嚴重罪行，為了在整體上保持任何社會的平衡，就不應該強加硬性的、墨守法規的標準。

This is an example of being judgmental. This being so, the translation tends to overtranslate, and tends to add emphasis and vividness.

2.3 Structural Analysis
Convoluted syntax and lengthy sentences are the main features in the source-text. Complicated sentences appear frequently, and so does passive voice. However, if the translation follows such sentence patterns, it will appear to be clumsy, confusing, and even nonsensical.

Example (F): “It is, however, important when considering the decision in Oakes and the cases in which it has been followed, to remember that, prior to the adoption of the Canadian Charter, Canada had a Bill of Rights and that, while the Bill of Rights did not have an express limitation on the effect of its specific provisions, the Charter does have such a limitation in s 1.”

Main idea (F): It is important to remember that Canada had a Bill of Rights and that the Charter does have such a limitation in s1.

Rewriting (F): We[The Lord Justices of the Privy Council] will consider Oakes’ decision and the cases followed. However, we must remember, firstly, Canada already had a Bill of Rights before the Canadian Charter was adopted; and secondly, although the Bill of Rights does not limit the Charter, it does have that limitation in s1.
例 (G): “Normally, by examining the substance of the statutory provision which is alleged to have been repealed by the Hong Kong Bill, it will be possible to come to a firm conclusion as to whether the provision has been repealed or not without too much difficulty and without going through the Canadian process of reasoning.”

Restructuring (G): Normally, by examining the substance of the statutory provision which is alleged to have been repealed by the Hong Kong Bill, without too much difficulty and without going through the Canadian process of reasoning, it will be possible to come to a firm conclusion as to whether the provision has been repealed or not.

Translation (G):

例 (H): “As to this, he [Gall J] was in the difficulty that the issues before him were presented on the basis that he was required to adopt the two-stage process laid down in the Whyte case in circumstances where the Crown was conceding before him that there had been a *prima facie* contravention of article 11(1).”

Paraphrase (H): As to this, Gall J had a difficulty to deal with. This difficulty was that the issues of the case were presented to him in such a way that Gall J had to adopt the two-stage process laid down in the Whyte case even though the Crown was conceding that article 11 (1) had, *prima facie*, been contravened(McNaughton).

Translation (H):

例 (J): “The fact that he [Gall J] found this process as complex as he did illustrates the disadvantage that can flow from seeking strictly to emulate the current approach of the Canadian Supreme Court.”

Restructuring (J): He found this process as complex as he did find it, and such fact illustrates the disadvantage that can flow from seeking strictly to emulate the current approach of Canadian Supreme Court (McNaughton)

Translation (J):

例 (K): “It would not assist the individuals who are charged with offences if, because of the approach adopted to “statutory defenses” by the court, the legislature, in order to avoid the risk of the legislation being successfully challenged, did not include in the legislation a statutory defense to a charge.”

大宪章以前, 加拿大已有人权法案; 第二、人权法案虽然没有明确限制加拿大宪章的特定条文, 但是加拿大宪章对第1条的而且确有以下限制。“
Paraphrase (K): We might imagine a situation in which the legislature decides not to include in a piece of legislation the statutory defense to a charge. The legislature might make such a decision because it hoped to avoid the risk of the legislation’s being successfully challenged. The legislature, if it did make such a decision, would be thinking about the approach adopted to “statutory defenses” by the courts. But the legislature’s deciding not to include the statutory defense would not help individuals who were charged with offences (McNaughton).

Translation (K): 立法机关可能会决定在法律条文内摒绝对控罪之法定辩护理由，作出此决定的目的可能是要堵塞法例被成功推翻的漏洞；如果立法机关真的做出了此决定，那么它已经考虑过法庭对『法定辩护』采用的方法；然而，立法机关决定不纳入『法定辩护』，对起诉的人士而言，就根本是百害而无一利。

The examples indicate that in dealing with such recalcitrant and fastidious sentences, the best way to translate is, first, to figure out the central meaning and the flow of the ideas, and then to simplify the English by paraphrasing, restructuring, and rewriting. The purpose is to make the sentence shorter, to keep the syntax clearer, and to a version that appears closer to Chinese grammar (McNaughton), in order to produce comprehensible translation.

2.4 Lexis Analysis

Technical terms or legal jargon is the most significant aspect in lexis as it occurs oftentimes in the source-text. The authentic English-Chinese law dictionary available in Hong Kong is The English-Chinese Glossary of Legal Terms, published by the former Legal Department. The author adopts the standard translation for most technical terms and legal jargon, such as “construe 诠释,” “burden of proof 举证责任,” “presumption of innocence 无罪假定,” “balance of probabilities 相对可能性的衡量,” etc.

Chinese equivalent legal terms cannot be found, as for “due process provisions,” “starting point,” and “draconian offence,” the author tries to understand the concepts first. “Due process provisions,” which is a legal term, originates in the United States judicial system. According to the Merriam Webster’s Collegiate Dictionary, “due process” refers to “1: a course of formal proceedings (as legal proceedings) carried out regularly and in accordance with established rules and principles – called also procedural due process2: a judicial requirement that enacted laws may not contain provisions that result in the unfair, arbitrary, or unreasonable treatment of individual-called also substantive due process.” The Webster’s New Dictionary of American English defines “due process” as “the course of legal proceedings established by the legal system of a nation or state to protect individual rights and liberties.” The English-Chinese Dictionary translates it as “合法（诉讼）程序,” which literally means “the legal/lawful (litigation) process.” But the English definitions cited above cover a far wider and significantly different range of meanings than that, so the author decided to use a coinage, “正当程序” (Luk), which literally means “the correct and appropriate process.” “Starting point” is another example. It means “to start the process of thinking or judging.” In Hong Kong, most judges, lawyers, court interpreters and the media incline to translate this term literally into “起点.” Yet the author finds such translation difficult to understand and not Chinese at all. The author translates it into “奉为圭臬,” which literally means “take it as the yardstick” (中国成语词典, Chinese Dictionary of Set Expressions, 1986), which the author thinks can conform better to Chinese usage. The
author translates “draconian offence” as “偶语弃市，官法如炉,” which carries the meaning that
the law is very harsh and the punishment is very severe (中国成语词典, Chinese Dictionary of
Set Expressions, 1986). The author thinks this translation corresponds well with the original
meaning of “draconian”:“very harsh code of laws; extremely severe or cruel” (Webster’s New
Worlds Dictionary of American English). In cases like this, the translator always has to rely on
his or her own research and judgement.

In translating ordinary expressions, common terms, and metaphors, the translator
sometimes has to explain, sometimes to overtranslate, depending on what is appropriate to the
context, such as “more intrusive 牵连较广” and “one golden thread 最精要之法度.” Moreover,
set expressions (成语) are often to be used, as they are more concise, and their use is a good way
to illustrate the high standard of language being used in the source-language text.

In the translation of proper names, such as the judges’ names, the case names, and the
names of the law reports, research has to be done. For the case names or surnames, the author
relies heavily on the surname-dictionary published by the Xinhua News Agency. And for the
names of the judges in Hong Kong, a translator can look them up in the “Staff List” circulated in
the Judiciary of Hong Kong. For the law reports, there are also dictionaries and handbooks which
spell out acronym in full.

2.5 Discussion
Translation of legal judgment is a painstaking and time-consuming task. Since judgment is
an authoritative statement which has binding effects on law courts, the translator has to translate
as accurately, precisely, and thoroughly as possible. The semantic approach seems to be a good
choice. And since fidelity is the top priority, certain unnaturalness or awkwardness does occur in
the translation. The translator has to pay attention to register, legal jargon and convoluted
sentence structure. Although the style of language may vary from one judge to another, the
register remains grave and professional in any judgement, and the translation should preserve
that accordingly. Although fidelity is predominant, a translator can try his/her best to translate as
flexibly, as comprehensibly, and as close to Chinese usage as possible. It is interesting to find
that though there is a huge distinction between Chinese and English, in terms of linguistic
differences and cultural gaps. Certain concepts and usage are conformable with each other. For
example, the authentic translation of “property stolen or unlawfully obtained” is
“偷窃或非法得来之财物,” and such is an accepted term in the law in Hong Kong. But there is a
set expression “不义之财” which the author thinks is its equivalent. Another example is the
witnessaffirmation in court: “I sincerely and solemnly declare that the evidence I give shall be
the truth, the whole truth, and nothing but the truth.” Its available translation is
“本人谨以致诚,据实声明及确认,本人所作之证供,均属真实及为事实之全部,并无虚
言.” It does not sound Chinese at all, and the translation is clumsy and confusing. There is a set
expression “和盘托出” which contains similar meaning.

Though translation is a major part, it is not the major part. A translator has to do much
research concerning these two appeals in order to have the necessary legal knowledge and to
understand “the full story.” There is no fixed or absolute rule in translation when facing
linguistic, cultural or whatever problems. Amparo Hurtado Albir’s idea is demonstrated here that
“Translation is possible from any language to any other language and is possible for any kind of text” (qtd. “The Common Law”). Translation bases on practice, all kinds of theories are guideline to be applied. Translators need to rely on their talent and intuition, their hard-work and research, their caliber and experience, and their perception and observation, to achieve the best. Through the above analysis, we are hoping that our Course Intended Learning Outcomes (CILO) can be achieved. We take the above-mentioned PILOs seriously in developing all CILOs of our programme, and emphasize both the practical and applicable value of translation and translation theories:

“CILO 1: Produce translation of different text types from Chinese to English and vice versa at a professional standard; 
CILO 2: Adapt their translations to accommodate the linguistic and cultural gaps between the source and the target texts; 
CILO 3: Devise the most suitable translation solutions to solve problems for different text types; 
CILO 4: Apply the most appropriate translation strategies to solve complicated linguistic and cultural problems; 
CILO 5: Compose effective translation for the different text types and different professions at a professional standard; and 
CILO 6: Justify the translation approaches for different linguistic and cultural contexts.”

3. Conclusion:
In conclusion, translation pedagogy is heavily emphasized in our programme teaching. We are devising “consistent use of carefully structured syllabi with stated aims and objectives that take into account specific stages of learning” (Davies & Kiraly 2006:83); and “teaching method revolved around teacher/student and student/student interaction in a way that enabled students to experience, negotiate and discuss translation issues.” This being so, catering for the specific needs of students can help them acquire advanced translation skills (González in Tennent, 2005:78). This paper discusses how translation theory and practical translation can be combined and collaborated in teaching and learning. The main purpose is to demonstrate the practical and applicable value of translation theory, and practical translation can be examined by translation theory and vice versa.

All “Examples” cited in this paper were taken from “Attorney General v Lee Kwong-kut and Attorney General v Lo Chak-man and Another”, Hong Kong Public Law Reports, 1993. All “Translation” of the cited examples are the author’s own translation.

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Dr. Dawn Tsang is the Programme Director of Applied Translation Studies at Beijing Normal University-Hong Kong Baptist University United International College (UIC). She received her Ph.D. in English and translation from the Lingnan University (Hong Kong). She possesses extensive teaching and administrative experiences in higher education. She had worked for several universities in Hong Kong and Australia, including Lingnan University and the University of Tasmania. Her expertise enables her to teach a broad range of translation courses, including academic writing, business English, interpreting, cultural translation, literary translation, media translation, legal translation and translation theory. All
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In English


Reflection of Translation Theory in Teaching Practical Translation


**In Chinese**


《高等学校翻译专业本科教学要求（试行）》 . (2011). 教育部高等学校翻译专业教学协作组. 北京：高等教育出版社


Morpho-Syntactic Complexity in the Translation of the Seven Suspended Odes

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Abstract
This paper attempts at bringing a new degree of precision into the analysis of the translation problems encountered in Arberry’s Translation of the Seven Suspended Odes, i.e. morpho-syntactic complexity. Because the pair of languages under investigation is genetically and thus typologically different, it calls into question how to tackle complexity in morphology and syntax in translation. The paper brings into focus Arabic inflections which indicate ‘emphasis, duality and gender’, and how they may be properly approached. Additionally, the syntactic constituents of Cognate Accusative Object, Causative Object, Accusative of State and Substitute are examined in Arabic and how they can be overcome in translation. Evidence from the Holy Quran has been adduced for illustration and elucidation purposes as necessity demands. Last but not least, pleonasm and paronomasia have been linguistically pulled apart, to be followed by an approach to grappling with such phenomena in translation. Some strategies have been referred to, or devised in cases of the above constituents and the like.

Keywords: Al-Muallaqat, Arberry’s Translation, inflections, morpho-syntactic complexity, pleonasm

1. Introduction
This paper aims at investigating and analyzing some of the most salient syntactic and morphological features that have posed problems for the translator. Due to space limitation, I have thoroughly gone over A. J. Arberry’s translation of the seven Odes and selected the features that are recurrent across the poems translated. The present paper examines the identification, categorization and accounting for the syntactic problems Arberry encountered in his translation of Al-Muallaqat. Due to the disparity in the languages of the source and target texts, it is expected that many syntactic mismatches will be found. English and Arabic descend from totally different language paradigms; the former belongs to the Semitic languages while the latter belongs to the Indo-European languages. At its simplest form, the word order and succession of words in a string of sentences differ in the two languages. One may notice at some points that some syntactic constituents are literally missing in the counterpart language and no one-to-one relationship between many of the syntactic components, as shall be shown later, are found.

One reason for examining this part of language is the high complexity of the Arabic system in its construction and for the purpose of exploring how they are approached and dealt with in translation. Emphasis is placed upon the verb group and its inflections. Arabic is an agglutinative language, whose syntactic structures may include different morphemes as opposed to English which is not considered a synthetic language. One example is ‘استطاعما’. Though it is perceived as one word in Arabic, in English it cannot be expressed in one word. In English it is rendered into ‘they both asked for food’.

Language is often viewed as a system of communication for serving such several functions as expressing one’s thoughts and ideas, building a bridge of communication with others, etc. However, languages differ in structure and constituents. For example, Arabic is made up of three major word classes, i.e. verb, noun and conjunction; English categorizes its parts of speech into far more classes. No wonder that both languages are paradigmatically different in that each belongs to a different language family with no common root between them.

While English mainly has nominal constructions of statements in structure, Arabic enjoys two distinct constructions, i.e. nominal and verbal. An Arabic sentence may start with a noun or verb, depending on the function to be served. The system of orthography is also different in that Arabic is written from right to left with a cursive script in which the letters of a single word are normally linked by ligatures as in English handwriting (Beeston, 1968). In the same regard, English is characterized by a left-to-right attribution.

The most complicated part of any language is the ‘verb’ (Palmer, 1965), probably because it is the constituent which carries the tense, and is prone to morphological process by means of which new shadows of meanings can be produced. The Arabic verb is characterized by the fact that it can internally embed the pronoun as either a subject or object, a feature that English misses.

2. Arabic inflections
English is known to have a morphological feature by means of which a word has an inflection. The inflection in English is categorized as either inflectional or derivational. The former signals grammatical relationships such as past or present tense, plural and possession with the inflected
word unchanged in terms of the word class. On the other hand, a derivational inflection changes the word class of the original word.

Arabic as a language is morphologically different from its counterpart, i.e. English. It is classed as ‘fusional’ or ‘inflectional, because the inflectional forms of a word can represent several morphological compositions (Crystal, 2010). This section discusses the functions of the salient features, mirrored by An Arabic inflection across the seven odes. Efforts will be made to shed light particularly on such functions as ‘emphasis’, ‘duality in pronouns’, and ‘gender’.

2.1 Emphasis-carrying inflections

English seems to be more relying on phonology in showing emphasis by means of ‘loudness, pitch, etc. In rare cases, an auxiliary is inserted before the main verb for emphasis-related reasons. An example is ‘He did attend yesterday’. At others, an adverbial is used usually at the outset of the sentence such as verily or indeed, really, etc. Arabic, whose main emphasis typologies are verbal and moral, lays emphasis through many means such as adding certain reflective particles (نفس، عين كل، جميع) for the moral typology of emphasis, and by repeating the same emphasized word as the verbal type of emphasis. One example could be قالب المدرس نفسه (I met the teacher himself). Another example is المريض إلى الفضاء (The astronaut reached the moon itself).

In addition to the main types of emphasis in the Arabic language, Arabic has many other conjunctions of emphasis; some are used as independent ones such as أما وأن وإن while the rest are inflected and attached to the end of the words such as نَّ، نَ. After a careful examination of the Odes, it was clear that the seven odes lay emphasis by other means such as ‘the emphasis heavy or light نَّ’.

In Ode 1, line 1 it was obvious the word قف has caused much to be said in its regard. Al Anbari and IbnAnnahas consider the last letter of it a tool of emphasis, adducing an example from the holy Quran قالب المدرس نفسه. Contrary to all the translations given so far, the نَ at the end of the verb قف is not meant to address two of the poet’s companions. Rather it was a tool of verbal emphasis. Implicitly it means قف قف. In line 6 of the same Ode, an independent conjunction of emphasis and another inflected one were found. The line reads وإن شفائي لعبرة مهارقة where إن and لـ are used to lay emphasis on the words شفائي and عبرة respectively. However, the translation given is the same as if the conjunctions have not been used. English does not seem to be able to keep itself at pace with the Arabic conjunctions.

Ode 3, line 27 exhibits a new emphasis conjunction, i.e. نَ. The translation is ‘do not conceal from Allah’, a translation that includes no element to show all forms of emphasis inherent in the source text. Another example from the holy Quran is إن الذين كفروا بعد إيمانهم... (3:90). The use of the emphasis particle إن gives more weight of emphasis to the sentence if it was used without it. For example, the statement محمد مجتهد is less emphatic that the same statement if preceded by the emphatic article إن, and therefore the sentence goes as follows: إن محمد مجتهد.
One example from the Odes is found in Ode 1 which reads "وإن شفائي عبرة مهراقة". Arberry translates the hemistich as 'Yet the true and only cure of my grief is tears'. It is obvious that Arberry notices the emphatic particle in Arabic for which he uses 'only'. However, his choice of using 'only' is prone to lengthy discussion. The use of 'only' puts a spotlight on the word(s) that follow it, and accordingly, the focus of the sentence changes according to where it occurs. An example is 'The secretary only received the letter'. This implies that the secretary did not open it for example or hand it over to someone else. Peters (2004) says that the usage of 'only' smacks too much of conversation to be suitable for formal writing. It was rejected by 85% of the Harper–Heritage usage panel. That is why people tend to replace it with 'except that' or 'but'. This emphatic particle can be expressed by using a cleft-sentence in which the normal sequence of subject/verb/object is interrupted and even rearranged, to spotlight one of them in particular. Thus, it becomes 'it is my tears that best dissipate my sorrow'.

2.2 Duality and Gender
This section discusses inflections that indicate a pronoun of duality, as opposed to English which does not have a pronoun to reflect duality. Rather, English expresses the fact of two things by using a cardinal number as determiner followed by a plural noun (two teachers).

The same way English uses ‘s’ as a plural marker in the vast majority of plural nouns, Arabic uses ا at the end of verbs or nouns to indicate dual pronouns. Thus, the verb in its own can tell that the subject is a dual pronoun. Elaborating further on this, the ا that is inflected to the end of the verb shows that the subject is ‘a dual pronoun’. An example from the holy Quran is "وطفقا يخصفانعليهمامنورقالجنة" (20: 121). (and they began to stick on themselves the leaves from Paradise for their covering).

Ode 6, line 29 displays an example of the use of inflection, indicating a dual pronoun. It reads "رجعا بأمرهما" where an inflection is vividly seen at the end of the verb and noun. The English translation does not show any trace of duality. The English translation reads, ‘They returned’. This morphological mismatch is not mended in the translation. While there is a way to single out the ‘duality’ case in English, it is by no means expressed in one word or inflected pronoun as in Arabic. The only way is to say ‘they both’ in an attempt to indicate the ‘theme’ is dual, rather than plural.

Ode 3, lines 18 and 10 show further examples of dual pronouns. They read "لنعم السيدان وداركتما عبساً and "وجدتما على كل حال" respectively. The first case is translated as ‘you have proved yourselves to be fine masters’, while the second as ‘you alone mended the rift’. Both translations have failed to show the dual pronouns existent in the source text, replacing that with a normal plural form. The translation does not show the duality in pronouns; rather the target text displays a plural form of the noun. The English and Arabic system of plurality is different. English considers plural any number that exceeds one, whereas Arabic considers plural any number that exceeds two.

English inflectional morphemes show simple past and present tenses, plurality and possessive case. In addition to the previous functions, Arabic verb and noun inflections may show gender. Ode 2, line 10 reads "كأن الشمس أقت رداءها" and "كأن الشمس أقت رداءها" respectively. The first is translated as ‘you have proved yourselves to be fine masters’, while the second as ‘you alone mended the rift’. Both translations have failed to show the dual pronouns existent in the source text, replacing that with a normal plural form. The translation does not show the duality in pronouns; rather the target text displays a plural form of the noun. The English and Arabic system of plurality is different. English considers plural any number that exceeds one, whereas Arabic considers plural any number that exceeds two.
Morpho-Syntactic Complexity in the Translation of the Seven

Bader Eddin

anaphoric relationship with reference to الشمس. In the translation that reads ‘A face as though the sun had loosed his mantle upon it’ clearly shows that the verb is stripped off any gender marker. An interesting point here to make is regarding the noun الشمس which Arabic perceives as a feminine noun, while English deals with it as a masculine noun. This is clear through the use of ‘his’. There obviously seems to be a radical difference in the way nouns are categorized in the two languages in terms of gender.

Taking Jakobson’s statement as a point of departure for our analysis of the use of الشمس as a feminine noun in Arabic while it is referred to as a masculine one in English, Jakobson (1959) points out that cross-linguistic differences center around obligatory and lexical forms. كأن الشمس ألقى رداءها is an example of difference in lexical form. Going deep further, one can notice that the difference here occurs at the level of gender (Jakobson, 1959). As shown in the example and its translation above، الشمس (the sun) is dealt with as a feminine noun in Arabic while it is masculine in English. This difference at the level of gender is common among languages. For example, the word ‘house’ is feminine in Romance languages whereas it is neuter in English and German, referring to it respectively as ‘the house, das Haus’ (Munday, 2001).

Ode 3, lines 3 and 4 exhibit a distinct type of gender inflection. They read ‘ينهضن’ and ‘وضعن’ for which the translation goes as ‘spring up out’ and ‘they cast’. In the translation, no trace of the feminine gender inherent in the source text was found. The ن at the end of the two verbs used indicate talking of absent feminine pronouns. The same gender-carrying inflections can be found in Ode 5, line 87 and 89, which read ‘إذا لم نحن يمشين’ and ‘إذا لمن نحمهن’.

Ode 4, line 35 shows another infection that carries feminine gender but with a new function. It reads ‘إذا لم تغدفي’ where the ي at the end of the verb تغدف indicates the feminine noun being addressed as opposed to talking of ‘absent feminine pronoun’ as above. The translation here is ‘if you should lower your veil’, where the pronoun is not gender specific.

3. Cognate Accusative Object and Causative Object (المفعول المطلق والمفعول لأجله)

The cognate accusative object in Arabic is a syntactic constituent whose name suggests it is not restricted to any other subsequent constituent in the sentence, and is considered the real object of the subject of the verb (Babity, 2004). Syntactically speaking, this constituent is an infinitive that comes after the verb, and is always in the accusative case. One more condition is that this component should be derived from the same stem or root of the verb it follows. One example is كتب كتابةً where one can vividly notice that the second component is the cognate accusative object which is made up from the same root of the main verb. This constituent is usually used for the purpose of putting emphasis on the verb that precedes it, specifying its type, or sometimes for the purpose of replacing the explicit verb. Two examples from the holy Quran are ‘لا ترثينا’ and ‘ورثت لنا ترتيلنا’ (25: 32 and 36).

In English, we do not tend to have this one-to-one match at all, with English sufficing itself with the verb that comes before. In a strict sense, English could produce the second type of this type of Arabic object, i.e. the cognate accusative object that specifies the number, whereas the other two types are overlooked, namely that putting emphasis and specifying the type (Addihdah, 2013). The seven Odes are packed with examples of this type of object. Arberry tackled this Arabic-specific constituent differently as we shall see. Ode 1, line 8 displays one
example of the cognate accusative object. It reads نسيم الصبا. The translation is ‘sweet as the zephyr’s breath’. The significant implication realized here is that this type of object is expressed through a stylistic device, called 'simile'.

Ode 3 exhibits further examples of the occurrence of cognate accusative object. Line 13 reads بكون يكرواً whose translation is ‘with the dawn they rose’, which clearly shows that Arberry uses a prepositional phrase to give an equivalent. Line 31 of the same Ode reads فتعرككم عرك، كـ 'عرك الرحى which Arberry translates as ‘then in grinds you as a millstone grinds’. Here Arberry uses a simile to reflect the source-text cognate accusative object. An in-depth scrutiny would reveal that Arberry tries to unearth the implicit connector there between the verb and its cognate object. He recoverably understands it as تعرككم كـ 'عرك الرحى which is absolutely right, a strategy best adopted for the translation of the type of cognate accusative object whose function is to show the type of the verb itself.

Ode 5 lines 34 and 65 exhibit further examples of the cognate accusative object. Line 34 reads نشق بها رؤوس القوم شقاً. The translation of this is ‘with these we split the heads of the warriors’. There is a clear overlooking of the source-text constituent. Line 65 reads فصالوا صولة which Arberry translates it as ‘they loosed a fierce assault’ which again seems to have made use of an adjective modifying a noun.

In all the examples listed above, both the main verb and the cognate accusative object occur explicitly. However, in some other context, the context is further complex where the main verb is NOT explicitly mentioned, but would be recoverably understood. One example from the Odes comes in Ode 1, line 6 which reads وقفوا بها صحبي. It is vivid that the main preceding verb is not there while the cognate accusative object stands there. In this context, the main verb is recoverably understood as وقف, but it is not as explicit as it is in the other examples. Arberry translates it as ‘there my companions halted their beasts awhile’. It is noticed that Arberry fully understands the missing main verb and uses it explicitly. The implication here is that when the main verb is not explicitly mentioned, the translator needs to deduce it from the cognate accusative object and uses it accordingly.

In the absence of a clear-cut syntactic equivalent to the cognate accusative object, it is necessary to find an alternative to this structure, while maintaining the meaning. Here it is convenient to point out that 'grammar' in general, realized here as 'cognate accusative object' is but a means to convey the semantic message, and a vehicle to transfer the meaning. Arberry's enormous efforts to find a way to replace the source text structure with a different, but equivalent one, should not be underestimated. I evaluate his varying attempts to find a solution to the different types of this type of object. Once he uses a prepositional phrase of time, at others he uses a simile or an epithet modifying the verb. Interestingly enough, he overlooks this component altogether when there was no need to bring further complications to the reader or message recipient.

The causative object in Arabic is an infinitive in the accusative case, and shows the reason or the purpose for which the verb has occurred. Arabic grammarians argue (Al Dihdah, 2013) that this component must be an intrinsic infinitive, in that it expresses a state of mind through non-action verbs rather than action verbs. Ode 1, line 9 exhibits an example of the
causative object. It reads فقاضت دموع العين مني صباية. Arberry translates the causative object, i.e. حذر الخون والتعدي as ‘of passionate yearning’. Ode 7, line 42 exhibits another example. It reads جتر الخون. Arberry translates it as ‘in fear of injustice and aggression’. In the both examples, Arberry has recourse to the prepositional phrase to reflect this constituent. It is vividly noticed that both infinitive forms حذر and صباية are not derived from action verbs; rather they express a state of mind, and their respective verbs cannot be perceived with naked eyes as opposed to such action verbs as 'to walk' or 'to write.

In the first example listed above, Arberry most probably recoverably understands the source text as 'the eye tears overflowed OUT OF or 'OWING TO' passionate yearning'. That is why he renders the causative object using the inherent device meant, i.e. 'of passionate yearning'. He uses a prepositional phrase to transfer the syntactic component of causative object. In the second example, Arberry adopts the same strategy in transferring the syntactic structure of 'causative object'. He uses a prepositional phrase 'in fear of ...'. I believe that the strategy adopted by Arberry is appropriate. Hypothetically, if the infinitive was not 'intrinsic' مصدر قلبي, it would be better to be translated using the purpose structure of 'in order to' or 'for the purpose of' of simply 'to + V1'. An illustrative example is جئت مبكراً لأجلس في الصف الأمامي. We could translate it as 'I came early (in order) to sit in the front row'. Here لأجلس is an action verb, making it possible to use different successful strategies as 'in order to', 'for the purpose of + v1 + ing' or 'to + V1'. On the other hand, encountering an intrinsic infinitive necessitates rendition by using a prepositional phrase as shown by Arberry in the above two listed examples.

3.2 Accusative of State and Substitute

The accusative of state is a constituent in Arabic that is in the accusative case, redundant in nature, and it functions as a modifier of the subject of the verb. This syntactic component comes in the accusative case and is meant to describe the doer of the action at the moment of the occurrence of the verb. An example from the holy Quran is هنيئاًمريئاً فكلوه (4:4). Both هنيئاً and مريئاً are syntactically dubbed as 'accusative of state', because they describe the people in question at the moment of eating. One more example from the holy Quran is ساجدين فألقى السحرة (26:46). The word ساجدين is accusative of state because it describes the sorcerers when they fell down. English tends to express it in different ways depending on the grammatical context. One way is to use an adjective. Another is to use a gerund or prepositional phrase. Therefore, possible translations of the above accusative state in the Quranic verse could be 'prostrate', 'prostrating' or 'in prostration position'.

Ode 6, line 80 brings us one example of an accusative of state as it reads فضلاً وذو كرم حملناهم على حزم ثهلان شلالً. Arberry renders it as 'for the general good, generous'. A lengthier string of words can be used in an attempt to give the referential meaning. Ode 7, line 74 reads وحملناهم على حزم ثهلان شلالاً. Arberry translates it as 'and we drove them against helter-skelter'. Based on the translations given above, it is clear that Arberry is not consistent in using a certain structure to reflect Arabic accusative of state. Sometimes he uses a prepositional phrase; other times, he uses an adverb of manner. Because the linguistic function of the accusative of state is to describe how the doer of the action looks like at the time of the verb occurrence, I believe that adjectives and adverbs of manner best serve to meet the requirement of this syntactic component. An illustrative example could be استسلم سالم الشهادة فرحاً. The accusative of state الفرحاً can be translated here as 'happily' which is an adverb of manner. It is common of Arberry to translate a certain part of speech by opting
for a different one in the target language. There are examples of this type in every line because of the difference between the word order of the two languages. This is referred to as 'structural shifts' (Catford, 2000). Catford (2000) argues that this type of shifts is the most common form of shift.

The substitute is a noun constituent characterized by following a previous noun with the same reference. It is divided into 3 types: comprehensive, partial and identical. An example from the holy Quran is اهدنا الصراط المستقيم صراط. The word الصراط is considered an absolute substitute, because it refers exactly to the word الصراط that precedes it. There are other types of substitutes in addition to the absolute substitute. Partial substitute is a substitute that refers back to ONLY part of the noun that precedes. An example is غلاف الكتاب. The word غلاف is a partial substitute of the noun الكتاب. An interesting point here to make is that partial substitute is always a noun that is material or a concrete noun and can be touched. Contrary to the partial substitute is the inclusive substitute whose condition is that the substitute must be emotional or an abstract noun. An example is شجاعته أحببت القائد where شجاعته is an inclusive substitute, which cannot be touched as غلاف الكتاب in the previous example. In the types of partial and inclusive substitutes, there must be an inflected pronoun in Arabic to refer to the preceding noun.

Ode 6 presents many examples of partial substitutes. Lines 1, 3, 4 and 30 show examples of substitutes. Line 1 reads عفت الديار محلها فمقامها. Arberry translates the partial substitutes as ‘the abodes are desolate, halting-place and encampment too’. The translation shows no connection with the previous constituent, i.e. the subject الديار. In Arabic, the partial substitute is coherent because an anaphoric pronoun is inflected, whereas in English it does not. Line 3 reads حجاج خلون. Arberry gives the translation as ‘many years have passed over, months unhallowed and sacrosanct’. The addition of ‘months’ on the translator’s part gives the sense that it is a new sentence, rather than partial substitutes as meant in the source text.

Lines 4 and 30 read as ريح المصايف سومها وسهامها and ودغ الرواعد جودها فرها وفه. All these examples are partial substitutes. Arberry’s translation of the above substitutes is ‘great deluge and gentle following rain’ and ‘the summer winds swelling and swirling about them in scorching blasts’. It is clear that the partial substitutes implicated in Arabic could not be maintained in English. Arberry's strategy of translating partial substitutes through gerunds obliterates the syntactic structure existent in the source text; therefore, it is not as appropriate as the strategy listed above.

It can be argued that Arberry should have adopted the 'servitude strategy' when translating partial and inclusive substitutes. Servitude (Vinay and Darbelnet, 2000) is a term used to refer to obligatory transpositions due to a difference in the syntax of the two languages. This entails a change in the word order and thematic structure. Catford (2000) gives his voice to Vinay and Darbelnet (2000) when he sheds light on the translator's attempt to shift from one source text part of speech into a different one in the target text. Catford calls it a 'class shift'.

Arabic syntax necessitates that whenever partial or inclusive substitutes occur, they must have an inflection referring to the preceding noun. English, on the other hand, does not allow such addition of inflection to the nouns. English inflections whether derivational or inflectional do not carry the same sense carried by the inflections at the end of partial or inclusive substitutes.
Therefore, translating absolute substitutes is possible and that is by re-mentioning the substitute as it is in Arabic. For example, قابلت القاضي خالداً is translated as I met Judge Khaled where 'Khaled' is the absolute substitute.

By contrast, translating partial and inclusive substitutes cannot be done in the same way as translating absolute ones. English grammaticality and acceptance oblige us to drag the substitute ahead, and use a genitive case or 'of-structure'. An example is حط الطائر على الشجرة. This can be better translated it as 'The bird perched on the tree bough', rather than 'The bird perched on the tree, its bough'.

Following the above analysis, one can disagree with Arberry on translating the partial and inclusive substitutes for the reasons mentioned above. Therefore, strategy of using a genitive case or an 'of-structure' can be employed instead of the way the way Arberry translates partial and inclusive substitutes.

3.3 Pleonasm and paronomasia

Paronomasia is the use of words in similar in sound to achieve a specific effect or euphony. In Arabic, this phenomenon looks more common, acceptable and natural. The forced attempt at rendering Arabic paronomasia into English in the same way results in awkward structure. The first example is encountered in Ode 5, line 54 (نعم ذخر الذاخرينا). Arberry translates it as ‘A dine treasure indeed to treasure’. While he forcibly tries to maintain the pleasing effect of rhythm and euphony created by the Arabic text, the result is not as natural and acceptable as the source text is. Another example can be encountered in Ode 5, line 60 (رفدنا فوق رفد الرافديننا). Arberry translates it as ‘We gave our succor beyond every other succor’. The last example of paronomasia can be seen in the same Ode, line 96 (فنجهل فوق جهل الجاهلينا). Arberry translates it as ‘we shall exceed the folly of the foolhardiést’. When cognates are easily in one language, this does not necessarily mean the same should be found in the target language. Pleonasm is the use of more words than is needed for a clear expression. It is considered a manifestation of tautology. Some examples are ‘black darkness’ and ‘burning fire’. Pleonasms can be divided into two types: syntactic and semantic. The examples used throughout the Odes belong to semantic pleonasms.

The first example of pleonasms to review comes in Ode 4, line 5 (أقوى وأقفر). The use of two verbs in the past tense with the same meaning is a redundancy which is referred to as ‘proximity’ which describes the occurrence of two words that add nothing in core to the original message. Arberry renders the two verbs into two adjectives (empty and desolate). Arberry’s translation shifts from the Arabic pleonasms into giving two adjectives which are not the same. The Odes includes many examples where Arberry translates one part of speech for another without changing the sense or the message. This procedure is called ‘transposition’ and it belongs to the oblique translation strategy. Vinay and Darbelnet (1995) state that transposition is probably the most common structural change undertaken by translators. One more example is وجيد كجيد الرئم (أقوى وأقفر). Arberry translates it 'she shows me a throat like the throat of an antelope'. Arberry adopts 'transposition' by constructing a full grammatical sentence for the Arabic phrase that keeps hidden the subject and the verb, brought to light in the translation. Arberry believes and deep at heart believes in Nida's dynamic equivalence in that the translation should be target text-oriented. In other words, he believes he should express the source text thoughts, using the target text structure and system of language.
While one reason for using pleonasm in Arabic is to lay emphasis and sometimes to create euphony or complete a balanced rhyme, the use of pleonasms in English seems to be not as natural or normal as it is in Arabic. Arberry's attempt at translating this linguistic phenomenon manifests itself differently. He uses two near synonyms, rather than absolute synonyms to bridge this gap. One more example can be seen in Ode 4, line 17 (سحـاً وتسكابا). Arberry translates this pleonasm as ‘deluging and decanting’. Pleonasms in Arabic seem more acceptable than in English. An Arabic native speaker gets pleased with a text that is opulent with pleonasms because they add elements of euphony. However, on the other hand, an English speaker would find it bizarre to come across two absolute or near absolute synonyms in a row. Such a phenomenon in modern English writing brings to question the writer's style employed. This phenomenon forces the translator to dive in language to look for approximates semantically. This often ends up in deviating from the original spirit in the source text.

It is believed that translating Arabic paronomasia the same way as in the source text is a futile job because it is hard in English to use the same words of the same roots. Meaning is sacrificed while manipulating morphology. Arabic morphology is much more flexible in terms of making up scores of words from the same trilateral root. Arabic has plenty of infixes while English infixes are very limited. All these factors make paronomasia translation a very hard task, if not impossible. An illustrative example is the trilateral root ع ل م, and the scores of words one may get from those letters (عـٍلم knowledge-علم flag- علم عالم scientist- علم he taught, etc. In comparison to English, one cannot get all these words from a simple root; rather we have completely different words from different roots. One more important point to make here is that all Arabic words belong to 3 or 4-letter roots, while this is not systematic in English. When forced, meaning is usually sacrificed. It is recommended that meaning should be sought regardless of the source text euphony or rhythm.

Conclusion
As we have noted earlier, Al Muallaqat translation has been a bone of contention over the past two decades, simply because they are all written in a classical and complicated form of poetry. The absence of exactly one-to-one correspondence between English and Arabic syntax and morphology have led to rugged terrain to explore in the field of translation.

To sum up, this paper attempts to explore the problems related to morpho-syntactic problems found in Al-Muallaqat. A lens of focus has been on certain inflections with specific functions and syntactic constituents like cognate object, pleonasm, etc. A comparison has been made between the source and target texts, followed by a brief discussion along with new insights as to how erroneous translations can be modified, if not corrected. This paper concludes its discussion by providing applications and implications for future studies.

Notes
This paper was written under my Advisor, Prof. Said M. Shiyab at Kent State University (US). It would not have come to fruition without his constant follow-up, illuminating comments and astute criticism.
Al-Muallaqat is a term which refers to the seven greatest qasidas from the pre-Islamic period, were hung upside down from the Kaaba, a structure in Mecca that became later the holiest site of Islam. The legendary male bards of this period include Imru al-Qays, Tarafa, and Labid.

Al-Muallaqat are tackled here according to the following order: Imr Al-Qais, Tarafa, Zuhair, Labid, Antara, Amr Bin Kulthoum and Al Harith.

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Fictional Characters Outside Fiction:
“Being” as a Fictional Character in Heidegger’s *Being and Time*

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Abstract
Can non-fiction present fictional characters? This is the main question of this paper. In reading Martin Heidegger’s *Being and Time* (1927), the readers construct a figure in their mind of a persona about whom all the philosophical reflections are discussed. Heidegger presents Dasein as a ‘particular being’ that characterizes all the features of human existence. Heidegger did not want to define and explain ‘being’, but he aimed at presenting a ‘sense of being’ in the form of characterizing the philosophical reflections he was presenting. After discussing how it can be claimed that Dasein can be considered a ‘fictional character’ in the absence of a ‘plot,’ the present article explains the main aspects through which a ‘fictional character’ is constructed, or figured out, in readers’ mind. It tries, also, to show how and why Heidegger resorts to this technique of fictional characterization in this highly influential philosophical book. The article specifies four main personality models, that help construct Dasein as a ‘fictional character’ in the reader’s mind. These personality models are: being-in-world, being-in-time, living-by-activity, and living-to-an-end. By ascribing such personality models to Dasein, Heidegger managed to present in his work a character that can be easily remembered all the time *Being and Time* is mentioned.

*Key Words:* being, character, characterization, fiction, Heidegger

Introduction
In reading Martin Heidegger’s *Being and Time* (1927), one is aware all the time of the presence of a persona about whom all the philosophical ideas in the book are discussed. This aspect of the book turns the experience of reading the book to be closely similar to reading fiction. The way this persona is constructed in the book, the way it is conveyed to the reader, and the way the reader constructs an image of this persona while reading are all aspects of the fictional characters one can easily find in fictional narratives despite the fact that it is a non-literary work. It is the objective of this article, therefore, to explain the grounds on which it can be claimed that Heidegger’s discussion in his book produces a character, and, at the same time, how and why he resorts to this technique of fictional characterization in this highly influential philosophical book.

Tackling a topic like this one confronts the question: is it possible to discuss the presence of literary elements, like character and characterization, in a non-literary work? In order to avoid the disputed demarcation between what is literary and what is non-literary, the following discussion will focus on a more specific version of the question: is it possible to find a character without a plot-based narrative? Another question to be considered is: is it important that a ‘character’ looks like a full human being? Finally, the question about what constitutes a ‘character’ in a reader’s mind, and how this ‘construct’ is achieved, should be answered as well.

Plotless Fictional Characters
Most accounts of fiction since Aristotle, including the formalists and the structuralists, have subordinated character to plot (Weststeijn, 2004, p. 57). Henry James (1972), for example, expressed this stand saying: ‘character in any sense in which we can get at it is action, and action is plot (p. 13). However, this subordination of the character as a function of the plot, is sometime challenged. Although Margolin (2007) defines ‘character’ as a term that ‘refers to a storyworld participant, i.e., any individual or unified group occurring in a drama or work of narrative fiction,’ he considers this restriction of the term to participants in the narrated domain as a narrower sense (pp. 66-69). In *Story and Discourse* (1980), Chatman divides the three elements of narrative under two headings: *events* and *existents* categorizing ‘plot’ under events and ‘character’ and ‘setting’ under existents (p. 19). Chatman follows the Structuralist theory that each narrative has two parts: a story and a discourse; both events and existents are listed under ‘story.’ Margolin (1986) explains this distinction in terms of ‘do’ for events and ‘is’ for existents, considering this division a ‘convenience, not a logical absolute’ (p. 218).

A similar categorization can be found in Rimmon-Kenan's *Narrative Fiction: Contemporary Poetics* (1983). She divides the narratological domain into three inter-dependent spheres: story, text and narration. ‘Character,’ in Rimmon-Kenan's division, is discussed with ‘plot’ under the level of the story (pp. 29-31). However, under the level of the text, she discussed ‘characterization’ along with ‘time’ and ‘focalization’ (pp. 59-60). Schwarz (1989) differentiates between ‘character’ and ‘characterization’ on the same bases. He considers ‘characterization’ a formal term, while ‘character,’ for him, belongs to ‘content’ or ‘story’ (p. 93).

Schwarz (1989) is not much interested in the issue of subordinating ‘character’ to ‘plot,’ but he refers to a general tendency in narrative studies to ‘believe less in plots than we used to’ (p. 93). He criticizes both stands: those who subordinate ‘character’ to ‘plot’ and those who separate ‘character’ from ‘plot’:

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Arab World English Journal for Translation & Literary Studies
eISSN: 2550-1542 | www.awej-tls.org
When critics isolate characterization from language, setting, or plot, or when they see character only as a function of the action of a narrative—when they see characters simply as agents of action or agents acted upon—they often reduce character to either a verbal display (in the manner of deconstruction) or extricate it from the form of the Active world, thus blurring more than necessary the distinction between art and life. (p. 93)

Schwarz's objection applies to real narratives; what interests us, for the purpose of this study, is the indication we find in Chatman (1980), Rimmon-Kenan (1983) and Schwarz (1989) that there are, at least, some aspects of the narrative character, and the way it is characterized, that can be discussed separately from the events of the story.

The concept of ‘character’ is associated, to a great extent, with modern narratives, especially the novel. However, presenting characters in writing is considered a separate literary genre which became popular early in the 7th century before the beginning of the novelist's approach to character (Cuddon, 1999, p. 126). During that time, some writings, like Joseph Hall's *Characters of Virtues and Vices* (1608), discussed ‘characters’ based in the then well-established idea that man was an embodiment of the universe. Cuddon (1999) identifies three categories of those ‘essay characters’:

(a) a type - a self-conceited man, a blunt man; (b) a social type – an antiquary an old college butler; (c) a place or scene: a tavern or cockpit. The idea was to create an individual while formulating a type. There was usually an attempt at universality. For instance, a pretender to learning might be found in any part of the world at any time. (p. 126)

A major development came to this art as the writers took the process a stage further by naming the characters. Cuddon (1999) asserts that though these ‘essay characters’ represented types, they were also particular individuals. He concludes that ‘the essay character gave place to and made possible the character of the novel’ which, along with the portrayal of individuals, still presents some typical characters, like some of Charles Dickens’s characters (p. 127).

This tendency towards universality might be the reason why ‘character’ is considered one of the most difficult terms in critical vocabulary to contain within the fictional environment (Bradbury, 2006, p. 24). Bradbury (2006) represents the modern sense of ‘character’ defining it as ‘the fictional representation of a person.’ However, he wonders how the idea of ‘character’ is attached to the personalizing or humanizing dimension of literature, but the representation of persons in literature is a simultaneous process of their humanization and their dehumanization at the same time. Two theoretical models of character, therefore, have emerged: the mimetic or representational model that treats character as a human or human-like entity; and the non-mimetic model that reduces it to a text-grammatical, lexical, thematic, or compositional unit (pp. 23-24).

The mimetic model, based on the traditional Aristotelian humanistic concept, came under attack in Structuralist and Poststructuralist writings, like Roland Barthes’ and Hélène Cixous’, for methodological and ideological reasons. They dissolved characters into a system of literary conventions and codes which are naturalized by the readers. Readers are said to project lifelikeness upon codified literary representations by assimilating them to their own prior
stereotypes of individuals in real life. In ‘The Character of “Character,’” Cixous (1974) defines ‘character as ‘a Figure that can be used in semiotics: the "personage" functions as a social sign, in relation to other signs (p. 384). For Cixous, a "character" is to be’ figured out’ through some ‘identification circuit with the reader’ in which the more "character" fulfills the norms, the better the reader recognizes it (p. 385).

The idea of defining ‘character’ in the light of the reader’s interpretation is echoed in Abrams’ definition of the ‘characters’ as persons ‘who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities’ (Abrams, 1999, p. 32). Margolin (1986) provides a definition that contains one of the basics upon which characters are constituted:

‘Character’ or ‘person’ in narrative will be understood as designating a human or human-like individual, existing in some possible world, …, to whom inner states, mental properties (traits, features) or complexes of such properties (personality models) can be ascribed on the basis of textual data. (p. 205)

In this definition, a ‘character’ is referred to as a human-like figure that comes up in a reader’s mind as they are reading. A ‘character’ is constituted in a reader’s mind through some ‘personality models’ ascribed to it by the text. These models build up as the text provides details about that character: inner states, mental properties, traits and features.

The question related to how readers construct, or figure out, an image of a character is the focus of the cognitive approach in narrative theory. The character is perceived as a conceptual unit mentally generated by a reader in response to textual clues. The reader then establishes a distinct entity in his or her mental map to which features are ascribed on the basis of textual data. Once a certain number of properties have been gathered, they often activate a knowledge structure stored in long-term memory and integrated into a character model (Margolin, 2007, pp. 66-68).

The technique through which a writer provides the textual data to help the reader construct that figure in his/her mind is ‘characterization.’ For Schwarz (1989), ‘character’ does not exist without ‘characterization.’ Readers realize a ‘character’ by a pattern that forms the formal and linguistic embodiment of character. ‘Characterization’ provides the ‘traits’ in terms of which readers understand characters (pp. 89, 97). Chatman (1980) shows how in the course of reading a story we gradually construct a character by piecing together his or her personal qualities. These qualities are inferred from all kinds of textual data. He discusses ‘character as a ‘construct’ in a reader's mind upon some qualities whether these qualities are provided as part of a narrative or a history book (pp. 117-118). Weststeijn (2004) explain Chatman’s idea:

We construct a literary character (Hamlet) in the same way that we construct a historical person (Samuel Johnson) and we even ‘construct’ the people we meet in real life: We read between their lines, so to speak; we form hypotheses on the basis of what we know and see; we try to figure them out, predict their actions, and so on. (p. 57)

We do not remember characters, asserts Weststeijn, because of the words they say or the words used to describe them, but we remember them as constructs: ‘sometimes vague and blurred, sometimes vivid and intense’ in our consciousness (pp. 57-58). The way we form an image of the character is described by Chatman (1980) as a ‘paradigm of traits,’ defining a trait as a
‘relatively stable or abiding personal quality’ (p. 126). James Phelan, as Weststeijn (2004) explains, prefers to use ‘attributes’ as the fundamental units of the character. A character’s ‘attributes’ can make him or her a plausible person, a unique individual, but may at the same time have a thematic function. This function ‘generalizes’ the character so that he or she can be used to represent a certain idea, a group or a class within the semantic structure of the literary work (pp. 59-62).

If we encounter a piece of writing that helps us produce such an image, the reader figures out a person as he/she is reading, can we call it a ‘character’? By the same token, if the writer managed to provide the reader with ample textual data that help him/her construct that image, can we consider this characterization? A reading of Heidegger’s Being and Time can answer these questions.

“Being” as a Fictional Character in Heidegger’s Being and Time

Based on his existential philosophy and his phenomenological approach, the German Philosopher Martin Heidegger (1889 - 1976) presented in his philosophical writings a deep analysis of the conditions of human existence. He proposes to understand being itself, as distinguished from any specific beings. However, he is confronted with the fact that the question of ‘being’ is usually overlooked as obvious or indefinable in modern philosophy:

A dogma has been developed which not only declares the question about the meaning of Being to be superfluous, but sanctions its complete neglect. It is said that 'Being' is the most universal and the emptiest of concepts. As such it resists every attempt at definition. (Heidegger, 1962, p. 21)

In order to present an account of ‘being’ that can capture the ‘universality’ and, at the same time, fill the ‘emptiness’ of the concept, Heidegger (1962) resorts to presenting ‘being’ as a character in his work: ‘our aim in the following treatise’ says Heidegger at the beginning of Being and Time, ‘is to work out the question of the sense of being and to do so concretely’ [emphasis added] (p. 19). This ‘concreteness’ was realized in the form of characterizing the philosophical reflections he was presenting. He did not want to define and explain ‘being’, but he aimed at presenting a ‘sense of being.’ The ‘sense’ which Heidegger meant is only that ‘in terms of which something becomes intelligible as something.’ However, ‘being,’ for him, is not something like a being, it is ‘what determines beings as beings, that in terms of which beings are already understood’ (pp. 4-5).

However, he finds that there is no access to being other than via beings themselves, hence pursuing the question of being inevitably means asking about a ‘being’ with regard to its ‘being’. This sense of being, as Heidegger claims, precedes any notions of how or in what manner any particular being or beings exist, it is pre-conceptual, non-propositional, and hence pre-scientific. He aimed at capturing the human existence in its actual being. In so doing he had to reverse the usual philosophical investigation cycle of the problem of ‘being’. This cycle used to start with an absolute meaning of ‘a universal being,’ its essence and characteristics, then proceeded to investigate the other less universal identities that exist as part of that ‘universal being’ (Safadi, 1980, p. 7).
Heidegger, instead, started, in an unprecedented shift in philosophical investigation of the human being, from the ‘human being’ as the only way to discover the essence of all existence (Safadi, 1980, pp. 7-8). He, then, comes to the conclusion that a true understanding of being can only proceed by referring to particular beings. This particular being represents the only way through which we can capture the meaning of being: ‘the ‘entity’ asking the question; the inquirer as the subject of inquiry’ (Tietz, 2001, p. 15).

Heidegger shows how failing to present that ‘particular being’ led philosophy to indulge into general ideas that could not account for ‘being’. He values the answers presented by Plato and Aristotle concerning the question of ‘being’ in comparison to modern philosophy that overlooked the whole question. However, both Plato and Aristotle came out with some abstract conceptions of ‘being’ (Safadi, 1980, pp. 8-9).

It was Hegel who first proposes to think of ‘being’ in developmental, organic imagery that undermined both types of metaphysics: the substance/attribute’ metaphysics and the ‘subject/object’ metaphysics (Tietz, 2001, p. 11). Heidegger's critique of the traditional view is bound up with his attempt to articulate a new vision of human being. He believes that in investigating the question of ‘being,’ we cannot detach the ‘particular being’ who alone can present an answer for the question of ‘being’ (Okrent, 1993, p. 291).

Thus, Heidegger proposes a ‘particular being’ in his book. He even goes further and names this character:

This entity which each of us is himself and which includes inquiring as one of the possibilities of its Being, we shall denote by the term "Dasein". If we are to formulate our question explicitly and transparently, we must first give a proper explication of an entity (Dasein), with regard to its Being. (1996, p. 27)

Dasein (5) is, for Heidegger, a ‘distinctive being.’ It (6) is for him ‘the being that will give access to the question of the meaning of Being? …the being for whom the question of Being is important, the being for whom Being matters’. Thus, the question of being turns from ‘a what’, into ‘a who’. He assures that his mission in the book can be accomplished ‘by appealing to a being which in conformity with its kind of being is suited to ‘come together’ with any being whatsoever.’ This is why he considers that Dasein revealed itself to be ‘that being which must first be elaborated in a sufficiently ontological manner if the inquiry is to become a lucid one’ (1996, p. 12).

Derrida (1969) managed to capture the essence of Dasein in Heidegger’s philosophy in his famous comment: ‘We see, then, that Dasein, if it is not man, is not, however, other than man.’ He considers Dasein ‘the exemplar being’ for the hermeneutics of the sense of Being'[emphasis added] (p. 48). For Hubert L. Dreyfus, the first project carried in Being and Time is a powerful critique of a series of assumptions concerning ‘what it is to be a person’[emphasis added], along with the other project of presenting a compelling new interpretation of human being (Okrent, 1993, p. 290). Presenting Dasein in the book helps Heidegger carries both projects: ‘Dasein consequently functions as the being that is to be interrogated fundamentally in advance with respect to its being’ (1996, p. 12).
Thus, from the very beginning of the book, we can start to sense that we are ahead of a reading experience of a philosophical book that sets the scene for a looming figure, a person, who is human-like: not ‘man,’ but nothing other than ‘man,’ a ‘distinctive being’ and an ‘exemplary being.’ A presentation that has the target, in Dreyfus’s phrasing, of presenting and interpreting a ‘person’ about whom Dreyfus asks: ‘Can this being, Dasein, be made transparent to itself? Can we understand its behavior?’ (7)

The name given to that figure, Dasein, with its literal meaning, ‘being-there’, presupposes some existence in time and space. The fact that all translations of Heidegger’s book kept using Dasein, capitalized, and not using a translated form of the word,(8) though it has meaning, proves that those translators had the sense that they were dealing with a special construct whose character has to be integral. Marquarrie and Robinson (1962) gave the following note in their translation of Heidegger’s book:

The word 'Dasein' plays so important a role in this work and is already so familiar to the English-speaking reader who has read about Heidegger, that it seems simpler to leave it untranslated except in the relatively rare passages which Heidegger himself breaks it up with a hyphen (‘Da-sein’) to show its etymological construction; literally ‘Being-there’. (p. 27)

Tietz (2001) capitalizes Dasein all over his book, but does not capitalize ‘being’ except when it refers to an historical sense, such as Plato’s or Aristotle’s. ‘Capitalization,’ asserts Tietz ‘makes it appear too noun-like, as if it referred to a thing’ (p. 11). He comments on Heidegger’s selection of this name:

Heidegger does not use ‘person’ or ‘mankind’ because these involve specific histories and interpretations. Dasein means ‘being-there’ in the sense of an activity. Dasein is a living being, one that acts. Dasein does not exist as a thing, or even a thing of a certain kind. Its identity is a function of its activity. (p. 16)

Heidegger wants a term that is as neutral as can be. Heidegger, of course, does not give any physical description of Dasein, and he is not supposed to do so; after all, it is a philosophical book not a fiction. However, the rest of the book provides many traits of that figure that helps construct an image that can be described as a ‘fictional character’. Tietz asserts that although Dasein is not a particular representation of human life, it is not an abstract conception of the self either; it is not a philosopher’s conception of the self (pp. 43-45).

The method Heidegger deployed in Being and Time can be described as an attempt to delimit the characteristics of Dasein. (9) He did not intend to discuss Dasein as ‘full-being,’ he, instead, discussed Dasein as being-in-time-and space: a being without final realization. This technique, unprecedented as mentioned before, led some to accuse Heidegger of breaking down the human nature (Safadi, 1980, p. 9). The influence of the book proves that Heidegger characterization of a ‘particular being’ as a way to understand human existence was successful in presenting some key answers to the meaning of ‘being.’ Dasein lays bare the horizon for an interpretation of the meaning of being in general (Tietz, 2001, p. 23). Dasein differs from everything else in the universe because it interprets not only what it encounters but itself as well (Tietz, 2001, p. 17). Okrent (1993) highlights how Dasein is a being that self-intends and self-
interprets (p. 293). Heidegger holds that ‘Dasein finds itself proximally in what it does, uses, expects, avoids—in those things environmentally available with which it is proximally concerned’ (Heidegger, 1962, p. 155). (10)

Heidegger characterized Dasein by specifying four main personality models, that help construct a figure in the reader’s mind. These personality models are: being-in-world, being-in-time, living-by-activity, and living-to-an-end. By ascribing such personality models to Dasein, that include traits, states of mind, mental properties and features, (11) Heidegger managed to present in his work a character that can be easily remembered all the time Being and Time is mentioned.

Heidegger does not only locate Dasein in a world, but also considers Dasein as the activity of being-in-a-world (Safadi, 1980, p. 11). For Tietz, the expression ‘being-in-a-world’ is hyphenated to convey the unity of activity and world, to distinguish Dasein’s kind of being from that of objects. In that world, Dasein is not an isolated, immaterial being but one related to other Daseins as well as to the things in its world through action. The basic activity of Dasein in the world is inquiry into being, especially into the nature of its own being (pp. 16-17). The question of existence for Dasein is answered by undertaking some activity, engaging in or doing something or even nothing at all. But Dasein is not like the things it analyzes. Dasein is closest to us and yet ontologically it is farthest because its being is largely concealed from itself. Because Dasein remains hidden from itself, or takes itself for granted, it tends to look at the world of entities as given rather than at how it understands them or why it understands them in this way (Tietz, 2001, pp. 20-23).

The Dasein’s relationship to its world takes the form of ‘care’. This concept establishes Dasein as a being fully engaged in daily life: ‘everdayness’. It is always concerned with activities and with the future. Tietz (2001) highlights how all Heidegger’s examples employ action-verbs (p. 24). Dasein is a functional concept dependent on its encounter with the world. Thus, Dasein is not independently identifiable: it must be understood in relation to its world (Safadi, 1980, pp. 9-10). Heidegger’s book can be considered an answer to a big question concerning the problem of ‘being’ as caring (Kronegger, 1990, p. 115). Heidegger explains that he chose this term to designate the being of a possible being-in-the-world. We do not choose this term because Dasein is initially economical and ‘practical’ to a large extent, but because the being of Dasein itself is to be made visible as care. (1996, p. 53)

Heidegger establishes ‘presence’ as the predominant characterization of the world with two senses: to be ‘present here and now’, and to be ‘present-at-hand’ (or ‘occurent’). As Macquarrie and Robinson (1962) point out, this term, ‘occurent’, designates the presence of things other than Dasein—the things making up the world, i.e. spatio-temporal objects (p. 418). Dasein has a kind of being different from the being of these kinds of entities (Tietz, 2001, pp. 30-31). Dasein’s reaction to what it confronts in the world takes two major states of the mind: ‘dread’ and ‘fear’ (Safadi, 1980, pp. 11-12). The difference can be stated simply if ‘fear’ is considered as directed at something specific, while ‘dread’ is about the world as a whole (Tietz, 2001, p. 85). Both states reveal the actual mode of Dasein’s being-in the world.

Another very important personality model of Dasein takes prominence as Heidegger provides an interpretation of the temporality of Dasein. Hence, he called his book Being and
Time. Time, as appears from the book’s title, plays a major part in this account; it forms for Heidegger ‘the ‘horizon’ for understanding being’ (Tietz, 2001, p. 11). Time is actually what distinguishes Heidegger’s structure of existence as ‘existential;’ to be differentiated from the other ‘existentialist’ accounts. Kaelin distinguishes the word ‘existential’ from ‘existentialist;’ the German word, Existentielle, has the specific denotation of the concrete act of existing. It refers to man's understanding of himself in his concrete historical and ontic situation (Kronegger, 1990, p. 113). Heidegger shows how these concepts, ‘being,’ ‘care’ and ‘temporality’ correlate in forming the character of Dasein:

Temporality is the meaning of the Being of care. Dasein's constitution and its ways to be are possible ontologically only on the basis of temporality, regardless of whether this entity occurs 'in time' or not. Hence Dasein's specific spatiality must be grounded in temporality. (1962, p. 418)

Heidegger rejected the idea of considering ‘being’ as an investigation into a timeless, eternal realm. He, instead, projected Dasein as located in history. Dasein must therefore understand the nature of time in order to understand ‘being’ and itself. It is to be understood as occurring in space and time (Tietz, 2001, pp. 23-24).

Dasein is also presented as a being with a sense of time. It has the ability to do the activity of connecting the past to the present, but, as all human being do, the future is the most important temporal orientation for Dasein. Being concerned about the future is what Heidegger calls ‘projection.’ Dasein can imagine itself in the future (Tietz, 2001, pp. 28-29). Dasein’s projection to the future is an integral part of its being-in-the-world as well (Safadi, 1980, p. 16). ‘Projection’ and ‘occurrence’ are key terms used in the book. Their denotation of the realization of some concrete ideas into a physical form, along with its relationship with history, are aspects of the characterization of Dasein.

Heidegger agrees with many other philosophers that time is an objective feature of the world, however, he does not explain time by investigating the question of the subjective/objective distinction. (12) He, instead, explains it through presenting Dasein as ‘activity’. This constitutes the third personality model Heidegger establishes in his book as one of the main characteristics of Dasein: living-by-activity. For Heidegger, it is not the ‘working’ of the mind that must be explained, but the behavior of Dasein, its activities rather than subjective inner states or a priori capacities (Tietz, 2001, pp. 26-27). Dasein is characterized by its action; however, Heidegger prefers activity to action as it encompasses ‘passivity’ as part of Dasein living:

Dasein is already acting. We are purposely avoiding the term ‘action.’ For in the first place, it would have to be so broadly conceived that activity also encompasses the passivity of resistance. (1996, p. 267)

Such act of presentation through activity is implicit characterization of the concept. In characterizing his concept of being, Dasein is distinguished from other temporal entities in the world. Being is ‘made visible in its ‘temporal’ character’ in the sense that time is part of the identity and character of things. Dasein is not ‘in’ time like a log floating down a river, it changes through its existence (Tietz, 2001, p. 27). Part of the social existence of Dasein is its
communication with the world and the other identities around it. Language plays a major part in this respect. For Heidegger, language is a kind of equipment that takes different forms: idle talk (daily talks), curiosity (desire for knowledge), and ambiguity (lack of knowledge) (Tietz, 2001, pp. 96-98). (13)

Heidegger divides Dasein’s activity into two main categories: ‘authentic’ and ‘inauthentic.’ ‘Inauthenticity’ has the sense of something that is not ‘my own’: I am inauthentic when I am not in control, when my values and beliefs are determined by others. ‘Authenticity’ is connected to self-awareness: it is an activity unique to Dasein. Heidegger makes Dasein’s primary relation to the world through the ‘knowing how,’ ‘ready to hand’ use of equipment for its own ends. James Giarelli (2000) considers Heidegger's account of authenticity and inauthenticity as grounded in an analysis of different ways Dasein can pursue these ends (p. 11).

Heidegger also characterizes Dasein as a being with ‘self-image,’ ‘personal identity’ and ‘awareness’ (Tietz, 2001, pp. 29-32): attributes that are basic for a character. Dasein’s ‘self-image’ is a result of understand itself through its relations to its world. ‘Personal identity’ is not a given essence of a given mind, it is something that is achieved or created through Dasein’s activity. This identity is established by awareness which he connects to ‘Mineness’ as a special kind of awareness constituting Dasein’s self-identity. Giarelli highlights how Heidegger links the search for identity to the idea of an ‘ability.’ He postulates some projective identities that will be the result of this relationship: ‘being-a-carpenter, being-a-parent, are more than mere skills; they constitute an ‘aiming’ of how and what we care to be’ (p. 12).

The last aspect that can be established as part of the characterization of the concept of ‘being’ is its sense of ‘death.’ Death is the limit of Dasein’s being-in the world: this inevitable encounter makes Dasein living-to-an-end. Death represents a personality model whose value is determined by ‘conscience’ and ‘guilt’ (Safadi, 1980, pp. 11,13). ‘Conscience’ makes Dasein accept responsibility for itself; while guilt determines the question of responsibility. Death, thus, forms the transcendental limit (horizon) for the temporality of life (‘the end’) (Safadi, 1980, p. 15). The relation between death and time is detailed by Tietz (2001) as follows:

The nature of Dasein and the potentiality for being (encountering the world) includes the end of being, of existence. Everydayness is that kind of being lying between birth and death. How does Dasein’s coming to an end effect the conception of Dasein’s being-a-whole, the unity of Dasein? The problem of being towards death, the recognition that possibility entails finitude, one’s own finitude. The end of life is part of the fore-structure of life. (p. 130)

Dasein’s realization of its temporality and finitude through its encounter with the meaning of death as the end of its activity is the occasion for Dasein’s reassessment of its nature and its self-transcendence (Tietz, 2001, p. 26).

Thus, Heidegger presents Dasein as mortal: ‘stretched along’ between birth and death, and thrown into its world with its possibilities which it is charged with the task of assuming. Dasein is presented as living on a continuum with two ends: birth and death:

It may be that as regards Being-towards-the-end the question itself may even have found its answer. But death is only the 'end' of Dasein; and, taken formally, it is just one of the
ends by which Dasein's totality is closed round. The other 'end', however, is the 'beginning', the 'birth'. (p. 425)

With this focal trait of Dasein, temporality and the sense of death in its life, Heidegger managed to characterize a figure for ‘being’ through which the idea became concrete to his readers. Those readers, on their own part, managed, at the same time, to figure out an image that captured those philosophical reflections.

These are the personality models that construct on the readers’ mind a figure that is, to a great extent, similar to many characters that fiction writers produce. I think Dasein is not less live or less human-like in the memory of those who read Heidegger’s book, or even read about it, than many great characters in literary works. Although Heidegger did not tell us a story, his philosophical reflections in Being and Time span the human life in a way that visualizes some personality models that constitutes the corners around which our a ‘character’ is built.

Conclusion
Thus, “Dasein” stands out in Heidegger’s Being and Time (1927) as a fictional character in a non-fictional writing. “Dasein” is constructed in the readers’ mind as a figure of a persona about whom all the philosophical reflections are discussed. The way this persona is constructed in the book, the way it is conveyed to the reader, and the way the reader constructs an image of this persona while reading are all aspects of the fictional characters one can find in fictional narratives.

The grounds on which it can be claimed that Heidegger’s discussion in his book produces a character have been explained. In addition, some explanation has been presented about how and why he resorts to this technique of fictional characterization in this highly influential philosophical book. The main aspects through which a ‘fictional character’ is constructed, or figured out, in readers’ mind have been discussed to explain how it can be claimed that “Dasein” can be considered a ‘fictional character’ in the absence of a ‘plot’. Four main personality models have been specified that help construct “Dasein” as a ‘fictional character’ in the reader’s mind. These personality models are: being-in-world, being-in-time, living-by-activity, and living-to-an-end.

Notes:
(1) ‘Persona’ originally means ‘mask.’ It is used in literature to refer to the person who is understood to be part of a particular work. (See ‘Persona,’ Encyclopedia Britannica, www.global.britannica.com)
(2) Though Husserl, Heidegger’s teacher, denied that phenomenology can work with existentialism, Heidegger managed to use the phenomenological approach to produce an existentialist philosophy (Safadi, 1980, p. 7).
Safadi presents a detailed analysis (Safadi, 1980, pp. 8-9).

Dasein is an ordinary German word literally meaning ‘being-there.’ Heidegger follows the everyday usage (the kind of Being that belongs to person), but often uses it to stand for any person who has such Being, and who is thus an ‘entity’ himself. (Heidegger, 1962, p. 27)

The pronoun ‘it’ is used here to avoid any issue of gender as Dasein is meant to represent a neutral being.

Quoted in (Tietz, 2001, p. 15).

Even studies of Heidegger in other languages- I checked some resources in Arabic- use Dasein (transliterated) as a proper noun, not as a concept that can be translated in the language of the study.

See (Tietz, 2001, p. 11) and(Safadi, 1980, p. 8).

Derrida considers “proximity” a key to reread Heidegger’s book (Derrida, 1969).

There is no direct discussion of the moral life of “Dasein” in Heidegger’s book due to the absence of ethics in his philosophy. See (Safadi, 1980, pp. 10-12).

The historical background of such questions about time goes back to Kant’s argument that time is a ‘form of intuition’ and as such is ‘subjective.’ Time functions as a structural, organizational characteristic of the mind (Tietz, 2001, p. 26).

See also (Safadi, 1980, p. 12).

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References


Regenesis: Lawrence and a Re-Evaluation of the Genesis story

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Abstract:
The sterility of twentieth century society fostered nostalgia for the values of the past and a renewed interest in classical mythology. For D. H. Lawrence (1885 –1930), myth became one of the most important elements in both his fictional and non-fictional works. Taking well-known examples, he reinterpreted them as an illustration of his own personal vision. This article is limited to a study of three major fictional works: The Rainbow, Women in Love and The Virgin and The Gypsy and attempts to analyse them in the light of the Genesis myth. It hinges on the hypothesis that Lawrence, by condemning orthodox religious beliefs, formulated his own creation myth: his regenesis. He attempted to expose the false ideals of conventional society, which had for centuries destroyed man’s natural intuition, by a re-examination of the Genesis myth. By using an analytical approach, this article aims to answer several provocative questions. Firstly, how far did Lawrence succeed in undermining conventional authority? Secondly, how successful was he in formulating his philosophy of regenesis? Thirdly, to what extent can this philosophy be seen as an answer to the problems of the age?

Keywords: Darwinism, genesis, myth, mythical revival, regenesis

DOI: http://dx.doi.org/10.24093/AwejTls/Vol1No2.14
**Introduction**

Disillusioned with the sterility of the twentieth century, D. H. Lawrence turned his attention to a re-assertion of the values of the past. Myth became one of the most important elements in his fictional works. He took well-known examples of classical mythology and re-interpreted them to illustrate his own personal vision. It was an attempt to simplify two thousand years of sophistication. He believed that the essence of life had been buried beneath layers of dogma and creed, and that it was his mission, as a writer, to strip away these falsehoods and present man with a kernel of truth that had always existed. In fact, one of his most famous remarks underlines this idea “if there weren’t so many lies in the world…I would not write at all” (Nehls, 1959: P. 239). As one of the most well-versed men of the early twentieth century, we will show how he examined and analysed the classical ideals inherent in myth to try to find an answer to the predicament of the modern world.

His answer was regenesis, a philosophy of rebirth and renewal. Through his literary genius, he succeeds in showing mankind, that man himself is responsible for his own destruction. In the beginning, God (for Lawrence an omnipresent power) created life but, despite this man has failed to live. By imposing conventional rules and generalities, man has made it his mission to stifle spontaneity and intuition, which were for Lawrence the essence of life. Lawrence aimed to counteract two thousand years of mechanical sterility by shocking society out of its complacency. His aim was not to destroy but to recreate, to strip away dogma and creed and reveal a kernel of truth that has existed from the beginning of time.

**Methodology**

Our research takes an analytical approach and focuses on the study of three major fictional works: *The Rainbow*, *Women in Love* and *The Virgin and The Gypsy*. Its aim is two-fold: to outline Lawrence’s personal vision while re-interpreting his texts in the light of the Genesis myth. Taking *Apocalypse* as a guide, we aim to explore Lawrence’s own literary critique to further our understanding of his fictional works. This article is divided into three sections:

The first section, *Mythical Revival*, as its title indicates, is dedicated to an exploration of the renewed interest in myth during the nineteenth century. We will see how this revival coincided with the advances made in both science and technology and led to the integration of both fields of study. It follows with a brief study of how the two most prominent psychoanalysts, Freud and Jung, used this interaction to their own advantage in formulating their theories of the human psyche. In the second section, entitled *Lawrence and Myth*, we outline Lawrence’s definition of myth and show how it compares to those of Freud and Jung. Through an examination of his work, *Apocalypse*, we will show how Lawrence uses myth to illustrate his own personal philosophy, celebrating the spontaneity of primordial life over the sterility of the modern world. The third section, entitled *The Genesis myth Versus Darwinism*, centres around one of the most important debates of the twentieth century: evolution or the Genesis myth. Through an analysis of three of his major fictional works, *The Rainbow*, *Women in Love* and *The Virgin and The Gypsy*, we discuss both myths in the light of Lawrence’s philosophy. We show how he undermined orthodox religious thinking by creating his own Genesis story and offering an alternative vision of hope and rebirth.
Mythical Revival

The premise that the past holds the key to the future was pertinent to the age in which Lawrence wrote and brought with it a renewed interest in the study of classical mythology. In the nineteenth century, extensive study revealed that common human conditions were central to both myth and religion. It led to a great mass of documentation from around the world with a detailed comparison and analysis from different cultures. For instance, in 1890, the Scottish philosopher James George Frazer produced a two volume work entitled *The Golden Bough*, commenting and depicting material on myth, folklore and ritual from different parts on the world. Similarly, in 1871, the English anthropologist Edward Burnett Tylor produced his work *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art and Custom*, tracing the early history of mankind through its traditions and beliefs. This growing interest in the traditions and beliefs of other cultures coincided with the advent of science and psychology. Both fields of study, anthropology and psychology, were mutually interactive. Anthropologists turned to psychological concepts to explain and analyse the beliefs surrounding the society they studied. In their turn, psychologists studied anthropological material in order to uphold their theories surrounding the human psyche and this interaction still continues today.

At the beginning of the twentieth century, both Freud and Jung were influential in revitalizing interest in the study of mythology. However, the approaches of the two men were again very different. For Freud, myth represented the conscious expression of all man’s irrational and negative impulses. For Jung (1980), on the other hand, they were an integral part of the collective unconscious and manifested themselves as archetypes instrumental in leading the individual to self-realization:

The archetypes... are not intellectually invented. They are always there and they produce certain processes in the unconscious one could best compare with myths. That’s the origin of mythology. Mythology is a dramatization of a series of images that formulates the life of the archetype. (Jung & al., 1980: P. 348).

Jung, (1980) states that, although myths are shared by all members of society, even by all mankind, their function is essentially personal. For him, throughout his life, every man moves along a journey towards self-realisation and myth serves as a clue to this process. Although this quest is common to every man, it is in fact, a solo venture. The difference between Jung and Freud then, hinges on how they view the outcome of this quest. For Freud, the individual is dependent on society and makes his quest, one of social acceptance. For Jung, the individual has to find his personal place within a society, inhabited by different individuals of a similar nature. Myth, then, is the ideal tool for inspiration; speaking to the individual not to the group; it holds a message which has to be interpreted individually.

Since the meaning of the Greek term “mythos”, from which the word myth is taken, is a “tale” or “a speech”, it is easy to understand why ancient mythology held such fascination for artists and writers alike. Myths are tales of exceptional human beings and awe-inspiring events, which serve to stimulate the imagination and stir the feelings. The growing interest in the psychological development of the character, coupled with the shift toward primitivism at the end of the nineteenth century, led to a renewed appreciation of mythology. In fact, in this period of literary innovation, cult writers re-interpreted old myths and used them in new ways, pioneering
a modern mythology which holds a central place in today’s modern world. In his novel Ulysses, for example James Joyce creates characters of mythological dimension to elevate the life of an ordinary man to epic proportion. Yeats, for his part, used myths in his poems “No Second Troy” and “The Second Coming” not only to depict the decadence of society and moral values but also to show the intermingling of modernity with imagination. T.S. Eliot in his poem “The Waste Land” uses myth as a device to integrate modern society with the ancient world.

Lawrence and Myth
Like many of his contemporaries, Lawrence was prolific in his use of myth. Reference to Greek and Roman legends punctuate both his fictional and non-fictional works. He recognizes the relevance of their timeless message as an illustration of his holistic vision. Referring to the myth of Kronos, which had been subject to numerous interpretations throughout the centuries, in his work Apocalypse, Lawrence, (2002) dismisses all efforts to find a meaning in mythological stories:

The myth of Kronos lives on beyond explanation, for it describes a profound experience of the human body and soul, an experience which is never exhausted and never will be exhausted, for it is being felt and suffered now, and it will be felt and suffered while man remains man” (P. 49).

For Lawrence, to find a meaning behind the myth is to “explain the myth away”. For him, myth is never didactic; its meaning is never fixed. It “is an attempt to narrate a whole human experience, of which the purpose is too deep, going too deep in the blood and soul, for mental explanation or description” (Lawrence, 2002: P. 49). Its strength lays in its ability to touch each man differently.

Lawrence defines myth as a “descriptive narrative using images” (Lawrence, 2002: P. 49) whose universal relevance was pertinent to his philosophical vision. Seen as a series of hereditary stories, which correlate the concept of the collective unconscious, it prompts man to look to the past in order to find answers for the present. By using mythological images throughout his fictional works, Lawrence reminds his readers of the inescapable potency of the past and its ability to heal the present. The elements of fire and water, for example, reinforce his nihilistic vision, emphasizing the themes of death and rebirth. They are both powerful natural elements, which have the potential, not only to destroy, but to purge and purify. The flood in his novel The Virgin and the Gypsy, for example, wipes away the suffocating conventions that gripped bourgeois society, purifying it and bringing hope of a new beginning. It is interesting to note that the flood was caused by the collapse of a Roman mine tunnel which had been buried beneath the reservoir dam. The style of the passage where this news is conveyed, is deliberately casual, almost dismissive. Such a stance, only serves to intensify the fact of the Roman mine even further.

The flood was caused by the sudden bursting of the great reservoir, up in Papple Highdale, five miles from the rectory. It was found out later that an ancient, perhaps even a Roman mine tunnel, unsuspected, undreamed of, beneath the reservoir dam, had collapsed, undermining the whole dam. That was why the Papple had been, for that last day, so uncannily full. And then the dam had burst (Lawrence, 2004 : P. 74).
It is on this fact that the whole outcome of the story hinges and Lawrence’s message is clear. The past can be instrumental in changing the present.

As a set of images appealing directly to the senses, Lawrence uses myth to illustrate his own personal philosophy, celebrating the spontaneity of primordial life over that of the sterility of the modern world. In the above quotation, the adjectives “unsuspected” and “undreamed of” seem to speak directly to Freud. If the Roman mine tunnel symbolizes an ancient way of life, where both the feelings and the instincts reign supreme, then, Lawrence is highlighting the power of the sensual being. Although mechanical society, with its emphasis on the value of the mind and reason, had, at best, forgotten instinctive feelings or, at worse, repressed them, they could surge forward with such potency, annihilating established conventions and instigating the rebirth of human individuality.

Lawrence derides religious scholars for giving a fixed interpretation to biblical mythology. In doing so, Lawrence argues, they “explain the myth away” and destroy it forever. Throughout his work Apocalypse, he reveals how the rigid dogma and creed of conventional religion killed forever the essence of the Messiah, Jesus Christ. As “a great aristocrat”, to adopt Lawrence’s term, Jesus shows all the qualities of a mythological hero’s strength, unwavering faith in his convictions, and the courage to face adversity. During his life time, he was seen as a controversial figure, undermining established authority and speaking out against all kinds of social, political and religious oppression. In other words, Lawrence’s term “aristocrat” becomes synonymous with “individual”. However, this hero of biblical mythology has been buried beneath two thousand years of dogma and creed, transforming him into a conventional leader and a mouthpiece of conventional authority.

In his work, Apocalypse, Lawrence, (2002) shows a lot of admiration for the Jesus of two thousand years ago. Together with John the Apostle and the disciple Paul, he described them as men who were “strong in their souls” who “wished to withdraw their strength from earthly rule and earthly power, and to apply it to another form of life” (P. 65). By the words “earthly rule and earthly power”, Lawrence intended no religious connotations. He meant, instead, the life of rigid obedience to authority and the oppressive dictatorship of the ruling parties, which existed not only at the time in which Jesus lived but will exist forever. The “other form of life” of which Lawrence spoke was the inner life of the soul, a life governed by inner intuition and spontaneous feelings. He derides the author of The Book of Revelation, on the other hand, as a man who was weak in his soul; as a man who expressed his “rampant hate” for a “strong, free life” revelling in “self-glorification”. John of Patmos’s preaching was didactic as he imposed his selective vision on the followers of his creed. Jesus Christ, on the other hand, preached with “tenderness and gentleness of strength” (Collins, 2000: P.53). He had a reverence for Life which governed not only his feelings but his actions, pushing him to withdraw from conventional society and live his life in his own way.

It is often said that Lawrence saw himself as a Messiah and he lived his life in a similar way to that of Jesus Christ. Hugh Stevens, in his article From Genesis to the Ring: Richard Wagner and D. H. Lawrence’s Rainbow, writes “The changeling Lawrence becomes a prophet railing against the madness of a world which refuses to listen to him.” (Stevens, 2014: P.5) After the censorship of his fictional works, Lawrence lived a self-imposed exile, ignoring both the derision and scorn of the established literary world. Following this idea, Michael Bell, in his
essay *Myths of Civilization in Freud and Lawrence*, says of him “it was not a matter of what he knew, but of what he was” (Bell, 2014: P.25). His words are pertinent to Lawrence’s philosophy. Lawrence lived by example and practiced what he preached. His life became an illustration of his philosophical message. Bell recognizes this through the words “Although he both absorbed and produced many remarkable works of art, maybe the greatest of his aesthetic achievements, in the Schillerian/ Nietzschean sense of the word, was the way he lived his life” (Bell, 2014: P.25). Bell recognizes, in Lawrence, all the qualities of a messianic figure who tried to elucidate his message, creating his own Lawrentian myth.

Although Lawrence was interested in Greek and Roman myth, his focus was on biblical mythology. In both his fictional and non-fictional works, he uses it as a tool to help him illustrate his philosophy. In fact, like many of his contemporaries, he re-mythologizes and demythologizes these ancient texts to formulate his own apocalyptic vision. He saw the need to “re-write” the Bible, to rid it of its permanency and stability making it applicable to the modern world. The literary innovations of the twentieth century made it possible for him to explore the world of myth and represent it in a new light. In his essay, *Art and Morality*, he emphasizes this point through his comment “we move and the rock of age moves.. each thing, living or unliving streams in its own odd, intertwining flux, and nothing, not even man nor the God of man, nor anything that man has thought or felt or known, is fixed and abiding” (Lawrence, 1925: P. 167).

His aim was to revitalize myth and make it relevant to the twentieth century. For the purpose of this article, we will limit our study to an examination of the Genesis myth, and, in the following section show how Lawrence juxtaposed it with Darwinism. To this end, through an analysis of his fictional works, we aim to show how Lawrence, not only offered myth as an alternative vision to modernity, but presented it as a dynamic potential within it.

**The Genesis myth verses Darwinism:**

When Charles Darwin published his book *On the Origin of Species* in 1859, it sent shock waves throughout conventional society. It undermined almost two thousand years of religious thinking and refuted the creation myth set out in The Book of Genesis. It pushed man to doubt the existence of the soul and a hereafter. The Bible was no longer considered as a sacred record of fact. At the beginning of the twentieth century, intellectual opinion was divided between the poles of science, on the one hand, and religion on the other. For many creative writers, this conflict became a theme in their works and Lawrence was no exception. Encouraged by the atmosphere of doubt and uncertainty, he found the courage to voice his own opinions and formulate his mature philosophy.

The Book of Genesis is the first book of the *Old Testament*, and describes God’s creation of the world in seven days. It goes on to relate the fall of Adam and Eve and their subsequent expulsion from the Garden of Eden. It continues with Noah and the Flood and finishes with the founding of the Hebrew nation under Abraham. It is the story of creation and destruction, punishment and redemption, death and rebirth: polarities pertinent to Lawrence’s creative writing. It is not surprising, then, that this biblical text was influential in helping Lawrence formulate his mature philosophy and illustrate his apocalyptic vision.

Lawrence recognizes the qualities of destruction and creation in the mythological symbol of the flood. In his novella, *The Virgin and the Gypsy*, the symbol of the flood is used in the
traditional way. Water is not only a destructive force but one that purifies and purges, offering hope for a better future. However, in the chapter entitled *The Marsh and the Flood*, in the novel *The Rainbow*, it is difficult to correlate this traditional interpretation with the death of Tom Brangwen. The flood, here, marks a watershed, signifying the end of the paradisiacal state, represented through the relationship of Tom and Lydia. Tom dies in a state of intoxication, which for Lawrence was a form of escapism. It was a defence mechanism, which Tom instinctively adopted to protect the sanctity of his inner being from the degradation of society. By this, Lawrence wants to show that the society in which the elder Tom lived had deteriorated to such an extent that he could no longer find his place.

Tom had to be sacrificed in the flood, for his life to have true meaning. He is at the mercy of the elements, not only recognizing but accepting their power. His fate is decided by cosmic forces beyond his control. Laughing dismissively “at the six inches of water being in the cart-shed”, he felt compelled to discover its source:

He went to meet the running flood, sinking deeper and deeper. His soul was full of great astonishment. He had to go and look where it came from, though the ground was going from under his feet. He went on, down towards the pond, shakily. He rather enjoyed it. He was knee-deep, and the water was pulling heavily. He stumbled, reeled sickeningly. (Lawrence, 1995: P. 231).

By placing the verb “had” in italics, the author is underlining its importance. There is an element of cosmic determinism: Tom was destined to die. The flood is a tool which will lead him to his own destiny. Here, it could be suggested that Lawrence is making parallels with Jesus Christ. Like the Messiah, Tom is being sacrificed, so that his message would be heard. Tom’s god, however, is the cosmos.

In the greater scheme of the universe, the parameters of life and death have no real importance. When Lawrence describes Frederick’s vigil of his dead father, he deliberately leaves the dates, on the brass plaque of the coffin, blank “Tom Brangwen, of the Marsh Farm Born Died” (Lawrence, 1995: P.233). Here, he is emphasizing that the date and time of Tom’s birth and death have no importance. It is the way he lived his life that matters and Tom had lived it to the full. His immortality is assured. Anna, through her natural intuition of the cosmos, understands the importance of this:

He was beyond change or knowledge, absolute, laid in line with the infinite. What had she to do with him? He was a majestic Abstraction, made visible now for a moment, inviolate, absolute. And who could lay claim to him, who could speak of him, of the him who was revealed in the stripped moment of transit from life into death? Neither the living nor the dead could claim him, he was both the one and the other, inviolable, inaccessibly himself. (Lawrence, 1995: P.235).

Tom has become a mythological figure, “*beyond change or knowledge, absolute, laid in line with the infinite*”. Through death, he remains untouchable by time. The words “inaccessibly himself” are pertinent to Lawrence’s message. He has become a messianic figure, whose message, to live according to his own nature and fulfil his inner being, has become, not only universal, but eternal. Through his intimate knowledge of the Bible,
Regenesis: Lawrence and a Re-Evaluation of the Genesis story

Lawrence was surely aware of the Biblical passage in Corinthians, “Thou fool, that which thou sowest is not quickened, except it die” (Chapter 1, verse 15) (Carroll & Prickett, 1997). Paradoxically, Tom’s message, through death, has the potential to become more vocal than when he was alive. He has reached a state of immortality, which should be an example for future generations. Indeed, at the end of the chapter The Marsh and the Flood, Lydia, reminiscing about both her husbands, immortalizes Tom through her knowledge of him. He lives through her, just as she has lived through him:

He had died and gone his way into death. But he had made himself immortal in his knowledge with her. So she had her place here, in life, and in immortality. For he had taken his knowledge of her into death, so that she had her place in death. (Lawrence, 1995: P.243).

In comparison to Tom, her first husband, Paul, “had never lived” (Lawrence, 1995: P.242). In his lifetime, he had been an important intellectual figure, a leader of the Polish revolution and had lived through a series of dramatic events. However, paradoxically, he had left no mark on life, except for a slight physical resemblance to his grand-daughter. “If it were not for Anna, and for this little Ursula, who had his brows, there would be no more left of him than of a broken vessel thrown, and just remembered” (Lawrence, 1995: P.242). For Lawrence, he had been too preoccupied in chasing an ideal to touch the essence of life. Tom’s life, on the other hand, appears, superficially, mundane but he had fulfilled his destiny and lived his life with an intensity of his inner being.

The Genesis story has been explained and expounded by religious scribes for over two thousand years. They preach that Adam and Eve were expelled from the Garden of Eden after eating from the tree of Knowledge. Thereafter, every man is forced to live a life of adherence to God’s moral code in order to gain, after death, an eternal life in paradise. Lawrence deplored such an interpretation, seeing it as the attempt of a “weak” establishment to manipulate and control a gullible population. Instead, he launched his own counter-attack, defying religious authority and undermining the very fabric of conventional society.

Lawrence doesn’t just criticise and destroy; he reformulates and creates. His book The Rainbow and its sequel Women in Love have often been described as his Bible. In chapter six of his book: D. H. Lawrence and the Bible, T.R. Wright writes: “The Rainbow is perhaps the most obviously biblical of Lawrence’s novels” (Wright, 2000: P.84). John Worthen has written of its ambition to become a sacred text a “Kind of Bible of the English people” (Worthen, 1981:P.21), while Mark Kinhead-Weeks claims that Lawrence derived from sacred history “a hint of the shape of his own bible” (Wright, 2000: P.84). For Lawrence, though, the fall of man is marked by man’s stubborn refusal to recognize the demands of his inner being; when he turns to the mind for answers rather than the heart; when he exchanges the world of the cosmos for the world of machines and ideals. In fact, in a Study of Thomas Hardy and Other Essays he writes: “While a man remains a man, before he falls and becomes a social individual, he innocently feels himself altogether within the great continuum of the universe” (Lawrence & Bruce, 1985: P.211). His two novels, The Rainbow and Women in Love, relate the story of man in his fallen state and his quest to return to the wholeness of his being, stirred by the forces of nature and in communion with the cosmos.
The rainbow, in the Genesis story of the Bible, was sent by God as a symbol of the covenant He made with Noah, that He would not destroy the world in such a powerful way again. In Lawrence’s novel of the same name, it symbolizes the perfect union between Tom and Lydia. However, it is not a separate entity appearing on the horizon. These two beings ARE the rainbow, with Tom forming one side of the arch and Lydia the other. It is through the passionate synchronisation of their souls that the rainbow has come into being. As in the Bible, it sends out a message of hope to future generations. The experience of Tom and Lydia has become part of the collective unconsciousness and offers to their descendants the potential to fulfil their own happiness. Through the word “the rainbow was arched in their blood and would quiver to life in their spirit” (Lawrence, 1995: P.418) Lawrence underlines this idea.

Several times throughout the novel, the rainbow appears as a reminder of this potential. After the birth of her first child, for example, Anna seems at a loss to discover the path her life and her relationship with Will should take. The cosmos tries to heed her to follow its signs “A faint, gleaming horizon, a long way off, and a rainbow like an archway, a shadow-door with faintly coloured coping above it” (Lawrence, 1995: P.163). Through the words “faint”, “faintly coloured” and “a long way off” Lawrence is showing just how far this generation has fallen from the perfection of the original union. It is not until Ursula’s encounter with the horses, and the re-awakening of her inner being, that the rainbow appears, once more, in all its splendid glory “The arc bended and strengthened itself till it arched indomitable, making great architecture of light and colour and the space of heaven” (Lawrence, 1995: P.467). This is the language of strength. Although Ursula has not yet managed to achieve the potential of her grandparents, the promise is, nonetheless, present. She has finally cast off the sterile influence of conventional society and re-awakened her impulses, governed by both personal and hereditary forces, which serve to inspire her with hope of a better future.

In the Bible, man’s salvation is always dependent on a variety of prophets who preach a message of repentance in exchange for an eternal life in heaven. This message of control was anathema to Lawrence who believed that man’s salvation lay in his divorce from conventional authority and his return to the demands of his inner being. It has long been implied by theological scholars that the Fall of Adam and Eve meant their awareness of their differing sexuality. In the Book of Genesis, it is written, that at the beginning, before Adam and Eve ate of the Tree of Knowledge, they could stand naked in “God’s presence without shame” and were “clothed with purity”. However, after eating of the Tree of Knowledge “Adam, lost his (heavenly) clothing” and Eve, “was stripped of the righteousness in which (She) had been clothed” (The Book of Genesis). They became aware of their nakedness and tried to hide themselves with fig-leaf aprons.

For Lawrence, though, the fall of man is synonymous with the repression of his physical nature; the re-awakening of his sensual being signifies ,for Lawrence, a return to paradise. Susan M. Densmore, in her thesis Mythic Allusion in D. H. Lawrence’s Women in love, comments on this reversal of the Biblical theme:

In simple structural terms, the Bible begins with the first man and the first woman whose actions are followed by a series of destructions and creations which eventually lead to the apocalyptic marriage of Christ and the Church. Women in Love appears to be modelled on the inverse of this plan the novel begins with a
Regenesis: Lawrence and a Re-Evaluation of the Genesis story

MOUSSAOUI

marriage which is followed by a series of creations and destructions, culminating with the emergence of a new man and a new woman in Birkin and Ursula as we see them in the chapter Continental.” (Densmore, 1976: P.70).

She goes on to show how Lawrence illustrates, through his character, Gudrun, modern man’s unhealthy regard for the physical side of a relationship. Before consummating her relationship with Birkin, Gudrun “reached up, like Eve reaching to the apples on the tree of knowledge, and she kissed him, though her passion was a transcendent fear of the thing he was” (Lawrence & al., 1987: P.330). The phrase “transcendent fear of the thing he was” illustrates her trepidation, born out of centuries of puritan education, which has forced her to deny her sensual being and regard it as a sin. It is left to Ursula and Birkin to rise above bigoted ideals and relive the glorious transfiguration promised to them by their forefathers, Tom and Lydia. Unlike the Biblical text, Lawrence’s message is not of repentance but is one of rebirth, urging man to break free from the shackles of puritan convention and embrace his own individuality: that is to say, his own nature and with it, his own sexuality.

In his novel Women in Love, Lawrence offers a new perspective to the Biblical theme. For him, the salvation of mankind is not dependant solely on the teachings of one messianic figure, but is the responsibility of every individual. He believes that, in the modern world of the twentieth century, the figure of Jesus Christ, as a Messiah, as a Saviour, had no place. The message of conventional religion no longer holds any appeal, as man struggles to find a better life, in a corrupt self-destructive world. Susan M. Densmore, in her thesis Mythic Allusion in D. H. Lawrence’s Women in Love, makes it clear that Lawrence believes “That there is no redemption or transcendental good to be found outside the individual” In his novel Women in Love, he uses Gerald’s death to illustrate this point:“Gerald went along. There was something standing out of the snow. He approached with dimmest curiosity. It was a half-buried crucifix, a little Christ under a little sloping hood at the top of a pole” (Lawrence & al., 1987: P.533)

In this quote, the crucifix is a symbol of Christianity, but its position, “half-buried”, in a hollow, makes it clear that this institution is now obsolete. In fact, the adjective “little”, repeated twice in the above quote, has the effect of minimizing its importance. The universal figure of Christ has been reduced to “something standing out of the snow”, and in this image Lawrence pours all his scorn for conventional society. There is no longer any reverence in these words, only ridicule.

To recapitulate, then, Lawrence believes that man’s salvation can only come from within himself. First of all, he must recognize the corruption of society, reject it and create a new sense of being based on a union with nature and the cosmos. In his novel Women in love, Birkin is portrayed by Lawrence as a Salvatore Mundi. In the chapter “Crème de Menthe”, he is the only person who drinks this green liqueur, which prompts Susan M. Densmore to suggest, in her thesis, that Lawrence intended him as a quasi-saviour:“Green is the colour of hope, of regeneration and it is Birkin alone who drinks the green liqueur suggesting that he is the one person who can find salvation in a corrupt and self-destructive world” (Densmore, 1976: P.67).

However, through his philosophy, Lawrence aims to break away from the shackles of convention. He had no intention of creating his own iconic figure, which could, over time, become, itself, a conventional ideal. Birkin, as a Salvador Mundi, would have been anathema to
him. His message hinges on the polarities of individuality and reciprocity. The salvation of the world, as he saw it, would be the outcome of the relationship between two whole individuals, uniting on a spiritual plane and in unison with the cosmos. The consummation of Ursula and Birkin is seen in just such a light:

“In the new, superfine bliss, a peace superseding knowledge, there was no I and you, there was only the third, unrealized wonder, the wonder of existing not as oneself, but in a consummation of my being and of her being in a new one, a new, paradisal unit regained from the duality” (Lawrence & al., 1987: P.420).

The religious connotations are evident. It is the language of rebirth, as Ursula and Birkin fulfil the destiny promised to them by their grandparents. They claim their paradise by rejecting the “old formula of the age”, the “dead letter”, and by creating “a new oneness” where “all is perfect and at one” (Lawrence & al., 1987: P.420).

At the beginning of the twentieth century, Lawrence’s feminist outlook was controversial and contradicted conventional opinion, which had been fuelled by religious thinking for almost two thousand years. In Genesis, Eve is seen as responsible for the Fall, seducing Adam and forcing him to eat from the Tree of Knowledge. In his fictional works, Lawrence, too, adopts the idea of women as instigators for change. In his novel The Rainbow, for instance, the Brangwen women feel the claustrophobic limitations of their Edenic lifestyle and they look towards the outside world as a means to fulfil their dreams:

But the woman wanted another form of life than this, something that was not blood-intimacy. Her house faced out from the farm-buildings and fields, looked out to the road and Village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. She faced outwards to where men moved dominant and creative, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins. (Lawrence, 1995: P.3).

The parallel to Genesis is clearly evident. The “road and Village with church and Hall” represent for the Brangwen women what the Tree of Knowledge does for Eve. It is a “magic land” entrancingly seductive, promising them a freedom beyond “their own scope and range”. It is the Brangwen women who force their men to confront the world of knowledge and ideals. In Genesis, Eve’s seduction of Adam is considered universally as a sin. However, in this passage, Lawrence refutes this idea, admiring the Brangwen women for their tenacity and their potential to instigate change. The phrase “and with this behind them” is pivotal: the Brangwen women, through both the personal and the collective unconscious, are so firmly rooted in “the teeming life of creation” that they can test the waters without real fear of contamination. This is central to Lawrence’s holistic vision. Man, as an individual, must live in communion with other men; he must embrace both his physical and mental being, recognizing the forces of the past and the present, to fulfil the potential of his future.
As a male dominated institution, the church had always wielded an indisputable authority, fuelling the idea of female subordination. Indeed, it is written in the Bible that “the Lord God fashioned into a woman the rib which He had taken from the man”. (Hamilton, 1995, Chapter 2: 22-23) which gives credence to this belief. However, at the beginning of the twentieth century, women had become disappointed in the bigotry of chauvinistic society and were seeking their own emancipation. They found, in Lawrence, a voice for their frustrations. Most of his female characters, in his fictional works, are strong, dynamic and ambitious. As a staunch critic of society, he believed that the male sex was responsible for the sterility of the modern world, and real change could only come through the auspices of the female sex.

In A Study of Thomas Hardy, Lawrence writes of the differences between men and women:

But woman, issuing from the other end of infinity, coming forth as the flesh, manifest in sensation, is obsessed by the oneness of things, the one Being, undifferentiated. Man, on the other hand, coming forth as the desire to single out one thing from another, to reduce each thing to its intrinsic self by process of elimination, cannot but be possessed by the infinite diversity and contrariety in life, by a passionate sense of isolation, and a poignant yearning to be at one. (Lawrence & Bruce, 1985:P.63)

It is clear from this quote, that he sees women as the embodiment of “sensation” closely linked to “the oneness of things, the one Being”. Men on the other hand, are governed by the dictates of their mind, fulfilling the urge to generalise and classify, creating ideals that destroyed forever “the oneness” of their Being. His implication is clear. Women have, for over two thousand years, been subjugated to their male-counterparts. However, if they were to be given freedom to express themselves, they would fulfil their intuition and return to the primordial origins of life. The key to a better future, Lawrence thinks, lies firmly in the hands of the female sex. Just as Eve, in the original cycle of change, had the power to push man to eat from the Tree of Knowledge, then, most certainly, the modern Eve can clearly influence her male counterpart to return to his original state.

Like Jung, Lawrence believes that the lessons of the past remained buried in the unconscious, with the capacity to manifest themselves as answers in the present. Although he believes that time moves in cycles, and events give the impression of repeating themselves, he upholds the theory promulgated by ancient philosophers that you can never exactly experience the same thing twice. He says in the Introduction to The Dragon of the Apocalypse by Frederick Carter:

We can never recover an old vision, once it has supplanted. But what we can do is to discover a new vision in harmony with the memories of old, far-off, far, far-off experience that lie within us. So long as we are not deadened or drossy, memories of Chaldean experience still live within us, at great depths, and can vivify our impulses in a new direction, once we awaken them. (Lawrence, 2002: P.54)

In this passage, although Lawrence emphasises, once more that every man shares a common ancestry, it is his ability “to discover a new vision in harmony with the memories of old” that makes him unique. Here, he makes it clear that not only is the difference between life and
existence man’s ability to become a true individual but the driving force behind it, is the quality of “fixed motion”

These ideas seem to reflect, at least superficially, the theories of Charles Darwin. In his work *On The Origin of the Species*, he put forward the idea that all species descend from a common ancestor. Although these ideas pertain to ancient Greek philosophy, they were, nevertheless, controversial in 1859 when the work was published. In fact, Darwin took an old idea and added to it his notion of natural selection, which can be defined as the tendency of any species to adapt and mutate into a different form in order to ensure its survival over weaker ones: “One general law, leading to the advancement of all organic beings, namely, multiply, vary, let the strongest live and the weakest die” (Darwin, 2003: P. 247). It was the survival of the fittest, which was the key to the evolution and development of all natural life.

However, in his work *Apocalypse*, D.H. Lawrence refutes Darwin’s thesis about the survival of the fittest, at least as far human nature is concerned. For him, during the last two thousand years, it has been the weak who have dominated and overcome the strong: it has been the weak who have roused up and expressed “their rampant hate of the obvious strong ones” (Lawrence, 2002: P.65). Expressing all the scorn he feels for modern society, he writes “And the religion of the weak taught down with the strong and the powerful, and let the poor be glorified” pointedly reversing Darwin’s words. He makes it clear that this obsession is fuelled only by a false sense of survival. According to him, throughout the two thousand years of so-called civilized life, man gradually “substituted the non-vital universe of forces and mechanistic order” (Lawrence, 2002: P.79) for the power of the cosmos, ensuring “the long slow death of the human being”. He prophesizes, therefore, that it “will end in the annihilation of the human race ... unless there is a change, a resurrection and a return to the cosmos” (Lawrence, 2002: P.79). With such thinking, Lawrence successfully undermines Darwin’s scientific research.

In biological terms, the verb “evolve”, means to develop by evolutionary processes from a primitive to a highly organized form. In volume II of *The Descent of Man* (1874), Charles Darwin reiterates this idea:

The main conclusion arrived at in this work, namely that man is descended from some lowly-organised form, will, I regret to think, be highly distasteful to many persons. But there can hardly be a doubt that we are descended from barbarians.(Darwin, 1874: P. 386).

Throughout his writing career, D. H. Lawrence negates such thinking. In his work *Fantasia of the Unconscious*, he clearly refutes the existence of evolution: “I do not believe in evolution, but in the strangeness and rainbow-change of ever-renewed creative civilizations” (Lawrence, 1922: P.5). For him, man has not developed or evolved; it is not a question of evolution but of devolution. He undoubtedly thought that man had not “descended from barbarians” but had become himself “barbarian”. The word “barbarian”, for Darwin, meant a person living outside the bounds of civilisation. However, Lawrence plays on its secondary meaning; that is, insensitivity. Paradoxically, for him, civilized man has become uncivilized by following the dictates of reason and denying his inner being.
The phrase “rainbow-change of ever-renewed creative civilizations” is symbolic of Lawrence’s holistic vision. The image of the rainbow represents the co-existence of different polarities: mind and reason, male and female, life and death, day and night. He makes it clear that in a natural world, all these differences exist in harmony, and that variety is strength. The words “ever-renewed”, in the above quote, underline Lawrence’s vision of the eternal cycle of life. Lawrence realises that man cannot return to the past but must look back by living in the present and building a new, creative future. He is, indeed, recapturing the very essence of life, which cannot be ordered and categorized into neat blocks of knowledge. He believes that scientific study, in the modern world, should not obliterate the mythology of the past. A true-life experience combines all the various forces, both scientific and mythological, both rational and imaginative, both traditional and modern to revitalize existence and ensure the fulfilment of creative interaction.

Conclusion

Although Lawrence’s life was short, he was, nevertheless, a prolific writer who was able to paint a true picture of life in modern twentieth century Britain. It was a time of enormous change and Lawrence succeeded in portraying the conflicts that arose out of it. With the advent of the theory of evolution, the conventional story of Genesis had been completely undermined. The controversy that ensued encouraged Lawrence to create his own genesis story: or regenesis—a message of renewal and hope.

In this article, we have analysed three major fictional works: *The Rainbow*, *Women in Love* and *The Virgin and The Gypsy* to show how Lawrence exposed the false ideals of conventional society by a re-examination of the Genesis myth. In fact, we have used Lawrence’s own literary critique, as is set down in his *Apocalypse*, as a guide to an understanding of these fictional works. We have shown how Lawrence uses myth to illustrate his own philosophy, celebrating the spontaneity of primordial life. Through a careful study of several pertinent passages, we have illustrated that his aim was not to destroy but to recreate, to strip away dogma and creed and to reveal a kernel of truth that has existed from the beginning of time.

We have shown that in many ways, Lawrence, himself, embodied all the characteristics of a mythical figure. Passionately intent on conveying his message, despite endless hostility, his life took on mythical proportions as he became, himself, the hero of his own Lawrentian myth. Subject to state censorship during his life time, Lawrence is now generally accepted as one of the most creative writers of all time. For many, he has become a cult figure whose following grew from the seeds of Catherine Carswell’s letter, written to the periodical *Time and Tide* on March 16th, 1930. Responding to staunch criticism after his death, she wrote:

In the face of formidable initial disadvantages and lifelong delicacy, poverty that lasted for three quarters of his life and hostility that survives his death, he did nothing that he did not really want to do, and all that he most wanted to do he did. He went all over the world, he owned a ranch, he lived in the most beautiful corners of Europe, and met whom he wanted to meet and told them that they were wrong and he was right. He painted and made things, and sang, and rode. He wrote something like three dozen books, of which even the worst page dances with life that could be mistaken for no other man's, while the best are admitted,
even by those who hate him, to be unsurpassed. Without vices, with most human virtues, the husband of one wife, scrupulously honest, this estimable citizen yet managed to keep free from the shackles of civilization and the cant of literary cliques. He would have laughed lightly and cursed venomously in passing at the solemn owls—each one secretly chained by the leg—who now conduct his inquest. To do his work and lead his life in spite of them took some doing, but he did it, and long after they are forgotten, sensitive and innocent people—if any are left-will turn Lawrence's pages and will know from them what sort of a rare man Lawrence was. (Lawrence & al., 1976: P.285).

Lawrence was, indeed, “a rare man”, an individual who lived his life according to his own personal creed. He did not seek recognition in his own lifetime but aimed for an immortality that would stretch on into eternity. He was, in fact, a man ahead of his time and it can now be said, with hindsight, that his message was indeed equal to the mythical legends of the past. Today, its relevance is only just beginning to be understood. Over half a century after his death, with a world in turmoil, his philosophy has a pertinence that cannot be ignored. It is time for Lawrence’s regenesis: for man to succumb to the ravages of his nihilistic state and embrace a new beginning revitalised by the values of the past.

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