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English Department, Faculty of Languages & Translation, King Khalid University, Abha, Kingdom of Saudi Arabia

Hussein A. Alhawamdeh, Ph.D.
Department of English Language and Literature, School of Foreign Languages
The University of Jordan, Amman, Jordan

Saeid Rahimipour, Ph.D.
English Department, Language and Literature Faculty, Humanities College, Farhangian University, Ilam, Iran
## Contents

<table>
<thead>
<tr>
<th>Article Titles &amp; authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Memoriam: Abdullah Shunnaq 1948-2017</td>
<td>2-3</td>
</tr>
<tr>
<td>Mohammad Ahmad Thawabteh</td>
<td></td>
</tr>
<tr>
<td>The Cognitive Stylistic Translator</td>
<td>4-25</td>
</tr>
<tr>
<td>Ghazala, H. S.</td>
<td></td>
</tr>
<tr>
<td>'The trunks of trees washed up by the sea': Of Uprootedness and Shipwreck in V. S. Naipaul’s The Mimic Men</td>
<td>26-38</td>
</tr>
<tr>
<td>Nabil BAAZIZI</td>
<td></td>
</tr>
<tr>
<td>Ashraf Abdel Fattah</td>
<td></td>
</tr>
<tr>
<td>Social Transformations in the Women’s Short Stories in Egypt, 2011-2017</td>
<td>60-75</td>
</tr>
<tr>
<td>Mohammed Almahfali &amp; Rafah Barhoum</td>
<td></td>
</tr>
<tr>
<td>Translating Connotative Meaning in the Translation of the Holy Quran: Problems and Solutions</td>
<td>76-87</td>
</tr>
<tr>
<td>Noureldin Mohamed Abdelaal</td>
<td></td>
</tr>
<tr>
<td>Postmodern Picture Books as Multimodal Texts: Changing Trends in Children’s Literature</td>
<td>88-96</td>
</tr>
<tr>
<td>Shaju Ouseph Nalkara</td>
<td></td>
</tr>
<tr>
<td>The Representation of Puritans in William Shakespeare’s Twelfth Night</td>
<td>97-105</td>
</tr>
<tr>
<td>Rachid MEHDI</td>
<td></td>
</tr>
<tr>
<td>Barbary Mahometans in Early American Propaganda: A Critical Analysis of John Foss’s Captivity Account</td>
<td>106-116</td>
</tr>
<tr>
<td>Saad Boulahnane</td>
<td></td>
</tr>
<tr>
<td>Hilary Mantel: Embodying Thomas Cromwell and Redefining Historical Fiction through ‘Women’s Writing’</td>
<td>117-134</td>
</tr>
<tr>
<td>Alaa Alghamdi</td>
<td></td>
</tr>
<tr>
<td>A Gynocritic-intersectional Reading of Raja Alem’s The Dove’s Neckla</td>
<td>135-144</td>
</tr>
<tr>
<td>Najlaa R. Aldeeb</td>
<td></td>
</tr>
<tr>
<td>Schema Activation Management in Translation: Challenges and Risks</td>
<td>145-158</td>
</tr>
<tr>
<td>Hisham M. Ali</td>
<td></td>
</tr>
<tr>
<td>A Feminist Reading of Kizer’s “Persephone Pauses”</td>
<td>159-171</td>
</tr>
<tr>
<td>Salma Backroush Almaleki</td>
<td></td>
</tr>
<tr>
<td>Eloquent Silences in Samuel Beckett’s Waiting for Godot and Harold Pinter’s The Dumb Waiter</td>
<td>172-181</td>
</tr>
<tr>
<td>Rawiya Kouachi</td>
<td></td>
</tr>
<tr>
<td>Translation Shifts in Spatial and Temporal Deixis: A Trend Towards a More Subjective Narrative Mood in Fiction Translation</td>
<td>182-196</td>
</tr>
<tr>
<td>Othman Ahmad Ali Abualadas</td>
<td></td>
</tr>
</tbody>
</table>
In Memoriam: Abdullah Shunnaq 1948-2017

Mohammad Ahmad Thawabteh
Department of English Language and Literature
College of Arts and Social Sciences
Sultan Qaboos University

There have been many tributes to Dr. Shunnaq, the most recent of which is that the 4th Jordan International Conference proceedings on Translation held at Yarmouk University in March 2017 will be in the memory of Prof. Shunnaq. Shunnaq’s personal qualities impressed all who came into contact with him. The first personal encounter with Dr. Shunnaq was at Yarmouk University in 1994 while I was doing my MA in Translation. It was my first class in Semantics and Translation with Dr. Shunnaq. I entered his spacious office energetically to take the class. Just a few minutes before it started were enough to start a rapid-fire, but a scintillating conversation with Dr. Shunnaq. “Where are you from?” he asked. “Bethlehem,” I answered. ”Where exactly?” he asked again. “Beit Fajjar…,” I answered. “Oh, that mountainous village, overlooking Aroub Refugee Camp, halfway between Hebron and Bethlehem?” he chipped in. I was really flabbergasted that he was impressively knowledgeable about this very small part of the world. He was an ebullient, genial and charismatic teacher. It was really an honour for me that he supervised my MA thesis in 1996. Nine years later, in 2005 while I was doing my PhD in Translation Studies at University of Rovira I Virgili in Tarragona, Spain, the formidable Dr. Shunnaq served as a co-supervisor for my DEA (equivalent to Advanced Higher Diploma), a degree required for a PhD in Spain, again it was a huge honour for me as it was a heaven-sent opportunity for me to meet him to learn more about translation and even more about his personality. I remember I met him in person in his old house somewhere in the outskirts of Irbid, a northern city of Jordan where we had a splendid lunch Okra, if memory serves me right. Meanwhile, we were of mind about the topic and were able to build on it. Afterwards, we moved to his new house under construction, but almost-completed, on a hillside in Soum al-Shunnaq village. He showed me his private voluminous library, holding priceless books, articles, collections about Translation Studies. Unfortunately, that was the last time I met him in person.

Translation Studies and Dr Shunnaq are closely tied. His academic work was considerable and he set a well-recognised research path in the academic circles, not only in the Arab World, but also all over the world. His books and articles have been eminently readable. A close look at Google Scholar shows many citations to his work which enhances his scholarly position in Translation Studies world. His book Translation with reference to English and Arabic: A practical guide co-authored with Faghal was most cited and is considered the ABC of Arab translator training. He supervised, served as an examiner for more than 50 MA theses and PhD dissertations. Finally, he did translation studies a service of another kind that was the founder of the Jordanian Translators'
In Memoriam: Abdullah Shunnaq 1948-2017

Thawabteh

Association which has given translation movement a new lease of life in Jordan in terms of the translating voluminous works from Arabic into English or vice versa, the start of several translation schools (be it at graduate or undergraduate level). His scholarly profession is a beacon for many to follow.

* Personal communication with Dr. Mohammad Bataineh via e-mail on 18/12/2017
The Cognitive Stylistic Translator

Ghazala, H. S.
Department of English, College of Social Sciences
Umm Al-Qura University, Makkah Al-Mukarramah, Saudi Arabia

Abstract
Translation theory is never dogmatized. It is a dynamic and ever changing process. It is expected to respond positively to new developments in the studies of language and style. Cognitive stylistics is one of the major new developments in the study of style. It is based on viewing and analyzing style as a cognitive process of mind that goes beyond the boundaries of surface meaning to unearth the truth behind it. This process draws heavily on the cultural, social, political, and ideological conceptualization of style and meaning. The cognitive process of translating is claimed here to have been influenced by contemporary cognitive stylistic approaches that view meaning as the product of style as mind. This paper investigates the updated cognitive properties, responsibilities, practices and other characteristics to be assumed by the cognitive stylistic translator in the light of these new cognitive approaches to meaning and style in terms of mind. Accordingly, the cognitive translator is urged to approach the translation of the texts' styles and meaning cognitively to respond creatively to the explorations of cognitive stylistic theory and applications. This will make them uncover buried truths and meanings that cannot be discovered otherwise. Toward the end of the paper, a relativity theory of cognitive stylistic translation is put forward. This theory is flexible enough to respond effectively to all cognitive potentials of meaning and style. Further, it accommodates more than one cognitive version of translation by means of applying two suggested methods of translation to the same text: direct (or style-based); and indirect (non-style-based). This means that more freedom of choice of possible versions of translation is available to translators and readers to pick up.

Keywords: cognitive, stylistic, style, translator, translation theory, translation method, style-based translation

The Cognitive Stylistic Translator

Ghazala

1. Introduction
Cognitive stylistic translation is claimed to be a style-based translation. It derives from the contemporary cognitive stylistic studies that view meaning as based on the concept of style as mind. Hence, this cognitive stylistic approach to translation has no relevance to Newmark's cognitive translation which is a translation procedure of pre-translation analysis of the grammar and words of source language (SL) texts (1981, pp. 40-42).

Translation is viewed here as a reflection of the diverse features and functions of the style of the source and target texts from different points of view of the author, the translator, the target text reader and the target language style. Translation is, thus, claimed to be triggered and directed by style.

As to style, it is viewed as a matter of choice made by writers from the major language components of grammar, words and sounds in particular. It is received and perceived by readers in the context of the text and their own socio-cultural, ideological and mental (or cognitive) context. Stylistics is the approach to the analysis of texts that undertakes the substantiation of this concept of style in practical terms.

Several questions about style, translation, and the relationship between the two and the translator demand to be answered in this paper, which also provides a theoretical backdrop for applications which might be done on the topic. Some questions concern the relationship of style to translation; cognitive stylistics and translation; the writer’s style and translation; the reader’s style and translation; the translator’s style and translation; stylistic choices and translation; and stylistic creativity and translation. The paper ends with an enterprise put forward to be applied on the basis on the concept of relativity of meaning in translation, aiming at a freer cognitive stylistic approach in practice by suggesting simultaneous acceptable translations of the same style: direct and indirect.

2. The Relevance of Style to Translation: Stylistic Choices and Translation
Oddly enough, and until recently, the topic of style has received but a cursory attention by the majority of good translation books. When a mention is done or implied, it refers to style on passing in a general, ambiguous and conventional way as a reference to a way of expression. For example, Landers, who assigns just over two pages for “style in translation”, says: “style, after all, can be defined as a characteristic mode of expression…” (2001, 90). Or a reference is made to some writers’ style as, for instance, terse, lofty, baroque, elaborate, poor, complicated, simple, etc. without substantiating what these exactly mean with respect to the different features of language used by those writers. However, some translation theorists, like Newmark, have shown more interest in style, providing few details about it in general terms. He hints very briefly at text styles, and stylistic scales, with an occasional reference to the term throughout the book (1988/1995, p. 13-14). Snell-Hornby has notably shown serious interest in the concept of style, by what she calls “the factor of style” in translation, pointing out the significance of style and translation in translation (1988, pp. 119-22, and 1995, p. 119).

Before this work, and in his paper on ‘Stylistic Translation’ published in FIT Newsletter, 1995, Ghazala for the first time has provided a detailed practical study of the stylistic problems of
translation (English-Arabic) (see also Ghazala, 2008, 2011, 2012 and 2016). It was not until 2006 that a whole brilliant work on the strong links between style, contemporary cognitive stylistics and translation had appeared in English, by Boase-Beier, with the title Stylistic Approaches to Translation, which is quoted frequently in this work.

Translation is viewed as an act of stylistic interpretation based on the consideration of the different types of stylistic features of language and their effects and implications in the source text from a cognitive point of view, which the translator should take into account when he/she translates into the target text. In this sense, the styles, texts and contexts of both source language (SL) and the target language (TL) have to be in focus. Both the source text (ST) author and the target text (TT) reader have to be borne in mind by the translator. In turn, the translator has a share of responsibility of reading carefully to carry what he/she understands from the source text into the target text socio-culturally, ideologically and/or cognitively. How this is done is indicated in a good number of examples throughout this article.

Before we proceed in our argument on whose style is to apply in translation, we may discuss the major contemporary theories that are thought to have an impact on the process and style of translation.


Cognitive Stylistics is based on Cognitive Linguistic Theory. All the models, techniques and strategies suggested for carrying out cognitive stylistic analyses of texts, literary texts in particular are cognitive demonstrations of conceptualizing, structuralizing, socializing, culturalizing, ideologizing, politicising or feminising interpretations of texts. This huge literature of contemporary cognitive stylistics has both revolutionized and evolutionized stylistic studies.

A great cognitive turn has been in action in contemporary stylistics. In effect, and as Boase-Beier rightly argues, “There is a cognitive turn in translation studies” (2003 and 2006, p. 71). This shift is described by Crane and Richardson as “the major interdisciplinary initiative” of recent years (1999, p. 23) (in Boase-Beier, 2006, p. 71)

As Boase-Beier (2006, p. 72) argues, cognitive approaches are attractive for they are promising with respect to the provision of insight into the nature and effects of the difference, both in translation and stylistics, as both are developing new cognitive approaches. They view style as a reflection of mind and as a matter of choice in a way other aspects of language are not. These stylistic choices involve cognitive processes that require mind and suggest influence of mind more strongly than those aspects of language use where there is no choice.

Indeed, contemporary cognitive stylistics explores the concept of mind style, or ‘style as mind’ in ways which are highly significant for contemporary translation studies. Boase-Beier (2006, p. 71) points out what she considers as the main issues in cognitive stylistics that are relevant to translation (the last three are mine):
(a) Meaning is more than the words on the page. Although, as Newmark (1988) says, all we have on the page are words, a world of words, we do not understand them in isolation, but in context and combination with each other. One way to explain how meaning is more than words is to consider what words imply, connote, insinuate or emanate of functions, effects, assumptions, inferences or implicatures in the reader’s mind. How, then, do we translate these implications, functions and implicatures, and allow for inferences and assumptions?

(b) Reading is a cognitive process. At the same time, it is an integral part of the translator’s task. So how do translators read? How do they arrive at an interpretation?

(c) With all the freedom, involvement and mental state experience of reading and reader, how do we ensure when translating that the reader of our translation also experiences a change in mental state? And how do these changes have something in common with those we ourselves have experienced? If the translation fails to capture such cognitive mental state, will the target text have less effect on a reader’s mind?

(d) What does cognitive stylistics have to say about the differences between literary and non-literary texts? Does literary writing draw on different formal characteristics, or does it provide a different reading experience from non-literary writing? If so, what features guarantee it a different reading experience? If literature demands more effort and gives greater returns, how should the translation of literature ensure that this also applies to the target text?

(e) If reading a text for translation means inferring an author, assuming a meaning, finding something we can act upon, can we accept that we are merely acting as though we knew what the author meant? Can we strike a balance between a sense of our ultimate ignorance with the need to act?

(f) Meaning is not encoded in the text, so it cannot be decoded, but constructed in terms of the cognitive context of the reader. This context contains shared, communal elements as much as individual elements. The question here is how to construct meaning cognitively.

(g) The relationship between the constructed meaning and the outside world is not measurable in terms of true and false in the light of information collected from texts, especially literary texts, against the world.

(h) These cognitive insights into style in translation suggest that the process of reading a source text does not necessarily involve analysing all minute details of style and content.

(i) Cognitive stylistics looks at texts as discourses composed of acts of communication. How can we apply this to translation as an act of cognitive stylistic interpretation?

(j) Viewing translation as a cognitive stylistic act of interpretation, how will it be looked at from the target reader’s viewpoint?

(k) In the light of our understanding of cognitive approaches to style as processes of searching for the truth, how can a cognitive stylistic approach to translation unearth the realities of the text’s meanings?

Contemporary cognitive translation corpus might change the mind in more than one way by introducing us to thoughts and feelings we have not experienced before. Studies of the style of
translated texts view it as the result of choice driven by cognitive, mental state (see Dahlgren, 2005). These translations contain not only the author’s, but also the translator’s choices (Malmkjær, 2004. Both are in Boase-Beier, 2006). One way of approaching these different choices is to compare corpora of texts, source text and translation, as Baker suggests (2000). Another way suggested by Boase-Beier is to see the translator as assuming a particular translating persona, based on an interaction of his/her own view, or cognitive state, with that of an inferred author. She proposes two possible translations for the same poem by Morgenstern, ‘Two Donkeys’ from German into English, which represent two different but possible views held by two different translators of the voice of the informed author. Her suggestion is based on her understanding of style as a representation of a cognitive state when the text is not about a true state of affairs, i.e. fictional (Boase-Beier, 2006, Chapter Five).

Adopting a cognitive view, some translation theorists have distinguished two cognitive types of features of texts: ‘universal’ and ‘cultural’ (or particular. See below) (see Semino, 1997; Gutt, 2000, 2005; Kiparsky, 1987; Boase-Beier, 2004, 2006). Universal features encompass a general knowledge of the world and many aspects of style and literariness of language, including ambiguity and metaphor. They are taken here in the sense that they are universal styles of all live languages, not in terms of their cultural connotations. These universals are claimed by cognitivists to be easier to translate than their cultural counterparts. However, only some of them, particularly those relating to common knowledge and many non-literary texts, can be easier to translate, but certainly not metaphor and ambiguity, which are ingrained with cultural connotations.

A cognitive stylistic translation suggests that readers view style as a representation and reflection of mind, so they attempt to comprehend that mind in reading in order to recreate it in translation. What is beyond the source text, how translators arrive to it, and how they construct it in translation would depend highly on the mind. Style has long been seen as a manifestation of mental processes, characteristics or states, which explains what is meant by the concept of style as choice. The major difference between a traditional and modern view of style as mind is that it used to mean the author’s mind in the past, whereas now it means both the reader’s mind and the author’s mind, but priority is given to the reader’s mind. Thus, the source text, especially a literary text, is approached by the reader as expressing attitudes, feelings, emotions, ideologies and states of mind. So does the translator. The prerequisite for that is we have to arrive at a certain interpretation, for which there should be reasonable evidence from inside as well as outside the source text.

I would argue that a cognitive stylistic approach to translation stresses the dependability and profundity of translation process perhaps in an unprecedented way. A cognitive process of translation is the same as the cognitive process of stylistic analysis. It is a mental process that involves the interpretation of the text’s linguistic features of all types in two contexts of theirs: (i) textual context, and (ii) socio-cultural, attitudinal, ideological and perhaps political context. This is done with the background realization that the text is a communicative act which involves characters/persons, events, processes of different types, actions, actors, behaviour, behavers, goals, phenomena, sensors, verbiage, identified, identifier, etc. These are the components of the influential cognitive stylistic model of analysis of TRANSIVITY. A good translation into Arabic should keep these transitivity roles in accordance with the TL grammar and word order.
Thus, a cognitive stylistic translation based on cognitive, mental and conceptualized processing of structural elements of the source text can be enlightening in translation, though not arbitrarily. A cognitive processing like this is administered by the translator as a reader before anything else, with an implied author behind the scene. The term ‘implied author’ is used here not in the sense of disregarding the author, but rather as a recognition of his/her inevitable presence in the reader’s mind, however indirectly. This opens the way for the next three points about the writer’s, reader’s and translator’s styles and translation respectively.

4. The Writer’s Style and Translation
It goes without saying that authors have their own intentions and stylistic choices. Yet, these intentions and choices are made in the author’s mental, social, cultural and ideological environment, which might not apply to readers/translators who may have a completely different environment. Therefore, the authorial intention and style is author-specific not reader/translator-specific. Although the author’s stylistic choices are substantiated in his/her text, his/her intentions are not, and are only assumed by readers/translators. Common examples of uncertain intentions are styles of ambiguity, metaphorical expressions, connotations, irony, insinuations, cultural expressions, political implications and ideological and attitudinal words and phrases. Perhaps the most salient of all are the effects and functions of these and other stylistic choices and features. Therefore, the reader/translator has a contribution to the meaning and interpretation of texts. Much space has then been granted to him/her in contemporary stylistic and translation studies.

5. The Reader’s Style and Translation
Readers have their rights to read and interpret the text in their own terms of mind, culture, social and religious conventions, ideology, personal experience and background common knowledge of the world. They have the freedom to understand and construct the writer’s stylistic choices in that large context of theirs, keeping an eye on the author’s choices and assumed intentions, however indirectly. Perhaps a better way to read foreign texts is to read them in terms of the reader’s cultural and ideological environment and background. Like the author, the reader has a mind, a different mind from that of the author and, thus, may approach the latter’s stylistic choices of language structures in different ways with different cognitive perspective and attitude.

This approach would make reading more realistic, truthful and interesting indeed. Reading is taking place here from the reader's point of view, and how he/she is acting and reacting to the complex of cultures represented in the text. As Fowler argues, style is not just a question of different ways of saying or expressing the same thing (in Boase-Beier, 2006, p. 53). Stylistic choices “reflect a speaker’s (subjective) choice of a given conceptualization”, and are a reflection of different content rather than different expression (see also Leech and Short, 1981). Because stylistic choice is optional to speakers, or writers, it is telling about the person who uses this particular choice. A choice is made from those structures that mind universally makes available for language users. Such a cognitive view of style as mind has left the door wide open for different readings and different interpretations of the speaker’s choices – or concepts – by different readers in different cultural and ideological settings.
As to the translator, he/she is after all a reader, a careful and informed reader, who also has his/her own style and stylistic choices, mind, socio-cultural background, ideology, experience and knowledge of the world. More recently, Simeoni talks of “the social environment of translation” (2007). Most writers of Pierre and Kar’s Collection of Articles (2007) view translation as a social, political, cultural and ethical act, which leaves the original other than what it was. That is, they transform it. Obviously, we do not expect the translator/reader to neutralize himself/herself at reading and then translating a text. He/she reads the source text with the aim of constructing what he/she perceives as the text’s meaning - rather than reconstruct the author’s meaning - to construct it this time in the target text.

The translator/reader has his/her personal style of reading which preferably draws on cognitive stylistic principles and models in the processing of the source text. However, to Venuti (1995), translation is no longer a “domestication” in the sense of assimilating the original text to the norms, values and expectations of the target culture. Rather, translation is a “foreignization”, maintaining a certain distance from such norms, values and expectations, (see also Venuti, 1992, 1998a, 2000, in Pierre and Kar (eds.), 2007, p. 3. See also Boase-Beier, 2006, 68). Traditionally, within translation studies, the process of translation has been described in terms of gain and loss, and betrayal, thus, minimizing translation to a mere reproduction, or reflection of an effect, an intention, or a message. Now the process of translation itself has been receiving the greater amount of focus in the cognitive studies of translation. It is a process of interaction in a new context, a new reading, a new writing from a cognitive/mental perspective of style. To many contemporary translation theorists, translation is a form of writing (see Boase-Beier, 2006). This might imply, among other things, that the translator is a writer.

6. The Translator’s Style and Translation: Translator as Writer

“We write what we read” (Chaudhuri, 2007) is a corollary of the reader-response theory. This theory is derived from the ‘Reception Theory’, and ‘Reader Response Criticism’ which focus on the TEXT-READER relationship, and the reader’s activities in the interpretation of texts. The reader has accordingly been granted an imperial position in the interpretation of texts. His responses to the language of the text determine to a great extent its interpretation and meanings, irrespective of the writer’s intentions. Again, the writer has been dethroned to be succeeded by the reader as the master of the process of reading and interpretation (see especially Iser, 1971f, 1974; Boase-Beier, 2006). Today the reader is thought of as activating a textual process that the author has initiated. The author is a reader before he/she is a writer, having read earlier texts. Pronouncing the ‘death of the author’, Barthes (1977), views writing as a liberation of language in a free transpersonal space. Within this space, the text changes its contours as it passes from writer to reader. The dissemination of the text is an endless series of translationese, carrying across-transpositions in more senses than one: an overall change of context, but also a reconstitution of elements. Thus, to Barthes and his followers, the text a reader reads is not the text that the writer wrote (Chaudhuri, 2007, in Pierre & Kar, 2007, 87).

The author’s intentions are more assumed than reassured today, and the reader has the greater attention as the constructor of the text’s meaning and interpretation. As argued above, the translator is after all a reader who has his/her own style and stylistic choices in the process of constructing the target text. In every translation, there is always a ‘translator’s voice’. There have
been studies which examined the elements of the translator’s style in the target text, described by Baker (2000) as some kind of thumb-print expressed in a variety of linguistic and non-linguistic features. The presence of the translator’s personal style in the target text is ascribed to the translator’s preservation of the stylistic nuances of the style of the source text.

Malmkjær uses the term “translational stylistics” to describe those studies concerned with the recreation of the translator’s choices made in the translated text, the target text (2004). Translational stylistics is a special type of stylistics that views the target text in its relation to the source text. However, stylistic differences between, say, two translations of the same text are evidence for different interpretations on the part of the two translators of the cognitive state incorporated in the text.

So far, the focus has been on the translator’s style and stylistic choices in the target text. Before that, and as a preliminary to this stage, the translator makes his/her choices from those made by the writer of the source text. Certainly the choices of the two are more likely not identical. Boase-Beier makes the point that a translated text is seen by translators to be co-authored (my emphasis) due to the translator’s world knowledge and view being influenced by that of the source text (2003). The new proposition of ‘co-authoring’ in translation studies is perhaps borrowed from recent literary studies which view the reader as a co-author of the text. By analogy, the same applies to the translator. Both the translator and the author’s voices co-exist in the translated text. Varela suggests a kind of interaction taking place between the translator’s voice and other voices already present in the source text (2004. See Boase-Beier, 2006). Among the translation theorists who have attended to the stylistics of the translated text is Venuti, who has pointed to an interaction between the visible presence of the translator in the target text and the presence of the author of the source text (2000). If the target text is co-authored, the translator’s voice will be yet another voice to be added to those voices in the source text, what Varela assimilates to a kind of ‘heteroglossia’ in the translated text more than the source text (Boase-Beier, 2006).

The other point of interest in this connection is the factors that influence the translator’s stylistic choices and state of mind. Like any reader, the translator has his/her own style, choices, likes, dislikes, social, cultural, religious, mental, ideological, political and attitudinal background, personal experience and knowledge and view of the world. These factors can also be exhibited by the author through his/her text. When a kind of clash between, say, the translator’s cultural, religious or ideological attitudes and those of the writer through the source text, a great deal of influence may occur, which will be reflected in the target text. Of course, it is not a straightforward process to assess these influences on the part of the translator. Baker declares that it is not easy to determine the influencing factors, such as the influence of the source language, and the cultural and ideological attitudes of the translator (2000). Boase-Beier also finds it difficult to elaborate these influences, and that any elaboration about them would be speculative in nature (2003a).

Yet, I claim that there are two factors which might be used as tester guidelines to partly trace these influencing factors. The first is the translator’s (frequent) use of footnotes, endnotes, or glossaries to illustrate the points (cultural, religious, ideological or even political) that reflect his/her objection to them for some reason. Another way is, if possible, to compare the source text with the target text to see what the translator has left out, modified, cut short, euphemized, or
The Cognitive Stylistic Translator

Ghazala

paraphrased. That said, it must be admitted that the second procedure is not available to readers, only to critics, researchers and translation revisers. Schleiermacher’s view is that translation involves one direction movement, either of the reader towards the writer, or of the writer towards the reader (in Schulte and Biguenet, 1992, p. 42).

More recently, in the light of reader-response theory, relevance theory and text worlds theory (see Gavins, 2000, 2005 and 2007; Black, 2006 and others), the translator’s approach to the processing of the source text in terms of cognitive stylistics has led some writers on translation, like Mackenzie, Sperber and Wilson and others, to view the translator as a WRITER. According to them, the translator is the writer of the translation who is initially responsible for the style of the translated text to which readers of the translation respond and from which he/she creates meaning. Thus, the translator has the role of a writer who instigates discovery in the reader (Mackenzie, 2002. See also Boase-Beier, 2006, p. 51). For Sperber and Wilson and other proponents of text worlds theories, the text, apart from imposing some structure on the reader’s experience, has no restrictions on the meanings which are possible for the reader (hence, the translator) to construct (1995). The burden in those theories is on the reader (or translator) to construct meaning under the guidance of the text (see also Iser, 1979). Besides that, the author can be responsible only for certain guidance offered to readers/translators; the rest is the latter’s responsibility in the process of reading and constructing meaning in the target text. This point of the translator’s responsibilities is assigned a separate section below.

Now, can a translator be called a writer or a creator? Can he/she be a writer or a creator in the same way as the source text’s writer and creator? In reply, I would say, yes, the translator is a writer and a creator, but a writer and creator of translation, not in the same way as the original writer and creator of the source text. The translator is the writer and creator of the translation in two senses: first, without a translator, a target text does not exist; secondly, the translator is the constructor of the translated text out of the source text. He/she is not merely reproducing, reconstructing, or recreating the author’s meaning of the original into the target text; he/she is the constructor of the meaning of the source text in terms of the cognitive stylistic approach outlined earlier. He/she reads and understands the original on its and its author’s terms and conditions, to interpret it, or construct it on his/her terms and conditions of background knowledge, culture, ideology, experience, conventions, etc.

What I may term the translation writer is a creator of a new translated text in the target language, which means a new addition to the corpus of the target knowledge. A reconstructing, reproducing and recreating translator is neither a writer nor a creator; he/she is just a translator in the traditional sense of the job of translators, as ‘copyists’ or ‘mimics’ of the meaning of the source text into the target text as closely as possible. Well, this job is not disgraceful and is by no means easy or straightforward, and has to be one of the options available to the translator in certain situations. Yet it is not the kind of job that gives the translator due respect. We all know that some names have become figures in the field of writing and translation just because they have been good translators of famous works. Their reputation is on par with that of the authors of the source texts.

The promotion of the translator of today to a translation writer should not confuse things. The translator as a writer and creator of translation is different from the writer of the source text.
The source text writer is the original creator of the work, whatever interpretation or meaning we might conclude from that work. The translator, on the other hand, is a writer and creator of a translated text in the target language that is not entirely a creation of his/her own, but a creation that draws heavily on somebody else’s original creation in the source text. This begs the question: what are the responsibilities of the translator toward the SL text, its writer, the TL readership, the SL and TL styles, etc. involved in the cognitive process of translating? This is the point in order now.

7. The Translator’s Responsibilities

The translator’s responsibility is not to intended here in the sense of reliability (meeting the user’s needs; translating the texts the user needs translated, in the way the user wants them translated, by the user’s deadline, or professionalism (professional pride, professional integrity, professional self-esteem, reliability, involvement in the profession and ethics of the profession (see Robinson, 1997/2007, p. 24)). The translator’s reliability, professionalism, efficiency, experience and competence are postulated when the term is used here. The responsibilities intended are the duties the translator feels in relation to the author of the source text, the source text style and meaning, the target text style and meaning, and the target readership.

The translator’s responsibilities toward the source text author, to start with, are several. The translator has always to have in the back of his/her neck that the text he/she translates has an author, without who it would not have come into life. Dryden speaks of the need to pay attention not only to the spirit of language, but also of the original author (in Robinson, 2002, p. 233). Thus, the spirit of the author is present in his/her text, and should not be proclaimed dead, as Barthes did (1977). Perhaps the author’s intentions are not accessible to the translator, but they can be assumed by him/her. In addition, the translator is supposed to check the historical, sociocultural, ideological and perhaps religious surroundings of the author and his/her time in history. This is sometimes crucial to the understanding and interpretation of some texts, especially classics. Further, the author’s style and stylistic choices have to be attended to carefully by the translator for their usefulness in the stylistic analysis and interpretation of the source text. As to the author’s biography, I suppose it is optional for the translator to acquaint himself/herself with it.

The source text has equally some conditions to be considered by the translator. It is important that the type and subtypes of text be attended to by the translator for, say, a novel may not be approached like a poem in terms of style, layout, analytic strategies, and conventions of reading. The translator has a major responsibility to make a close reading of the source text and detailed analysis of its style from a cognitive stylistic perspective as demonstrated above. The stylistic choices of the writer, which are found to be significant by the translator, have to be understood in the textual as well as cognitive context of the text. Perhaps putting the text into the context of similar texts, or intertextuality, might be required for specific types of text (see also Snell-Hornby, 1988/1995; Bose-Beier, 2006 and others).

Also, the translator has to take into account whether a text is literary or non-literary for the major differences in style between the two types, a distinction that has its repercussions on the analysis and interpretation of that text. The styles of the language of the text (formal, colloquial,
etc.) have to receive a good deal of attention by the translator for their important impact on the meaning and, hence, the translation of the text.

For the part of the target text, the translator’s responsibilities are numerous. The target text’s norms and rules of the structures of different types and different styles have to be given priority by the translator over those of the source text (unless foregrounded). The grammatical structures of sentences, clauses, sentence types and word order are chief among the styles to be observed by the translator in the grammar of the target language text. Similarly, lexical structures of word combinations (i.e. collocations, associations and frames), special and fixed phrases (like idioms, proverbs, stylistic formulas, stereotypes, clichés, compounds, etc.), rhetorical figures (especially metaphors), semantic rules of selection restrictions, etc. Sound patterns and prosodic features are also to be attended to in the target text which might have different phonological patterns and features. The same applies to language styles (or tones) of formality and simplicity/complexity of language grammatical and lexical structures in particular. These should also be target-language oriented, as its norms of written and spoken discourse might not be identical with those of the source text.

More responsibilities are laid on the translator’s burden with respect to the Target Text Readership. MacKenzie rightly argues that the translator, both as a reader and a communicator, attempts in the target text to make stylistic choices that presumably create effects on the target-text readers, which would reflect the potential effects of the source text on its readership (2002). This view has been voiced by several translation theorists like Newmark, who has suggested his two methods of translation, ‘semantic translation’ and ‘communicative translation’, the second of which is based on producing the same effect on the target readership as that produced by the source text on its readers (what can be termed as ‘affective translation’) (1981, 1988/1995). The important point for the translator is to produce an effect in as much amount as the target text language may allow.

Another critical responsibility of the translator's is to attend to the target reader’s cultural, religious and perhaps ideological and political milieu. This becomes urgent, particularly when the source expression or meaning could be insulting (e.g. swear, taboo and blasphemous words and expressions.

Furthermore, the translator is responsible for transforming the source text meaning into the target text in the style, which is most convenient to the target language conventions. It follows from this that he/she has to be familiar with the target language style regarding intricacies and complexities of grammar, words and sounds in particular. Also, the translator is responsible for correcting the flagrant mistakes that might occur in the source text, such as dates, proper names of persons, cities, countries, titles of books, titles of important people, figures and numbers, and the like (see also Newmark, 1988: Chapter 17, especially pp. 204-5).

More so, the translator has to distinguish the stylistic differences between the two languages, the source and the target, to be able to draw comparisons between the two styles when necessary. He/she then opts for the more appropriate style for the target readers, which might be
generally target-language biased, unless the style of the source text is unavailable in the target-text style, or is meant on purpose to be deviant for its stylistic significance.

Above all, the translator has unpronounced moral responsibilities toward the target readers who trust him/her as trustworthy, credible, honest, informed, experienced, transparent, competent, conscientious and unpretentious. The translator should not wipe clear of “ethical slates”, to use Pym’s term. He rightly argues that, “to the extent that translators are creative, they are also responsible and thus subject to moral judgement” (in Beylard-Ozeroff, 1998, p. 124). Indeed, the translator is not and should not be a pretender. He/she is doing a real, hard and noble job. He/she is not acting or pretending to be somebody else when translating in such a really daunting cognitive way of processing and translating the style of the source text.

Whatever Robinson may mean by claiming that translators and interpreters “have something of the actor in them, the mimic, the impersonator…” (2007, pp. 22-23), morally speaking, I find it not fair to look at them as actors and impersonators. They should not pretend to be somebody else or do a job they do not believe in or feel serious about. Had the translators been actors and pretenders, the readers of both texts, source and target, would not have believed them, for pretense is deception. In effect, things will be disastrous for the whole discipline as a field of study and a profession.

To me, the translator is no more an actor and a pretender than, say, a teacher might be, who is a teacher at school or university, a father and a husband at home, a political party member, a Manchester United football fan, a social club member and/or a taxi driver. The translator is a specialist who works among people, with people and for people. He/she works hard and uneartths the truth at translating the meanings of texts and their styles cognitively into the target language, taking into account all the considerations suggested above.

The next issue to consider is the relation of style to creativity in translation from a cognitive point of view.

8. Stylistics as the Source of Creativity in Translation: A Cognitive Perspective
Among the common, naïve claims to creativity in translation is that any translator, as Pym declares ironically, “can put two texts side by side, observe the differences, and call the result creativity” (in Beylard-Ozeroff et al., 1998). Creativity is usually postulated, but it might be useful to substantiate one or two points about it. The term is not taken here to mean ‘creation’ in the sense of ‘creating something out of nothing’; nor to mean ‘re-creation’ in the sense of reproduction of the source text’s implied meaning in the target language. Pym's term, “translative creativity” is intended to mean creating a new translated text that is constructed by the translator in stylistic cognitive terms set forth above (in Beylard-Ozeroff et al., 1998). Describing what is governed by rules and what is creative in the translator’s work, Newmark (1995 and 1998) argues that translation is continuously hovering between rule (or cognitive science) and intuition. It is a balancing act, a juggling twice with five changing factors: languages, cultures, traditions, readerships, and settings; and five universal factors that keep it steady: reality, logic, morality, aesthetics and pure language.
The corpus on creativity is huge and, for the purposes of this paper (which is not about creativity), a definition or two can be cited here. Mednick (1962) defines it as the ability to form new combinations, whereas Gentzels and Jackson (1962) define it as the ability to join commonly independent and different elements. As a process, Taylor (1956) and May (1959) describe it as that which gives a new product, and brings something new into existence. To Parnes (1972), it is a behaviour which produces something unique and valuable (all in Gran, 1998).

Looking at translation as a sociolinguistic activity concerned with the uses of language and the values associated with such uses, Nida sees creativity as any sociolinguistic feature of language. It revolts against traditional renderings of texts of different types, including religious, legal and classic texts (e.g. Greek drama) (1998). He considers changes of style, grammar, cultural expressions, compensations for losses and adjustments of any kind to the original to conform to the socio-cultural values and connotations of the translator’s time. Nida is, in principle, against translation as imitation. He argues of the supremacy of dynamic functional translation, a translation that changes constantly with the changes of time, societies, cultures and connotations. It is with this dynamic change that creativity lies. However, Nida (1998) points out some sociolinguistic constraints which are factors that influence the style of translating a text creatively: the register of language that is appropriate for the intended audience; the expectations of the intended audience as to the kind of translation that should be made; distinctive sociolinguistic features of the source text; and the medium in which the translated text is to be used.

Gran (1998), on the other hand, suggests creative strategies based on the development of cognitive linguistics during the acquisition of translation/interpretation skills. He points out five cognitive linguistic-based creative strategies for training translators and interpreters: (i) comprehension and analysis of the source text (i.e. grasping the functional components of the source discourse); (ii) abstracting and compressing the incoming discourse (i.e. the translator’s cognitive/mental and rigorous ability to subdivide the source discourse into concepts, a process similar to verbalization); (iii) reproduction of the discourse in the target language; (iv) didactic implications (i.e. creative reformulation techniques including paraphrasing, semantic abstraction, shared knowledge and elaboration of personal strategies of maintaining textual cohesion); and (v) acceleration and partial automation of the interpreting process (based mainly on implicit, internalized memory; implicit competence and explicit knowledge (see Paradis, 1994; Feo, 1993; Viaggio (1992b). In Gran, 1998).

Like Nida, Newmark views creativity as opposed to imitation, as “creativity in translation starts where imitation stops” (1993, p. 40). He also argues that the wider the choices, the more creativity is required. On the other hand, dynamic equivalence which roots up the sub-text, the hidden agenda, or ‘re-creation’, is pre-eminently target-text oriented and more creative than formal, or literal equivalence (1988/95, p. 76). Newmark views creative translation as a matter of a play of words and a ‘peculiar’ stylistic/linguistic combination of lexical and grammatical choices and structures. He cites the following examples (taken from Patrick Creagh’s translation of Claudio Magris’ Danubio into English (see Newmark, 1988):
The Cognitive Stylistic Translator

Ghazala

- ‘becoming a rhetoric, even though tortured’
- ‘a mine of hatred’
- ‘of snow’
- ‘absolute night’
- ‘the prose of the world’

‘turning into rhetoric, however lacerated that rhetoric might be’
‘a time-bomb of hatred’
‘snow fresh’
‘night in its most absolute sense’
‘the humdrum world’

Newmark lists what he describes as the most obvious occasions for the need for creativity, declaring that the list is not exhaustive, but useful (p. 40):

(a) Cultural words that are specific to one community: objects or activities with connotations (‘koa’ for furniture).
(b) Transcultural words with similar referents and different connotations in the target language (e.g. staples like bread, rice, tea, sugar, drink, etc.)
(c) Concept words with different emphases in different communities (obedience, liberation, freedom fighters, terrorism, liberalism, democracy, etc.).
(d) Peculiar syntactic structures.
(e) Cultural metaphors, idioms, proverbs, puns and neologisms.
(f) Significant phonaesthetic effects (e.g. bauble, pullulate).
(g) Words of quality with no one-to-one equivalent in the target language.
(h) Words as images and prosodic features (e.g. in poetry, stories, novels and sagas).

We may conclude from this account of creativity in translation that, in principle, creativity is a major issue in translation studies and practice. The extent of its frequency depends mainly on the type of text, register, purposes of the translation and the demands and type of the intended audience of the target text. In abstract, legal technical and the majority of non-literary texts (advertising is an exception), creativity is not a big issue and is not sought by target readers. This does not mean that the translation of these texts cannot be creative, but its frequency is rather low. However, in literary texts in particular and creative writings in general, creativity is the core of translation. A non-creative translation of literature is thought to be dim and poor, and might not be recognized as a good translation. However, the concept of creativity may be approached differently in cognitive stylistic translation.

In cognitive stylistic translation, meaning is conceptualized and ‘constructed’, rather than reproduced or recreated in the translated text. In this sense, meaning is ‘created’ from the stylistic choices made in the source text with the translator’s target cultural, social and ideological considerations of the stylistic choices to be made in the translated text. These reflect, or more specifically ‘create’, the stylistic functions and effects of the original in the target context. Thus, the whole cognitive stylistic translation is ‘creative’ in principle. The construction of stylistic effects and implications of the source text’s stylistic choices in the target language is a creative process from start to end. It is mainly the construction or creation of the interpretation of these choices in the target text, through target-oriented stylistic structures and effects.

The view held in this paper is that all aspects of creativity in translation, whether particular or universal, are stylistic, based on cognitive stylistic theory of meaning and interpretation. A long time ago, Jakobson, the godfather of Cognitive Stylistics, argued that the translation of poetry in particular is not possible (1960). However, ‘creative transposition’ is possible thanks to the Universality of “cognitive experience” of certain universal properties of poetry of sound features and effects, stylistic figures of metaphor, stylistic figures of metaphor and metonymy, iconicity and ambiguity in particular (see also McCully, 1998; Goldsworthy, 1998; van Peer, 1993; Miner, 1990, and others). These have the nature of universal stylistic principles (Boase-Beier, 2006, p. 14); ‘semantic primitives’ (simple and core words) (Goddard and Wierzbica, 1994); and semantic features, described by Catford as ‘common features of situation substance’ (1965, p. 50) (see also Ghazala, 2011, 2013 and 2016 for further argument).

However, I would argue that creativity in cognitive stylistic translation includes not only universal but also particular features of style. It is a creativity of concepts in the context of the cognitive aspects of style outlined above in this paper. Stylistic choices of the source text are all contextualized and conceptualized into the stylistic choices of the target text. Hence, in cognitive stylistic translation, creativity does matter and is postulated by cognitive translators in every single construction and conceptualization they suggest in the target text. Thus, what may be termed ‘cognitive creativity’ is potentially implied in the effects and functions of the stylistic choices of the source text and how they are constructed, or created, by the translator in the target text’s terms and culture. This applies not only to stylistic universality but also to cultural relativity as stressed by Venuti (1995, p. 20). Relativity of translation is a major issue that needs attending to in the following sub-unit, although from a new cognitive translational perspective.

8. Relativity of Translation: Toward a Freer Cognitive Stylistic Translational Practice: Direct and Indirect Translation

In contemporary stylistic approaches to the analysis and translation of texts, it might be more accurate to think of meaning as the result of the cognitive interpretive process of their styles. It is not assumed that all readers/translators will come to share the same view of all aspects of a text’s meaning (see also Weber, 1996). However, a general consensus is likely, but not compulsory.

The language-thought link is related in origin to Sapir (1949) and Whorf (1956) and their hypothesis. Whorf’s Hypothesis has come to be known as Sapir-Whorf Hypothesis. It is concerned with classifying the details of particular languages. It partly consists of (i) Linguistic Determinism;
and (ii) Linguistic Relativity. According to linguistic determinism, language determines thought. However, linguistic relativity states that language encodes different distinctions (see Jakobson, 1960; Crystal, 1987; Malmkjær, 2005; and Boase-Beier, 2006, and Munday (2016) for further details). Sapir and Whorf maintain that each language involves two interplaying types of aspects: the particular, cultural-specific aspects as a unique way of viewing the world, and the universal aspects which languages may share.

Some translation theorists conclude that the particular, cultural specific relative aspect of language is untranslatable (see Hyde, 1993). However, many of them, including Hyde, Lecercle (1990) and Venuti (1998), do not deny that different languages embody different kinds of thinking, which is not a barrier to translation if pragmatic and contextual factors are taken into account. Ethnocentricity of both relativity and determinism is rejected for they are not completely opposed. It is a fact, as Schopenhauer argues, that one thinks in a different way in every language, for one adopts the particular mindset of that language (in Schulte and Biguenet, 1992; Robinson, 2002).

Further, even in the same language we may think differently through language, a claim that might be made clearer by experiencing writing the same thing, a letter - not to say a chapter in a book - twice on separate occasions. Most likely, there will be stylistic differences between the two versions, but perhaps not major differences. This is stressed by Ervin (1964), who suggests that even bilingual speakers demonstrate different personalities when using each of their languages. The way one fits one’s thoughts into available linguistic forms means that, by changing linguistic form, one’s thoughts might change (Slobin, 1987. See Boase-Beier, 2006, p. 23).

It seems that these views are good for translation as a middle ground between too great a relativity (or particularity) and an overemphasized determinism (or universality). Proponents of both parties tend to see translation, especially of literary texts, as a way of both recognizing the cultural boundedness of language and of being free from it. Therefore, some translation theorists see the language of translated texts as a separate language that is different from untranslated texts, what Frawley describes as a ‘third code’ (1984). Duff describes it as a “Third Language” (1981), whereas Bayely describes it as a “new” language (1992). Slobin suggests the term ‘thinking for translation’ for it (i.e. translation) has a special language of its own) (1987). Venuti has suggested the term an ‘independent form of writing’ for the translated text (2000). Hamburger (1994), on the other hand, has developed a style of translation that has some source text terms as a kind of flavour, an additive to the target text “to come to terms with the otherness of language” by way of enriching one’s own language through the act of translation, and to move the translation toward the original source language, as Benjamin and Pannwitz suggest (in Schulte and Biguenet, 1992, p. 8).

That said, in view of the cognitive approaches to translation, the notion of translation as a ‘third code’ may not be quite so practical. It might push translators toward artificiality and overuse of source-text biased words and expressions. More importantly, the translated text would be looked at as inferior to the source text. A third serious reason is that a translation that is neither source-language nor target-language biased runs the danger of being a non-identity and, hence, anonymous, and non-recognized language. After all, a cognitive stylistic translation is a target-text style-orientation, and has no concern with a third code translation. The cognitive, context-based concept of style and stylistic choices are not really enthusiastic about polarity between relativity
and determinism of language and thought. Cognitively, all aspects and choices of style of the source text, whether relative or deterministic, particular or universal, are translatable in terms of the cognitive stylistic approach to translation which constructs meaning in target text environment argued for earlier.

I extend the concept of relativity of translation to encapsulate the relative nature of the meaning transported into the target text, as opposed to one absolute, perfect and invariable meaning of the source text. In cognitive studies, and as pointed out above, meaning is constructed mainly on the basis of the conceptualization of the stylistic choices of the source text and their effects. My cognitive enterprise draws profoundly on the views of some translation theorists like Hyde, Lecercle, Venuti, Boase-Beier and others who accept that different languages embody different kinds of thinking (see above). This is not a barrier to translation if pragmatic and contextual factors are taken into account (which is what cognitive approaches to language and translation do). More so, one thinks in a different way in every language, for one adopts the particular mindset of that language. This ‘think-in-a-different-way’ proposition is what I exactly promote here through the adoption of Nord’s (1997), Gutt’s (2000) and Boase-Beier’s (2004a, 2004b and 2006) two types of translation, Direct Translation and Indirect Translation.

9. Relative Methods of Cognitive Translation: Direct and Indirect Translations

Like direct quotation, DIRECT TRANSLATION attempts to preserve not just what the source text said, but also how it said it (Gutt, 2000). He argues that the stylistic characteristics of texts are linguistic features which are not universal. Further, their formal qualities are not as important as what they stand for as clues that guide readers to the interpretation intended by discourse. He calls them “communication clues”, which are preserved in direct translation appropriate for literary translation, where faithfulness is both for content as much as style. He suggests that direct translation focuses on recreating the relationship between features of style as ‘communicative clues’ and the meanings to which these clues point. This is clearly a cognitive stylistic translation practice. In this sense, direct translation is an interpretive activity which retains what features of style might mean at the overall context of the text, not only their formal shape. Therefore, Gutt declares that direct translation is more difficult for the reader to process, yet it is rewarding for it provides more cognitive and emotional effects (ibid.).

INDIRECT TRANSLATION, on the other hand, is to Gutt an interlingual interpretive use, that only interpretively, and not actually, resembles the source text (thus, indirect translation is not to be confused with Landers’ (2001) and Toury’s (1995) indirect translation, which refers to a translation from another translation (such as the translation of The Holy Koran into French from an English translation of it, not directly from the Arabic original)). His distinction between the two types of translation is based on the degree and manner of resemblance. To Boase-Beier, direct translation is specifically concerned with the style of the source text. She takes it to mean that “stylistic features demand engagement with the text” (2006, p. 46). On the other hand, Nord’s distinction between the two types of translation is based on function. Her views direct translation as documentary translation, which is source-text oriented, aiming at showing it more clearly; whereas indirect translation is instrumental translation, which establishes a functional communication between the source-text author and the target-text reader (1997). However, both Nord and Gutt suggest that some translations aim at giving readers a clearer picture of what is
happening in the source text than do others (see also House’s distinction of overt from covert translation (1981)). However, they have not meant either actual linguistic resemblance or formal equivalence. Boa-Beyer rightly concludes that Nord’s documentary translation (i.e. direct translation) will be instrumental translation (i.e. indirect translation) whenever it retains relationships between meanings and the potential for effects, rather than forms (2006, p. 59). She is also right to argue that this distinction between direct and indirect translation does not correlate with the literary/non-literary distinction, if we want to do justice to the style of translation activity of non-literary texts. The distinction is rather more a question of degree than an absolute opposition (ibid.).

I side with Boa-Beyer’s argument in that these distinctions between direct and indirect translation cannot be taken as a hard-and-fast dichotomy. They are best seen as “scalar, rather than polar opposites”, having varying degrees of focus on form and effect on the source text or the target text (Boa-Beyer, 2006, p. 58). A translation can be more direct than indirect, or have more concern with effect than form, or vice versa, but few translations might be wholly this or that. There are varying degrees of function and form, then, which is what I exactly mean by my suggestion of RELATIVITY OF TRANSLATION. I do not mean to say that both relative types of translation, direct and indirect, can be dealt with on equal terms with respect to stylistic insights and interpretation, in relation to the translation, intended readers and purpose of translation in the target language. Both types can be treated as possible and acceptable versions in the target language, one with more concern in style in cognitive terms, another with more concern in meeting the intended audience’s demands and the purpose of translation.

I propose two possible translations for one and the same poem by way of representing two different, but possible, views held by two different translators of the voice of the informed author. Like Boa-Beyer, 2006, Chapter Five), my suggestion is based on my understanding of style as a representation of a cognitive state when the text is not about a true state of affairs, i.e. fictional. The two types of translation, which are taken to be two possible variations and differences in the style of the translated text, are not intended as two identical or opposite versions of translation to be judged as either correct or incorrect. The best judgement perhaps is in terms of a grading scale of good, acceptable and possible translation, or of more convenient or less convenient to the occasion (or purpose) and to the target readership. By this, and due to the fact that any translation can only be relative and never absolute with respect to meaning and style, I would like to leave the door open for a further non-cognitive version of translation that might be plausible by many target readers for being satisfactory to them for various reasons.

10. Conclusions
This paper is a theoretical background for establishing solid grounds for the cognitive relationship between stylistics and translation. It argues for the close links between the two disciplines. It views translation as an activity that is ingrained in the style and stylistic choices made in the source text in which meaning resides. According to contemporary cognitive stylistics, these choices are made by the text’s writer from the language structures of different types, with specific sociocultural, ideological and mental backgrounds. The translator has to transport the meaning and interpretation of these choices into the target text with his/her own sociocultural, ideological and mental background, taking into account the target readers’ mental and other backgrounds. Thus, the
translator is a cognitive stylistic translator who is more of a creative writer of translation than a
dull imitator or producer of the source text’s meaning alleged to be intended by the writer.

This cognitive stylistic approach to translation is investigated through an intricate process of
discussing a number of delicate and interconnected points and subunits. This in turn
demonstrates the nature of this approach and how relevant translation is to cognitive stylistics.
How cognitive stylistic translation is processed and meaning constructed in the target text is argued
for with respect to the analysis of the source text’s stylistic choices, and the interpretation,
implications and effects they may have, and how they are constructed in the target text.

Having investigated the theoretical part of the relevance of translation to style and
stylistics, this paper ends up with by putting forward a practical suggestion of Direct and Indirect
Translations. It approaches translation from a non-cognitive and cognitive stylistic point of view,
based on viewing stylistic translation as a relative activity in practice that rejects to be absolute, or
deterministic. Accordingly, it leaves the way open for more than one acceptable version of
cognitive, style-centred and non-cognitive content-centred relative translation of the same text at
the same time, however with variations.

About the Author:
GHAZALA, HASAN SAID is currently a Full Professor of Stylistics and Translation at the
English Department, College of Social Sciences, Umm Al-Qura University, Makkah Al-
Mukarramah, Saudi Arabia. He has so far published (25) books and (50) papers in the two areas
of his specialism including 3 Dictionaries and 10-volumes Encyclopedia of Translation Textbooks.

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The Cognitive Stylistic Translator

Ghazala

‘The trunks of trees washed up by the sea’: Of Uprootedness and Shipwreck in V. S. Naipaul’s *The Mimic Men*

Nabil BAAZIZI
Sorbonne Nouvelle University – Paris 3
France

Abstract
This paper investigates the notion of uprootedness and cultural shipwreck in the Trinidadian novelist V. S. Naipaul’s novel *The Mimic Men* (1967). Although the novel’s fictional island may stand for Trinidad, this paper stresses the fact that, according to Naipaul, the disordered Isabella may well match the characteristics of other chaotic Third World nations. The narrator-protagonist symbolizes more of the disillusionment worthy of Naipaul’s other placeless characters like Salim in *A Bend in the River* and Mr. Biswas in *A House for Mr Biswas*. This means that Naipaul tries a writing of a (hi)story that adheres to his personal idiosyncrasies and beliefs, a narrative in which he exposes the abnormalities and pretences of a society in which nothing seems sure and lasting. As the title of the novel suggests, the pattern is that of mimicry; postcolonial countries, all together lacking a sense of creativity, duplicate and distort metropolitan models. Thus, this paper sheds light in the tunnel between the ‘us’ (Europeans) and the ‘them’ (Caribbean) arguing that for Naipaul the first stands for authenticity and reality while the second signifies mimicry and unreality.

Key words: alienation, homelessness, mimicry uprootedness, V. S. Naipaul

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‘The trunks of trees washed up by the sea’: Of Uprootedness

While some critics choose to dismiss V. S. Naipaul’s denigrating comments on the Third World by focusing on his novelistic excellence, one may well be forced to consider one in the light of the other. With Naipaul, fiction and non-fiction intertwine as the Trinidadian novelist tries to master the mechanisms and rhetorical strategies of textualization: the act that allows the author to derive meaning out of the narrative experience. As Dissanayake and Wickramagamage (1993) have argued, “even where Naipaul maintains the creative distance between the traveller and narrator [...] he always approaches experience with a sure knowledge that it is being transformed into textuality” (p. 26). In other words, Naipaul’s fiction and non-fiction, poetics and politics, are unthinkable without each other, as there is a strong autobiographical link between his themes. Though Naipaul has sometimes clearly disengaged himself from the narrative, one cannot help but consider him the protagonist of his novels. King (1980) asserts that “while the novels and short stories have seldom been about himself [Naipaul], they have reflected the various stages of his disillusionment with Trinidad, his despair with India and his concern with being a homeless ex-colonial” (p. 108). As such, Naipaul transmits his embarrassment about his home-place to his characters. They are often characters who feel themselves “shipwrecked” in the West Indies or in Africa while they still fantasize about what Naipaul calls the “real world,” England. The heavy dependence on personal experience as a narrative material, and how directly the author transmits his experience to his characters, inform the various philosophies Naipaul embodies in his novels.

The close affinity of the well-informed narrator of The Mimic Men with Naipaul, to begin with, leads to considering the novel a fictional autobiography. The Mimic Men is the story of Ralph Singh, a forty-year-old postcolonial West Indian politician whose constant sense of missing a society urges him, like his creator Naipaul, to live torn between his native island Isabella and a hotel room in London. Singh sets to writing his personal history in an attempt to impose order on his life and find a geographical place to anchor his displaced identity. From the beginning of the novel, Naipaul exposes the inability of a postcolonial society to provide an ex-colonial with a coherent self-definition. Singh is a man adrift in the world, an ex-colonial whose quest for order is worthy of Naipaul’s seminal theme in his other novels: The mimic men displayed between their past lives in the colony, their unstable present in the metropolis which aggravates their sense of uprootedness, and a dark future which promises to intensify their sense of in-betweness. Moreover, like Naipaul, Singh feels himself torn apart between two poles, India and England, the first being the land of the ancestors and the second the headspring of his literary and cultural tradition. He starts dreaming about his Aryan ancestry and Indian roots while feeling “shipwrecked” on his island Isabella. He exhibits a deep interest in his Indian belonging by retaining his family name, Singh, which means lion or warrior and which has a connection with the history of the Rajputs, a ruling class of the Indian subcontinent. However, Singh, like Naipaul, suffers from an identity crisis because he feels himself marked by his Indian heritage, his real name, and his father’s failure as a political activist.

The Enigma of a Shipwreck in two Cultures

The Mimic Men textualizes Naipaul’s approach to the Caribbean loss of culture and identity. It is profoundly concerned with the cultural vacuum from which the islands suffer. Naipaul sub-titled his essay on Anguilla: “The Shipwrecked 6000” (1969, pp. 9-16), for shipwreck is the word Ralph Singh uses to refer to his being adrift on Isabella. To be shipwrecked, on the real Anguilla or the fictional Isabella, is to be adrift on the fringe of the Empire at a time when the imperial power is withdrawing. Anguilla and Trinidad are closely linked to Isabella by virtue of their smallness: “the problem of a tiny colony set adrift, part of the jetsam of an empire, a near-primitive people suddenly returned to a free state, their renewed or continuing exploitation” (Naipaul, 1969, pp. 15-6). Elsewhere,
‘The trunks of trees washed up by the sea’: Of Uprootedness

Haunting his presence, the image of shipwreck intensifies Singh’s fears of the “haphazard, disordered, and mixed society” (Naipaul, 1967b, p. 57) of Isabella, the “most inferior place in the world” (p. 72). Conjuring up his creator’s views, Singh argues, “to be born on an island like Isabella, an obscure New World transplantation, second-hand and barbarous, was to be born to disorder” (p. 127). He struggles about both landscapes which witness his failure to find a place for his shipwrecked soul. In an attempt to bridge the gap – his life between parentheses on Isabella – Singh continually reminds us that his existence on Isabella is just an accident of history: “the locality where accident had placed me” (p. 127). Shipwreck is an expression of his being “cut off” (p. 127), “that feeling of having been flung off the world” (p. 71). The image of “the trunks of trees washed up by the sea” (p. 119), scattered along Isabella beach, is perhaps most telling of the kind of deracination Naipaul evokes. He writes: “Here lay the tree, fast in the sand which was deep and level around it, impossible now to shift, what once had floated lightly on the waters” (p. 120). Joshi (1994) is for the view that:

This image suggests not only uprooting but also the impossibility of return. The bitter truth is that all these displaced people can never be at home again in the homelands they dream of. They have been altered by their experiences in the New World and would, were they to return, find themselves aliens in their former homelands. (p. 169)

Singh links his sense of being fractured to the image of the island as lacking the characteristics of a unitary identity: “fragmented, a part of some greater whole from which it is in exile and to which it must be related – in an act of (never completed) completion that is always also, as it were, an ex-isle, a loss of the particular” (Bongie, 1998, p. 18). Patterned on Trinidad, Isabella is an artificial construct, designed for colonial profit, and in which very different ethnicities are ‘unnaturally’ lumped together. According to Ralph Singh:

It was my hope to give expression to the restlessness, the deep disorder, which the great explorations, the overthrow in three continents of established social organizations, the unnatural bringing together of peoples who could achieve fulfilment only within the security of their own societies and the landscapes hymned by their ancestors. […] The empires of our time were short-lived, but they have altered the world forever; their passing away is their least significant feature [emphasis is mine]. (Naipaul, 1967b, p. 32)

Another aspect of Singh’s denial of Isabellan landscape – his refusal to accept the world around him – is that he tries to pattern his life in a way that not only denies the realities around him but also leads him to self-hatred, a self-destructive aesthetic. As Nandan (2003) emphasizes, Singh “reimagines the Caribbean and remakes ‘home’ through a mythology of Englishness” (p. 133). Singh looks to Isabella as a landscape “as manufactured as that of any great French or English park. But we walked in a garden of hell, among tress, some still without popular names, whose seeds had sometimes been brought to our island in the intestines of slaves” (Naipaul, 1967b, p. 158). This is an undermining of the colonial narrative in which the Caribbean islands were depicted as a paradise by showing that in reality “paradise is a battlefield” (White, 1975, p. 174). At this stage, Singh struggles between his psychic representations and social realities. In spite of his attempts to bridge the gap, Isabellan realities still disturb his fantasies. In his imagination, he sees his “mother’s mother leading her cow through a scene of pure pastoral: calendar pictures of English gardens superimposed on our Isabellans villages of mud and grass” (Naipaul, 1967b, p. 95). He also remembers
“taking an apple to the teacher. This puzzles me. We had no apples on Isabella. It must have been an orange; yet my memory insists on the apple” (Naipaul, 1967b, p. 97).

Fantasies coming to him from Britain (apples and gardens) merge with Isabellan realities. Memory becomes, to dislocate Homi Bhabha’s concept, a “Third Space” (Bhabha, 1994, 53-6) producing a fusion of discourses that do not correspond with any reality. The conflation is the only version Singh can provide: “the editing is clearly at fault, but the edited version is all I have” (Naipaul, 1967b, p. 97). Singh declares. The image of the apples perhaps comes to him from textbooks, ideas, and the heritage that were taught in the colonial schools of Isabella. Singh’s fantasies are a Western construct because they come from what he learnt from European history books: “We, here on our island, handling books printed in this world of Europe, and using its goods, had been abandoned and forgotten” (Naipaul, 1967b, p. 157). The narrative contradicts the realities of Singh’s daily life; it corresponds with what Bhabha would call a “pedagogical discourse” coming from outside, namely Europe. Singh lives in a fantasy world and denies the realities of Isabella, but his attempt fails, as these realities blur his imagination. In Singh’s case, realities and fantasies are, to use Fredric Jameson’s terminology, “incommensurable” (Jameson, 1991, p. 372). As a colonial subject, even as he does not live through the trauma of direct colonisation, Singh “remain[s] always marginal and exiled, always in the diaspora” (Hirsch, 1998, p. 420), a colonial subject who suffers from “temporal and spatial exile” (p. 422).

Realizing that “in a society like ours, fragmented, inorganic, no link between men and landscape, a society not held together by common interests, there was no true internal source of power, and that no power was real which did not come from the outside” (Naipaul, 1967b, p. 224) Singh decides to leave for London. He embarks on a ship and sails to England, thinking of Columbus’s reversed journey across the ocean, identifying with the experience of the discovery and saying to himself, out of determination: “No more foolish fears: I was never to return” (Naipaul, 1967b, p. 194). His decision to leave for London is sustained by the inadequacy of his fantasies, which in turn accentuates his sense of separateness. He decides to leave for London where “there was no one to link [his] present to [his] past, no one to note [his] consistencies or inconsistencies” (Naipaul, 1967b, p. 19). Ralph’s statement corresponds to what Memmi (1957) observes the psychological formation of the colonized subject. When Memmi (1957, p. 92) argues that the colonial, denied national structures that stem from his culture, must content himself with the passive and perplexing present, he speaks of Singh’s lack of a cultural link between his present and his past, the wounds of a culture he has diagnosed. His move to London proves to be an investigation of the myth of his childhood, the myth of a real world existing outside of Isabella. Like Naipaul, Singh comes to London in search of nurture for his fantasies, in search of something that would consolidate his relationship to his abstract ideas. Unlike the unanchored Isabella, London at first seemed “so rooted in its soil” (Naipaul, 1967b, p. 27). In London, “a city of such miraculous light” (Naipaul, 1967b, p. 26), Singh looks for the enlightenment of his inner darkness.

However, arriving in London, a city that has long represented a dream of fulfilment for Naipaul and many of his protagonists, proves to be the second shipwreck that intensifies his sense of not having arrived anywhere. Elsewhere, Naipaul named this “the enigma of arrival”. In London, Singh discovers the illusionary nature of his dreams; his fantasy of a real world existing overseas is shattered. His paradoxes are reproduced; seeking a higher order, he is trapped in London’s greater disorder. He finally realizes that he chose “flight to the greater disorder, the final emptiness: London and the home countries” (Naipaul, 1967b, p. 7). It is a flight to the decadence of London, what had once been his centre of cultural solidity. This centre is now falling apart, thus failing to provide him with a solid sense of achievement. Ralph acknowledges that his voyage to London is a journey which allows him to experience his difference in terms of someone coming from elsewhere, as someone who “had come ‘from far’, from the brink” (Naipaul, 1967b, p. 271). Therefore, his response to the disorder of Isabella is a flight to another vacuum, claiming...
his right to become another or, at least, juxtapose his other self, some hidden parts of his metropolitan illusionary self. “At this stage of his existential experience, what matters is the attempt itself, the positive response to the call of the ‘centre’” (Ben Abbes, 2004, p. 52). Even in London, Singh lacks any sense of belonging, and shipwreck is the word he uses time and again to express his uprootedness:

Shipwreck: I have used this word before. With my island background, it is the word that always came to me. And this was what I felt I had encountered again in the great city: this feeling of being adrift, a cell of perception, little more, that might be altered, if only fleetingly, by any encounter.” (Naipaul, 1967b, p. 26)

The ‘Liminal Space’ of a Cultural In-between

After this second shipwreck, Singh feels himself belonging to nowhere. Hamner (1973) argues that “between the obscure derelict Isabella of his Youth and the sterile, evasive metropolis of his early retirement, Ralph is suspended without vital roots in either environment” (p. 137). He moves to England in search of an identity but he soon discovers that his fantasies, in which he imagines himself more like a real person, are rather more illusionary, and his arrival to England sharpens the sense of shipwreck that haunts him. The fissure, the cultural split that Singh experiences on Isabella, seems to have been recorded. His fantasy that a camera in the sky is following him, marking him as the outsider to be surveilled (Bhabha), is typical of this failure to claim the place as his: “The camera was in the sky. I was a man apart, disentangled from the camouflage of people” (Naipaul, 1967b, p. 125). London landscape urges Singh to repress his difference through alienating him further from his desire to belong to the crowds, a life “poisoned by a feeling of shipwreck and wrongness among crowds” (Naipaul, 1967b, p. 127). Insofar as he belongs to none, being always Othered in both places, Ralph accepts the cultural parameters that have been imposed, accepted, reproduced and taken as fact.

Singh, if seen in the light of Bhabha’s notion of mimicry, fails in his attempts to assimilate to the metropolitan culture and, consequently, experiences the in-betweenness of the mimic man who strips himself of his identity as colonized and finds himself denied a Western one. According to Bhabha’s theory of mimicry, the mimic man must keep a difference if he wants to be allowed a partial ‘British identity’; in Singh’s fantasies, however, to belong to the metropolis means being as authentic as any other British. His attempts fail calamitously since the metropolis aggravates his senses of uprootedness. It means that, as Hamner (1973) asserts, “the mimicry out of which he attempts to fashion an organized, meaningful existence leads to disillusionment and frenzy” (p. 102). Singh’s fantasy that England can offer him a solid identity is constantly subverted by the Otherness of the metropolis. In other words, Singh’s mimicry of his colonizer’s identity exacerbates his sense of difference and allows his colonizer the possibility of difference needed for keeping a racial superiority. Singh never arrives at the desired assimilation/acculturation because of his excesses and fantasies, because of his “partial presence […] incomplete and virtual” (Bhabha, 1994, p. 123). Experiencing “the panic of ceasing to feel myself as a whole person” (Naipaul, 1967b, p. 27), a sense so pervasive that this feeling of being “incomplete” and “divided bewilderingly into compartments” (Naipaul, 1967b, p. 27) is reiterated throughout The Mimic Men.

In Singh’s case, mimicry is not fully possible because he is more than he is supposed to be. In other words, he exceeds what he is asked to be. By the end of the novel, he realizes that part of his permanent sense of insecurity is his feeling of being unreal, virtual, unstable and inauthentic, especially through his suppression of his own (hi)story. After leaving the island, Singh tries to establish a meaningful relationship with his surroundings by unsuccessfully responding to identities and fake pretences that he thinks others see in him or want him to be. Put differently, he tries to redefine his self though Western eyes. To liberate himself from his fantasies, placelessness, and disorder, Singh resorts to adopting roles; he tries to give himself personalities which correspond with what the metropolis requires from a mimic man. However, as
Sivanandan (1990) argues, “for the moment ‘they’ accept you, you are finished, completed; the moment they adopt you, you have sold out, you have become the object of their history, you have no existence apart from them” (p. 33). What traumatises Singh even more devastatingly is not the constant homelessness but the fear of losing his identity: “the threat of other people’s lives” (Naipaul, 1967b, p. 27). He feels that other mimic men share this sense of entrapment with him like his friend Browne who “would have liked to step down from the role that imprisoned him, as once his house […] had imprisoned him” (Naipaul, 1967b, p. 230-1). They are the mimic man trapped into the fixed (in-)complete identities prescribed by their former colonizer.

Singh meets other exiled ex-politicians in London. These expatriates, as McLaren (1990) comments, “have become detached from their native systems of culture, production, and nationality” (p. 64). Like Eliot’s ‘hollow men’, they denote the void resulting from living inauthentically in a metropolitan centre which has proved to be equally hollow at the core, the place of a second shipwreck. The metropolis creates a sense of uncertainty and uneasiness that make the mimic man measure his self against the colonizer and have no value until he has gained approval from him. This is what Singh is doomed to be in London: “in the great city, so three-dimensional, so rooted in its soil, drawing colour from such depths, only the city was real. Those of us who came to it lost some of our solidity; we were trapped into fixed, flat postures” (Naipaul, 1967b, p. 27). Singh’s inability to hold on to one fixed identity is all too evident since he tries to give himself a personality, and wait for the response in the eyes of others. “He needed the guidance of other men’s eyes” (Naipaul, 1967b, p. 18). “In London I had no guide”, Singh complains, “It was up to me to choose my character, and I chose the character that was easiest and most attractive. I was the dandy, the extravagant colonial, indifferent to scholarship” (Naipaul, 1967b, p. 19). Consequently, he is second-best when measured by this criterion. The mimicry and the role-playing through which he tries to construct a meaningful identity, merely lead to further disillusionment and frenzy. In London, he puts on one of Frantz Fanon’s ‘white masks’, the one that would lead him to be accepted, one that would allow him to melt in the crowd without being continually marked by his colonial heritage. In London, his attitudes range from mimicry to self-hatred, for he thinks of himself as a formless individual who can fit into any role assigned to him by others with least feeling of inauthenticity. He became “what [he] see[s] of [himself] in the eyes of others […] It was disquieting, yet at the same time oddly flattering, to be cherished as a substitute; and it imposed no obligation” (Naipaul, 1967b, p. 20). London does not provide answers but furthers the questioning and the alienation.

On the verge of a breakdown and in his attempt to find roots for his homeless identity, Singh marries an English woman, Sandra. The suffocating Isabella had forced him to leave, but he feels the need to return, perhaps to understand better what forced him to withdraw. He decides to return to his island with his wife believing that his fears will fade with an English woman by his side. He describes his morning arrival in terms of alienation: “I saw through each porthole the blue, green and gold of the tropical island. So pure and fresh! And I knew it to be, horribly man-made; to be exhausted, fraudulent, cruel and above all, not mine” (Naipaul, 1967b, p. 52). He senses that Isabellan landscapes exercise the same effects on his English wife, for his feeling of shipwreck suddenly invades her. Before he marries her she appeared to him rooted, secure, and resourceful. He begins to look for the virtues that she can guide him through. But the bond with Sandra that begins with certainties ends in vacuum. He soon discovers that Sandra carries her own darkness, the same sense of homelessness he tries to escape: “I with my past, my darkness, she no doubt with hers” (Naipaul, 1967b, p. 24). She has indeed turned to him out of a similar need for reassurance. Once he perceives her insecurity, her darkness invading his, his love for her begins to fade:

She had begun to get some of my geographical sense, that feeling of having been flung off the world […] she told me she had awakened in the night with a feeling of fear, a simple fear, a simple
fear of place, of the absent world. […] The very things I had once admired in her […] were what I now pitied her for. (Naipaul, 1967b, p. 71

He has indeed contaminated his wife by his sense of disorder. They were not only incompatible but also moving in opposite directions. “At an early age,” Ralph Singh “was made aware of the oddity of an arrangement whereby two human beings, who were in no way related, paired off” (Naipaul, 1967b, p. 96). The failure of his marriage awakens his fear of this oddity: “it was the fear of the man who feels the veils coming down one by one, muffling his deepest responses” (Naipaul, 1967, p. 75).

When Sandra ultimately leaves him, he has acquired the reputation of a playboy. Ralph’s yearnings after English women never spring from true love, all are directed by, as Moradecai (1982) asserts, “a logic that perceives each woman as a way of grasping the elusive self Singh is after” (p. 641). He sees in English women an escape from the insecurity he suffers from, and through his relationship with them he thinks he can acquire a secure tradition. He seeks sexual relations as a refuge in “anonymous flesh” (Naipaul, 1967b, p. 28) for his insecure body. But what he achieves is rather a greater sense of insecurity. His sexual involvement with English women evokes his dissatisfaction with his self both emotionally and physically. It has little to do with true love. Women first sustain his sense of self and delude him into the security that he is lacking. The perception of those women continues to define him but he acts as if he is completely unaware that it has been the pattern of his life, usually marked as an immigrant in London. His relationships are here all the more self-destructive because he is partly conscious that he is repeating what he had initially tried to avoid.

_The Mimic Men_ furthers the divide when Singh says that mimicry is “the larger erotic dream […] moving out of ourselves, we look for extensions of ourselves. It is with cities as it is with sex” (Naipaul, 1967b, p. 17). The climax of this realization is reached during one of Ralph Singh’s sexual adventures. His encounter with a prostitute during a visit to Europe proves to have brought some relief from the futile search of his self-outside himself:

“It is a moment that has remained with me. After three years I can call it back at will: that moment of timelessness, horror, solace. The Highway Code Through poor, hideous flesh to have learnt about flesh: through flesh to have gone beyond flesh. (Naipaul, 1967b, p. 258)

Sexual relations compel him to seek identity and self-definition in another flesh. He constructs his sense of sex as an ideal extension of self, an appeal to another self (the prostitute’s body), and more importantly, a stepping out, even for a short moment, of his own disturbing self. This soon proved to be a failure, as it drives him to a near breakdown. His longings for anonymous human flesh turn into a reminder of his failure to overcome his inability to identify a particular moment of the famous shipwreck in his life. Therefore, it becomes a series of shipwrecks evoked whenever he fails to assemble the several fragments of his broken history.

_The Mimic Men_ is a novel in which Naipaul endeavours the construction of migrant identity. The narrator-protagonist does not feel himself attached to any one discourse or geographical place. He occupies an in-between cultural space, “a liminal space” in Homi Bhabha’s words. Singh’s uncertainties and disorder prevent him from assimilating in both London and Isabella. He is torn between the two. Isabella is a place of disorder while London proves to be the greater disorder. As an autobiographical character to a certain extent, Singh feels betrayed by a history that excludes him from the colonial relations: “The descendent of the slave-owner could soothe the descendent of the slave with a private patois. I was the late intruder, the picturesque Asiatic, linked to neither” (Naipaul, 1967b, p. 82). His self-exile to London is motivated by his sense of being rejected in both places. _The Mimic Men_ exposes the failure of both metropolitan and peripheral societies to provide a mimic man with a coherent self-concept, an individual whose
inauthenticity, triggered essentially by his postcolonial in-betweeness, appeals to the others for self-esteem but, when the process fails, his sense of distress is intensified.

Naipaul gives more narrative space to the period of Singh’s exile in London than his established career as postcolonial politician in Isabella. Towards the end of the novel, Singh justifies this when he comments: “this present residence in London, which I suppose can be called exile, has turned out to be the most fruitful” (Naipaul, 1967b, p. 271). It is here that he realizes that this ‘fruitful exile’ is what leads him to dismiss his fantasies and “no longer yearn for ideal landscapes and no longer wish to know the god of the city” (Naipaul, 1967b, p. 273) since “the god of the city was elusive” (Naipaul, 1967b, p. 18). The nature of Singh’s, hence Naipaul’s, uprootedness, loss, alienation, and loneliness is not physical or geographical but spiritual, inside him. The physical world is a private fabrication, a place of higher disorder, and Naipaul relegates his narrator-protagonist to an imaginary world to ‘look for the extension of his self’ and to allow him access to the lost order. In London, he seeks the god of the city, the ideal he created in his imagination when he was still living in Isabella, but this ideal remains with him since the real London cannot fit its image created in Singh’s imagination. As Weiss (1992) has pointed out, it stands for Singh’s “romantic desire for the ‘real world’ beyond Trinidad. This real world, or imagined home, is not exactly England but a construct of it, a collective, colonial fantasy of the metropolis, the centre to which all things from the colonies gravitate” (p. 88). Singh is then not expected to find order in the physical aspect of the city but in his fantasized construct of it. At this stage, he detaches himself from the actual realities, both Isabellan and metropolitan, and resorts to the world of fantasy and utopia.

The nation, as Anderson (1983) defines it in his monumental Imagined Communities, “is an imagined political community – and imagined as both inherently limited and sovereign […] Communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined” (p. 6). This is true for Singh, to whom the physical world is fixed in time and place; he finds movement in an imagined construct of it. He withdraws from metropolitan life to a suburban hotel. This withdrawal informs his will to revisit the history of colonialism and his position within it. He displays the resignation, isolation, self-destruction, and interior monologues typical of Naipaul’s quest for rewriting an imagined history from a different perspective. Ralph Singh’s small room in a suburban hotel is, in fact, close to Naipaul’s reaction to his London life as described in An Area of Darkness (1964): “I came to London – And I was lost. London was not the centre of my world, I had been misled; but there was nowhere else to go.” He was “thrown more and more into myself, fighting to keep my balance … all mythical lands faded, and in the big city I was confined to a smaller world than I had ever known” (p. 45).

(Re)ordering and (Re)writing the (Hi)story of a Shipwreck

Like Naipaul, Singh decides to establish order and coherence in his life by writing it up as a fictionalized history. As he declares early in the novel: “my first instinct was towards the writing of history” (Naipaul, 1967b, p. 85). He denies his past to allow his present a ‘fresh start’: “I have cleared the decks, as it were, and prepared myself for fresh action, it will be the action of a free man” (Naipaul, 1967b, p. 274). He decides to “clear the decks” and put between parentheses segments of his life that do not cohere with that history. He suppresses the connection with his family, for “to be descended from generations of idlers and failures, an unbroken line of the unimaginative, unenterprising and oppressed, had always seemed […] to be a cause for deep, silent shame” (Naipaul 1967, p. 89). He also decides to remove his marriage with Sandra and his political career: “I once again see my marriage as an episode in parenthesis; I see all its emotions as, profoundly, fraudulent” (Naipaul, 1967b, p. 274). The Mimic Men unfolds the awareness that other mimic men in London also try to be accepted through the erasure – ‘remaking’ – of their pasts as colonials. From Ralph’s point of view, what is encouraging is that his writing is not an end in itself: “It never occurred to me that the writing of this book might have become an end in itself, that the recording of a life might become an extension of that life” (Naipaul, 1967b, p. 267). He goes on to argue that “writing,
for all its initial distortion, clarifies, and even becomes a process of life” (Naipaul, 1967b, p. 274). In other words, Singh believes in a history that will suit his fantasies. This very willingness to “clear the decks” and set for a fresh start, to turn his back on the suffocating Isabella, is less a response to the call of the hegemonic centre than a refusal to continue suffering from the cultural and economic stasis of his Island. Isabella is too small for someone whose dreams stretch to a bigger imperial centre. “I had longed for largeness,” Singh complains, “How, in the city, could largeness come to me?” (Naipaul, 1967b, p. 27) His ties with Isabella are loosening, as he can no longer hold on to a place growing smaller and suffocating.

Like Ganesh in The Mystic Masseur (1957) who decides to rewrite his autobiography, which the narrator of the novel characterized as “the history of our times” (p. 18), Singh attempts to create for himself an identity through a fictional re-arrangement of his past. For Singh, writing is the creative recreation of experience, an act that elevates it to the status of facts. By imposing order on his past, he historicizes events and makes them manageable. His sense of insecurity and disorder, of being fractured and unsettled, begins to heal through writing. After writing his history and dismissing disturbing events, only then can he live the passage to a second life, a second identity reincarnated, washed of his colonial past. He has once looked down at writers as somehow “incomplete people, to whom writing was a substitute for what it then pleased me to call life” (Naipaul, 1967b, p. 266). With the help of writing he begins to identify meaningful relations among the scattered experiences and events of his past. For instance, in his hotel room, he finds, for the first time, a concrete order that exists in reality, not fashioned in his fantasies. He sees this order in small things, like an accurate timetable, regular dinner and breakfast times, the unchanging order of the furniture. As he begins to create the order of his past, Singh, therefore, begins to see the order around him. It means that, as Singh begins a new relation with his past, through rewriting it up as history, he also begins to live his actual present as real. According to Mustafa (1995), with his memoir becoming “a carefully constructed paradigm of an empirically determined state of mind”, Singh’s re-arrangement of his past as history almost “gains the formal status of a trope” (p. 101). Soon after he begins writing his memories, he realizes that past events, as they are being re-created, become historical and manageable. Through writing, events are re-placed, laid to rest, and therefore cease to disturb:

By this re-creation the event became historical and manageable; it was given its place; it will no longer disturb me. And this became my aim: from the central fact of this setting, my presence in this city which I have known as student, politician and now as refugee-immigrant. (Naipaul, 1967b, p. 266)
ex-colonial in a metropolitan centre and attempt to unlock the closures of his present postcolonial disillusionment.

As Boehmer (1995) argues in the conclusion to her Colonial and Postcolonial Literature “it is writing which foregrounds and celebrates a national or historical rootlessness” (p. 240). With the help of writing, Singh revisits his past convictions like whether personality is constructed from other people’s views, as he had thought when he kept adopting roles. He then raises doubts about the roles that were forced on him. In this way, he moves from the area of mimicry to that of mimesis, from sterile imitation to the creative representation of the real world in writing (Lindroth, 1984, pp. 519-29). In fiction he can create a world of his own, a world in which he can be secure, and a world in which he can enjoy the comfort his reshuffled history now offers. He achieves order by creating meaningful relationships between different experiences through narration, an act that allows him to liberate himself from the dilemma of adopting roles. He therefore creates another narrative that does not necessarily cohere with metropolitan order, a narrative in which he can finally define himself to himself.

Through the investigation of London’s realities, through the logic that Singh wants to unfold, the city now goes sour on him. He decides to withdraw to his small hotel room to brood upon his past and the inauthentic roles he kept on playing, trying to understand what has happened that aggravated his sense of inauthenticity, in-betweenness, and shipwreck. With this we can understand the process of writing, of “clearing the decks” for action. Mahood (1977) contends that “Ralph Singh can become a historian rather than one who plays at being a historian. What he could now assume is not a fresh role but a responsibility: to bring to verbal order and understanding the disorder of the imperial past” (p. 165). Singh believes he will never be able to write his own history and the history of colonialism because he was so much a victim of the disorder he intends to chronicle in his book. As such, “it must also be confessed that in that dream of writing [he] was attracted less by the act and the labour than by the calm and the order which the act would have implied” (Naipaul, 1967b, p. 32). Later, he realizes that it is all the way possible to achieve such order insofar as that order results from the ordering experience of writing, not as a precondition. He is very successful through such a process, for his efforts to revisit the disordered past, to acknowledge that disorder, becomes an extension of that past – an extension beyond the limitations of the past. Only by a closer scrutiny of the details of the past, events that might have passed unrecorded and the closures that hastened the disorder, does he achieve order. Assuming the weaknesses and responding to them, he diagnoses the ills of his past and tries to heal them.

Like Naipaul, Singh seems to have found his home in writing, through the very possibility of reimagining his belonging. Tracing his transition from external disorder to internal harmony, Singh realizes that the binaries he creates between London and Isabella in the end do not define geographical spaces but imagined – fictionalized – spheres. In the words of Ciompi (2002), Naipaul “demystifies both the Nietzschean and postmodernist ethics of living daringly and groundlessly by squandering oneself in the world, and, at the same time, the pre-political view that home may be an idealized free zone outside history” (p. 40). To carve out a narrative space in which his alterity can be renegotiated, Singh turns to accept his homelessness as what makes him a free man, no longer seeking the guidance of something outside of his self. He succeeded to turn isolation to strength. Disorder is ultimately individual and not societal. The individual has to face his own disorder since failure comes only when “moving out [of] ourselves, [when] we look for [the] extensions of ourselves” (Naipaul, 1967b, p. 17).

Singh’s attempt at re-writing his history is perhaps a narrative of a survivor of the colonial shipwreck who only has broken pieces of a mirror with which to see, maybe for the first time, a reflection of his fractured image. His narrative, its form and content, embodies that fracture. The memoirs are written in flashbacks, events reiterated and moved backward and forward. It is the structure of the novel itself. The Mimic Men goes back and forth in time between Singh’s childhood, his student life in London, his return
to Isabella, his political career, and his exile in London where he sets to writing his memoirs. The novel begins with Singh as a student in England in his “multi-mirrored, book-shaped room with a coffin-like wardrobe” (Naipaul, 1967b, p. 3). The form of the mirrors implies the multiple selves Singh encounters, as well as the different roles he tries to play. It is precisely through this hybridization, and the difficulty in physically locating his identities in one single geographical place, that Singh, and through him Naipaul, experiences a profound existential crisis. “Sitting towards the light or towards the mirror” (Naipaul, 1967b, p. 27), Singh’s multi-mirrored room allows him to discover an authentic self that he now shapes in a book called history. He ultimately understands that his history cannot be dictated from outside since otherwise it will only mimic the West.

In a nutshell, The Mimic Men is the novel that provides Naipaul’s diagnosis of the estrangement of ex-colonials, a significant aspect of his vision of postcolonial societies. The well-informed narrator Ralph Singh comes indistinguishably too close to Naipaul. His narrative is “a more than autobiographical work, the exposition of the malaise of our times pointed and illuminated by personal experience and that knowledge of the possible which can come only from a closeness to power” (Naipaul, 1967b, p. 6). The novel unfolds the clearest expression of Naipaul’s various ideas regarding the mimicry of the Third World, and the escape from its uncertainties into fantasy and imagination. The life trajectory of Naipaul is very similar to that of Singh whose intellectual and emotional development, as well as the conclusions he arrives at about Isabella and London are very similar to Naipaul’s life experience and the conclusions of his non-fiction. The intensity of Naipaul’s reflection on his identity formation is what provides Ralph Singh with the narrative threads along which his own sense of ‘shipwreck’ is questioned. Just as Ralph Singh imposes order on his life through writing, Naipaul has always believed in the power of narrative to understand life, art as a liberating means from alienation. Singh’s search for a home in London is Naipaul’s perpetual search for origins, and Singh’s attempt at finding order in his life is Naipaul’s disgust about his being always straddled between cultures, with none being really his.

Notes
1 See Bhabha’s essay “DissemiNation: Time, narrative and the Margins of the modern nation,” The Location of Culture, Op. cit.: 199-244. Bhabha defines two sides of this double space: pedagogical and performative. The pedagogical, dictated by Western historiography, is a discourse coming from outside, while the performative is a discourse produced by the colonial subject in every-day life, and which is produced by recourse to consciousness, memories, etc.
11 According to Fredric Jameson (1991), the world consists of different realities that they can be observed but they cannot be united: “the new modes of perception seem indeed to operate by way of the simultaneous preservation of just such incompatibles, a kind of incommensurability-vision that does not pull the eyes back to focus but provisionally entertains the tension of their multiple coordinates” (p. 372).

About the Author:
Dr. Nabil Baazizi has completed and defended his PhD dissertation at the University of Paris 3 – Sorbonne Nouvelle. Entitled “The Problematics of Writing Back to the Imperial Centre: Joseph Conrad, Chinua Achebe, and V. S. Naipaul in Conversation,” it traces the literary genealogies of colonial and postcolonial narratives, investigating the strategies of decolonizing fictions in Africa and the Caribbean. Dr. Baazizi has received many grants and fellowships to French, American and Canadian universities where he explored his main areas of research, namely postcolonial literature. He has also participated in numerous international conferences and published articles on these issues. His latest articles appear in Commonwealth Essays and Studies and Arab World English Journal.
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Explicitating Structural Shifts in English-Arabic Translation: A Corpus-based Study of the Causal Conjunctives *Because* and *li’anna*

**Ashraf Abdel Fattah**  
Translation & Interpreting Institute (TII)  
College of Humanities and Social Sciences  
Hamad bin Khalifa University, Doha, Qatar

Abstract:  
This study seeks to contribute to addressing a gap in theory-driven corpus-based research focused on explicating tendencies in Arabic translated texts. It provides a quantitative and qualitative analysis of the translation of the English causal conjunction *because* and the use of the corresponding Arabic conjunction *li’anna*. Adopting a Systemic Functional Linguistics (SFL)-based approach, the author analyses bilingual concordance output for the English hypotactic conjunction *because*, highlighting some interesting patterns of explicitating and upgrading shifts, which for the most part do not seem to be dictated by contrastive linguistic requirements. The study also examines the concordance output of the Arabic causal hypotactic conjunction *li’anna* contrasting it with the corresponding conjunction or construction in the source text. Like a previous study of bilingual concordance output for the English hypotactic conjunction *although/though* (Fattah, 2016), the present study analyses all conjunctive shifts involving the causal conjunctions *because* and *li’anna*, assessing whether, and to what extent, those shifts represent patterns of structural explicitation, which are not attributable to the translator’s style, source language/text, or target language requirements.  

**Keywords:** Arabic, corpus, explicitation, SFL, translation, upgrading

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Explicitating Structural Shifts in English-Arabic Translation

Fattah

1. Introduction: Explicitation as a translation-specific feature

The concept of explicitation has been the focus of extensive research in translation studies. It has been posited as one of the linguistic features that distinguish translated from non-translated texts. The assumption is that those features, which are distinctive of translated text per se, are not engendered by the source or target language systems. Baker (1996, p. 176) describes explicitation as an overall ‘tendency to spell things out in translation’, which is born of a ‘subconscious’ or ‘subliminal’ strategy to make things more explicit in translation. Among the manifestations of explicitation highlighted in the literature are various lexicogrammatical features observed in a variety of language pairs, e.g. a higher frequency of conjunctions, causal adverbs and explanatory vocabulary in translated texts in general compared to non-translated texts in the same language.

Most approaches encountered in the literature so far have been of the taxonomic variety, with various levels of differentiation among the different categories proposed (see for example Klaudy, 1996 and Blum-Kulka, 1986). None of these studies is couched in a linguistic theory that allows adequate theory-driven operationalizations of the features involved. This study, however, belongs to a different approach, which is informed by systemic functional theory (see Fattah, 2010; 2016). As used here, term explicitation will typically entail the lexicogrammatical realization in the Target Text (TT) of some semantic element or feature perceived to be implicit (or less explicit) in the Source Text (ST), though generally inferable or retrievable from its co-text or context of situation or culture.

Grammatical manifestations of explicitation could arguably take the form of specifying or enhancing the conjunctive cohesiveness of the TT, or unpacking complex syntactic constructions or grammatical de-metaphorization in the TT in the sense of Steiner (2004; 2018), which is a specific kind of ‘unpacking’ of grammatical metaphors often resulting in lengthening target texts or reducing their density. Thus, explicitation could manifest itself at any point along the lexicogrammatical cline, with lexical features tending to be closer to the level of consciousness than grammatical ones, which are more subtle and perhaps more commonly obligatory (Fattah, 2017). Grammatical explicitation can be regarded as a re-mapping of the semantics onto the lexicogrammar of the target language. Such structural shifts could take place along the two systemic functional dimensions of rank and metafunction, with the result of expanding condensed passages and reducing informational density (Steiner, 2008; Fabricius-Hansen, 1996; Doherty, 2002; Halliday & Matthiessen, 2004).

In this study, the terms ‘conjunctive marker/expression’ or simply ‘conjunctive’ is used a collective term referring to both ‘conjunctions’ and ‘conjunctive Adjuncts’, in the systemic functional sense. Any device serving a conjunctive relation obtaining between segments of text, irrespective of their lengths or grammatical realizations, will be regarded as a conjunctive marker. Thus, the causal prepositional construction *li`anna* will be treated here as a conjunctive marker, or conjunctive for short, even though it is simply analysed in traditional Arabic grammar as a prepositional particle followed by a nominal clause.

2. The Data

The bilingual purpose-built parallel corpus on which this study is based is composed of two English source texts written in the domain of history and philosophy, with a total word count of 248,922 words, and their Arabic translations. One of the Arabic translations (TT1H) was produced
by the Egyptian literary writer, novelist and educationalist, Muhammad Farid Abu Hadid (1893-1967) and the other (TT2M) by the well-known writer, intellectual and professor of philosophy Zaki Naguib Mahmoud (1905-1993) (see Table 1).

Table 1. *A parallel unidirectional corpus*

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Translator/Author</th>
<th>Translated Text</th>
</tr>
</thead>
</table>

In the following sections, the analysis will focus on the English causal conjunctive *because*, followed by the Arabic causal conjunctive *li’anna*, whose concordance lines in the corpus will be examined closely to see if there are any significant patterns of shifts indicative of conjunctive explicitation or upgrading in the sense adopted in this study.

3. English Causal Conjunctives
3.1 Overall Statistics
The overall frequency and distribution of the identified English causal conjunctive markers across the two source texts (ST1B & ST2R) are set out in Table 2. The list of conjunctive markers is derived from Halliday & Mathiessen (2004), Halliday & Hasan (1976), Martin (1992) and Quirk *et al* (1985). The figures listed have been arrived at after examining ‘raw’ concordance lines for every conjunctive marker and eliminating occurrences interpreted to be non-conjunctive or non-causal in the case of multivalent conjunctives (e.g. *since, as, then, thus*) as well as occurrences in original Arabic quotations in the case of ST1B.
Given the argumentative expository genre of ST2R, it is hardly surprising that it displays a higher overall frequency of causal conjunctive markers relative to its overall size in terms of word count. As Table 2 also shows, ST2R also exhibits a wider variety of causal conjunctives (as reflected in the fewer blank cells in the ST2R column) as well as heavier reliance on non-purposive conjunctives, whether those denoting Cause (e.g. because; since) or Effect (e.g. therefore; thus). Unlike ST2R, ST1B seems to favour purposive conjunctives (e.g. to; so that), which may be attributable to historians’ tendency to speculate about the purposes behind actions. A glance at
Table 2 also reveals that the most frequently occurring causal conjunctives in the English corpus are: (purposive) to (288), for (243), therefore (246), because (177) and since (117).

In the following section, the concordance lines of the causal conjunctive because will be analysed. Apart from its high frequency, this conjunctive has the extra advantage of being a straightforward monovalent causal marker. Thus, unlike such conjunctions as since, as or to, because does not require the analyst to decide, when sorting concordance output, which logico-semantic relation it marks among possible types, especially in cases of overlap or indeterminacy, which will obviously influence the outcome of the analysis.

3.2 Because

A total of 171 relevant instances of the hypotactic causal conjunction because were extracted by the concordancer from both English texts. As Table 3 shows, ST2R uses this conjunction much more heavily than ST1B (75% compared to 25% for ST1B).

Table 3. Arabic equivalents of because in the translated corpus

<table>
<thead>
<tr>
<th>Arabic equivalents of because</th>
<th>ST1B/TT1H</th>
<th>ST2R/TT2M</th>
</tr>
</thead>
<tbody>
<tr>
<td>لأن</td>
<td>17</td>
<td>93</td>
</tr>
<tr>
<td>و/بذلك لأن</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>سبب/مرجع/علة/أن</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>زbab/مراجع/ٌٌٌٌّّّّا (the cause/reason…that)</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>د/ولا (for)</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>إذّ/ث (for/because)</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>other</td>
<td>43</td>
<td>128</td>
</tr>
</tbody>
</table>

An analysis of the concordances reveals that 157 (i.e. 92%) of these instances are hypotactic clause nexuses with progressive sequence (α ^ β) (Halliday, 1965/1981), i.e. X because Y, while the regressive sequence (β ^ α), i.e. because Y, X, is found only in 3 instances (Table 4). In addition to these two sequences, there are 7 instances (all in ST2R) where the because-clause is construed as an Attribute in a circumstantial relational clause, with the Carrier realized as a reference item used for anaphoric text reference, e.g. …but that is because we use this adjective in a narrower sense… (ST2R).

Table 4. Grammatical environments for because

<table>
<thead>
<tr>
<th>α ^ β</th>
<th>β ^ α</th>
<th>α &lt;&lt;&lt; β &gt;&gt;</th>
<th>α missing</th>
<th>Relational Clause</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ST1B</td>
<td>41</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>43 (25%)</td>
</tr>
<tr>
<td>ST2R</td>
<td>116</td>
<td>1</td>
<td>-</td>
<td>4</td>
<td>128 (75%)</td>
</tr>
</tbody>
</table>

Turning now to the Arabic equivalents chosen by the translators for all the identified instances of because, a glance at Table 3 above reveals that the most frequent Arabic conjunctive
used as an equivalent for *because* in both translated texts is the Arabic hypotactic conjunctive لأن \( \text{li-\textquotesingle} \text{anna} \) (40% and 73% in TT1H and TT2M, respectively), which is the natural systemic equivalent provided by common English-Arabic dictionaries for the progressive sequence. But the table also shows that the translators occasionally opted for other equivalents, which seem to denote some translation shifts. Since \( \text{li-\textquotesingle} \text{anna} \) seems to be an adequate candidate for *because* in the majority of cases, in both translated texts, an interesting question arises here as to the motivation behind such shifts and any particular patterning they may signify.

A. Explicitating Shifts
A closer examination of the concordances and their wider co-text does indeed reveal a number of patterns of potentially explicitating shifts, which in most cases do not seem to be dictated by any lexicogrammatical requirement:

I. Shifts in interdependency (taxis)
II. Reinforcement shifts

Table 5 provides a summary of the frequency and distribution of these shifts in the translated corpus.

Table 5 *Explicitating shifts in the Arabic translations of because*

<table>
<thead>
<tr>
<th>Explicitation Type</th>
<th>ST1B/TT1H</th>
<th>ST3R/TT3M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypotaxis to Parataxis by restructuring</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>Hypotaxis to Parataxis by conjunction</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>Reinforcement</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Other explicitation shifts</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Ignored tokens</td>
<td>6(^2)</td>
<td>-</td>
</tr>
<tr>
<td>Total explicitation shifts</td>
<td>22</td>
<td>28</td>
</tr>
<tr>
<td>Tokens analysed</td>
<td>43</td>
<td>128</td>
</tr>
<tr>
<td>Percentage of shifts per tokens</td>
<td>51%</td>
<td>22%</td>
</tr>
</tbody>
</table>

Each of the above types of shift will now be examined and exemplified from the concordance lines.

I. Shifts in taxis
In this type of shift, a hypotactic causal clause complex of the type ‘X because Y’ is transformed into a ‘looser’ paratactic nexus or cohesive sequence, either through simply using a paratactic causal conjunctive (\( \text{i\textquotesingle} \) or \( \text{fa-} \)) instead of the equivalent hypotactic \( \text{li-\textquotesingle} \text{anna} \) or restructuring the clause complex into a paratactic sequence with a secondary relational clause, typically introduced by the internal additive linker \( \text{wa-} \) (and) and involving the use of anaphoric text reference to the primary clause. The information condensed in a hypotactic clause complex is thus ‘repackaged’ or ‘redistributed’ into two potentially independent clauses; for example:

(a) X because Y → X and Z[that, is because Y];
(b) X because Y → X and Z[the cause (of that, is Y)];
(c) X because Y → X and Z[that, is attributable to Y]
Explicitating Structural Shifts in English-Arabic Translation

Fattah

In (a), (b) and (c), the primary clause (X) is first stated and then ‘picked up’ again in its entirety by means of a text reference item (that3), which is either used as a participant in a circumstantial relational clause (Z), as in (a), or as a part of a nominalization or verbalization of the causal relator3 in an identifying relational clause, as in (b) and (c), respectively. In all cases, the original because-clause is rendered as an embedded clause introduced by the structural binder أن3 (that). Furthermore, this kind of rewording or ‘repackaging’ of information seems to throw the causal relation into relief by announcing it in a relational attributive or identifying clause. The use of a causal noun may also be thought of as an alternative resource for foregrounding, enumeration or assessment of the causal relation (cf. Halliday & Matthiessen, 1999; Coffin, 2004; and Achugar & Schleppegrell, 2005); thus, ‘partly because’ may become nominalised as ‘one reason’ and ‘merely because’ as ‘the only reason’.

Example (1) from the parallel corpus illustrates a shift of the pattern (a) above4:

(1a) English ST1B: ||| I admit that John’s text, <<as it stands>>, lends colour to this view, || because the short paragraph in which the invasion is mentioned is placed just before that recounting the death of Cyrus.|||

(1b) Arabic TT1H:
فإنا نسلم بأن نص عبارة كتاب حنا كما هي تساعد على الأخذ بهذا الرأي، وذلك لأن الفقرة القصيرة التي ذكرت فيها هذه الغزوة جاءت قبل ذكر موت قيرس مباشرة.

(1c) English back-translation: ||| We admit that the text of John’s book, as it is, helps the adoption of this view, || wa-ð«lika li-'anna (and that is because) the short paragraph in which this invasion is mentioned came just before the mention of Cyrus |||

There does not seem to be any motivation or syntactic requirement for the construction wa-ð«lika li-'anna (and that is because), as can be attested by simply using li-'anna, thereby opting for the equally adequate hypotactic agnate.

In example (2), an assessed or evaluated causal relation (in the sense of Coffin, 2004: 274) is realized as a nominal group within a ‘thematic equative’ clause (Halliday, 1994):

(2a) English ST2R: ||| The Church won, || partly because it had almost a monopoly of education, || partly because the kings were perpetually at war with each other, || but mainly because, with very few exceptions, rulers and people alike profoundly believed that the Church possessed the power of the keys. |||

(2b) Arabic TT2M:
وإنما ظفرت الكنيسة بالنصر لأنها – من جهة – كانت تحتكر التعليم ولأن الملوك – من جهة أخرى – كانوا في حرب لا تنقطع بعضهم مع بعض؛ لكن الغلة الرئيسية لنصر الكنيسة هي أن الحكام والشعب على السواء كانوا يعتقدون اعتقاداً راسخاً بأن الكنيسة في يدها مفاتيح السماء...

(2c) English back-translation: ||| Rather, the Church gained victory || li-'anna-h« (because it) - on the one hand – almost monopolized education, || wa- li-'anna (and because) kings – on the other hand – were at war that does not end with each other; || but the main reason for the victory of the Church was that rulers and people alike profoundly believed that the Church possessed the power of the keys.
The structure of the entire clause complex in (2) can be represented as:

X partly because Y1, partly because Y2, but mainly because Y3 → X on the one hand because Y1, and on the other hand because Y2; but the main reason for X(nominalised) was Y3. Using the SFL notation of clause complexing, the shift in taxis can also be demonstrated as follows:

ST: $\alpha \land (\beta_1 \land \beta_2 \land \beta_3) \rightarrow$ TT: $1(\alpha \land (\beta_1 \land \beta_2)) \land 2$

Note that the secondary clause in the paratactic sequence in the TT, which is the upgraded $\beta_3$ in the ST, is an identifying clause forming a thematic equative ‘the main reason (for $\alpha$) = $\beta_3$’, with the dominant clause $\alpha$ in the ST reappearing as a nominalised qualifier in the causal nominal group. Thus, the shift in taxis is used as a resource for setting up this equation, where the causal relation is made to function as a participant in a relational clause, and where it can be thematised and evaluated (‘the main reason’). However, this shift is by no means obligatory, as evidenced by the rendering of the previous because-clauses, $\beta_2$ and $\beta_3$.

Example (3) shows another instance of a shift in taxis but with the causal relation being realized this time through a prepositional Adjunct containing a text reference item, whose antecedent is the initiating clause:

(3a) English ST1B: ||| But because Makîn gives A.H. 69 as the year of his death, || Amélineau concludes that Isaac died Nov. 6, 688. |||
(3b) Arabic TT1H:
ولكن مكين يذكر في تاريده أن تاريخ وفاة إسحق سنة 69 للهجرة ومن ذلك يستخلص أميلنو أن إسحق مات في 6 نوفمبر سنة 688.
(3c) English back-translation: ||| But Makîn mentions in his account that the year of Isaac’s death was A.H. 69, ||| wa min dâlika (and from that) concludes Amélineau that Isaac died on 6 November 688. |||

Here a hypotactic causal clause complex ($\beta \land \alpha$) is rendered as a paratactic nexus (1 $\land$ 2).

II. Reinforcement Shifts
All the instances grouped under this category are characterized by an observed tendency towards adding a semantic component of reinforcement, foregrounding or exclusiveness to the causal relator, which may be realized as a conjunction, participant or process. For instance, the causal relator may be realized as a noun (such as السبب ‘as-sabab, the cause) serving as the Thing of a nominal group, which is given thematic prominence as the Value in a thematic equative; consider example (4):

(4a) English ST2R: ||| We should not naturally say that it is the form that confers substantiality, |||| but that is because the atomic hypothesis is ingrained in our imagination. |||
(4b) Arabic TT2M:
إني اليوم لا نقول أن الصورة هي التي تخليع على الشيء شينته؛ ولكن السبب في هذا هو أن النظرية الذرية قد ضربت بجذورها فينا حتى استولت على خيالنا.
Explicitating Structural Shifts in English-Arabic Translation

By means of such an equative construction, the nominalized causal relation becomes strongly thematized and foregrounded. Note how the senses of identity and exclusiveness conveyed by this structure (cf. Halliday, 1994) are reinforced or enhanced by the optional insertion of the independent pronoun ‘huwa (it), which is functioning here like an ‘equals sign’. Thus the implied meaning is something like ‘the cause of X is nothing but Y’. A similar reinforcement shift can also be observed in example (2), which, together with the shift in taxis commented on above, shows how explicitation shifts tend to occur in clusters.

This semantic feature of exclusiveness in the causal relation seems to be like a motif running through various instances of reinforcement shifts highlighted here. An interesting manifestation of exclusiveness is the deployment of a special type of rhetorical conditional construction as a device for enhancing or reinforcing the causal relation. This type of shift can be represented as follows: X because Y → if X, then that is (only) because Y; or the cause of that is Y. Commonly used for making a strong assertion, such a rhetorical device may be associated with the use of an Adjunct or any other construction denoting exclusiveness, as in example (5):

(5a) English ST2R: ||| The sun and stars, he said, are fiery stones, but we do not feel the heat of the stars because they are too distant. |||
(5b) Arabic TT2M:
وقال إن الشمس والنجوم صخور مشتعلة، وإذا كنا لا نحس حرارة النجوم، فما ذاك إلا لبعدها...
(5c) English back-translation: ||| And he said that the sun and stars are fiery stones ||| ‘wa- ‘ið‹ (and if) we did not (do not) feel the heat of the stars, that is not (for a reason) save for its distance (that is only due to its distance). |||

A characteristic feature of this construction, unlike typical conditionals, is that the proposition of the if-clause (protasis) is considered to be firmly established in its intended context; in other words, as Kitis (2004) notes, it is ‘firmly placed in the realis domain totally devoid of any conditionality or hypotheticality’ (p.44). Thus, there is nothing hypothetical about the fact that we do not feel the heat of the stars, at least in the context of (5). The main clause (apodosis), on the other hand, is now devoted to highlighting the original causal relation between X and Y, further enhancing the sense of exclusiveness: if X (is true), then it is only because Y. Note also how the consequence relation typically expressed by a conditional construction is reversed in (5c): the apodosis here gives the reason for the protasis, not the consequence as would normally be expected in an ordinary conditional construction (Huddleston & Pullum, 2002, p.739).

Other cases of explicitation through enhanced exclusiveness involve the use of the restrictive binder ‘innama (only) or a shift in the causal relation bringing out a conditional or concessive element along the lines of (6) and (7), respectively:
Explicitating Structural Shifts in English-Arabic Translation

(6a) English ST2R: "Because my son or my wife is dead," says Teles, <<who was one of these popularizing Cynics, >> "is that any reason for my neglecting myself, || who am still alive, || and ceasing to look after my property?" ||

(6b) Arabic TT2M:

يقول "تيليز" وهو أحد هؤلاء الكلبيين الناشرين للمذهب بين الناس: "إذا مات ابنى أو ماتت زوجتي، كان ذلك مبرراً لإهمال نفسي، وأنا ما أزال حياً، والعدول عن العناية بما أملك؟"

(6c) English back-translation: Says Teles, <<who was one of the Cynics popularizing this ideology among people,>> "If my son or my wife died, || this was a reason for neglecting myself, <<and I am still alive,>>, || and the abandonment of looking after what I own?". |||

Thus the translation shift in (6) can be represented as follows:

Because X, is that a reason for Y_nominalized? → If X, is that a reason for Y_nominalized?

(7a) English ST2R: ‘Cato put out of the Senate also, one Manilius, <<who was in great towardness to have been made Consul the next year following,>> only because he kissed his wife too lovingly in the day time, and before his daughter…|||

(7b) Arabic TT2M:

وكذلك أخرج "كاتو" من مجلس الشيوخ رجلاً يدعي "مانليوس"، كان قد قطع شوطاً بعيداً في طريقه إلى أن يكون قنصلاً في العام التالي، مع أنه لم يفعل سوى أن قبل زوجته قبلة جاوزت الحد في التعبير عن غرامه بها، وكان ذلك في وضح النهار وعلى مرأى من ابنته;

(7c) English back-translation: Cato put out of the senate a man [(called Manilius, || (who) had made great progress on his way to become Consul in the next year)] although he did (nothing) || except that he kissed his wife a kiss [(which) overstepped the bounds in the expression of his passion for her,]] || and that was in the day time, and before his daughter; |||

The because-clause in (7) is rendered as a clause complex, i.e. α only because β → α although β except that γ. Another concomitant manifestation of explicitation here is the optional upgrading of the two circumstantial elements in the day time and before his daughter into an additive relational clause, which now stands in paratactic construction with the former matrix clause, the two being linked by the conjunction وا- (and). To make this possible, the content of the matrix clause is picked up by the text reference item ذلك (that). This expansion of a circumstantial element, which is a kind of ‘minor process, subsidiary to the main one’ (Halliday & Matthiessen, 2004: 263), brings out the features of a relational clause embodied in it. Thus, the ideational content of one clause is now repackaged into two ranking clauses: he kissed his wife too lovingly in the day time, and before his daughter → he kissed his wife too lovingly and that was in the day time and before his daughter.

4. Analysis of the Arabic Causal Conjunctive لأن li-'anna (because)
A similar overall picture of upgrading and explicating patterns emerges from an analysis of
the concordance output of the Arabic causal conjunctive *li-‘anna*. As was the case with the English conjunction *because* in ST2R, TT2M has a much higher frequency of *li-‘anna*: 357 compared with 87 in TT1H (Table 6).

Table 6. *Distribution of لأن لـ*li-‘anna* in the Arabic translated corpus*

<table>
<thead>
<tr>
<th>Text</th>
<th>TT1H</th>
<th>TT2M</th>
</tr>
</thead>
<tbody>
<tr>
<td>لـان لـ</td>
<td>87</td>
<td>357</td>
</tr>
<tr>
<td>Corpus size in words</td>
<td>117,122</td>
<td>117,854</td>
</tr>
<tr>
<td>Tokens/100,000 words</td>
<td>74</td>
<td>303</td>
</tr>
</tbody>
</table>

A close examination of the concordance lines of causal *li-‘anna* shows that this conjunctive is mostly associated in the corpus with the English causal conjunctions *because* and *for* (Table 7). Surprisingly, however, as the following discussion will reveal, a high percentage of the occurrences of *li-‘anna* in both target texts have no corresponding conjunctives in the source texts but rather involve arguably explicitating shifts triggered by a desire to establish conjunctive cohesion in the absence of a conjunctive marker in the ST. Table 7 shows the most common causal conjunctives rendered as *li-‘anna* in the translated corpus.

Table 7. *Causal conjunctives rendered as لأن لـ*li-‘anna* in the translated corpus*

<table>
<thead>
<tr>
<th>Text</th>
<th>Causal Conjunctions</th>
<th>Rendered as لأن لـ<em>li-‘anna</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>as</td>
<td>because</td>
</tr>
<tr>
<td>ST1B</td>
<td>39</td>
<td>49</td>
</tr>
<tr>
<td>ST2R</td>
<td>20</td>
<td>128</td>
</tr>
</tbody>
</table>

An analysis of the co-text of the remaining concordances of *li-‘anna* in the translated corpus reveals consistent patterns of explicitation, which can be conveniently grouped into two major categories:

I. Logico-semantic explicitation, i.e. explicitation viewed from the perspective of the logical metafunction (Halliday & Matthiessen, 2004); and

II. Upgrading (see the definition below).

Table 8 gives an overview of the frequency and distribution of both types of explicitation patterns involving *li-‘anna* in the translated corpus. It should be noted that the categories listed in Table 8 represent predominant patterns observed in the analysed instances, around which other features tend to cluster. It is clear from the table that both patterns of grammatical explicitation are relatively more common in TT1H (56%) than TT2M (28%).
I. Logico-semantic explicitation

This is the major category of explicitating shifts observed in the extracted concordance lines of *li-'anna*. As will be discussed and exemplified below, such shifts generally occur within the logical metafunction, where comparable patterns of agnation are available to the translators in the target language. Broadly speaking, all such shifts involve the use of the causal conjunctive *li-'anna* for overt marking of implicit logico-semantic relations holding either:

1. between paratactic or cohesive sequences; or
2. between clauses in hypotactic clause complexes.

In the first subtype (henceforth labelled as *paratactic/cohesive*) the clauses or sentences concerned may be separated in the ST by a semicolon, colon, dash or full stop. Thus, the use of the causal conjunctive *li-'anna* in this case as an inter-clausal binder or linker (when used with the text reference demonstrative ذلك *lika* (that)) may be regarded as a stratal shift from the graphological (punctuation mark) to the lexicogrammatical (causal conjunctive). In the second subtype (henceforth referred to as *hypotactic*), the hypotactic clause complex in question generally includes either a non-finite or non-defining relative clause, with a degree of logico-semantic indeterminacy between the two clauses, hence the use of the causal conjunctive *li-'anna* in the TT. A breakdown of these subtypes, together with the counts of their distribution in the two translated texts, is set out in Table 9.

Table 8. *Patterns of explicitation involving the causal conjunctive لَنَّ li-'anna*

<table>
<thead>
<tr>
<th></th>
<th>TT1H</th>
<th>TT2M</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOGICO-SEMANTIC</td>
<td>26</td>
<td>78</td>
<td>104</td>
</tr>
<tr>
<td>UPGRADING</td>
<td>23</td>
<td>18</td>
<td>41</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>49</td>
<td>96</td>
<td>145</td>
</tr>
<tr>
<td>Tokens</td>
<td>87</td>
<td>347</td>
<td>434</td>
</tr>
<tr>
<td>Percentage</td>
<td>56%</td>
<td>28%</td>
<td>33%</td>
</tr>
</tbody>
</table>

Table 9. *Logico-semantic shifts involving the causal conjunctive لَنَّ li-'anna*

<table>
<thead>
<tr>
<th></th>
<th>TT1H</th>
<th>TT2M</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Paratactic/cohesive</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comma</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Semicolon</td>
<td>1</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>Colon</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Dash</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Full stop</td>
<td>9</td>
<td>30</td>
<td>39</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>11</td>
<td>52</td>
<td>63</td>
</tr>
<tr>
<td><strong>Hypotactic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-finite</td>
<td>5</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>Non-defining</td>
<td>10</td>
<td>13</td>
<td>23</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>15</td>
<td>23</td>
<td>38</td>
</tr>
<tr>
<td><strong>Total</strong> logico-semantic</td>
<td>26</td>
<td>75</td>
<td>101</td>
</tr>
<tr>
<td>Total لَنَّ li-'anna** tokens</td>
<td>87</td>
<td>347</td>
<td>434</td>
</tr>
<tr>
<td>% per لَنَّ li-'anna** tokens</td>
<td>30%</td>
<td>22%</td>
<td>23%</td>
</tr>
</tbody>
</table>
As the table shows, TT2M exhibits a slightly greater tendency towards replacing punctuation marks with an explicit causal conjunctive, while TT1H seems to have a greater predilection for explicating the implicit or indeterminate conjunctive relation in non-finite and non-defining clause complexes. Both subtypes of logico-semantic explicitation will be discussed and exemplified next.

1. Paratactic/Cohesive Explicitation

If the punctuation practice in English is ‘a fairly recent innovation, never very consistently used’ (Halliday & Matthiessen, 2004: 399), then it is much more recent and far less uniform in Arabic, where there is still no fully standardized system of punctuation (Holes, 1995: 204). As Holes (ibid) notes, whatever punctuation is used in Arabic texts, ‘it functions alongside the native system of textual chunking, which relies on coordinating and subordinating conjunctions’ for signalling logico-semantic relations. It is hardly surprising, therefore, that major Arabic grammar textbooks do not address punctuation usage in any depth. That is not to say, however, that the use of punctuation marks in Arabic texts is an entirely random affair, where a full stop, for instance, could appear in the middle of a nominal group or a prepositional phrase. Furthermore, written Arabic texts do exhibit instances of asyndetic juxtaposition of potentially independent clauses separated only by punctuation marks, where overt conjunctive markers could have been used together with, or instead of, punctuation.

The discourse functions of punctuation markers, especially semicolon and colon, as Fabricius-Hansen and Ramm (2008, p. 5) note, ‘have not yet been thoroughly investigated from the perspective of discourse structure or discourse processing, let alone in a cross-linguistic setting’. For the purpose of the present analysis, it is interesting to note, following Huddleston & Pullum (2002, p. 1735), that the comma, semicolon and colon, which ‘normally mark boundaries within a sentence’, indicate a weaker boundary than the full stop. Calling the former ‘secondary boundary marks’, Huddleston and Pullum (ibid) argue that they may be arranged into ‘a hierarchy of relative strength’, with the semicolon and colon placed between the full stop (the strongest) and the comma (the weakest). It would be difficult to argue for a similar hierarchy in Arabic, given the current state of punctuation practice, but it will be assumed here without further discussion that the two poles of any such hierarchy would still be the comma and full stop. Thus, the shift from a full stop to a semicolon may signal a step along the cline towards connectedness, unless it turns out that there is a predilection for using the semicolon in Arabic texts in general or in the translator’s individual style. Obviously, the introduction of a specific causal conjunctive would be regarded as further enhanced connectedness, i.e. conjunctive explicitation; consider example (10):

(10a) English ST2R: ‘Stop,’ he said, ‘don’t hit it! It is the soul of a friend.’
(10b) Arabic TT2M: فقال له: قف ولا تضربه، لأنه يحتوي على روح صديق.
(10c) English back-translation: He said to him, ‘Stop and don’t hit it, because it contains the soul of a friend.’

Note how the implicit elaborating relation holding between the first and second sentence in ST2R is rendered as an explicit causal relation realized by li-‘anna. An equally implicit rendering would have been acceptable.
(10d) Implicit rendering: قال له: قف ولا تضربه، إنه يحتوي على روح صديق!

Another example of paratactic explicitation is (11), where two clauses in a paratactic nexus separated only by a colon are rendered as two sentences cohesively linked by دلِّيكة لى-اننا (that is because):

(11a) English ST1B: ||| What helped Nicetas was a genuine detestation of Phocas: || the measure of his crimes was full even in the judgement of the Romans … |||
(11b) Arabic TT1H:
أما (نيقتاس) فقد أعانه أن (فوكاس) كان كريهاً عند الناس كراهة لا شك فيها. ذلك لأن جرائمه قد زادت على الطاقة حتى في نظر الرومانيين أنفسهم.

(11c) English back-translation: ||| As for Nicetas, what helped him was that Phocas was held in undoubted detestation by the people ||| دلِّيكة لى-اننا (that is because) his crimes were beyond toleration even in the eyes of the Romans themselves.|||

Again, the translator could have opted for an equally implicit conjunction, with the two sentences separated by a semicolon. As noted above, the causal conjunctive لى-اننا is also used by the translators to mark an implicit logico-semantic relation holding between two clauses in a non-defining or non-finite hypotactic clause complex, i.e. ‘hypotactic explicitation’, which will be discussed next.

2. Hypotactic Explicitation
In all cases of hypotactic explicitation observed in the analyzed corpus, the causal conjunctive لى-اننا is used to explicitly link the dominant and dependent clauses in the clause complex. As Table 9 above shows, there 23 occurrences of لى-اننا in the translated corpus where the corresponding English construction that triggered the use of لى-اننا is a hypotactic clause complex with the dominant clause being either elaborated or extended by a non-defining relative clause (Halliday & Matthiessen, 2004). There are no grammatical analogues of non-defining relative clauses in Arabic; but it can probably be stated in general terms that English non-defining relative clauses are often translated as relative clauses in Arabic or upgraded to additive paratactic clauses, especially where the non-defining relative clause seems to be in an extending (additive) relation with the main clause. In all the occurrences of لى-اننا corresponding to non-defining relative clauses in the corpus, the translator opts for a causal interpretation of the potentially elaborating (clarifying) or additive relation realized by the non-defining relative pronoun. Arguably, this causal shift makes the indeterminate logical relation more specific. Consider example (12) where the implicit hypotactic elaboration denoted by the non-defining relative pronoun is turned into an explicit causal relation realized by لى-اننا:

(12a) English ST2R: ||| It follows that there is something degraded about a shoemaker, || who must exchange his shoes in order to live. |||
(12b) Arabic TT2M:
ويلزم عن هذا أن صانع الأحذية مشوب بصفة تحط من قدره، لأنه مضطر أن يتخذ الأحذية وسيلة يبادل بها سلعاً أخرى لكي يعيش.
Explicitating Structural Shifts in English-Arabic Translation

(12c) English back-translation: ||| It follows from this that the shoemaker is associated with a quality [that] degrades him, ||| "li'anna-hu (because-he) is obliged to make shoes a means [which] he exchanges for other commodities in order to live. |||

Note how the non-defining relative clause in ST2R serves to introduce into the discourse a characterization or explanation of that ‘degraded’ aspect of the shoemaker. However, the translator sharpens this clarifying relation by turning it into an unequivocal causal relation, thereby providing the explicit cause of this ‘degradation’ associated with the shoemaker. It should be noted, however, that this shift to an explicit causal relation is not dictated by any structural requirement but rather seems to be motivated by a desire on the part of the translator to enhance the logical connectedness of the text. Some non-defining instances of the relative pronoun which are rendered as a paratactic additive relation realized by the conjunction و wa (and), as in (13):

| (13a) English ST2R: ||| None of them got anywhere near the size and distance of the sun, ||| which all underestimated. ||| |
| (13b) Arabic TT2M: ولم يستطع واحد منهم أن يدنو من التقدير الصحيح لحجم الشمس وبعدها, وجاءت كل تقديراتهم في ذلك أقل من التقدير الصواب. |
| (13c) English back-translation: ||| None of them could get near the correct estimate of the size and of the sun and its distance ||| and all their estimates were lower than the correct estimate. |||

There are other instances where a corresponding relative clause is used, where a causal clause complex could have been used; compare (14) and (15) in Table 10:

| Table 10. Relative and causal clause options in the TT |
|---|---|
| (14) | (15) |
| (a) ST2R | ||| On the one hand, it was obvious that his armies, "which were not very large," could not permanently hold so vast an empire by force ||| |
| (b) TT2M | ولم يستطيع واحد منهم أن يدنو من التقدير الصحيح لحجم الشمس وبعدها, وجاءت كل تقديراتهم في ذلك أقل من التقدير الصواب. |
| (c) BT | ||| On the one hand, it was obvious that his armies, "all-at", which were not very large, could not continue to control so vast an empire by force permanently ||| |

<table>
<thead>
<tr>
<th>(14)</th>
<th>(15)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) ST2R</td>
<td></td>
</tr>
<tr>
<td>(b) TT2M</td>
<td>ولم يستطيع واحد منهم أن يدنو من التقدير الصحيح لحجم الشمس وبعدها, وجاءت كل تقديراتهم في ذلك أقل من التقدير الصواب.</td>
</tr>
<tr>
<td>(c) BT</td>
<td></td>
</tr>
</tbody>
</table>

Note also how the rendering of (15a) is less complex in terms of grammatical intricacy, with an enclosed hypotactic elaborating relative clause being turned into a causal hypotactic clause in a progressive clause complex (α ^ β):

ST2R 15(a): α "<<β>> ⇒ TT2M 15(b): α ^ xβ
The rendering of (14a), however, retained the enclosed relative clause construction: $\alpha <<=\beta>>$, although, as is the case in (15), a causal hypotactic clause complex could have also been selected:

كان بديهياً أن جيشه لم تكن تستطيع أن تظل مسيطرة على مثل هذه الإمبراطورية الفسيحة بالقوة سيطرة دائمة لأنها لم تبلغ جداً كبيراً من الضخامة.

||| On the one hand, it was obvious that his armies could not continue to control so vast an empire by force permanently || li'-anna-ha (because they) were not very large |||

This explicitating causal shift, which is clearly not necessitated by any structural requirement, serves to enhance the logical connectedness between the two clauses involved. The second type of hypotactic explicitation observed in the data involves a non-finite hypotactic clause complex, where the use of li'-anna is triggered by a hypotactic clause complex with the dominant clause being either elaborated or extended by a non-finite relative clause. As Table 9 above shows, there are 10 such occurrences of li'-anna in the translated corpus. There are 4 instances where the non-finite clause complex includes the causal conjunction as; thus the causal relation is already explicit in the ST. Almost all the remaining instances involve a non-finite dependent ing-clause, where the semantic relation obtaining between the two clauses is relatively implicit. Arguably, the unavailability of corresponding non-finite forms in Arabic forces the translators to provide an explicit relation gleaned from the context. Consider example (29):

(16a) English ST2R: ||| The body, << being compound;>> is clearly not immortal: |||
(16b) Arabic TT2M:
فواضح أن الجسد ليس بخالد لأنه مركب من عناصر.
(16c) English back-translation: ||| It is clear then that the body is not immortal, || li'-anna-hu (because-it) is composed of elements. |||

The non-finite clause in (16a) could be interpreted either as an elaborating non-defining relative clause without the Wh- element, in the sense of ‘…, which is compound’; or as an enhancing/causal hypotactic clause, with the causal relationship being left implicit, in the sense of ‘… since it is compound’. Obviously, the translator opted for the latter in (16b), making the causal relation explicit and using the simpler $\alpha ^ x\beta$ structure. Note also the lexical explicitating shift represented by the potential redundant qualifying prepositional phrase من عناصر (of elements).

II. Upgrading
The term ‘upgrading’ is used here in a hierarchical sense to denote an observed translational shift from a group, group element or embedded clause to a ranking clause with a generally identical experiential content. In conjunction with this overall tendency to shift from the group to the clause, and consequently from the clause to the clause complex or sequence, there seems to be a propensity to unpack or demetaphorize nominalizations, a feature associated with explicitation. This kind of shift from the experiential toward the logical in the systemic functional sense results in an expansion or, as it were, ‘clausalization’ of constructions, while using more or less the same information content, thereby reducing lexical density. In all instances, the outcome of the upgrading shift is a hypotactic causal clause nexus mediated by the conjunctive li'-anna.
Obviously, a crucial factor in the assessment of such ‘clausal’ rewordings as instances of explicitation is the availability in the target language of more lexically dense agnates, which are closer to the ST wording. Generally, upgrading involving this conjunctive is relatively more common in TT1H than TT2M.

Upgrading Involving Adjuncts
As Table 11 shows, the most frequent type of upgrading involves a circumstantial or, less commonly, modal Adjunct, which is upgraded or shifted to a ranking clause in a clause complex that includes the matrix clause through the intermediary of the conjunctive li- ‘anna.

Table 11. Upgrading involving causal conjunctive li- ‘anna

<table>
<thead>
<tr>
<th>Upgraded element</th>
<th>TT1H</th>
<th>TT2M</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjunct</td>
<td>18</td>
<td>25</td>
<td>43</td>
</tr>
<tr>
<td>Nominal Group</td>
<td>3</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Embedded Clause</td>
<td>4</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>32</td>
<td>57</td>
</tr>
<tr>
<td>Total li- ‘anna tokens</td>
<td>87</td>
<td>347</td>
<td>434</td>
</tr>
<tr>
<td>% per li- ‘anna tokens</td>
<td>29.1%</td>
<td>69%</td>
<td>13%</td>
</tr>
</tbody>
</table>

Thus, the circumstantial element, which can be regarded as ‘a figure in miniature’ (Halliday & Matthiessen, 1999: 218), is expanded into a full-blown clause with its own process and participants (a shift from internal to external augmentation). In ideational terms, this shift involves demetaphorization, i.e. transforming one figure into a sequence of two figures linked by a causal relation, which is realized by the conjunctive li- ‘anna:

Demetaphorization (unpacking/external augmentation): figure X [process + participant(s) + circumstance] ⇒ figure X1 [process + participant(s)] li- ‘anna figure X2 [demetaphorized process + participant(s)] (Fattah, 2010).

Here is an example of this kind of upgrading or demetaphorizing shift:

(17a) English ST2R: ||| Power and wealth are desirable for the sake of honour; ||...|||
(17b) Arabic TT2M: إن القوة والثروة مطلوبان لأنهما وسيلة للشرف...
(17c) English back-translation: ||| Power and wealth are desirable li- ‘anna-huma (because-they) are (two) means of honour, || ... |||

Here the circumstantial causal adjunct for the sake of honour is expanded into a full-fledged ranking clause introduced by the causal conjunctive li- ‘anna, an upgrading shift which does not seem to be necessitated by any syntactic requirement; witness the equally possible circumstantial agnate: من أجل الشرف/وسيلة للشرف/كوسيلة للشرف. Thus, the translation cited above could be described in SFL terms as involving a shift from the experiential to the logical, where the causal relation is now congruently construed as a conjunction.

In the following interesting example from TT1H, two instances of upgrading both
explicitating structural shifts in english-arabic translation

Fattah

involving the conjunctive li-’anna can be observed:

(18a) English ST1B: We have already seen that early in the siege a number of Copts in Babylon had been thrown into prison, either from their refusal to abandon their creed or on suspicion of disloyalty.

(18b) Arabic TT1H:

وقد ذكرنا من قبل أنهم سجنوا في أول الحصار كثيرًا من القبط الذين كانوا في الحصن، وذلك لأنهم أبوا أن يتركوا دينهم أو لأنهم رابهم منهم أمر.

(18c) English back-translation: We have already mentioned that they imprisoned at the beginning of the siege many Copts who had been in the fortress, wa-ð«lika li-’anna-hum (and that is because-they) had refused to abandon their creed or li-’anna (because) something made them mistrustful of them.

Here we have what is called a ‘metaphenomenal mental clause’ (Halliday & Matthiessen, 2004: 252) in the ST, with the Phenomenon being realized by an embedded passive finite clause, which contains 4 circumstantial Adjuncts:

Adjunct 1 (temporal): early in the siege; Adjunct 2 (spatial): into prison; Adjunct 3 (causal): from their refusal to abandon their creed; Adjunct 4 (causal): on suspicion of disloyalty.

In TT1H, however, the two causal Adjuncts have been upgraded into two separate clauses in a clause complex which is causally linked to the matrix clause by the conjunctive expression wa-ð«lika li-’anna. Thus, from their refusal becomes because they refused; and on suspicion of disloyalty becomes because they suspected disloyalty. The outcome of this upgrading of the embedded clause is a much looser and less dense construction with a lexical density (measured in terms of the number of lexical items divided by the number of ranking clauses) of 3.7 compared to 11 in the English embedded clause, which has 11 lexical items occupying one ranking clause. It should also be noted that this upgrading tendency is not only associated with a considerably reduced lexical density but also with retrieval of information from the co-text, e.g. the shift from passive to active voice with the explicit realization of the Agent, albeit in pronominal form.

Another type of upgrading observed in the concordances of li-’anna involves embedded phrases or clauses rendered as ranking clauses. The embedded clause could be a defining relative clause serving as a qualifier in a nominal group, e.g.

(19a) English ST2R: It is connected by means of an ethic [[which praised the contemplative life.]]

(19b) Arabic TT2M:

إن الرابطة بينه وبين الرياضة هي رابطة خلقية، لأنه كان بهذا يعلي من شأن الحياة التأملية،

(19c) English back-translation: The link between it and mathematics is an ethical link li-’anna-hu (because-he) was thereby raising the status of the contemplative life.

Obviously, upgrading an embedded relative clause to a ranking clause serves to reduce the
lexical density of the target text construction since the total number of lexical items divided by the number of the ranking clauses will be less. But this upgrading shift is by no means unavoidable, as can be attested by the following alternative rendering with an equally dense clause where the relative clause is rendered as an embedded qualifying clause:

(19d) Structurally equivalent rendering:

إن الرابطة بينه وبين الرياضة هي رابطة خلقية تعليم على من شأن الحياة التأملية،

Note also that the target text rendering is lexicogrammatically more explicit specifying, as it does, the causal or explanatory relation between the embedded qualifier and the thesis of the clause, namely the assertion of an ethical connection.

5.4 Summary of Findings and Conclusion

The analysis of bilingual concordance output for the two causal conjunctives because and li-’anna has revealed interesting patterns of conjunctive and structural explicitation in the sense adopted in this study. These explicitating tendencies, expressed as percentages of the concordance lines for every conjunctive examined, were other directly related to the conjunctives themselves or observed within their immediate textual vicinity. One crucial factor in the assessment of those explicitating shifts is the availability in most cases of less explicit agnates closer to the corresponding ST constructions.

Overall, the analysis of the observed shifts associated with both conjunctives uncovers the following frequently intertwined explicitating tendencies:

1. Explicit realization or reinforcement of causal conjunctive relations.
2. Upgrading of grammatical constituents, involving the unpacking and repackaging of complex grammatical constructions, including a predilection for paratactic sequences, especially in TT1H.

In other words, the analysis conducted in the study points to an overall tendency for TL equivalents to make logico-semantic relations explicit or more pronounced, as well as to move up the rank scale, with the result or unpacking and redistributing the same propositional content into larger, more loosely ‘strung out’ units. Thus, the perceived ‘explicitating’ effect can be said to be attributable both to the explicit realization or reinforcement of conjunctive relations and to the lower lexical and informational density of the target text equivalents, hence their enhanced comprehensibility and processability.

While resonating with the findings of similar studies in other language pairs, the patterns of structural explicitation highlighted in this study need to be further investigated with different parameters to see, for example, if they can be elicited with other types of conjunctions, genres and texts produced by other translators. In particular, the upgrading tendencies observed in this study are worthy of further investigation, both in parallel and comparable corpora, to establish whether they conform with or depart from systemic probabilities of instantiation in Arabic.
Endnotes:
1. For other forms of explicitation intended to avoid ambiguity, reduce vagueness or enhance comprehensibility or processability, see Baker (1992) and Vanderauwera (1985).
2. Instances where the Arabic wording is quoted from an original source, rather than translated from the English ST, have been ignored.
3. Defined as the ideational element serving ‘to construe logico-semantic relations of expansion between figures in a sequence’ (Halliday & Matthiessen, 1999: 59).
4. For Notational conventions for representing lexicogrammatical constituency, which are adopted here, see Haliday and Matthiessen (2004: 10).

About the author:
Dr Ashraf Abdel Fattah is an Assistant Professor at the College of Humanities and Social Sciences, Hamad bin Khalifa University, Qatar. He has a PhD in Translation Studies from the University of Manchester. His current research interests include contrastive appraisal analysis of news discourse, media translation, translation-specific features and corpus-based translation studies.

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Social Transformations in the Women’s Short Stories in Egypt, 2011-2017

Mohammed Almahfali
Center for Middle Eastern Studies
Social Science Faculty, Lund University, Lund. Sweden

Rafah Barhoum
Center for Middle Eastern Studies
Social Science Faculty, Lund University, Lund. Sweden

Abstract
This study primarily draws on genetic structuralism in unraveling social transformations embedded in short stories written by Egyptian authoresses. It also makes use of feminist concepts given that the content in question is written by Egyptian women writers and hence blends general social transformations with those affected by feminism. Four Egyptian authoresses were selected for this study along with samples of their literary works, written between 2011 and 2017, in an attempt to unpick the social transformations taking place in the short story during that critical period. The study shows that social transformations begin with the subject that is aware of those transformations embedded in the short story and taking different forms. It, in addition, underlines the impact and significance of the setting and how it is used by the women writers to locate and shed light on those transformations. Moreover, there are two types of social transformations, namely negative transformation, embodied in the deterioration of social relations or any undesired behavior, and positive transformation, characterized by the awareness of the subject of the sources of power in relation to the act of change and the influence of the revolutionary action on it. In addition, feminist conceptions are shown to be used in resisting male dominance and its relation to social oppression.

Keywords: Egypt, genetic structuralism, social transformations, sociology of literary, women’s short stories

Studying social transformations in literature:

Investigating social transformation in literature requires systematic mechanisms that combine literature and literary criticism on the one hand and social analysis mechanisms on the other hand. Therefore, we have considered the use of Lucien Goldmann's (1967) tools of genetic structuralism since he believes that we cannot separate any work, cause or theory from the cultural context from which it originated and in which it grew and developed. In addition, each individual work is seen as a contribution to understanding this comprehensive and universal history (Shhayyed, 1982, pp. 76-77). This theory is based on that principle, and hence we believe it is the most capable of dealing with social transformation within the short story. According to Alhusami, (2013):

The subject matter consists of two main elements, namely social transformation and narrative, each of which belongs to an independent field of knowledge. The former is associated with sociology and history, while the latter belongs to literature. No successful reading of this subject will come about without a systematic approach that ensures the link between both of them. That can be achieved through genetic structuralism given that it is a more advanced approach than both structuralism and the reflection theory and compensates for their shortcomings. Hence, the literary text is not seen as a closed structure that is disconnected from the context of its production as seen by structuralism, or as a mechanic reflection of the dynamics of the society as the reflection theory believes (p. 13).

It combines between structuralism which believes that the text has its own rules, while the society, together with its dynamics and transformations, has direct effect on its production.

Genetic structuralism utilizes a number of procedural mechanisms that are seen as systematic instruments to comprehend the content of the text and grasp its literary and social implications at the same time. Hence, world view is one of the most significant procedural terminologies. Goldmann (1980) defines "world view" as

Coherent and unitary perspective concerning man's relationships with his fellow men and with the universe. Since the thought of individuals is rarely coherent and unitary, a world view rarely corresponds to the actual thought of a particular individual. Thus, a world view is not a given empirical reality, but a conceptual instrument for doing research; an extrapolation constructed by the historian which, however, is not arbitrary, since it is founded on the structure of the real thought of individuals (p. 111).

It combines the individual consciousness present in the (Egyptian) authoress' consciousness and the individual's view of the society, universe and existence around him. This view, in a way or another, affects the creation of the literary work comprehensively. Furthermore, world view is suitable for the study of social transformations in literature owing to the fact that it is the most capable of observing them through surpassing the isolated individual and tracking the movement of the slow transformations of the society in the literary text, which condenses the social transformations in an area easy to observe and monitor Goldmann, (1980, p.112). In conclusion, Goldmann does not see the world view in its traditional sense which likens it to a conscious perception of the world, a deliberate intended perception. Rather, for him, it is how he feels about and views a certain reality or the intellectual pattern that precedes the process of production. What is critical is not the writer's intentions; rather, it is the objective signification that the production
gains regardless of its creator's intentions or even against them. It is obvious that this separation between the objective signification and the intentions is not definitive in that sense, but the precise distinction that this separation makes allows for a multi-faceted and sophisticated interpretation (Pascale, 1986, p. 48). This means that the writer or author should not be judged based on his or her declared or hidden political views. However, the ideological patterns of the text itself, that is, the separation between the world view of the author and the world view of the text, show that we have a narrative literary text that has its own world view, and that sets out from the social reality that the writer lives in.

The second instrument utilized by genetic structuralism is related to conscience reelle and conscience possible (real consciousness and possible consciousness). Each writer has his or her own view of reality and how it can be and what transformations he or she wants to take place in the society in consideration of all the difficulties and obstacles that inhibit that process. Here, we have a binary opposition as Goldmann, (1980) states:

we may, then, conceive of social life as a totality of the processes through which groups of individuals try to achieve a satisfying and coherent equilibrium with their social and natural environment. The facts of consciousness constitute an essential and interdependent part of this effort. These processes, along with their conscious element, come into conflict with innumerable incidental or structural obstacles that make up the empirical environment. Furthermore, these obstacles do not remain purely external but have a distorting effect on the consciousness of the subject (P. 65).

It is clear that real consciousness is facts that are real through either historical accumulation or those that create a current reality before the social class and its relation with the surrounding society. As for possible consciousness, it is what this social class, together with its associated procedures, aspires to achieve in order to attain this transformation.

The third instrument is the so-called reification adopted by György (Georg) Lukács, (1971) For him the human activity, represented in commerce and economy, is objectified and becomes a commodity, which gains natural and social rules. Later, the human activity becomes independent of people, and commercial values become the norm so as to deprive the activity of its human aspect which becomes embedded in commodities. Besides, industrialization grows incessantly and deprives the workers of their human qualities and individuality. Further, the random flow of work leads to the termination of the worker's attachment to the product and transforms his work to a special function that is automatically repeated. Due to the modern psychological and social breakdown which includes the mechanization of reasoning, the psychological quality of the worker is separated from his whole personality and identifies with computer systems. Consequently, man becomes an automatic part of a system divorced from consciousness and human activity. What is more, man, along with his social relationships, disappears and is replaced by objects and exchange values.

The procedural terminologies of genetic structuralism operate according to systematic regulations starting from identifying a different sense of significant structure seeing that we should, while dividing the subject, begin with the idea that every human reality is related to the process of forming structures. As a result, this division is supposed to offer the possibility of taking into
account the approximate totality of elements and relations. Mental and emotional structures as well as behavioral structures are always historical structures, some of which mutually affect the others and integrate within structures that contain and include them. The result is that there is no need to stop analyzing when writing or when it comes to the writer's product or individuality, or even when it comes to collective consciousness (Pascade, 1986, p. 48). Here, Goldmann's, (1967) understanding of significant structure is evident, and this concept differs from structuralism that sees that each work has its own structure and internal rules which make it independent. He believes that the significant structure of the text is not isolated from the historical dimension nor is it limited to the writer's individuality. Significant structure of genetic structuralism is not limited to the text; it, instead, includes its social and cultural surroundings.

Having identified the significant structure, genetic structuralism adopts understanding and explanation. Understanding involves internal description of the relations that constitute a system for the text, whereas explanation involves the genetic process to be introduced to a broader structure (Goldmann, 1980, p. 18 ; 1977, p. 5). This means that structuralism in its conventional sense focuses on understanding, i.e. understanding the internal relations of the text, while explanation includes the social aspect by linking the internal relations of the text with the context of its production and the relations that fall within its context.

**Feminism and social transformations:**

This study attempts to draw on feminism not as a theory or a technique of reading a text, but it seeks its general guidance as an approach. The study does not adopt the rules of feminism in analyzing texts. However, it uses it since the studied content is written by women, and some feminist illuminations will be made use of during analysis in accordance with the guidelines of genetic structuralism given that feminism is not a methodology and does not have special tools. According to Alrwali, (2002), this is due to the fact that;

This approach does not follow a specific theory or procedure in the western world; nonetheless, its practices have multiple and diverse perspectives and points of departure. It also makes use of the psychological theory, Marxism and post-structuralist theories. In spite of its pluralistic tendency, there are certain concepts that bring this chaos together, such as, and most importantly, gender differences in the production of literary works, their forms, content, analysis and assessment (p. 330).

This means that if feminism is adopted as an approach by some of the studied texts, it will be dealt with by means of another methodology, namely genetic structuralism. Feminism is not a specific methodology or a number of technical procedures that can be followed; it is a general approach that focuses on feminist issues. As Tyson (2006) sates:

Because feminist issues range so widely across cultural, social, political, and psychological categories, feminist literary criticism is wide ranging, too. Whatever kind of analysis is undertaken, however, the ultimate goal of feminist criticism is to increase our understanding of women's experience, both in the past and present, and promote our appreciation of women's value in the world, (p.119).

Feminism as a concept should be addressed before engaging in the details of analysis. It is according to Muhammad (2015):
a set of intellectual and philosophical perceptions that seek to understand the roots and causes of discrimination between men and women in order to improve women's status and increase their opportunities in all fields. Feminism is not mere ideas or baseless intellectual conception. On the contrary, it is based on facts and statistics on the situation of women in the world and it traces discrimination they are subjected to whether in terms of the distribution of wealth, positions or opportunities or even in terms of the basic needs of life, such as food, education, shelter and others. Thus, feminism is an awareness founded on material facts and not merely an identity (p. 13).

Or a methodology. Based on that, it is, however, considered as a general approach, a way of thinking or, in other words, a new ideology on which many actions are built taking into consideration these basic premises. Therefore, feminism can be made use of along with other methodologies depending on its basic philosophy.

This research does not principally aim to analyze feminism nor does it derive from a feminist perspective. Rather, it explores social transformations within a narrative content authored by women. Here, we feel it is important to distinguish between three main terminologies which many researchers tend to use interchangeably, namely female, feminine and feminist. Female indicates that the product is attributed to women, i.e. any literary product that makes no reference to a specific theory. Therefore, it cannot be used to refer to the theory aiming to defend women in writing. As for feminine, it refers to a number of biological and cultural qualities acquired by women from their context as a result of their upbringing and education, such as shyness and exaggerated coyness which distinguish them from men. Feminist, on the other hand, refers to one of the postmodern theories that is based on ideological principles and aims to revisit the relationship between the two poles of the human race, i.e. male/female or man/woman. Moreover, it endeavors to refute the assumed tendency of man's centrality against an outcast and absent margin which is woman (Wasel, 2016, p. 94). If we are to locate our study within the framework of this distinction, we can say that it falls within these three terminologies. This is owing to the fact that our research is mainly concerned with women's creativity and will deal with feminist issues in these works given that these issues are seen as pillars of social transformations. What is more, short stories are rich in feminine qualities which the researcher can unravel in those works.

Shedding light on feminism in the short story requires investigating the relation between feminism and language where events, ideas and relationships take a linguistic representation in the first place and are social-referential secondly. This is because within feminism, language creates hypotheses about gender and other disciplines. Therefore, critical analyses of language use are central to feminist analysis. The most serious objections to titles and forms of address include the formal ones (Miss and Mrs.) and the informal ones (my baby and my love) (beautiful, whore and honey), as well as the use of the general term man. The objections also include belief systems and religions, which give supremacy to men. Women writers have questioned the possibility of writing in a language, patterns or forms that are heavily abundant in patriarchal cultural hypotheses that may not be adequate to express women's knowledge and experience (Kolmar, 2012, p. 94). Here, language has different feminist manifestations that can be recognized by the analyst by means of methodologies which have the ability to examine the language and establish relations in cultural and social contexts. The short story, however, seems to focus on "tracing the minute details which
are consistent with the nature of the feminist story because the entry of women into the field of creativity through the movement for subject-liberation in society opens doors that have been closed for centuries" (Alhusami, 2013, p.338). This brings the short story, transformations and feminism together and makes women’s movement and struggle part of the social transformation within the narrative text.

**Transformation between subject and society:**
The relationship between the individual and society can be explored given that this relationship can reveal the extent to which the individual is able to recognize any imbalance and to cause positive transformation from their own perspective which may represent their view as well as the society's view of the world. The reader can detect how the subject views the world through the actions of the fictional character, particularly when this character plays the main role in the story. In this case, the subject is not isolated or dependent; rather, it is an integral part of the society. As a result, we can say that it represents the society, can speak on its behalf and can detect its flaws when it uncovers its secrets precisely.

The subject is aware of the society's view of the female body, which is a negative view in actual fact. The character is aware of that, but instead of resisting it she surrenders and prefers to escape. AS we noticed in *Altrajrubah aliscotlandyiah* (the Scottish Experiment) by Al-Nashouqi, (2016):

> Since the age of nine and above, going to the sea has meant a swimsuit, a black one of course, that conceals the vast spaces of my body. Although sea water makes it feel light on me, people's looks at the seashore make it feel very heavy on me. So, and because of that, unconsciously, I've found myself refraining from digging holes or building sandcastles and looking for the farthest beach umbrella to disguise myself wearing a sunhat and sunglasses, listening to music and reading a book in order to avoid people's eyes (p. 11-12).

The dilemma, however, is not here; it lies in the fact that the subject interacts with the society and embodies its negative view of the female body. Even though the character does not approve of that, she becomes an agent of the society and surrenders to its will while watching her body in the mirror. Social control becomes inside the subject not outside of it. The character embodies the society and surrenders to it. "Despite my best efforts, my body has become the talk of the town: you are gaining weight! Be careful! You've lost weight! Be careful not to gain weight again! Consequently, all the time, I see other people's bodies in my mirror" (Al-Nashouqi, 2016, p. 12).

The mirror turns into a space where people scrutinize the female figure and dictate their views to her. However, transformation comes later through love which makes this woman strong and through the same mirror which represents the negative view of the society. Transformation here is manifested in the fact that the mirror portraying her body in a negative way changes its perspective as a result of some positive understanding expressed by one member of her society. According to the short story of Al-Nashouqi (2016):

> Anyway, seeing people in my mirror lasted [with me] for years until I managed to drag them away a little in order to see myself [in the mirror]. After that, I met Ahmad who happened to fancy fat women. Of course, that was a serious blow to beauty models. Since
then, I have started to see totally different things in my mirror: film scenes and happy dreams and I am the heroine in all of them" (p. 14).

This woman was a captive of the society's perspective, which turned her into an agent for the society watching and fearing herself. Nonetheless, because of love, she was able to overcome all of that because love made her change her perspective, which used to represent the perspective of the society as a whole.

The controversy here is not limited to the society's beauty standards for women or the notion that beauty is relative. It is more about how the subject surrenders to the will and standards of the society and how the subject can become subservient to that society. She, however, at some point, can overcome that and develop her own perspective. Nonetheless, that requires someone who changes the concept from within the society itself as Ahmad did when he made her change her concept of beauty.

**Space and social transformations in the short story:**
The space in the short story is deemed as a tool for social transformations, where the authoress can employ it to capture social transformations. It, moreover, may sometimes blend with the subject so that it is difficult to tell one from the other. For example, one woman writer describes how happy occasions transform and become fewer, indicating the misfortune of her country, than those during her mother's days. "Happy occasions are subjected to cutbacks—exactly like my country" (Al-Nashouqi, 2016, p.26). She is describing happiness which has become scarce in the life of the subject in a fashion that mirrors the status quo of the country as a whole. The place and setting here are an extension to the subject and an indispensable part of its complete form.

In order to avoid portraying social reality in a straight and direct way, a woman writer may resort to using the setting in different ways. For example, in her Doolab mu’tem (a dark wardrobe), Nahla Karam depicts the social transformations associated with the society's view of women through presenting lengthy dialogues between items of clothing inside a wardrobe, which greatly reflects social life outside it and how social views and perspectives on wearing clothes have changed to negative perspectives. "The short skirt said sadly 'I fit you both (addressing the coat and the jacket) and am ready to go out with either of you. She doesn't wear me much anymore. She says I only fit in some clean places" (Karam, 2017, p. 14). This dialogue sheds light on the transformations of the subject. The girl in this story used to put on those clothes but not any longer now. The authoress then details the reasons behind this transformation as the dialogue goes on. This story is rich in descriptions portraying the girl's inner transformations through conversations between her clothes, and how her ideas, feelings and decisions have changed through dialogues taking place in a narrow wardrobe. Some of the transformations are related to the girl herself, whereas some others are associated with the society. Nevertheless, the story does not state this directly; instead, it makes use of creating an imaginary dialogue between clothes inside a narrow place like a wardrobe. This has special significance in exposing the negative transformations taking place in the society.

The setting can also offer a glimpse into the social aspect and its transformations, where the subject decides to search for freedom even if the future is uncertain. "She returned after her holiday month and decided to leave her family and travel to Dubai, a new country with a rather
vague future but a financially and professionally secure one. That will make her feel safe and make her father rest in peace after he passed away. She may find a margin of freedom in living on her own – or she thought so" (Al-Nashouqi, 2016, p. 19). The authoress has shown how the place can provide freedom. However, it gives her freedom one time and deprives her of it another time; it also provides her with financial security now but brings her a vague future. This description provides a general overview of the setting of both places, i.e. Egypt the place she will move from and Dubai the place she will move to.

Social transformation between progress and regress:
The theoretical introduction of this study has shown that social transformation has two forms: a progressive or positive social transformation and a regressive or negative social transformation. These two forms can be traced within the woman Egyptian short story, and they reflect the authoress' view and her ability to depict these transformations not only through her own perspective and understanding of reality but also through her view of how to overcome this reality.

Negative social transformation:
Negative social transformation in the Egyptian short story is shaped by different combinations of elements that the story actually observes. It reflects the existing reality, which is filled with a number of negative aspects that are present in the short story. Recognizing this negative reality is not presented directly as a journalist or a social researcher usually does. It is, rather, shown in a certain artistic fashion highlighting the writer's ability to make use of this negative reality and to create a narrative work of art, which can reflect the social reality on the one hand and contribute to arousing collective consciousness to overcome this miserable reality on the other hand.

As for Azza Rashad's short story *Rasael bizahri alghaib* (2016) (letters from the unseen), it presents a number of cases that offer various examples of social disintegration, which are abundant in the story with nothing in common between them apart from social disintegration. These different examples shed light on social disintegration and show how an old man, for example, deceives God by his false repentance and piety and how a young girl hides her contraceptive pills and practices prostitution in secret (Rashad, 2016, p. 6). The main characteristic of this kind of behavior within the society is paradox, which is observed between the individual, society and God. The old man is deceiving God, and the woman hides her birth control pills to show people that she is a decent woman, while in secret she is a prostitute. The major dilemma here lies in the fact that the society is living with two personalities, a false one that people can see and a real one which is hidden.

Other stories provide details that highlight the authoress' awareness of the status of the working class in society, where one of the characters describes how what he earns is not enough to meet the minimum requirements of life, and hence he has to find another job. "For two years, and due to the increasing demands of life, he has been working extra hours for a private company that offers open working hours" (Tabbalah, 2016, p. 3). The demands of life have increased, while income sources are evaporating; thus, searching for an overtime job becomes a goal in itself. Work is no more part of the joys of life. Consequently, social reality turns into a machine that does not stop running, and the subject is not devoted to its special needs.
The search for a job as shown in the previous paragraph is an essential part of the life of the individual in the community of the story. Notwithstanding that, the authoress elaborates on the job search and its associated difficulties, which are presented in an artistic fashion that generates an interesting irony. For example, in Nahla Karam's *Nujoom fi saqf alhujra* (2017) (stars in the ceiling of the room), the authoress describes a girl who has got a job in her dreams while sleeping not in reality. The young woman says "I stood up and started running all over the flat shouting loudly 'I finally got a job'. My mother came out of the kitchen and questioned about the company that offered me the job. I told her it was no ordinary job but a dream job. She became even happier and asked me about the job which no one could dream of. I told her the truth and didn't stop jumping in my place. She kept silent and didn't show any excitement. I told myself all of them never believe in trying strange things until someone adventurous like me does that, and they become ordinary things over time, and everybody will do them then. I thought I would solve the problem of unemployment if my idea spread" (Karam, 2017, pp.11-12). So, the job is a dream but a happy one. She informs her mother that the job is not a normal one; rather, it is a dream job so as to increase her mother's joy since it is an imaginary employment. She finally reveals to her mother that she has just seen it in a dream turning her mother's joy into grief. The authoress portrays the individual's struggle in search of a job. Even in dreams, finding a job is absolutely exhausting. Nevertheless, she sees this as a solution to the problem of unemployment, i.e. confronting employment by dreams and inventing jobs in dreams.

The short story can also track social inequality through observing the little details of daily life and observing the individuals' behavior and language. For example, in Nahla Karam's *Osfour alfurqaq* (the bird of separation), the authoress mentions social inequalities between two families who are related but are separated due to their social and financial differences. Although they are two sisters, each one of them has a different lifestyle. These differences are mentioned through observing the little details and their significance in the society, including the car, the driver, the club, the TV with various channels and the bird that the father bought from America. One of the two sisters' daughters bathes and dries her cat using a hairdryer. People in the society themselves are deprived of such a privilege of bathing in a bathtub. Another difference is manifested in the use of language by the driver who treats each daughter of each sister differently. He uses language differently with each of them. For example, he addresses one of them saying Miss but not the other. He also carries her bag but never the other's bag (Karam, 2017, pp. 63-72).

A reader of woman Egyptian short story can also realize the portrayal of a negative situation that may not be new to the society, but it constitutes a phenomenon that exacerbates from time to time in light of the society's inability to face and find solution to it. The Egyptian authoress' contribution is embodied first in observing this situation and second in confronting it using the special tools of short story rather than those of the social reformer.

In Nahla Karam's *Doolab mu'tem* (a dark wardrobe), the authoress depicts women's fear of harassment indirectly through an imaginary dialogue between items of clothing, which are considered secondary characters representing main characters in this society. Hence, a woman is evaluated according to her clothes not her personality. In addition, harassment increases or decreases based on the way she dresses. The authoress says "the pants replied and said 'she prefers me to you because you cause some men to touch her body with their dirty hands whenever she
puts you on. As for me, I protect her against them.' The skirt was annoyed by the response of the pants and said 'but you get dirty too … why doesn't she wash me like she washes you?' The jacket interfered and said 'maybe the stains caused by those hands are not easily cleaned like the other stains!'" (Karam, 2017, p. 14). The way the society treats the woman, based on the clothes she wears, has been approved by the woman herself as it turns out that she has surrendered to the perspective of the society, neglected her clothes and started to dress according to the taste of the society not her own taste.

Furthermore, short stories portray familiar scenes of social transformation on public means of transport and the extent to which a woman can be harassed, which shows the possible consciousness of the woman. These stories also shed light on how the society perceives the woman as a commodity or a thing since values are lost, and the woman turns into a cheap and worthless entertainment object.

You move according to certain signals, you are afraid of being mistaken about. They lead you somewhere you don't want to be. You go past glass-stained windows, with hidden shapes behind, one by one until you find yourself facing a huge metal door which seemed to be far away a moment ago. You feel overwhelmed by the crowds at the entrance, and you are afraid of getting smashed by the shoulders surrounding you like a sandwich filling. You hear a loud voice coming from behind roaring in bad language about trains and what happens on trains. You lower your back to avoid the eyes you feel staring at your cleavage. You cover your breasts with your arms. A young man comes from behind. You can notice his 'disturbing' handsomeness, while he passes in front of you whispering and wondering: has the train conductor arrived? You get confused and wonder whether to answer him or not? Before you utter a word, he comes near you very closely as a result of the overcrowding on the train coaches (Rashad, 2016, 62).

Reading those short stories shows that harassment on buses and public transport has become a theme that can be seen in numerous stories. While some stories present it as an ordinary scene, some others present it in a very ugly manner and consider it the cause of many problems that move from their general social dimension to the private individual dimension as well as the cause of many problems within the family. This is reflected in 'Afaf Tabalah's Ahlam alayam almaridah (the dreams of sick days), where the authoress depicts how some men take advantage of women in crowded spaces.

She woke up from her dream this time to feel some sort of warm moist on her thigh. The man sitting next to her managed successfully to choose a position that cornered her. She looked at all the faces around her. They were all busy thinking about their worries or dreams. And those who noticed that the man was harassing her pretended they did not. She felt as if she was being raped in public under the sight of everyone, and she couldn't shout. She was overwhelmed by a feeling of nausea (Tabbalah, 2016, p. 44).

We can seize the chance here to refer to the problem of not disclosing such incidents experienced by a wife to her husband for different reasons, the most important of which is fear. She is suffering as she was harassed sexually twice on the same day, which negatively affected her psychology and thus she could not respond to her husband. "Alas, if he knew that this body was abused twice today,
if she told him, it would help ease her pain and she would respond to him" (Tabbalah, 2016, p. 44). This story, therefore, exposes several social problems, the first of which is harassment and its associated psychological pressures affecting the woman, and the second is her fear to tell her husband about that, which may lead to another problem.

Harassment as a problem is not limited to reality only. It, rather, chases the woman in her dreams along with its accompanying elements in addition to the fact that the harasser escapes punishment even in dreams. "She is asking me about who I was swearing at in my dream. I told her about the tuk-tuk driver who chased me even in my dreams. He didn't run away like he did the other day after he touched my body near our street. But he ran away through some ropes dangling from the stars, and all men approve of that" (Karam, 2017, p. 9). The tuk-tuk escapes in reality and in her dream, and all men are the guardians of the harasser.

**Positive social transformation:**
Positive transformation is the second form of social transformation. We can trace this form of transformation in the woman Egyptian short story throughout several stages. The first is manifested in attempting to resist the negative reality in ways that do not ultimately result in a major change to that reality. It is, rather, a temporary change because it is a slight change that does not include the whole society. The second step is about understanding and recognizing the elements of power in the society that aim for positive change and revolution, and how that can transform things through a different perspective. We also notice how the woman can resist her reality and refuse to surrender to it, and how she can confront male dominance using different tools which the short story only provides.

Dreaming is considered a woman's first step and attempt to overcome obstacles in her society. She never stops dreaming at a time when the society never stops persecuting or confiscating her dreams. A woman's dream is a weapon she fights with as a first step to liberate herself from the shackles of the society. For example, in *Almaseer* (destiny), we realize how the heroine resists her society's suppression by means of dreams, from cradle to grave, and she never stops dreaming or yields to her society:

When she was a nine-year-old child, they asked her: what do you want to be? She replied: a musician. Her mother refused to take some money from their savings to buy her a musical instrument. The dream was buried alive in her heart. She cried and forgot about it. When she was a 13-year-old girl, they asked her: what do you want to be? She said: a famous tennis player. Her father didn't allow her to wear shorts, and she was not permitted to go to the club except with her brother. The dream was lost, and she controlled her temper and surrendered. When she became a 20-year-old young woman, they asked her: what do you want to be? She answered: a leader who leads people to freedom. They advised her not to speak about that in public or she would risk the chance of getting married because men don't fancy female leaders. The dream got lost in the crowd. She despaired and got married. When she became a 50-year-old woman, they asked her: what do you want to be? She replied: a prophet, I call for justice and defend the oppressed. For them, she seemed stupid. They mocked her and reminded her that the time of the prophets ended. The dream slipped through her fingers. She got weak and died (Tabbalah, 2016, pp.100-102).
It is true that the will of the society has triumphed in the end; however, dreaming is the starting point of the road to positive transformation. It is the launching pad of the individual's actions towards freedom, art, support of the oppressed and change for the better.

If dreaming is seen as the first step in confronting bad reality in society, there is, yet, another step manifested in the realization and understanding of the status quo in a way that is different from how it was previously intended to be understood. It is a moment of revolutionary consciousness during which the subject redefines the surrounding things and objects and reinterprets them in their natural contexts. Al-Nashouqi (2016) says in her story:

I the undersigned admit that I have never waved my national flag since I was born except during the Africa Cup of Nations; that prior to January 25, I was convinced that [the] demonstrations could only affect the traffic; that the Egyptian people lost their civilization throughout the ages and that my national patriotism was limited to national films and songs that we inherited from the July 23 revolution until the great October victory" (p. 37).

We see in this extract a single incident, but it has got some implications that the authorities want the citizens to understand. However, the subject has evolved and begun to realize the meaning differently as shown in the table1:

Table 1. Transformations of consciousness

<table>
<thead>
<tr>
<th>Incident</th>
<th>Previous understanding</th>
<th>Current understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waving the national flag</td>
<td>Only during the Africa Cup of Nations</td>
<td>At all times</td>
</tr>
<tr>
<td>Demonstrations</td>
<td>Affecting the traffic</td>
<td>An instrument of expression and change</td>
</tr>
<tr>
<td>Egyptian civilization</td>
<td>Lost throughout the ages</td>
<td>Present and reviving</td>
</tr>
<tr>
<td>National patriotism</td>
<td>Only in songs and films</td>
<td>In everything</td>
</tr>
</tbody>
</table>

Consequently, the table above shows how the subject has realized its current potential to understand how things happen in their natural settings after successive regimes have falsified consciousness and spread a single understanding. The subject has now had its own understanding, which enables it to carry the banner of positive transformation heading towards a comprehensive revolution.

In addition, it is concluded that revolutions transform everything to familiar things. Trivial things become values. The authoress says in the previous story: "Egyptians have discovered the secret of life through which they transform plastic bags into homes, walls into portraits, mosque courtyards into hospitals, pavements into theaters and broadcast radio stations and banners into sarcastic news stations" (Al-Nashouqi, 2016, p. 38). This shows how the Egyptian citizen has transformed through the transformation of concepts inside him and has started to convert familiar
and ordinary objects into tools of production. He/she can make change using primitive tools. The important point here is the change in the conceptions which the authorities have wanted the citizens to acquire. The citizens' possession of their own concepts has made them creative in everything so as to find solutions to their problems at the economic, social and artistic levels.

Social transformation portrayed in the short story has been highlighted by the realization of the subject of its abilities in general. However, there is a realization of the potential of the female power in confronting the patriarchal patterns that overlap with the elements of power and interfere with the society as a whole. Besides, it can be said that in order for the woman to overcome the reality and recognize her power in that reality, she uses history. She recalls the history of women’s power when they resisted men's oppression by counter-oppression, such as Shajarat al-Durr, a historical character, who made and faced death herself and confronted the society. She says:

die you bastards! You cannot kill me because I am already dead. I am not Scheherazade, who tells one story after another in order to live one more day. Rather, I am the daughter of death. I am death that you cannot escape. I will bury you all with my own hands. I am Sultana Shajarat al-Durr. I will seek revenge against every man who has beaten his wife and whose horse is more manly than he is. I will seek revenge against all villains who harass women; flies are cleaner than they are (Rashad, 2016, p. 14).

She has evoked two historical figures, namely Scheherazade and Shajarat al-Durr, who challenged patriarchal authority in order to survive. However, the former used tricks and cunning, while the latter used force. The latter is chosen to symbolize resistance for survival and struggle against patriarchy in its negative sense. The story uses Shajarat al-Durr's tongue to portray the social reality: "these are your streets, your time. This is similar to what happened during my time. Those in power recruited servants, boys and prisoners and claimed that these were public demonstrations" (Rashad, 2016, p. 16). The circumstances are the same; therefore, the authoress believes that the solution is a new Shajarat al-Durr, she evokes from history to face reality. Nevertheless, this will not last long due to the woman's fragile nature where she surrenders and instead of becoming Shajarat al-Durr, shocked by that reality, she becomes Virgin Mary. "Several months have passed since she disappeared. Just yesterday they said that a woman, who doesn't belong to our time, surrounded by a nimbus, was seen in Salah Salem Street, guarded by three dogs. She moved to the center of town, and she was suffocating due to the heat and crowds. She shouted: 'Clear the way for me my children ... I am the Lady of the Worlds ... I am Virgin Mary' " (Rashad, 2016, p. 18). Thus, it is evident that the woman may derive her power and might from history in order to change her reality, yet she cannot abandon her femininity which is filled with compassion, tenderness and sacrifice. She has tried to resist her reality by force; however, she still wants to benefit the others not just herself. Although she is fully aware of her reality and knows that it requires an equal power to change it, she chooses to utilize values, education and sacrifice to cause change. This is all embodied in the character of Virgin Mary.

Another aspect that shows how the subject makes transformation within the society is the identification of the elements of power in attempting to stand up to male dominance from a female perspective. This is reflected first in showing and highlighting the woman's steadfastness in relation to her stances and beliefs in the face of the man's transformation. These stories shed light on the oppression the woman is subjected to as well as her steadfastness and the transformation of
the man. For instance, in the story of *Alshurfa alukhrah* (the other balcony), a young girl tells her story about one of her neighbors who she loved from school, and who moved to live in a flat in the building opposite to hers. His room has a balcony that faces her room. Their love grew; after a while, nonetheless, he asked her to change the way she dressed and to cover her hair. Even though she did what she was told to do, that did not protect her from being forsaken by him eventually. He moved to another room with a different balcony. He might have another beloved as well (Karam, 2017, pp. 37-45). Positive transformation in this regard is embodied in the woman's ability to expose this paradox between the woman's sacrifice and the man's carelessness and between her steadfastness and his transformations.

What is more, the woman, living in a patriarchal society, has come to realize that there is a much more powerful weapon to confront the man with. This weapon is activated by depriving him of his masculinity by means of disclosing his impotence, which is seen as a curse for men who try to hide and cover it. Sexual potency is the yardstick against which a man's status and significance are measured. As a result, the woman punishes the man by his impotence which is a stigma in his society. "She leaves because she is tied like 'cattle' in the name of an illusion called love. Now she calls it trivial illusion. Love in the past was real and spontaneous but not anymore now. He is ill, and the symptoms of his illness are not limited to faking his sleep, being preoccupied with his work or ignoring her while she is lying next to him. He hides a memory stick containing the results of his medical tests which confirm his impotence after the mine where he used to work was hit by a landslide, which affected him badly. These symptoms are also manifested in the space of secrecy and privacy as if he is afraid of an enemy. A voice coming from within tells her that 'love' suffers from Parkinson's disease … it is neither dead nor alive … alas" (Rashad, 2016, p. 76) The woman in this example discusses the fate of this man who has lost it all. He has lost his manhood represented in his sexual potency. In addition, he has lost his feelings as love has died or suffers from Parkinson's disease as she said.

Another story shows how a man feels humiliated before a woman's desire as he cannot gratify that desire. A woman's view of a man who has not given her what she needs may make him develop an inferiority complex torturing him all his life:

Her lustful looks have disappeared and turned into disappointment as she has not been satisfied … he begged Lillian to give him another chance, but she treated him like a mother, which was like a slap to his manhood. She confidently advised him to consult a doctor, and with a cold smile she gave him hope for treatment. He never thought of seeing a doctor. He did not have enough courage to speak about his weakness in front of anyone even a doctor. He did not quite trust that the doctor would not gossip with anyone else. People are meanly inconsiderate to the others' vulnerabilities as if they are trying to cover up their own weaknesses. He kept his secret painfully (Tabbalah, 2016, p. 44).

This woman does not speak about a single man's weakness but about men's weakness against a woman's desire who becomes an oppressor in a patriarchal society that is afraid of speaking about its weaknesses or even disclosing the matter to the doctor for treatment. In contrast to that, the woman is dominant and is not only capable of resistance but also of overlooking her desire and giving advice, guidance and remedy.
Conclusion:
This study basically based on Genetic Structuralism method to reveal political and social transformation in women’s short story in Egypt after 2011, in addition to some feminist’s principles because the studied collections have been written by authoresses. We use Genetic Structuralism terms, through four concepts; World View, Real consciousness, possible consciousness, and reification. the term of Social Transformation refers to social operations which change whole of society, that means all its systems such as political, economic, and family system…etc. in specific period as a result of cultural, economic, and political factors, overlap, and effect on each other.

The study concludes that the reader can monitor the subject’s perspective towards the world through the action of characters, especially when this character plays main role in the text. Also it shows that the space is very important tool in short story writing can reveals the the shape and type of transformations within the society.

We found that the negative transformation appears in a number of pictures, such as Class Inequality through the Details, Disintegration of Social Relationships, and the harassment. While the positive transformation appears inside the women short stories in Egypt, through different phases, the first is the attempt to resist the negative reality, with ways lead to change it, the second is understanding of components of power inside society towards the positive change, and awareness of power elements towards the revaluation action. This process takes four steps to change: dream, understanding of self towards change, resistant of male’s violence, and banishment of man.

About the Authors:
Mohammed Almahfali is a fellow researcher at CMES. He received his Ph.D. in Arabic literature form Cairo University in 2014, and worked at Hadhramout University, Yemen as an assistant professor. He is currently working on RAPP project aims to write an annotated bibliography about Human Rights in Arab world.

Rafah Barhoum is a researcher, language training expert, and translator at Center for Middle Eastern Studies at Lund University Rafah works on a number of projects that focus on Syrian culture and identity, the Syrian diaspora, sustainability and education strategies in response to the on-going crisis. Other research interests concern human rights issues, especially women’s rights, religion and minorities in the Middle East.

References:
Social Transformations in the Women’s Short Stories

Almahfali & Barhoum


Translating Connotative Meaning in the Translation of the Holy Quran: Problems and Solutions

Noureldin Mohamed Abdelaal
Department of General Studies, Kolej Yayasan Pahang (KYP)
Kuantan, Pahang, Malaysia

Abstract
Connotative meaning is one of the most challenging aspects in translation, especially between two different cultures such as English and Arabic. The problem is more aggravated when the translation occurs from a sacred and sophisticated text such as the Holy Quran. As a result, losses in translation occur. This study, therefore, is an attempt to identify the losses in the translation of connotative meaning in the Holy Quran, propose strategies to reduce such losses, and identify the causes of such losses. For this purpose, seven examples were extracted from the Holy Quran and were qualitatively analysed. The analysis of the extracted data revealed that connotative meaning was quite challenging in translation and losses occurred. These problems in preserving the connotative meaning of the source text (ST) word or playing it down are due to two main causes: the first cause is the lack of equivalence, while the second one is the translator’s failure to pick the most appropriate equivalent. Non-equivalence problems were mainly represented in lack of lexicalization, semantic complexity, culturally-bound terms, difference in expressive meaning, and difference in distinction of meaning between the source language (SL) and the target language (TL). Some strategies were suggested to reduce such loss in the translation of connotative meaning. These strategies include footnoting, transliteration, periphrastic translation, and accuracy of selecting the proper equivalent that can be achieved by triangulation procedures such as peer-checking and expert-checking.

Keywords: connotative meaning, the Holy Quran, translation loss, translation strategies

1. Introduction

One of the pivotal types of meaning is the connotative meaning, which was perceived by Leech (1983) as the communicative value expressions that go beyond the conceptual content. Newmark (1981) says that connotative meaning is based on the meaning evoked within a receiver of the message encoded. Bell (1991) adds that connotative meaning is associational, subjective, and affective. Connotative meaning is wide, and it is far more comprehensive than many other types of meaning because every trait of a word can be a part of its connotative meaning (Leech, 1983). Connotative meaning is one of the prime challenges in translation, which can be hardly preserved due to the differences between languages in expressing the connotations and associations of lexemes. A case in point is the Arabic word حج, which is sometimes rendered as ‘pilgrimage’. Although ‘pilgrimage’ may convey the denotative meaning of the Arabic word حج, it does not convey the connotative meaning of the word. The Arabic word refers to specific rites in a certain way following Prophet Mohamed (peace be to him). It is also associated with specific behaviors in terms of clothing and even moving from one place to another. It is a quite complex term that the word ‘pilgrimage’ falls short of conveying its meaning.

Koller (1979) differentiates between different types of connotation that are relevant to translation. He mentions that connotations can be at the speech level, whereby it deals with the elevated, poetic, normal, colloquial, slang usage, or vulgar usage of language. Another type of connotation, as identified by Koller, is connotations that are related to language used by specific groups of people, and thus it is socially-constrained. Koller also mentioned that connotations can be related to stylistic effect, or in other words, to the different styles of language, such as archaic, pompous, plain, or descriptive. Connotative meaning is fuzzy and changeful according to culture; hence, the wider the gap between the TL and the SL, the more difficult it is to translate these fuzzy and variable concepts (Ahmed, 2008). Such a complex nature of connotations makes rendering them challenging, especially when these connotations are related to an elevated style of language such as that of the Holy Quran. The Holy Quran is rich with many lexicons that are connotatively and denotatively difficult to render accurately. An example of such difficulty in preserving the connotative meaning in the TL in the translation of the Holy Quran is the translation of the very first ayah in the Holy Quran. Consider the following example, which was provided by Ahmed (2008):

بسم الله الرحمن الرحيم

In the Name of God, the Merciful, the Compassionate (1:1) (Arberry, 1982, p.19).
In the name of God, Most Gracious, Most Merciful (1:1) (Ali, 1968, p.7).

Examining Arberry’s and Ali’s translations above, it is noticed that the word ‘God’ does not seem to be connotatively an equivalent to the great name of Allah Almighty, that is, الله. The ST word الله is a proper noun that implies oneness and which refers to a One and only One worship-worthy God. In other words, it refers to Tawhid-ul-Uluhiyyah (Oneness of Worship). All such meanings are not conveyed in the word “God”. Another example of losses in conveying connotative meanings occurred in the translation of the third ayah in surah al-Baqara which reads:

الذين يؤمنون بالغيب

who believe in the mysteries of faith (2:3) (Sale, 1734, p. 20)
Ahmed (2008) argues that Sale's rendition of غيب/ghayb/ as “mysteries” does not convey the connotative meaning of the ST word accurately because the word “mysteries” has connotations which do not exist in the Quranic word. Therefore, sometimes the problem is that either the ST word or the target text (TT) word has more or less connotations of the other one.

Another problem of translation, which is related to the connotative meaning, results from the semantically invisible meanings. Al-Kharabsheh and Al-Azzam (2008) postulate that Quranic lexemes have visible meanings, which are mistakenly deemed to be the intended ones; and invisible meanings, which are the really intended ones. Semantically invisible elements, according to Al-Kharabsheh and Al-Azzam (2008) have two meanings; surface (i.e. visible) meaning and deeper (i.e. invisible) meaning. These two types of meaning exist in the Holy Quran text. However, it might be arguable that all Quranic lexemes have invisible meaning that are always intended. The visible meaning is mostly the intended one in the Holy Quran. Al-Kharbeshah and Al-Azzam argue that a translator should be careful in conveying the invisible meaning and even making it explicit and clearly seen if needed. However, translators usually fail to translate such a kind of invisible meaning due to lack of exegetic knowledge or incomplete understanding of the Quranic semantically rich and complex text.

So far a limited number of studies have investigated some problems in the translation of connotative meaning (e.g. AlBazour, 2017; Abdelaal & Md Rashid, 2016; Abdelaal & Md Rashid, 2015 Himmod, 2013; Ahmed, 2008. However, these studies do not seem to provide holistic view of the problem and how it can be handled. Therefore, this study aims at probing the problems faced in rendering the connotative meaning in the translation of the Holy Quran. This study, in particular, aims to: 1) identify the losses in connotative meaning in the translation of some verses of the Holy Quran; 2) propose translation strategies to reduce such loss in the translation of connotative meaning; and 3) identify the causes of such losses.

2. Methodology

2.1 Research design

This research fits in the interpretive paradigm of qualitative research, which is deemed appropriate for the study of the complex nature of the translation of the examined text (i.e. The Holy Quran). As postulated by Creswell (2007), qualitative research is conducted when a complex detailed understanding of an issue is sought for, and when quantitative measurements and analyses do not fit in the research problem.

2.2 Sampling

Purposive sampling was adopted for this study, for its being appropriate for a qualitative research, such as this study. Seven examples were purposefully elicited from Surah Al Anaam (the Chapter of Cattle), AL-Aa’raf (the Chapter of Heights), and At-Tur (the Chapter of Mount). The translation selected is Muhammed Abdel Haleem’s translation. It was selected because it tends to be brief and avoids paraphrasing and transliteration.

2.3 Data analysis

The data was interpreted and analysed by the researcher based on his prior knowledge and understanding, as suggested by Creswell (2007). In practice, the researcher read through the
translation to understand the meanings of the ayahs (verses), and the meanings of the lexicons used in the ST and the TT. Different dictionaries were consulted to understand the primary and secondary meanings of the lexicons used in the translation. Some of the ayahs that show failure or loss in conveying connotative meaning in translation were identified and extracted, the causes of such loss in translation were derived from the analysis. Monolingual and bilingual Arabic and English dictionaries were consulted to verify the losses in the translation of the connotative meaning, i.e. by comparing the meanings in the translation and the authentic ST meanings as interpreted in the exegesis books, and the Arabic monolingual dictionaries. To identify the failure or loss in the translation of connotative meaning, Koller’s notion of connotative equivalence, which postulates that it is related to the lexical choices, especially between near-synonyms, or ‘stylistic equivalence’, was referred to. To identify the causes of the failure to translate the ST lexemes, Baker’s typology of non-equivalence was adopted. Baker categorizes the most common non-equivalences between languages at the word level into eleven types, which are:

1. “Cultural specific concepts
2. SL concepts are not lexicalized in the TL
3. Semantically complex SL words
4. Different distinctions in meaning in the SL and the TL
5. The TL lacks a superordinate (Superordinate)
6. The TL lacks a specific term (hyponym
7. Interpersonal or physical perspective differences,
8. Differences in expressive meaning
9. Differences in form: it is hard to find equivalent forms in a SL and TL
10. Differences in frequency and purpose of using specific form
11. The use of loan words in the SL

3. Results and Discussion
    This section, therefore, aims at identifying the losses in connotative meaning in the translation of some verses of the Holy Quran, proposing translation strategies to reduce such loss in the translation of connotative meaning and identifying the causes of such losses.

Example 1
ST وَهُوَ الَّهُ فِي السَّمَاوَاتِ وَفِي الْأَرْضِ ۖ يَعَلَّمُ سِرُّكُمْ وَجَهَّرَكُمْ وَيَعَلَّمُ مَا تَكَآَسِبُونَ
(6:3)
Transl. Wahuwa Allahu fee assamawatiwafee al-ardi yaAAlamu sirrakum wajahrakum wyaAAlamu mataksiboon
TT “He is God in the heavens and on earth, He knows your secrets and what you reveal, and He knows what you do”

As seen in example 1, it seems that the connotative meaning of the Quranic word سركم, which was translated, as “secrets”, is not conveyed in the translation. The Quranic word refers to something which may not be known by any creature; however, Allah the Almighty knows it. By contrast, the English word “secret” refers to something that is known by only few people (Collins CoBuild Dictionary, 2006). Thus, the connotative meaning of the ST word, which implies the unknown by anyone, was not conveyed in the TT. This distorts the authentic meaning because
knowing what is known by even few people is still not such a great thing compared to Allah’s the Almighty power and knowledge. This loss in translation is unavoidable because English does not have an equivalent word for the ST word. The only solution for such a kind of non-equivalence problem would have been to provide a footnote that explains the meaning in elaboration. It can then be concluded that the cause of such a problem in translation is lack of equivalence, or in particular, it is a distinction in meaning between the ST word and the TT word, as highlighted by Baker (1992/2011). Put simply, the ST word سر has more implications than the TT word “secrets”, though they may sound denotatively equivalent.

In a similar vein, the ST word الله was rendered as “God”, which tends to show a failure in conveying the ST connotative and denotative meanings. The ST word reflects a complex association of meanings. It denotes and connotes Oneness and all such complex meanings of believing in a One creator of the worlds that deserves to be worshipped; it highlights the Oneness of worship aspect. By contrast, the TT word “God” does not show such complexity and richness of meaning that exists in the ST word. This problem or loss in translation could have been avoided by transferring the name of Allah as it is, which is one of Newmark’s (1988) suggestions for translating proper nouns, and which is also recommended by Pym (2004). Hervey and Higgins (1992) suggest that proper nouns be translated using exotism, viz. transferring the names as they are without any change; or transliteration, viz. shifting the name to conform the phonics of the TL.

Example 2

ST
قد خسر مِنِّكُمَ الَّذِينَ كَذَّبُوا بِلِقَاءِ اللَّهِ حَتَّى إِذَا جَاءَتِهِمُ السَّاعَةُ بَغَاتةً قَالُوا يَا حَسَرَتَنَا عَلَىٰ مَا فَرَّطْنَا فِيهَا وَهُم يَحَمِّلُونَ أَوْ زَارُوهُم ۚ أَلََ سَاءَ مَا يَزِيِّرُونَ (31:6)

TRANSL.
Qad khasira allatheena kaththaboo biliga-ī Allahī hatta iha jaat-humu alssaaAAatu baghtatan qalooy ya hasratana AAala ma farratna feeha wahum yahmiloon awzarahum AAala thiuhooriim ala saa ma yaziroona

TT
Lost indeed are those who deny the meeting with their Lord until, when the Hour suddenly arrives, they say, ‘Alas for us that we disregarded this!’ They will bear their burdens on their backs. How terrible those burdens will be! (p.82).

In example 2 above, the Quranic expression لقاء الله was translated as “the meeting with their Lord”, which conveys the denotative meaning of the expression. However, the connotative meaning does not seem to have been conveyed. The Quranic expression, in the context of the ayah, refers to the Day of Judgment and even to the life after death; it also includes everything that will definitely happen on the Day of Judgment such as resurrection, accountability, rewarding, Jannah and Hellfire (Al Qurtubi, 2004). It is intuitively understood by native speakers of Arabic as the death and what comes after it. These shades of meaning are not conveyed in the translation, and thus the connotative meaning is lost in the translation. This loss occurred due to the difference in mapping the ST and TT words, as though the ST word has a denotative equivalent in the target language, the connotative meaning in the ST is not embedded in the TT word. This is a non-avertable loss that cannot be avoided due to the cultural difference between the SL and the TL. The connotative meaning is, then, recommended to be explained periphrastically. It can be rendered as “meeting with Allah (viz. Day of Judgment and its consequences)”. 

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In a similar vein, the connotative meaning does not seem to be conveyed in translating وزر in example 2. The Quranic ST word was rendered as “burdens”, which does not seem to express the connotative meaning of the ST word. The Quranic word may mean burden; however, in this context it means sins and bad deeds (Ibn Ashour, 1984). Thus, the connotative meaning tends to be lost in the translation because the connotations of ‘burden’ are different from the connotations of the ST word. ‘Burden’ can mean something oppressive or worrisome; it can also mean something that can be carried (Webster Online Dictionary, 2013). However, the ST word connotations are different. They refer to sins, especially loads of sins. Such a kind of loss in the connotative meaning has mainly occurred to the cultural differences between the SL and the TL. Therefore explaining the meaning in a footnote can be a strategy to explicate the connotative meanings of the ST word.

Similarly, the ST word الساعة was rendered as “the Hour”, which may convey the denotative meaning of the ST word. However, it seems to fail to convey the ST connotative meanings. The ST word can refer to death or the Day of Judgment and it indicates that it is a definite time. The TT word, however, does not seem to show all such meanings. The ST word is culturally bound, and thus it does not have an equivalent in the TL. It is not lexicalized in the SL which is one major cause of non-equivalence problems between a SL and a TL, as mentioned by Baker (1992/2011). To reduce the loss of the connotative meaning, a footnote may be provided to explain the complex meaning of the word, which, however, should not be exaggerated. It should be only sought in case of absence of more valid translation strategies.

Example 3

ST شركة اكر الله اتاحة وليا فاطر السماوات والأرض وهو يطعم ولا يطعم ولا يتّم عن أميرث أن يكون أول من أناسه ولا

Qul aghayra Allahi attakhithu waliyyan fatiri alssamawati waalardi wahuwa yutAAimu wala yutAAamu qul innee omirtu an akoona awwala man aslama wala takoonanna mina almushrikeena

Transl. Say, ‘Shall I take for myself a protector other than God, the Creator of the heavens and the earth, who feeds but is not fed?’ Say, ‘I am commanded to be the first [of you] to devote myself [to Him].’ Do not be one of the idolaters. (Abdel Haleem, p.81)

Examining example 3, the Quranic ST word ولي was rendered as “protector” by Abel Haleem, which does not tend to convey the denotative or the connotative meanings of the ST word. The Quranic ST word refers to the fact that Allah is a worshipped God and creator who supports and helps His creatures (Makhlouf, 1992). On the other hand, the word ‘protector’ means to “to keep someone or something safe from harm, damage, or illness (Collins CoBuild Dictionary, 2006). The Quranic ST word is one of the names of Allah the Almighty, and thus transliteration seems to be a more proper translation strategy. Transliteration can be a successful method to translate culturally-bound terms, as the case here. However, it should be provided in a footnote or an endnote that explains the meaning in detail. One advantage of employing transliteration as a strategy is that it introduces new terms to the TL, and thus helps readership be more aware of the ST culture.
One more example of failing to render the connotative meaning in example 3 can be identified in translating "طعم" as “feed”. The Quranic ST word, in this context, implies sustaining His creatures with every kind of need, without being Himself in need for them (Makhlouf, 1995; ibn Kathir, 2002). Sustain, though denotatively is not equivalent to the ST word, may have been closer in connotative meaning to the ST word. This gap or loss in the connotative meanings between the ST and the TT can be attributed to the distinction in meaning between the ST and the TT. It seems that this type of failure to convey the ST meaning may be reduced if it is translated to ‘sustain’, though it will not convey all the shades of the ST word meanings.

In a similar vein, the ST word "مشاركين" was rendered as “Idolaters”, which seems to convey a loss in connotative meaning. The Quranic ST word means polytheist, that is, to worship others along with Allah the Almighty. It also refers to disbelievers in its general meaning. The Arabic ST word postulates different connotations from the TT word. It refers to all those who associate any with Allah the Almighty. However, the TT word “idolaters” refers to worshipping idols or admiring someone or something that does not deserve worshipping. The translator could have rendered the ST word as ‘polytheist’, which seems to convey the ST word meaning more accurately, as it indicates believing in more than one God. However, it does not convey the full ST word meanings; it rather closes the gap between the ST and TT words. A transliteration could have also been a more appropriate translation strategy.

Example 4

ST
Qul man harrama zeenata Allahi allatee akhraja liAAibadihi waaltayyibati mina alrrizqi quhiya lillatheena amanoof fee alhayati alddunya khalisatan yawma alqiymati kathalika nufassulu al-ayati liqawmin yaaAlamoona

Qul [Prophet], ‘Who has forbidden the adornment and the nourishment God has provided for His servants?’ Say, ‘They are [allowed] for those who believe during the life of this world: they will be theirs alone on the Day of Resurrection.’ This is how We make Our revelation clear for those who understand (p.96).

TRANSL.
Say [Prophet], ‘Who has forbidden the adornment and the nourishment God has provided for His servants?’ Say, ‘They are [allowed] for those who believe during the life of this world: they will be theirs alone on the Day of Resurrection.’ This is how We make Our revelation clear for those who understand (p.96).

TT
In example 4, the Quranic word زينة was translated as “the adornments”, which indicates a failure in rendering the connotative meaning. The Quranic ST word, in the context of the ayah, refers to every kind of clothing whether for adornment or not, including regular clothing (Ibn Ashour, 1984). Also, al Baghawi (1989) and Ibn Kathir (2002) interpreted زينة as ‘clothing’. Likewise, Al-Qurtubi (2004) mentioned that the word refers to clothing, especially neat and nice clothing. All these meanings are lost in the translation since the English word “adornment” refers to things that make someone beautiful (Collins Cobuild Dictionary, 2006), and thus it does not include the basic needs of the human being. In addition, the ayah was revealed to refute the disbelievers’ assumptions that putting on clothes while circumambulating Ka’ba is not legal, or that some foods are forbidden (Ibn Ashour, 1984), which is not conveyed in the TT. This failure in conveying the connotative meanings of the ST word may have resulted from the difference in
expressive meaning between the SL and the TL, which is a non-equivalence problem (Baker, 1992/2011). A periphrastic translation would have been more appropriate for such a semantically complex word. It could have been rendered as “adornments with clothes” to close the gap between the ST word and the TT word.

Another tendency of failure to convey connotative meaning occurred in example 4 in translating the Quranic word الدَّرِزَق as “nourishment”. The Quranic ST word الدَّرِزَق refers to every type of food whether necessary for living or for enjoyment. It also refers to meat and samn (ghee) during hajj days, which were considered illegal and forbidden during the pre-Islamic era (Al Baghawi, 1989; Ibn Kathir, 2002). It also refers to what was considered as forbidden or illegal such as al bahirah\(^1\) and al saibah\(^2\) (al Baghawi, 1989). However, the English TT word ‘nourishment’ refers to the food that is necessary for living and growth (Collins Cobuild Dictionary, 2006). Thus, the connotative meaning is lost in the TT. This gap between the ST word meaning and the TT word is a result of the semantic complexity of the ST word, which is a non-equivalence problem that was highlighted by Baker (1992/2011). A word such as “provision” seems to be closer to the ST word meaning.

The translation of نفصل as “make clear” in example 4 is another example of the failure to preserve the connotative meaning in the translation. The translation does not seem to be accurate because the word means to detail and to make clear as well (Al Tabri, 1994). Although the primary meaning was conveyed in the translation, the connotative meaning is lost. A proposed translation for the ST Quranic verb is ‘explain in details’ because ‘explain’ indicates putting things clear. By the same token, the Quranic verb يعلمون in example 4, was translated as “know”, which tends to indicate a semantic loss in the translation. The Quranic verb يعلمون refers to gaining the knowledge and understanding what is explained and detailed to people in the Holy Quran (Al Tabri, 1994). However, the English word ‘know’ refers to perceiving directly (Merriam Webster Dictionary, 2007). The connotative meaning of the ST verb, in this context, seems to be lost in the TT. The cause of such a loss in the translation of the connotative meaning seems to be a result of difference in expressive meaning between the ST and the TT. Translating the ST verb as ‘understand’ seems to convey the ST word meaning more accurately.

Loss of denotative and connotative meaning seems to have also occurred in translating عباده as “His servants” in example 4. The Quranic word عباده refers to ‘worshippers’, in this context, and to Allah Almighty’s creatures in the general meaning (Ibn Kathir, 2002; al Baghawi, 1989). However, the word ‘servant’ implies serving or working for someone, which seems to be a semantic loss in the translation, which is avertable. ‘Worshippers’ seem to be the proper rendition of the ST word. In a similar vein, the word آيات was translated as “Revelation” in example 4. The translation seems ambiguous and is not conformant with the meaning of the word in this context. The Quranic ST word آيات means the laws of Allah Almighty and what is allowed (halal) and what is forbidden (haram) (At –Tabari, 1994), which is not conveyed in the TT. In this case, the denotative and connotative meanings are lost. This is a lack of lexicalization problem, which is a type of non-equivalence, as suggested by Baker (1992/2011). Here, I refer to Muhsin Khan’s translation of the word as “the Ayat (Islamic laws)” which is transliteration accompanied by explanation of the meaning. This sounds a proper translation strategy in this context.
Example 5

ST مُتَّكِئِينَ عَلَىٰ سُرُرٍ مَصَافُوفَةٍ وَزَوَّجَناهُم بِحِيَّورٍ عَيْن

TRANSL. Muttaki-eena AAala sururin masroofatin wazawwajnahum bihoorin AAeenin

TT They are comfortably seated on couches arranged in rows; We pair them with beautiful-eyed maidens; (p.345).

As seen in example 5, the Quranic word مَصَافُوفَةٍ was translated as “arranged in rows”, which tends to show a loss in the translation of the connotative meaning of the word because the Quranic word مَصَافُوفَةٍ refers to the status when the inhabitants of the Jannah sit facing each other, where none gives his back to another (Ibn Kathir, 2002; Ibn Ashour, 1984). However, the translation refers to being in rows, which does not necessarily imply that those who lie on beds are facing or even love each other. The connotative meaning seems to be lost in the translation as explained. This loss in translation seems to be inevitable, and it results from the lack of lexicalization of the ST word. However, it can be reduced only by explaining the connotative meaning of the word in a footnote.

Similarly, the lexical items حور عين was translated as “beautiful-eyed maidens” in example 5. The TT expression does not convey the expressive and connotative meanings of the ST expression, which refers to having beautiful eyes, with big blackness and big whiteness, as well (Al Maani Dictionary, n.d.; Al Saadi, 2004). Moreover, the Quranic noun phrase refers to the women of Jannah who has features that are far more than only having beautiful eyes. The TT may have expressed the meaning of عين partially. However, it does not convey the full meaning of the ST word, as it does not indicate that the eyes are big or lustrous. Also, it does not convey the meaning of the ST word حور completely, i.e. the beautiful black eyes. This expression is culturally-bound, which can only be lent to the TL through transliteration.

Example 6

ST وَمَا الأحِيَاةُ الدُّنَأيَا إِلَآ لَعِبٍ وَلَلدَّارُ الْأخِرَةُ خَيُّ أرٍ لَوَلَدَارٍ الآخِرَةُ عِنْدَ اللَّهِ لَذِي نَكَّتَ بَيْنَ أُحَيَّٰذِيٓ وَأَفَلاَ تَعْقِلُونَ (6:32)

TRANSL. Wama alhayatu alddunya illa laAibun walalddaru al-akhirati khayrun lillatheena yattaqoona afalaa taAAiloona

TT The life of this world is nothing but a game and a distraction; the Home in the Hereafter is best for those who are aware of God. Why will you [people] not understand? (p.82).

As seen in example 6, the Quranic word لعب was rendered as “game”, which tends to be a non-equivalent of the ST word. The ST word لعب refers to all the enjoyments, pleasures and activities of the earthly life (Al-Qurtubi, 2004), which includes whatever people enjoy and love or hate in the earthly life. However, the TT word ‘game’, according to Collins Cobuild Dictionary (2006) refers to “an activity or sport usually involving skill, knowledge, or chance, in which you follow fixed rules and try to win against an opponent or to solve a puzzle.”. It also means amusement or diversion (Merriam Webster Dictionary, 2007), which does not convey the actual meaning intended in the ST. Thus, a loss in the connotative meaning seems to have occurred in the Abdel Haleem’s translation. The word ‘play’ could have been a better equivalent for the ST word. Another loss in example 6 occurred in the translation of the Quranic expression “الدار الآخرة” as “the
Home in the Hereafter”. The translator rendered the meaning literally, without conveying the complete meanings of the lexical items. The ST expression refers only to the eternal life in the hereafter. It does not refer to “Home”, which is a loss by addition. I guess that translating such an expression as “the Last Abode” could reduce the loss in the connotative meaning of the ST word.

**Example 7**

<table>
<thead>
<tr>
<th>ST</th>
<th>Qala fa'ahbit minha fama yakoouu laka an tatakabbara feecho faokhruj innaka mina alssaghireena (13:7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TT</td>
<td>God said, ‘Get down from here! This is no place for your arrogance. Get out! You are contemptible. (p.95).</td>
</tr>
</tbody>
</table>

As seen in example 7, the Quranic word صاغرين was translated by Abdel Haleem as “contemptible”, which tends to be a loss in connotative meaning. The Quranic adjective word صاغرين describes a person who is humiliated and who accepts such humiliation and contempt (Al Asfahani, n.d.). However, the English word “contemptible” means to feel disrespect and strong dislike for somebody (Collins Cobuild Dictionary, 2006), which does not convey all the shades of the meaning of the ST word. Thus, the connotative meaning is lost.

In general, it seems that preserving the connotative meaning in the translation of the Holy Quran is challenging, as it has been explained. These findings are consistent with Ahmed (2008), who found that connotative meaning is lost in the translation due to cultural differences between the ST and the TT. To reduce such a kind of loss in connotative meaning in translation, a translator may resort to componential analysis of the ST word with its different connotative meanings and the suggested words in the TT for the translation of the ST word. Based on such componential analysis, the translator can decide on which words are near equivalents for the ST words.

As explicated above, it seems that the connotative meaning is difficult to preserve in the TT. Sometimes, there are more or less shades of meaning either in the ST lexical item(s) or the TT lexical item(s). These problems in preserving the connotative meaning of the ST word or playing it down are due to two main causes: the first cause is the lack of equivalence problem, while the second cause is a translator’s failure to pick the most appropriate equivalent. Non-equivalence problems were mainly represented in lack of lexicalization, semantic complexity, culturally-bound terms, difference inexpessive meaning, and difference in distinction in meaning between the SL and the TL. Some strategies were suggested to reduce such loss in the translation of connotative meaning. These suggested strategies include paraphrasing in a footnote, transliteration, periphrastic translation, and being more accurate in selecting the proper equivalent. Accuracy in selecting the proper equivalents can be achieved by triangulation procedures such as peer-checking and expert-checking.

**4. Conclusion**

The study aimed at identifying the losses in the translation of connotative meaning, propose strategies to reduce such losses, and identify the causes of such losses. The analysis of the extracted
data from three Quranic Surahs revealed that connotative meaning was quite challenging in translation and losses occurred. One cause of semantic loss in the Abdel Haleem’s translation seems to result from the translator’s failure to select appropriate equivalent of some words or phrases, which are avertable losses (As-Safi, 2011). In other words, the TT may have an equivalent for a ST word, but, a translator selects an inappropriate word. In regards to the translation at hand, there are many semantic losses that might have resulted from the translator’s unawareness, or losses that could have been avoided. The second cause of losses was found to be lack of equivalence problem. Some translation strategies were proposed such as transliteration, and periphrastic translation. This study, therefore, suggests that translation of the Holy Quran be critiqued to enhance the production of a better translation. It is also suggested to refer to the plethora of translations to come out with a less erroneous translation.

Endnote
1 A slit-ear she-camel freed from work
2 A she-camel let loose for free pasture

About the author:
Noureldin Mohamed Abdelaal holds a PhD in translation and interpretation, preceded by an MA in English applied linguistics. He works as a lecturer for Kolej Yayasan Pahang (KYP). His research interests and publications are in the areas of translation and applied linguistics.

References


Postmodern Picture Books as Multimodal Texts: Changing Trends in Children’s Literature

Shaju Ouseph Nalkara
Department of English, Faculty of Language Studies
College of Language and Literature, Arab Open University
Riyadh, Saudi Arabia

Abstract:
Literature for children has undergone significant changes over the past years. It has generated new attitudes towards childhood and changing practices around literature. The concept of literature for entertainment along with instruction, as proposed by Peter Hunt, has changed the traditional mode of reading methods and gave new dimensions in reading and experiencing children’s books. Nowadays, children’s books are available in various forms like printed books, audio/video recordings, animated movies, Disney cartoons etc. New developments in computational field and digital media have opened wider ways of exploring children’s stories. This has also led to the notion of cross-reading. Most of the stories for children are re-told or re-visioned adapting to different socio-cultural, linguistic domains. This adaptation is both a product and process as seen by Hutcheon (2012). The chief characteristics of postmodern picture books include usually a non-linear plot structure, using pictures or texts to position the reader and focalizing ideas through the point of view of a character, construction of meaning by the reader, intertextual references and above all, the varied design layout and styles of illustration as envisioned by Anstey (2002). All these developments appease the tastes of the modern child as well as the adult reader. This paper is an attempt to explore the evolving styles in contemporary children’s books where it is thought of more in terms of multimodal texts, with self-referential elements adding to it the notion of metafiction.

Keywords: children’s literature, multimodality, picture books, postmodern, media

Introduction
Childhood is a fluid concept and not a stable one. In the postmodern era, the notion of childhood as a time of innocence is challenged by the ideology of consumerist capitalism. It is also endorsed by modern media’s intrusion into the life of the people, including those of children’s. Violence, sex and all sorts of abuse are inflicted in various forms to the modern child through different mediums. Contemporary commercial trends have immensely affected the temperament and attitude of the modern child. They are incredibly aware of the events and practices prevailing in society and are capable of facing the challenges of the world, if not all, but many. In addition to that, the inescapable presence of multimedia offers various complex situations and suggests ways of dealing with it. Thus, the modern child, consciously or unconsciously, gains confidence to survive and exhibits strategies of existence that they gained through these representations.

Children’s books are obtainable now in different forms. The stories presented in the form of picture books make use of graphics in literary texts for children. It can be seen at various levels, starting from the look and feel of book, to the role that visual information plays in framing story and even the typography that is used to create meaning and emotional impact. Words and images of different kinds are usually blended to form narratives for children, sometimes in intricate ways. For example, in Browne’s (2001) Voices in the Park, the sections referring to different voices and characters are presented in varied font styles which represent their social class and status.

Literature Review
Scholars and critics have been interested in the narrative techniques employed in picture books. Bang (2000), an American illustrator in her book Picture This shows how a fairy tale can be visually portrayed with the aid of various shapes. She uses a simple red triangle at the beginning, and later complements with ‘trees’ when the story progresses as a visual representation of the fairy tale Little Red Riding Hood. She resizes the character to make her look smaller and moves her further from the foreground to stress her vulnerability. In doing so, Bang expects the reader’s/spectator’s background knowledge of the fairy tale to come into play with the picture. This is made possible by showing simultaneously the surface simplicity and deeper complexity of knowledge of the reader while reading, seeing and understanding picture books. Lehman (2004) is another American author/illustrator who is renowned for her artworks of rare detail and surprise. Her work crosses oceans and continents to deliver one girl into a new world of possibility, where a friend she is never met is waiting. Potter (1902) applies a similar strategy in her representation of images in The Tale of Peter Rabbit and similar series of picture books. The illustrators of picture books in general, create the best possible images or pictures even in the cover page in order to convey the theme and centrality intended by the author of the book.

In the last three decades, according to Mikkelsen (2000), picture books have become ‘increasingly experimental, with thematic complexities and sophisticated artistry that have entirely changed their look’ (p.31). Whalley and Chester (1988) trace the development of illustrated books for children to their early beginnings in 17th century. Majority of early books were made on cheap paper with primitive printing technology. According to Whalley (2009), it was unattractive to both children and adults. She observes that illustrations were not properly used when they were reproduced. However, what is unique and particular to present day picture books is its massive range of diverse narrative styles and formats. In fact, she draws a subtle distinction between ‘books...
with pictures’ and ‘illustrated books.’ In her opinion, well-illustrated books are those where pictures are of high quality and enhance the story. It is a fact that there is a difference in the terminology used by historians and analysts of illustrated books for children. ‘Illustrated books’ are those where pictures enhance the book aesthetically, but add nothing or little to actual story. Here, story holds good without pictures and images have a decorative function, making the book more appealing to the children. Whalley (2009) believes, “a bad illustrated book is one where the pictures lack relevance to the text and poorly drawn or reproduced”. In short, where illustrations are simply reproduced, they are not always well used.

**Picture Books**

Before analyzing the various definitions, it has to be mentioned that the deliberately unseparated ‘picturebook’ is used for books for children in which visuals are essential to the narrative. It is the one where words and images work together. They cannot be separated without radically affecting the meaning. Sometimes, much of the narrative is conveyed by images alone. Bader (1976) defines:

A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning of the page. (p.1)

Picture books provide a world for the child to explore by encouraging him or her to move forward with the story in a curious way.

But, the intentionally separated ‘Picture book’ is understood as the one where words and images basically show same idea or same parts of the story. One can easily comprehend the same story with the help of either words or pictures and Rev. W. Awdry’s (1946) *Thomas the Tank Engines* series will be an excellent example in this regard. Still, these definitions may seem problematic and one can perhaps reasonably choose the works of Brown (2001) and Potter (1901) as picture books in the fullest sense in that they utilize images as narrative device. In the former, images cannot be removed to leave a story that would be impoverished whereas in the latter, pictures enhance our understanding of chain of events, Peter’s attitude and his character.

Sutherland and Hearne (1977) explain that “a picture book is one in which the pictures either dominate the text or are as important” (p. 158) and their aim is to include “the broadest possibilities of the genre” (p. 160). Kiefer (1995) mentions the “picture storybook, in which the story and pictures are of equal importance and they form an artistic unit that is stronger than either of them would be alone” (p. 9). They claim the criterion of interdependence of the text and an illustration adding to what Marantz (1977) explains as:

“a picture book, unlike an illustrated book, is properly conceived of as a unit, a totality that integrates all the designated parts in a sequence in which the relationships among them—the cover, endpapers, typography, pictures - are crucial to understanding the book” (p. 3).
In semiotic terms, each part of the picturebook functions as a *sign* and has a tremendous potential to contribute meaning to the book.

**Integration of Words and Images**

Picturebooks, with total integration of word and image emerged by the second half of 20th century. Salisbury (2004) who is an illustrator by profession refers to some aspects of successful picture books highlighting how images and words can be made to work in coordination with each other. He explains the publication of these books for different geographical markets and ways in which researchers and artists looked at these texts. They focus on education, literacy development and art itself. Illustrators and authors may work together, or one person may craft a picturebook in its totality. Salisbury uses the term ‘authorstrator’ to emphasize that illustrator has an authorial voice in a completed text. He makes a comparison with pictures in children’s books similar to storytelling or equal to that of words and thus they are more appealing to both children and their parents. Hunt’s (1994) notion of instruction with delight is exemplified in the case of modern picture books.

Pictures in children’s books are not often simple, innocent, childish and unchallenging things that they seem to be; rather they are complex and conveying a deeper meaning. Many analysts of children’s illustration highlight the fantastic sophistication and artistry of images and their combination in telling stories. For example, Nodelman (1988) refers to Burningham’s *Mr Gumpy’s Outing* (1970) in this context as it demands cultural, social and textual conventions in its analysis.

**Changing Trends**

An example of a less traditional book is Tan’s *The Lost Thing* (2000) which tells a somewhat bleak tale, set in a faceless industrial and highly conformist environment where the houses and people look same. The boy narrator ultimately finds a place where the Thing seems happy to stay as he is concerned of its well-being. Mallan (2005) analyses it as Tan’s comment on the social condition of (post)capitalist, post-industrial societies (p. 215). The words in *The Lost Thing* are remarkably straightforward, telling a simple story with no particular political or social commentary (p. 213). The depiction that Mallan notes, of ‘obsolete post-industrial urban space’, is primarily in images and the text itself is included as *part of* the image.

In certain instances, picture books use only few words, but this does not make them simple. For example, Wiesner’s *Tuesday* (1991) conveys the ‘voice’ of the narrator through its rich visuals in fulfilling its purposes. The book has only twelve words in total; however, readers read through the images in the book. Thus the narrative role is transferred to the reader. Similarly, the Caldecott-prizewinning book by Wiesner ‘Flotsam’ (2006) and Hughes’s *Up and Up* (1979) contains no words at all. Researchers and critics testify that even very young children are highly capable of ‘reading’ stories in similar texts that tell tales through images. They question and interpret the pictures, their combination and sequencing (Styles, 1996).

The question of ‘audience’ for picturebooks has a major role in its analysis. Many books are intended to attract to both young children and adults who read along with them. In fact, various strategies are used to achieve this. There are books where information, allusions or visual or verbal
jokes are made in text. Later expansion of readership for picture books into older age range is noted by Kiefer (1995):

“…picturebooks are showing up not only in the upper elementary school grades but also in middle school and high school classrooms. In addition, adults seem to be discovering picturebooks; several of those published for the children’s market have reached the adult best-seller list of *The New York Times*” (p.70)

**Visual Intertextuality**

An important way in which picture books reach adult readership is through the use of intertextuality, where one text makes references or allusions to another. Visual intertextuality is applied in terms of picture books, where images refer to other images to fulfill the purpose. Browne’s *Voices in the Park* employs this technique. Sendak’s creatures in *Where the Wild Things Are* (1963) have visual intertextual connections with Picasso’s art (1937). Jones (2008), writing in the Guardian newspaper, points to the similarity between them:

Max is a child of nature. Sent to bed by his mother, he imagines that a forest grows in his room, and a forest really does grow in his room. …And then Max sets sail to the land of Wild Things, still wearing his wolf suit, and leads a gang of gigantic beasts in howling at the moon, swinging in the trees and having a tumultuous parade….Sendak’s monsters resembles the minotaur in Picasso’s 1937 print *Minotauromachy*. In that work, Picasso, too, stresses the courage and innocence of children: a girl stands undauntedly holding up a candle to illuminate the Minotaur’s horror while a grown man runs away.

Likewise, Potter’s illustration in *The Tailor of Gloucester* (1903) has similar visual connection with the painting *Cherry Ripe* (1880) by the artist John Everett Millais.

Wilkie-Stibbs (2005) identifies that children’s intertextual knowledge is not always adequately developed to understand these visual connections fully. Many adults are also likely to miss them. Some allusions are deliberately made whereas others are not. Certain meanings inferred from the text may be reader’s interpretation than what is intended by the author or illustrator. Adults and children notice different references and allusions based on their experience and knowledge. Intertextuality of a more literal kind is also present in the material form of some books for young children.

Picture books play a vital role in children’s literature and literacy practices. Educators or adults use them in diverse ways to enhance their cognitive, learning, writing and readings skills. Picture books provide a unique world for children with its holistic approach where text and pictures, covers and end pages and other artistic design works remain interconnected. Images or pictures in children’s books serve a variety of purpose, including form, content and style. More than presenting a fine spectacle, they form a visual narrative where images tell more than words of the text, and thus convey multilayered meanings and interpretations.
History of Children’s Literature
The history of illustrated children’s literature runs back to 15th century, during the early budding of print technology in Europe, where it was available in many forms. Kiefer (1995) comments that the idea of picture book as a visual/verbal art with intellectual or emotional resources could be dated back to 40,000 years ago. She stresses the reading experience of visual storytelling texts, other than the physical shape of the kind of books that are available at present. Examples of such inscriptions include Aboriginal ‘dreaming’ of traditional indigenous Australian art, European cave paintings that acts as precursors of modern written or printed storytelling, Bayeux Tapestry, Egyptian hieroglyphics etc. Although these art forms were not basically aimed at children, it opened up wider textual possibilities to many modern storytellers to re-version and reform to suit the taste of modern child. Earliest printed stories for children were available as woodcut illustrations in black and white, lacking enough details. 19th century technological progress was instrumental in generating full-colour reproduction of children’s picture books. This also resulted in widespread readership of children’s books.

Moebius (1986) is a chief contributor to the field of visual stylistics. It has its roots in structuralism and semiotics, which led to modern studies in multimodality. It explores visual elements of texts that combine with words create meanings for readers or viewers. The picture books demand deep textual analysis than being categorized as ‘simple’ or aimed only at children. Images should not be looked at in isolation from the surrounding text. They have a context, a sequence and meaning is derived from their positioning in the text and in their interaction with words. Interpretation is not fixed; allusions and intertextuality may be present in the text. It becomes relative based on the reader or viewer, as these children’s books are revisited from time to time. Nodelman (1988) recognizes the nature of picture books as cultural artefacts reflecting societal mores, values and beliefs. It exhibits extraordinary flexibility, openness and inventiveness due to its brevity, interplay of narratives and illustrations. Goldstone (2004) explores the subject of postmodern picture books and focus on the idea of how authors play with the concept of space. The traditional three-dimensional space could be manipulated into five dimensions, to include that between the book and the reader, is the space ‘beneath the physical page’ - open for characters to step into.

Picture book pages, text and illustrations can evaporate, multiply, pile up on top of one another, peeled back and even constructed into things other than picture book parts. These books include playfulness, parody, self-referentiality, nonlinearity, multiple perspectives and irony. In postmodern picture books, the characters see the audience, speak with them and move outward and into their space. Anstey (2002) in “It’s not all black and white” refers the salient features of postmodern picture books: It involves non-linear narrative forms or non-traditional plot structure; It uses the text or pictures to position the reader to read the text in a particular way through character’s point of view; It invites reader’s involvement in constructing the meaning of the text; Intertextual references are included where the reader is able to make connections to other books and gain better understanding of the text; It has varied design, layout and styles of illustration. The major postmodern Children’s Books include the following: Macaulay’s Black and White (1990), Wiesner’s The Three Pigs (2001), Browne’s Voices in the Park (1998), Scieszka and Smith’s The Stinky Cheese Man (1992) and Legge’s Bamboozled (1994).
Interaction with Text and Illustration
Recent studies by Serafini (2004) examine how text interacts with illustrations. Three sets of books are discussed in his study: books that have corresponding texts and pictures, books where illustrations enhance texts and books where illustrations contradict texts. Postmodern picture books may be ambiguous to children and allow for multiple interpretations. However, books that are open to interpretation include the first three in the examples mentioned above. Ryan and Anstey (2003) observe that the postmodern picture books are able to increase the ‘self-knowledge about reading’ of children. They can use this knowledge in strategic ways as they read these books. The classic example is The Rabbits (1998) by Marsden and Tan. As for Benton (1994), the reader or viewer becomes an ‘insider’, fully lost in text and time at the moment. It is a counter action to the characters who becomes ‘outsiders’ to the traditional texts. This is illustrated in Wiesner’s (2001) picture book, where the wolf not only huffs, puffs and blows down the house, but also blows the pig out of the story. The texts lose its temporal quality, as texts and images are intricately blended in picture books. Writing is now ‘display oriented’ as envisioned by Kress (2003). These trends can be located within the discipline of reader-response theory. The artists or authors of these texts present a new visual world of experience for the modern child and a new way of seeing, which is accomplished through multimodal texts. Reading thus becomes a new pattern of experiencing, where images and words become blended. The text resists and challenges the traditional, linear, chronological practices of reading and visualizing stock characters.

Conclusion
This paper was an attempt to explore the significant stylistic changes that took place in the postmodern picture books. It is evident that one can witness progressive styles in contemporary children’s books, producing it as multimodal texts, with self-referential elements in it. The modern commercial trends and advancement of multimedia have influenced and imposed new experiments in this field. For the modern child, visuals are as important as the narrative. Publishers are deeply concerned with their product design and how effective they are in providing a complete experience to the children. To make it happen, the stories are re-told or re-visioned, adapting to different socio-cultural and linguistic domains. This results in intertextual and intra-textual references, making connections with other books to gain better understanding. Hence, any demonstration and adaptation can be seen as both, a ‘product’ and ‘process.’ With the help of visual stylistics, visual elements are combined with words to create meaning for its readers. Postmodern picture books are non-linear narratives where text or picture is used to position the reader and his involvement is vital in constructing the meaning. Postmodern authors reflect on a world - complex and confusing, a world which questions its purpose and function, and has unstable and changing boundaries. To convey these insights, they present a new visual world and a new way of seeing.

About the Author:
Shaju Ouseph, Nakara is Assistant Professor of English literature. He has an MA & M.Phil in English language and literature, and a PhD in African-American literature. His research interests include African-American writings, Teaching Methodology and ICT in ELT. He is the coordinator of FLS programme at AOU.
References


The Representation of Puritans in William Shakespeare’s *Twelfth Night*

Rachid MEHDI
Department of English, Faculty of Art
Abderahmane-Mira University of Bejaia, Algeria

Abstract
This article is a study on the representation of Puritans in William Shakespeare’s *Twelfth Night; or, What You Will*, one of his most popular comic play in the modern theatre. In mocking Malvolio’s morality and ridiculous behaviour, Shakespeare wanted to denounce Puritans’ sober society in early modern England. Indeed, Puritans were depicted in the play as being selfish, idiot, hypocrite, and killjoy. In the same way, many other writers of different generations, obviously influenced by Shakespeare, have espoused his views and consequently contributed to promote this anti-Puritan literature, which is still felt today. This article discusses whether Shakespeare’s portrayal of Puritans was accurate or not. To do so, the writer first attempts to define the term “Puritan,” as the latter is quite equivocal, then take some Puritans’ characteristics, namely hypocrisy and killjoy, as provided in the play, and analyze them in the light of the studies of some historians and scholars, experts on the post Reformation Puritanism, to demonstrate that Shakespeare’s view on Puritanism is completely caricatural.

Keywords: caricature, early modern theatre, Malvolio, Puritans, satire

Introduction

Puritans had been the target of many English writers during the sixteenth and seventeenth centuries. The latter tended to depict these religious people as being zealous, precisians, pompous, and hypocrites. William Shakespeare joined these anti-Puritan writers with immense skill to ultimately denounce the rigid standards of Puritans for morality. In his famous comic play Twelfth Night, which first played in 1602, the playwright mocked these zealous believers, who used an ostentatious morality to justify their superiority over others. Malvolio, as critics suggest in their searching account of portraying this character, is indeed a tool to mirror the sober Puritan society in early modern England, whose colossal vanity, egotism and hypocrisy entice other characters in the play to humiliate him. After clarifying the real meaning of the word “Puritan” and providing a brief overview of the Puritans (what was a Puritan?), the writer will examine how Malvolio is used by the author to highlight his opposition felt towards Puritan Reformation. Then, more importantly, the writer will analyze to what extent was the author objective and impartial in satirizing the Puritans. Finally, the writer will discuss the impact of the author on later generations when dealing with the Puritan thematics.

What is a Puritan?

The word “Puritan” as a label was usually a term of reproach and contempt. Indeed, it was originally used to scorn people regarded as “precisians,” and hypocrites. Yet, though the pejorative connotation of the word, the term was to be adopted later on by the members of the movement. Despite the fact that it is highly difficult to define the term Puritan in a precise way, because it is ambiguous and misleading, modern historians have succeeded to give us some accurate definitions. The definition of the well-known expert on Puritanism, Bremer, seems to us simpler, “puritans were those who sought to reform themselves and their society by purifying their churches of the remnants of Roman Catholic teachings and practice then found in post-Reformation England during the mid-sixteenth century” (Bremer, 2009, p. 2). The question then arises: how could these Puritans cleanse the Established Anglican Church of Elisabeth I from the supposed pollution of “Romish” superstition? The answer is twofold.

First, the Puritans endeavoured to conform themselves to the primitive Christianity, which really glorified Jesus Christ. They admired the exegesis of the early fathers, most notably Clement, Origen, and particularly Augustine. In wanting to imitate the first Christians of the early or apostolic Church, many Puritans followed an austere lifestyle and lived by its strict moral code, mixed with and paralleled by oppressive work discipline. Puritan ministers strongly warned believers not to entertain themselves, and theatre was one of their targets. Famous writers, such as John Reynolds (1549-1607), William Prynne (1600-1669), William Perkins (1588-1602), a leading Puritan theologian, and Philip Stubbes (1555–1610), never ceased to claim that theatre was synonymous with debauchery. For this reason, Puritans were regarded as killjoys who condemned pleasure of all kinds: sexual intercourse, alcohol, tobacco. The list of “vanities”, such as dancing, music, sports, games, bright clothes ... were all defined as grave sins meriting cruel punishment. No surprise that God’s punishment over sinners, therefore, was a central theme of Puritan literature. Preachers reminded the hearers of the threat of hell if they did not observe the Mosaic law of the Ten Commandments.

Second, in addition to the insistence on emulating the first Church, the Puritans heavenly professed to rely only on the Scripture, in opposition to the Tradition, human constitutions, and
other authorities (that is to say Sola Scripture). Their emphasis on the Bible as being the unique source of the authentic belief, since it was the inspired Word of God, has led some scholars to define Puritanism as the “Bible movement” (Parcker, 1994, p. 98) or the “People of the Book” (Jeffrey, 1996, p. 266). The Puritan conviction of the authority of the Bible is evidenced (a) in their hate of the innovation: they denounced, for example, the “popish” ceremonies, customs, and vestments, prescribed by the Anglican Church, because these had not a biblical warrant. A large number of Puritans disliked The Book of Common Prayer as it was regarded as “an imperfect book culled and picked out of the popish dunghill” (Hook, 1839, p. 72), that is, unscriptural; (b) in their disagreement with the medieval spiritualist interpretation of the Scripture practiced in Catholicism: Puritan’s literalist hermeneutics rejected indeed the Catholics’ fourfold sense of Scripture, because the latter was personal and at the opposite ends with the teaching of the Bible, which exHORTS not to seek beyond the letter. Yet, Roman Catholic Church advocated that God expressed himself in oblique language, consequently, only erudite people trained in theology could have access to the Holy Writ. Puritans were scandalized by such claim, accusing Catholics of tempting to legitimize their priestly monopoly on the interpretation of Scripture. To Protestants in general and Puritans in particular the Bible should be accessible to all believers, illiterate or erudite, because it “is clear to any reader on all matters essential to salvation and Christian morality” (Ryken, 1990, p. 13), and it should be interpreted literally. Within the context of accessibility of the Bible to everyone Milton writes: “The very essence of Truth is plainness, and brightness […] The scriptures protesting their own plainness and perspicuity, calling to them to be instructed not only the wise and learned, but the simple, the poor, the babes” (Milton, 2007, p. 813).

Shakespeare’s satire on Puritans
Malvolio is used as a tool by Shakespeare to satirise the Puritan movement. Early in the play, Maria qualifies him as a Puritan: “Marry, sir, sometimes he is a kind of puritan” (Shakespeare, 1997, p. 47). And, all people of the play vehemently dislike him, because he is pompous and arrogant, as suggests the etymology of the term “Malvolio”: “[T]he name, broken down to its Italian roots (mal = ill; bad; evil; and voglia = will; desire) means both ‘ill-will,’ playing on the Comptroller's intolerance for fun and laughter; and ‘evil desire’” (Silverbush & Plotkin, 2002, p. 399). The nickname actually implies “that Puritan attitudes are essentially misanthropic and self-serving” (Marcus, 2006, p. 53). Indeed, among all characters of the play, Malvolio, Olivia’s steward, is the only who seems to be too serious, grave, and nearly unhappy. He is always dressed in black, an allusion to the Puritans who wore dark, drab clothing of that time. He embodies the high noble value. But when an occasion is offered to him to come close to the Countess Olivia, he completely changes his behavior, forgetting his moral principles.

The people who hate him, try to think of a ruse to mock him. So they decide to leave a forged, fake letter in the garden path, making him believe that Olivia is madly in love with him. When Malvolio is walking alone in the garden, fantasizing to be the Count by marrying to the Countess Olivia, he discovers the letter. He reads it and thinks that it was written by his mistress Olivia. Though the poem of love is unclear, he is absolutely convinced that it is destined to him, and Olivia loves him. The author of the letter says she cannot speak openly the name of her secret beloved. And the author ends the poem with these words: “M, O, A, I, doth sway my life” (Shakespeare, 1997, p. 63). He thinks that “M” could refer to “Malvolio,” but feel unable to explain why it is followed by “O”, instead of “A”. Yet he maintains that this anagram is referring to his name,
because it contains all the letters of his name. After the poem, the author exhorts him to take off his black clothes and, instead, wear yellow stockings, cross-gartered, and appear in public. And, he should also be more superior with servants, and smile everywhere. Malvolio immediately executes the orders. When Malvolio comes in this ridiculous costume to see Olivia, she is in fury, because she strongly dislikes yellow stockings, and cross-garters; besides, Malvolio spends his time smiling foolishly, while Olivia is deeply in a sad mood. Olivia thinks he is becoming mad, “Why, this is very midsummer madness” (Shakespeare, 1997, p. 86).

By means of this scene, Shakespeare wants to unveil the real personality of Puritans. In his mind, Puritans were unhappy and grave. Like Malvolio, Puritans were, for the author, all dressed in dark and drab-colored clothing. Also, they were killjoys who condemned music, alcohol, and entertainment, as it is illustrated at the beginning of the play, when Olivia asks Malvolio for his opinion on the jester:

I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he’s out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest that these wise men, that crow so at these set of kind of fools, no better than the fools’ zanies. (Shakespeare, 1997, pp. 24-25)

Another example which shows Malvolio's hatred for all pleasure is when he interrupts a joyful party and declaring, “My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night?” (Shakespeare, 1997, p. 45). Malvolio’s arrogant contempt towards the jester’s jokes or songs highlights Puritans’ repugnance of/to the recreation and leisure. As mentioned above, many preachers exhorted from the pulpits followers, instead of wasting their time in amusement and leisure, to devout themselves to God’s Law. Theatre is regarded as a real creation of the devil. Worse still, the anti-theatrical Puritans claimed that “theatre defied the second commandment against graven images” (Davis, 1998, p. 221). To denounce Puritanism, Shakespeare satire Malvolio, by ridiculing his Puritanical philistine spirit and pompous rhetoric, “Lo, how hollow the fiend speaks within him!” (Shakespeare, 1997, p. 87) “What, man! 'tis not for gravity to play at cherry-pit with Satan” (Shakespeare, 1997, p. 88).

Another characteristic that Shakespeare wants to impute to Puritans in Twelfth Night is hypocrisy. This hypocrisy is illustrated in many ways: (a) Malvolio has always shown the desire to live a pious life: moral values seem to be his priority. But, basically, his strong wish is to be someone important and superior, so he could dominate others. While he is daydreaming in the garden to become a Count “To be Count Malvolio!” (Shakespeare, 1997, p. 59), he is fantasizing to get control over others and subject them, “Calling my officers about me, in my branched velvet gown, having come from a day-bed, where I have left Olivia sleeping” (Shakespeare, 1997, p. 60). This discordance between his inner hope to live luxuriously and his external pious behavior is an allusion to Puritans who were, as far as Shakespeare is concerned, hypocrites, never expressing genuine sentiments. For the author, Puritans were quite selfish who advocated noble virtues simply to mask their genuine desire to climb the social ladder. (b) To please Olivia, Malvolio is ready to abandons his “moral” principles: he takes off his black clothes and wear yellow and bright stockings, and he ceases to be grave and smiles every time. This behavior is completely at the opposite ends with Puritanical tradition, as the writer has said earlier. This transformation of
Malvolio reveals how his religious behaviour is used to serve a personal, rather than a devotional end. Malvolio’s turncoat attitude demonstrates how much Puritans are “hypocritical egotist and social climber who adjust [their] behavior according to how the wind blows” (Johnson, 2008, p. 14). (c) Malvolio's interpretation of Maria's letter illustrates the hypocrisy of the steward because he neglects the key rule Puritan hermeneutics. The first Puritan writers and theologians had insisted on literal interpretation of the Scripture, because figurative interpretation would surely lead to misunderstanding of God’s word. William Tyndale, for example, stresses the point in these words:

Thou shalt understand, therefore, that the Scripture hath but one sense, which is the literal sense. And that literal sense is the root and ground of all, and the anchor that never faileth, whereunto of thou cleave thou canst never err, or go out of the way. And if thou leave the literal sense, thou canst not but go out of the way. (Tyndale and Firth, 1831, p. 339)

Consequently, Malvolio, as a Puritan fellow, should logically stick to the Puritanical tradition of literalist hermeneutics, instead of interpreting the anagram M, O, A, I figuratively. He disturbs the order of the anagram, which was at the expense of the puritan orthodoxy, only for personal end. As Benson points out, “Shakespeare uses Malvolio's reading as a way of touching on the Reformation dispute over hermeneutics” (Benson, 2017, p. 46). Indeed, according to the detractors of Puritans, the latter, for personal reasons, were eager to break the rules of Puritan exegesis.

In short, Shakespeare’s description of Puritanism was commonplace in post-Reformation England, a period in which strict observance of religion was often associated by anti-Puritans with hypocrisy (Jonson, for example, described Puritans in *Bartholomew Fair* as hypocrite and ignorant) and what a modern reader would recognize as fanaticism. Yet the question arises as to whether the reader should adhere spontaneously to this thesis, when he knows that such claim was mainly advocated by the enemies of Puritanism? The writer is going to discuss this question in the following lines.

**Shakespeare’s caricature on Puritans**

Though many accusations on Puritans were not baseless, but modern objective researches have demonstrated that the anti-Puritan attacks were in sixteenth and seventeenth centuries typically exaggerated. This exaggeration has travelled centuries and managed to reach many people in modern time. Even well-educated ones seem to have been influenced by the early modern anti-Puritan English writers.

It is a mistake to regard Puritanism as being one movement of a single mind. Indeed, recent historians have argued that there is a variety of people from different backgrounds that could be labeled “Puritan”. It should be acknowledged that two groups, at least, can be distinguished: (a) Moderate Puritans, who were more influenced by Ulrich Zwingli and William Tyndale, sought to reform the Church from inside. Their leaders were well educated and erudite. (b) Radical Puritans, who were more influenced by John Calvin, endeavoured to reform the Church from outside. The leaders were ill-educated and, because over focusing only on the Scripture, rejected profane literature, especially theatre. It is in this second category that we can find several factions or sects, namely, Separatists, Familists, Ranters, Quakers, Fifth Monarchists, Baptists, etc. Though the leaders of both groups declared several wars against each other, they found a kind of an agreement in the Puritan Revolution in mid-seventeenth century only to fight against the monarchy and the
established Church. Because of the confusion that the term “Puritan” could provide, modern historians and scholars are so careful when they come to use the word. And those who deals with Puritans indiscriminately, as was the case for the early modern English anti-Puritans, are making a great mistake.

The mistake of the overgeneralization can be noted in Shakespeare’s *Twelfth Night*. Through Malvolio, Puritans were depicted as being social extremist, always dressed in black, unhappy, and killjoy, believing that distractions were sinful. But such stereotype is far from the truth. Puritans, as Bremer observes, wore clothing in every color. They should appropriately dress for their position in society. Laborers wore clothing in brown colour, so dust and dirt were likely not be seen; some Puritans of high status wore from time to time clothing in bright colours; magistrates and ministers were likely to have clothing black, but this was a sign of their distinction since black was the most expensive fabric to make and a sign of high status, not sobriety (Bremer, 2009, p. 51). Also, Bremer argues that portraying Puritans as the enemies of pleasure is a caricature spread by their opponents. It is true that Puritans were urged to subject themselves to a daily discipline (praying and reading the Holy Scriptures), instead of wasting their precious time in pleasure. However, contrary to the way they had been described, they were not killjoys. They favoured recreation that took them into the countryside. Some Puritans took their wives and children on picnics. Fishing was another recreation commended by clerical authors. If Puritans were known of opposing some sports, such as football, boxing, it was because these activities were associated with betting, and they put village against village in bloody violence (Bremer, 2009, pp. 57-58). Likewise, Ryken asserts that it is largely false to claim that Puritans were opposed to sports and recreation. Puritans banned recreation on Sundays and games, not because they opposed to fun, but because they judged these activities to be inherently harmful or immoral (Ryken, 1990, p. 3). Additionally, if Puritans objected to all entertainment and sports on Sundays, because they believed that Sunday is the Lord’s Day (Sabbath), in which they ought to commit themselves to religious activity, as it was underlined in the Ten Commandments, “Remember the sabbath day, to keep it holy” (Exodus 20:8). For this reason, the Puritans were outraged when the Book of Sports was ordered by King James to be read in all pulpits in 1617.

By the contrast to the medieval Catholics who favoured the allegorical interpretation of Scripture, Puritans were largely for literal interpretation of the sacred texts. Namely, they considered that the use of literary images, metaphors, allegories, similitudes, riddles, would jeopardize the pure Christian faith. To illustrate, the Puritans cited the ridiculous interpretation by the Catholics of the woman’s breast in the Bible (“A bundle of myrrh is my wellbeloved unto me; he shall lie all night betwixt my breasts” (Song of Solomon 1:13).) to the Old and New Testaments. For this reason, Puritans were indeed generally hostile to metaphorization of Scripture. But, not all of them were against imagery. Many great Puritan writers expressed themselves in terms of images, such as John Milton in *Paradise Lost*; John Bunyan in *The Pilgrim’s Progress* (which is one of the most widely read book ever written in English); Benjamin Keach in *The Travels of True Godliness*. These writers emphasized the importance of metaphors and others images to attract the intention of the readers. Accordingly, it is a mistake to claim that all Puritans were literalists.

**Conclusion**

Shakespeare’s portrayal of the Puritans’ religious ways in his play, *Twelfth Night*, was an attack on their strict morality. But, the description of Puritans is rather caricatural, because he relied on incorrect facts to elaborate his satirical work. Malvolio is far from the real picture of Puritanism.
This caricatured depiction of Puritans has had a great impact on many writers and intellectuals throughout generations till today. Two examples illustrate well this aspect: the nineteenth-century writer, Nathaniel Hawthorne, depicted Puritans in *The Scarlet Letter* as being hypocrite, arrogant, and joyless, and the twentieth-century writer and critic, Mencken, who campaigned against the Puritans’ norms, defined Puritanism as “the haunting fear of that someone, somewhere, may be happy” (Mencken, 1919, pp. 205-206). Anti-Puritan literature, initiated by the post Reformation writers, such as Shakespeare and Jonson, and reinforced by media in modern time, have hugely contributed to the fact that Puritanism is one of the least understood parts of Britain’s heritage. For this reason, new researchers try objectively to shed light on the Puritans as they really were. To do so, they feel obliged to be careful of all the anti-Puritan writers’ propaganda. When they come to study the early-modern society in England, they unanimously stress the danger of regarding the term “Puritan” as referring to a homogeneous group of people. Indeed, they recall that the word “Puritan” is an umbrella term which refers to people with the wide variety of ideas and values. The term should be, therefore, nuanced if the researcher wants to study history of Puritanism; and, more importantly, he should make abstraction of the parodies of the anti-Puritan writers. The contradictions of their accusations on Puritans is an obvious evidence that their charges were not accurate. On the one hand, some of the detractors, such as Shakespeare, highlighted Puritans’ hostility to the public amusement and zeal for religion, as it was pointed out previously, and on the other hand, other opponents claimed that Puritans were not committed enough in the faith. The great Catholic Thomas More accused his contemporary, Tyndale and his Puritan disciples, to be overly tolerant. The leader of the Quakers, George Fox, despised the 'sporting and feasting' of Puritans (Ryken, 1990, p. 1). Such contradictions give to the reader a clue to reliability degree of credibility of Shakespeare’s representation of Puritans. Indeed, recent scholarship argues that Puritans were overall positive towards recreational enjoyment. Roberts is one of the modern scholars who gives some standout examples of these modern scholars who demonstrate that enjoyment and recreation were important aspects of puritan life (Roberts, 2015, p. 2). Many influential Puritans writers encouraged Christians to be joyful. Sibbes, for example, claimed that “Joy is in the habitation of the righteous. It becomes the righteous to be joyful” (Sibbes, 2015, p. 51). Similarly, another Puritan writer, Bernard, advocated a joyful life: “there is a kind of smiling and joyful laughter [...] which may stand [...] with the best man's piety” (Bernard, 1803, p. 57). Shakespeare’s representation of Puritans is therefore completely false. Puritans were not like Malvolio, always too serious, joyless fanatic and opposed to laughter.

Endnotes

1 Among these writers who parodied Puritans, the writer can cite for example John Marston's *The Dutch Courtesan* (1605); Ben Jonson's *Bartholomew Fair* (1614).


111 For the virulent attacks on theatre, see Simon Palfrey, 2014, p. 43-55; Pollard, 2004, p. 118-123.
Francis Bremer, Patrick Collinson, C. S. Lewis, Christopher Hill, A. G. Dickens, Leland Ryken, and Neil Keeble are examples of the scholars who attempted to rehabilitate Puritanism, avoiding false assessments that could mislead their studies.

About the Author:
Rachid Mehdi is a Senior Lecturer at the University of Bejaia, Algeria. Fascinated with early modern English literature, he devotes most of his time searching on Puritanism and other seventeenth-century religious denominations in England. He defended his thesis “John Bunyan’s *The Pilgrim’s Progress* and the Bible” and earned his PhD in English Literature at the University of Main, Le Mans, France in 2013.
The Representation of Puritans in William Shakespeare’s *Twelfth Night*

‘Barbary’ Mahometans in Early American Propaganda: A Critical Analysis of John Foss’s Captivity Account

Saad Boulahnane
Department of Religion & Politics, Ben Msik Faculty of Letters and Humanities
Hassan II University, Casablanca, Morocco.

Abstract
This article analyzes the first immigrating images of the North African ‘Mahometan’ in the American imagination via John Foss’s (1798) captivity account. It examines the agenda-led discourses and ‘othering’ images establishing the ideological split between the notion of the American “us” and the Muslim “them” through various discursive associations in John Foss’s (1798) A journal, of the captivity and sufferings of John Foss; several years a prisoner at Algiers: together with some account of the treatment of Christian slaves when sick:-- and observations of the manners and customs of the Algerines. The account’s embedded myths, stereotypes, and clichés served as the ‘West’s’ first impression of the Muslim ‘corsair’; they rendered more vivid the perceived aberration of the ‘Orient;’ and they reinforced the symbolism of strength and glory forcefully associated with the newly nascent America. The article further discusses the breadth of circulation and propagation of the constructed ‘West-Orient’ disparity and the celebration of the confrontation with the ‘othered’ enemy. American venues—e.g. museums, galleries, and circuses—as well as works of art—e.g. novels, paintings, and cartoons—constituted a major accomplice in the dissemination of the propaganda in the American public space.

Keywords: captivity accounts, Barbary States, North African corsairs, Islamophobia, propaganda, othering

If the fictional was sometimes read as true, then fiction helped to shape history, and we need to view these narratives side by side. (Baepler, 2003, p. 12)

Introduction

Following its eventual detachment from the colonial grip of the British Empire in 1776, the United States of America—newly nascent and keen—engaged in maritime activities, leading to unfriendly encounters in an unprotected region in the world—North Africa’s shores (Baepler, 2004). During the eighteenth century, North African region witnessed heated encounters between Americans, who had lost protection from British Royal Navy guaranteed via Britain's treaties with North Africa (Freeman, 2015), and the locals, hence a war framed in captivity account history as ‘Westerners’ versus North Africans, who are referred to in the narratives’ discourse as ‘Barbarians,’ ‘moors,’ ‘corsairs’ or simply as ‘Mahometans,’ in reference to prophet Mahomet. The American accounts were characterized by exotic descriptions of the North African ‘other,’ and therefore the discursive construction and introduction of North African ‘Mahometans’ into the American public space. Islam and Muslims were beginning to be portrayed negatively and framed in the ‘Oriental’ framework (Moten, 2015). The encounters led to North Africans seizing European and American ships during the maritime wars and to the enslaving of Europeans and Americans with the possibility of redemption via ransom from Western governments (Sears, 2012)—an activity that had been long standing for centuries from Crusades on. In 1793, John Foss, an American sailor, set off to Cadiz from Baltimore. He was captured off the coast of Algiers, in which he was enslaved for five years until 1798, the year he was redeemed by the United States of America with a few fellow Americans. In his account, he reports on every spec of his life as a captive in North Africa (Berman, 2007; Sears, 2012). Berman, (2007) states:

Although the Barbary captivity narrative in English existed for more than three centuries, it caught the attention of United States readers primarily during the first half of the nineteenth century. Between John Foss’s 1798 narrative and the numerous printings of James Riley’s 1817 account, . . . American publishers issued over a hundred American Barbary captivity editions. (p. 31)

One of the pervasive labels referenced throughout Foss’s (1798) account is ‘barbary’ and ‘barbarian.’ ‘Barbary’ referred originally to Berbers—the indigenous people of North Africa, particularly in Kingdom of Morocco and the Ottoman regencies like Algeria, Tunisia, and Libya. 'Barbary states' was used by the British as a blanket term in reference to North Africa between 1520 and 1830 (Matar, 2007; Muller, 2017) and found root in its indigenous Berber inhabitants, or simply ‘Berbers,’ or ‘Berebbers’ (Sumner, 1853). It was used exclusively to mark the North African locals, or the Maghreb—a zone of contact where cultures met, clashed, and grappled in dichotomous relationships of domination and subordination (Pratt, 1991 as cited in Harris, 2016). The term has potential roots in the Roman term Barbara, which signifies ‘Barbarian’ (Hall, Leakey & Shields, 2003). The Berbers constituted a part of North Africa’s inhabitants and were mountain dwellers and pastoralists (Ferguson 2014). Living in North Africa with Arabs, sub-saharan Africans, and others led to the conflation of the existing races in the region, leading to one blanket
term—barbarian or moor or Mahometan—referenced across the narratives. This confusion and conflation of ethnicities has also resulted in inaccurate unscientific descriptions. In this regard, Tinniswood (2011) states:

Every follower of Islam was a Turk, every Turk a follower of Islam. Moors were “barbarians,” both in the sense that they were Berbers and hence came from Barbary, and more contemptuously because they were beyond the boundaries of Christian civilization (p. 50).

The term ‘Barbary’ has also been seen in light of its cognate ‘barbarianism,’ which Farias (1985) interprets as a categorical label denoting Africans’ reluctance to communication and refusal to engage in commerce. The term is interpreted and explained in a way that speaks to the author’s Orientalism-channeled opinion. As a form of communication, Barbary is also seen to derive from a derogatory Grecolatin term denoting a “unintelligible foreign outsider” (Davis, 2016, p. 4). Other takes substantiating the idea of unintelligibility include Ben Rejeb’s (1981) view about seventh century Arabs using the term ‘berbera’ «(to mumber) in reference to the natives’ unintelligible language” (p. 4). The unintelligible character of the language characterizing the ‘western’ text was a common remark among other researchers who ascribed the term ‘Barbary’ or ‘Berber’ to “a jumble of unintelligible cries” (1983, p. elxx) and also to a mere “mixture of unintelligible noises applied for example to the roaring of a lion” (Fage, 1978, p. 107). This article borrows Historian Spellberg’s (2013) take on the term, which he equates to ‘otherness’ and absence of civilization. This definition expresses the article’s interpretation of the surrounding discourse in John Foss’s (1798) account (2013 as cited in Davis, 2016).

As a hegemonic discourse hinging on the superposed disparities between the constructed ‘Orient’ and the ‘west,’ Orientalism spreads on the ground of the ‘West’s’ discursively dictated superiority over the east in a dialectic context. This superiority is not limited to military power; it also lies in the ‘west’ presenting itself as a reference point, which manifests in its prescriptive nature vis-à-vis the ‘Orient.’ Orientalism has further allowed for the ‘west’ existing in a dominant position to describe and prescribe the way the ‘Orient’ must be represented and “dealt with” (Said, 1978, p. 3). It teaches about the ‘Orient,’ settles it, and rules over it. Emanating from the ‘west,’ the descriptive image of the East, or as reduced in the Orientalist discourse as the ‘Orient,’ comes as objective and legitimate (Said, 1978). Similarly, granting authority to the west to determine how the ‘Orient’ is thought about, the latter “itself becomes a creation of orientalism” (Sayyid, 2003, p. 33). These images are reflections of the west’s fantasies of its ‘Other,’ which Said (1978) describes as strong orientalism—rather than distorting a real ‘Orient’ by Western scholars (Jamal, 2003). The conflation of ‘Muslim’ with ‘Arab’ and other ethnicities existing in “Barbary states” delineates how these different labels have been formed into one homogenous doubled effect rising from both being Muslim, from being Arab, from being barbarian, and the ensuing negative representations and meanings associated (Samhan, 1999). The detrimental conflation is not recent but finds extensions, if not roots, in the discursive facet of the Atlantic maritime wars between North Africans and the ‘West.’ These wars crossed the sea into the public space, carrying between their lines west-serving propaganda.
This article analyzes the first immigrating images of the Muslim in John Foss’s (1798) A journal, of the captivity and sufferings of John Foss; several years a prisoner at Algiers: together with some account of the treatment of Christian slaves when sick:-- and observations of the manners and customs of the Algerines. Foss’s narrative served as America’s first impression of North African ‘Mahometans’ and sailed into the American public space. The images infusing Foss’s narrative contributed to the construction of a more vivid image of the new ‘other’ and strengthened the image of power and glory associated with young United States of America. The article also explores the work of American populist arts and venues in channeling the newly introduced blueprint of the Muslim ‘other.’

**John Foss’s images of the Muslim**

Similarly to captivity accounts of Jonathan Cowerdy (1803), William Ray (1803), Maria Martin (1806), Robert Adams (1816), Eliza Bradley (1818), Gee Joshua (1680-1696), Foss’s served as West’s first impression of ‘barbary states’ and ‘Mahometans.’ The discourses surrounding the texts had a twofold effect; they highlighted the ‘Orient’ and its clichés associated and strengthened the superposed glorious attribute ascribed to America (Sutton, 2009). The traveling blueprint image of North Africa and its Muslim inhabitants was key in setting the ideological split between ‘westerners’ and the Muslim ‘other,’ presenting binary relationships like ‘noble Protestantism’ and ‘uncivilized Mahometanism,’ etc. (Lambert, 2005). The description of the Arabs and Muslims of North Africa, channeled through the orientalist prism, borrows the notion of civilization as being the ground on which differ the world of America and that of North Africa. The account also helped sketch a guide for civilized America and Americans not to be: “the Muslim world was a lesson for Americans in what not to do, in how not to construct a state, encourage commerce, or form families” (Alison, 2010, p. XVII).

One of the pervasive myths referenced throughout captivity account was the ‘other’ ‘Mahometans’ being inherently different and unable to change. Foss’s (1798) excerpt notes describes, “the Turks are a well built robust people, their complexion not unlike Americans, tho’ somewhat larger, but their dress, and long beards, make them appear more like monsters than human beings” (p. 74). The passage sketches an inherently “monstrous” Turk, who is also a ‘Mahometan’ for the shared faith. Foss (1798) sets the criteria for what qualifies as a ‘human being,’ which seems to hinge upon the American as the quintessential model. Those who do not feature Anglo-centric traits are demoted to the subcategory of monsters. In similar excerpts, People are shelved against the superiority/inferiority caliber, creating a reductionist stature-based classification that uncovers the writer’s attitudes towards the local people rather than introduces them to the reader. This dehumanization of North Africans and the Orientalist ideas are as sharply blatant as those depicted in The Boston Gazette (1786, as cited in Null 2008). Similarly, Joseph Pitts’ (Maundrell & Pitts, 1817) account shows how young Pitts’ words reflected his hypercritical attitude towards an approaching North African ship, “the enemy seemed to me as monstrous ravenous creatures, which made me cry out ‘Oh Master! I am afraid they will kill us and eat us!” (p. 303). The excerpt contributes to the perception repertoire on the ‘othered’ world through the newly introduced word: cannibalism. The condemnatory statement transferred the same hyperbolic fear into the American mind as the one experienced at the sight of the approaching vessel. Although Joseph Pitts was clearly not a victim of cannibalism, the excerpt was kept to help instill the image of ‘cannibalism’ into the public’s perception of the Muslim.
Religion, too, sets a pillar around which the two supposed ‘worlds’ compare and contrast. The title *A journal, of the captivity and sufferings of John Foss; several years a prisoner at Algiers: together with some account of the treatment of Christian slaves when sick:-- and observations of the manners and customs of the Algerines*, presents the narrative from the prism of religion, identifying the writer with Christianity. This identification sets a context of enmity and clash between Christianity and Islam and places religion as a backdrop against which the Muslim treatments of Christian slaves are interpreted. The narratives presented images of lawless against lawful, Islam against Protestantism, and other binary oppositions that sought to glorify the ‘West’ to the detriment of what stands in the opposite side (Lambert, 2005). Another excerpt introducing the disparities between Americans and their ‘other’ counterpart, though this time via a different prism—religion—highlights the Muslim enmity towards Christians and reads, “they abominate the very name of and cultivate the most inveterate hatred against Christians, and are continually like ravenous wolves seeking means to destroy them” (Foss, 1798, p. 65).

Foss’ (1978) account further emphasizes the gap between the religions of the two ‘worlds.’ What colonial America was characterized with was the long ideological schism between Christianity and Islam and the framing of the duality as a battle between Christian knights and Islamic pirates, which was also seen as a war between cross and crescent (Blassingame 1981; Matar 1999). Books on North African ‘corsairs’ and their confrontation with American and European ‘noblemen’ presented Arabs as vowed Islamic pirates belonging in the medieval autocracy and whose beliefs were limited within the terrifying piratical confines. The re-publications further consolidated the anti-Christian violence and the danger of the Muslims (MaClean & Matar, 2011). The Muslims were portrayed as inherently spiteful of Christians the present account. Recalling a man who converted into Islam, Foss (1798) writes:

One of the crew (through a mistaken zeal,) expressed an inclination of embracing the Mahometan religion (...) On his renouncing the Christian religion, for that of Mahomet, the principal men in the city, made him a present of 5,000 Algerine Sequins. He had not continued above 4 months, in this benighted superstition; before his conscience smote him, and he repented of his folly, for having abandoned the true worship of Jesus Christ, and having embraced that of the imposter Mahomet (p. 40).

To Foss, depicting Muslims not only as uncivilized, barbarian moors but also as adhering to a false superstitious religion led by an impostor presents more than a lived experienced in North Africa; he openly engages in defining the religion of North Africans derogatorily and associating it with falseness and evil. “Mistaken zeal” also places emphasis on the unwise decision of the crewman who expressed his wish to convert into the religion of Islam and uncovers the writer’s opinion about Islam being the wrong choice. Defining Islam as a superstition guided by an impostor, thereby downgrading the religious symbols, goes in parallel with the ideological endeavor of creating the ‘other’ who is inherently evil and uncivilized. In the same vein, Foss (1798) adds: “Mahomet has taught them in his alcoran (...) that all of his faith who are slain fighting against the Christians, immediately enter into Paradise in triumph (p. 65).”
Adjusting his experience to the religion of North Africans, Foss (1798) places the prophet’s religion as a violent ‘other’ against the West’s religion—Christianity—leaving the reverse values for the latter. The quotation sets the ground for the associations of Muslim/Islam with violence. In a statement reinforcing the tenet about North African violence, Foss (1798) writes, “such is the gross indignation the Mahometans, bear toward the Jewish religion, that a Turk may with impunity, (if he flees to a Marabout Mosque, or pay a small penalty,) murder ten of them [Jews]” (p. 40). He adds, “my readers ought to be informed that these merciless Barbarians are taught by their religion to treat the Christian Captives with unexampled cruelty, and that in so doing they do God service!” (p. 5). Another ground on which the ‘West’ sets itself against the ‘Orient’ is religion: Christianity is positioned in this polarity to represent the religious model of the civilized world against the religion of the other. It is this binary relationship that creates the split between the two “worlds,” the nature of which is ideological and oriented towards creating an enemy. The cited excerpt depicts Muslims as inherently anti-Semitic, a tenet that purportedly travels through an objective observer to the gullibly thirsty public. The embedded discourse also speaks to the American anxieties about the ‘other,’ its culture, religion, and identity. The adoption of a superposed Christianity-Islam conflict and constructed images of threat and fear sought to appeal to the desires and common sense of the American people.

This pseudo non-fictitious writing aimed at persuading a large segment of the public of the young nation’s need to assert itself and triumph over a ‘barbarous oppressor.’ Utilizing religion as a contributive pillar in the ideological fissure separating the two ‘worlds’ was essential to penetrate the public’s consensual compliance. People yearning for affinities and common grounds with others engaged popular media’s interplay of religion and common sense. Religion was instrumentalized to emphasize the forced disparities between the religion of the ‘West’ and that of the ‘Orient’ as well as the connected values. The ideological process connecting the two religions with arbitrarily selected values of triumph and oppression, linked with America and North Africa respectively, was not unprecedented; it was built upon the existing acrimony among religions to reach the public’s consent about the disparity, enmity, and threat forced between the country of ‘us’ and the amalgam of ‘them’—that is, America versus North African countries seen then as one place.

Foss’s account also constructs the disparities between the two “worlds” via the presentation of the perceived image of women in these worlds. He writes:

They believe the women have no souls, and are only formed for propagation; they are therefore not allowed to enter their mosques, because they esteem them incapable of being received into heaven: Yet the women say their prayers secretly at home. (Foss, 1798, p. 65)

Foss places the women as ‘them’ in the opposite sense of the civilized ‘us’ to delineate the differences between the ‘Orient’ and the ‘west.’ The historically mismatched image of the reduced value of the woman as a means of reproduction and into a demoted subject is articulated within
the Oriental discourse to draw the confines of the ‘Orient’ and construct an uncivilized, inconsiderate ‘other.’

Africa was formerly subdued by the Arabians, under the banner of Mahomet, the name is still applied to a race of dark complexioned, independent Barbarians, who spread the country in devious routs, unite the double profession of a shepherd and a robber. (Foss, 1798, p. 148)

The extract provides a simplistic idea of what a North African inhabitant is and limits their life to either robbing or shepherding, thereby placing them as an ‘other’ that is primitive and immoral. The description matches the West’s oriental view as described by Said (1978); the richness characterizing the American landscape reflects, through different means, the reductive and simplistic world of the North Africans. Whatever associates with ‘them’ is not the United States and whatever associates with the United States is superior to North Africa. Although Africa is the third in point of size among the four continents constituting the globe, in a moral, political, and commercial point of view, it is inferior to all of them. While Europe and America were making rapid progress in civilization and domains of arts and sciences, Africa was seen staggering and retrograding. As part of the whole, North Africa and its inhabitants were depicted as a decayed world built upon the debris of Western civilization (Robbins 1831, as cited in Baepler 2004).

**Muslims in American Public space**

The arriving captivity accounts were printed in different genres and circulated via various means of entertainment for solely ideological purposes, irrespective of their purported purpose about reporting America’s mission at sea. The making of the ‘other’ and ‘Muslim foe’ and the language of acrimonious resentment for the ‘othered world’ soon appeared to be the ultimate intent behind the media (Null, 2008); they drew sketches of North African Muslims, or as referred to in John Foss’s text, ‘Mahometans.’ These Muslims were depicted in the simplistic image of “barbarians, who wandered in gangs about the country” (Martin, 1815, p.7). Because these icons signified American values of liberation and salvation, they were subliminally viewed in relation to America’s war against a ‘barbarian’ Arab, Muslim and North African nation, who were attributed the reverse values, hence constructed in the public psyche as foes of freedom, peace, and humanity.

The contribution of the narratives was more ideological than journalistic; it sought to underpin the new propaganda via a number of print media, such as the Boston Gazette magazine, which published a series of articles under the title *Natural History* (Boston Gazette, 1737; Lebow, 2012; Null, 2008). Written literary and mainstream works were also instrumentalized; books, comics, articles like *General Description of the Country of Algiers*, and other populist forms were immersed in the Orientalist decoy and deployed for public consumption. Whether they were eyewitness accounts or fiction, their exotic depictions of the Arab and Muslim of North Africa was deemed valuable and appealed to the public. The new interest in the stories led to the works being sold in hundreds of thousands—a profitability that blurred the line between reality and fiction (Baepler, 2003). With this mixture of reported stories and hyperboles characterizing the narratives, the works sought to instill the image of a ‘moorish pirate’ in the American psyche and set a context of acceptance and readiness ahead of U.S. warships deploying in North African shores.
The style of writing was reconsidered and tailored based on the new purpose of narratives, which were closer to novel writing than to that of eyewitness accounts via works like *Barbary bride, Angelique in Barbary*, and others (Berman, 2007). It also appealed to a new segment of readership; ordinary public rather than historiographers were targeted, which impacted the dissemination of the discourse on the Muslims and Arabs, particularly in the first half of the 19th century. For an even dissemination in the public, board games for children became popular as they began to feature the exotic images of ‘Barbary pirates’ (Modern Language Association of America, 2000; Arjana, 2015; Fitzpatrick, & Walker, 2016).

The narratives were not presented to the public in bare text but were rather wrapped in entertainment; pictures, cartoons, and caricatures embellished the content and reached their readers and browsers. The visual character of these images led to the efficient circulation of the cartoons in the American public space. It is the ‘motivated’ characteristic of the message, which is not arbitrary, that facilitated recognition and communicated the images easily. Examples of the cartoons were the adventures of Tom Swift and those of cowboy Tom Mix, which were set in a battle against the “barbarian enemy,” irrespective of how historically authentic these battles were (Arjana, 2015). The superposed disparate stories of the Western hero and the ‘Oriental’ ‘villain’ resulted in a temporal and spatial distortion for being non-contemporaneous with each other. While ‘barbarians’ were ridiculed in cartoons and depicted as "[living] upon plunder and rapin," actions of Americans, such as Stephen Decatur, were celebrately highlighted (Manning & Wyatt, 2010, p. 159).

Reinforcing the dissemination of the borne discourses and ideologies of the narratives further engaged museums and galleries, venues that were instrumentalized to accommodate paintings showcasing glorious and triumphant ‘West’ over ‘Barbary States.’ An oil painting named *An English ship in action with Barbary Corsairs* in 1680 by Willem van de Velde the younger, depicted the confrontation between the two fleets of ships and was named according to the painter’s point of view vis-à-vis the war (Grafton, 2009). Other paintings included works of Dutch Golden Age landscape painter Cornelis Hendriksz Vroom, whose painting—Spanish Men of War Engaging Barbary Corsairs—underscored the heroic position of the Westerners over North Africans (Russel, 1983). Other works documenting American paintings referenced the Barbary-depicting works captioned “American frigate Philadelphia, which the Barbary pirates had been using to harass American merchant ships” (Babbitt & Schwarz, 2001, p. 8).

The ideology-driven works depicted the imaginary battles between the ‘Westerners’ and the ‘Barbary pirates’ (Gaschke, 2008; Auchterlonie, 2012). The depictions called for popular arts and venues to accommodate the propaganda; Wax museums were instrumentalized to accommodate the American public spectacle. Scenes of the conflict with ‘Barbary corsairs’ were also exhibited in circus performances featuring scenarios of ‘barbarians’ kidnapping captives and Americans ransoming and saving their fellow men (Rowson, Margulis, Poremski & Poremski, 2000; Baepler, 2004; Gilje, 2013). These Barbary scenes were also displayed in other early American arts, such as films, plays, and novels worth no more than 10 dimes (Modern Language Association of America, 2000, p. 220).
The narratives were conducive to the public’s consent of the State’s foreign policies decisions; the circulation of the accounts led to the public’s acceptant state vis-à-vis the aggressive policies in the Mediterranean in the nineteenth century. North Africans’ reactions to Jefferson’s refusal to pay the regular tribute was also countered by contributions from American writers and artists, poets, and novelists, who produced works commemorating the fall of the American frigate Philadelphia. Both literary and populist contributions led the public realizing the need for war against the oppressors (Manning & Wyatt, 2010). The state of alert following the seizure of Philadelphia constituted a prelude to the next wars, in which U.S. military powers would prove capable of fighting away from home, which set an atmosphere of unity against one enemy. Georgians, New Yorkers and others were able to finally form one United States Navy willing to confront the ‘Barbarous oppressor’ (Tucker, 2013).

Conclusion
The arriving images of the exotic, ‘barbarian,’ anti-Christian ‘other’ and the connected discourses constructed during the North Africa activities were not limited to past relations between the two regions of the world; they were conducive to the foundations for today’s lingering, unabated images of the Muslim. The misrepresentations of the Muslims were corroborated via populist genres that carried a new enemy to the public space and into the American psyche. The various appropriations of the narratives into different genres, their consumption, and dissemination demonstrated the American public’s thirst for more details about the new enemy who were the Arabs, Muslims, and exotic ‘moors.’ The narratives also helped justify—and persuade the public about—the State’s foreign policies decisions, which led to the public’s natural consent of unfriendly nineteenth century America.

These images have further formed a layer of the ground for today’s American religious landscape and that of Islamophobia. The narratives were media that constructed the ideological split between in-group ‘Us’ and out-group ‘Them’ through portrayals of Christianity versus Islam; the lawful versus the lawless; freedom versus oppression; nobility versus barbarism, America versus the ‘Barbary Pirates;’ and other dichotomous images that set the context and made it to today’s American understanding of Muslims. This locking of Muslim ‘other’ into this ‘Western’ imagination has given rise to not only perceptions of the Muslim as an aberration in the American public space but also physical reactions and repercussions referred to today under the blanket term Islamophobia.

Endnotes:
1 In semantics, a motivated sign is one whose relationship with what it denotes is non-arbitrary and recognizable for the shared aspects it has with what it denotes. A picture depicting a character similar to the public’s perception of Arabs is a motivated sign of an Arab, unlike a conventional sign representing Islam or Christianity, like those of the a crescent and a cross, respectively.

About the Author:
Saad Boulahnane holds a Doctorate in Religion and Politics and an M.A. in American Moroccan Studies from Hassan II University, Casablanca. He was a Fulbright Teaching Assistant at Colorado State University in the 2014-2015 year and has worked in the university and other Schools of
engineering in Mohammedia, Morocco. His interests include gender, media, Islamophobia, language, CDA.

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Hilary Mantel: Embodying Thomas Cromwell and Redefining Historical Fiction through ‘Women’s Writing’

Alaa Alghamdi
Department of Languages and Translation
Taibah University, Medina, Saudi Arabia

Abstract
Hilary Mantel's Tudor novels, Wolf Hall and Bring Up the Bodies, have been credited with rehabilitating the historical fiction genre with their vivid portrayal of life in King Henry's court, through the eyes of Thomas Cromwell. Mantel has received praise for her depiction of Cromwell, but also endured criticism for portraying him in an overly positive light. This paper examines the role of Mantel’s work and depiction of Cromwell in the evolution and potential re-framing of the historical fiction genre. It seeks to achieve four things: to assess the compelling nature of her fiction, to situate her depiction of Cromwell in opposition to other depictions, to highlight her literary approach, and to contextualise Mantel’s writing within ‘women’s writing’. Through this multifaceted approach it is conclusively established that although Mantel’s narratives are situated within a female-dominated genre, they are told from a masculine perspective and gaze. Nonetheless, they still hold a significant subtext suggestive of the ‘feminine’. This paper thereby reinforces the argument of feminist critic Julia Kristeva and shows Hilary Mantel and her ‘embodied’ depiction of Cromwell in a light previously unseen, holding merit for the genre of historical fiction as a whole.

Keywords: Cromwell, historical fiction, Mantel, semiotics, women’s writing

Introduction
Considered an enigmatic figure in British history (Campbell, 2012), the persona of Thomas Cromwell (1485-1540) and his role in the Tudor court has been refined by historians multiple times, centuries after the man's death. Cromwell rose to the highest status from humble beginnings, and was instrumental in leading the Reformation in England. He engineered the annulment of King Henry VIII's marriage to Catherine of Aragon, and later (most agree) contributed to the downfall and execution of Anne Boleyn, as well as arranging the king's marriage to Anne of Cleves (Borman, 2014). Cromwell is the subject and protagonist of Hilary Mantel's two historical novels, Wolf Hall (2012) and Bring Up the Bodies (2012) - the first two novels in a trilogy, the third yet to be completed. With these two novels, 1952-born Mantel achieved something unprecedented – she won two Man Booker prizes in close succession, with novels of a genre are seemingly often relegated and confined to the realm of ‘popular’ or 'women's' fiction. Mantel's contribution to the historical fiction genre is significant, thereby the subject of this research is considered to yield high impact for the genre as it is. To some degree, it can be claimed that Mantel contributes to a rehabilitation of the historical fiction genre, while simultaneously driving forward the ultimate aim of the novel in the twenty-first century.

Historical fiction - inherent or constructed?
Julian Barnes' novel A Sense of An Ending (2011) deals with the necessarily fallible nature of history, even if such history is recent and close to the person attempting to recreate it. History, we are told, will always contain unknown elements and ends up reflecting the historian's own history, preferences and biases as much as that of the subject at hand (McCullagh, 2000). A character seeming to speak for the author (as his statement is supported by the narrative) sums it up as follows: “History is that certainty produced at the point where the imperfections of memory meet the inadequacies of documentation” (Barnes, 2011, p.7). Barnes acknowledges the inadequacy or, better said, the questionable propriety of history presented as fact. Obviously, the certainty of history is not certain at all but is a manufactured version of events, based upon agreed upon evidence according to certain method. The resulting conceit is that something as reliable as science is thereby not created but, rather, excavated or recovered.

If that is the belief, then historical fiction must very obviously be a bastardization of such. Creativity allows for - and indeed necessitates - uncomfortable liberties: the recreation of words that were never uttered, and minor characters that may never have been born. The response to an uncomfortable philosophical or existential tension is often resolved in the public and academic imagination by devaluing what produces such tension in the first place. Indeed, it seems the 'problem' of the validity of the historical fiction genre exists within another broader dilemma within art and academia - namely, the division between fiction and non-fiction.

It has been deemed necessary for this division not only to exist, but to be drawn decisively and to be largely inviolate. Consequently, where those lines blur or are erased, there is tension. Some years ago Oprah Winfrey publically excoriated memoir writer James Frey. In his personal narrative, A Million Little Pieces, Frey changed certain details of his life, namely details surrounding the manner (but not the fact) of a girlfriend's suicide, as well as the length of time he spent in prison, for example. When Winfrey, having previously endorsed his book, found out about these facts, she acted vindictively, as though personally insulted. Among writers, memoir straddles the line between fiction and nonfiction. Though few came out in support of James Frey, it seems
quite common for writers and teachers of memoir to cite the impossibility of recalling absolute truth in one’s life events despite best efforts. Instead, it becomes necessary to inject a measure of fictionalization into memoir.

True and false, in the realm of memory and storytelling, take on connotations that are not and cannot be mathematically exact: “Memory is not false in the sense that it is willfully bad... but it is excitingly corrupt in its inclination to make a proper story of the past” (Diski as cited in Murdock, 2004, p.10). Public imagination, however, appears to reject such ambiguity. A thoughtful article by Aubry on the Frey controversy, criticizes both Frey's and Winfrey's construction of truth (Aubry, 2007). Aubry claims that Winfrey values the sensational narrative of the individual overcoming hardship, and may be unreasonable in her demands that such a narrative be true in the same sense that a news report must be. The nature of the story invites interpretation and a focus on emotional rather than factual truth; yet the public, as represented by Winfrey, would prefer to insist on both (2007, p.155).

If memoir is a zone of discomfort existing necessarily between fiction and non-fiction, historical fiction or fictionalized history must necessarily abide by the same dynamics. When looking at what kinds of fiction have become popular, historical fiction seems to have been relegated to a lower form of fiction, somewhat attractive to the masses but not taken seriously to the extent other forms of fiction are. As is the case with many works of this level of popularity and/or academic seriousness, historical fiction is also often considered ‘women's writing’ (Wallace, 2005), a designation that further tends to bar it from serious consideration by academia. Such devaluation is comforting to the scholar, who then is free to guard the parameters of truth and fact.

Hilary Mantel's Tudor novels and her Man Booker Prize win can be considered a watershed in the evolution of the historical fiction genre. This research thus aims to examine the role of her work in the evolution and potential re-framing of the historical fiction genre. Specifically, the following aspects will be considered:

- The quality of Mantel's fiction – what is it that makes her novels so compelling that they cannot be relegated to the status of mere popular fiction or women's fiction?
- Mantel's description of her particular subject, which as been the subject of some negative criticism – there are critics who argue that she is insufficiently critical of Thomas Cromwell, in comparison to historical and other fictional accounts
- Mantel's literary approach, which is visceral and corporeal, which bypasses argument about facts, though respecting them
- Finally, the research will contextualize Mantel's novels within 'women's writing' – a woman's way of knowing the subject – and consider what this contributes to this new form of historical writing and the new validation of it

**Thomas Cromwell - friend or foe?**

Despite humble beginnings, Cromwell remarkably rose to a degree of power and influence. As Mantel notes, there were others who did so, but only through the church (Channel 4 News, 2012). It seems that Cromwell did so based on his wit and canny knowledge, which makes him unusual, even unique. However, after this was not successful, Cromwell himself fell out of favour and prey
to the power and vicissitudes of the Tudor crown. As Mantel’s fictionalized Cromwell states in *Bring Up the Bodies*, “How many men can say, as I must, ‘I am a man whose only friend is the King of England’? I have everything, you would think. And yet take Henry away, and I have nothing” (Mantel, 2012, p. 241). There is no doubt about the entanglement between Cromwell and his royal patron and employer, although the nature of the relationship has been approached from different sides. Undoubtedly, Cromwell is also known for his cruelty: under his command, the some 800 Catholic convents and monasteries in the country were closed and often sacked, sometimes with tragic results for their occupants (Loades, 2013, p.138).

Within the parameters forming the basic story of his life, historians and authors across genres and ages disagree. There seems to be fundamental disagreement about whether Cromwell acted autonomously at all, or to what degree. In early 20th century accounts of his life written, there is seeming agreement that he was under the power of King Henry and did little of his own accord. He was placed in the role of facilitating change but certainly did not mastermind it. Later, however, Cromwell’s influential role in politics is emphasized (Leithead as cited in O’Day, 2015). Elton (1953) portrays Cromwell as a genius, the source of the vast changes that took place in British society, religion and politics during the Tudor era. His fictional depiction in Robert Bolt’s *A Man for All Seasons* (1960) is of a villain, the ruthless man who brings down the blameless Thomas More. In either case, Cromwell is seldom depicted as a sympathetic character. Rather, he is seen as having wielded power ruthlessly, leading to the execution of Anne Boleyn and untold suffering in the country as the religious regime was overthrown and replaced by the Reformation. Cromwell’s own dedication to any form of religion can be seen as dubious; therefore, the excesses and the tragedies of the Reformation are attributed to him as mere side effects of his machinations (Leithead as cited in O’Day, 2015, p. 321).

Familiarity with the historical Cromwell does not necessarily prepare us for our encounter with the protagonist of *Wolf Hall* and *Bring up the Bodies*. Cromwell, in Mantel’s fiction, is profoundly human, yet at the same time inspires a sense of awe or admiration from the reader. Mantel accomplishes this multifaceted portrayal in part through point of view – being in the third person, Cromwell’s feelings, history, sympathies, relationships, and essential, powerful humanity are conveyed clearly. Based on the author’s seeming desire to recreate rather than recall or recount a historical experience, her account of Cromwell is neutral, ambiguous, and avoids judgment of the character. Still, this has led to popular judgments that her depiction of Cromwell is too positive (see for example Brown, 2015). Perhaps most importantly, her depiction of Cromwell is visceral. This seems to be her true contribution - it is a sort of possession. A living writer lends her capacity for sensation and sensory observation to a long dead character.

There is no doubt that, as well as being human, Cromwell in Mantel’s novels is larger than life, and the power that he engenders gives the narratives some of structure - their internal shape, as it were. This is, perhaps, more the case with *Wolf Hall*, which Mantel herself identified as imperfect in structure as it “encompasses too much”- *Bring up the Bodies*, meanwhile, is more structured, condensed, polished, and has “a definite job to do” (Channel 4 News). The first novel, while cataloging events, is also the story of Cromwell's rise to power, told from “behind his eyes” (Channel 4 News, 2012). It is, quintessentially, a narrative about Cromwell as a man, and as such, it is compelling. Its structure, though it may appear chaotic, is the organic structure of the unfolding of a man's consciousness and his life, from young adulthood onwards. Cromwell is not only the
thematic heart of the narrative, but simultaneously its power and driving force. In order to create and to be such a power force for the narrative, it is necessary for the character to be compelling and it may be necessary, in fact, to inflate his character.

Mantel has, of course, addressed the issue of her sympathetic description of Cromwell in numerous interviews. Her challenge as an author of historical fiction, as she expresses it, is to avoid ‘judgment’ of her character and to “stay with [the] characters in the present moment” (Channel 4 News, 2012). This depiction of the 'present moment' will be discussed further later in this paper, as it is an important and distinctive feature of the work, and, in a sense, one which firmly distinguishes it from history and from evaluative accounts. Further, Mantel states clearly and quite convincingly in her interviews that her objective was never to ‘rehabilitate’ Cromwell, but rather to ‘redefine’ him. Yet the 'redefinition' is one that in Mantel's own words is one whose target is “maximum ambiguity” (Channel 4 News, 2012). The author points out correctly that if she had set out to exonerate Cromwell, she could have done so, with historical evidence to back up her claims. She deliberately does not do so, choosing instead the ambiguity about the character that 'redefines' by refusing to define the man as a hero or a villain. In other words, her objective appears to be to make him real, to resurrect him, in a sense. To be sure, some historical claims and assumptions regarding Cromwell are addressed in the novels – for example, in *Wolf Hall*, Cromwell clearly admires Cardinal Wolesly, belying his deliberate and vengeful cruelty to the man in other author's accounts. He is canny, and unusually shrewd, as evidenced by descriptions such as the following:

*He has a way of getting his way, he has a method; he will charm a man or bribe him, coax him or threaten him, he will explain to a man where his true interests lie, and he will introduce to the same man aspects of himself he didn't know existed.* (Mantel, 2012, p.6)

However, no hard conclusions are made regarding Cromwell's virtue or villainy. Instead, the author emphasizes his multifaceted humanity, just like that of a living person for home the final judgment cannot as yet have been made.

In explaining her narrative approach to the interviewer at Channel 4 News, Mantel's description of how the character of Cromwell came to her is very distinctive and underscores the essential humanity of her description of the man. Mantel's initial entry into the story and the era is based on sensory experiences and descriptions. She relates sitting down to begin the novel and experiencing a sort of multi-sensory vision of cobblestones, a leather boot (so detailed she could see the stitching), a feeling of blood on one's face. This was, of course, the opening of *Wolf Hall*, where Cromwell is first encountered as a fifteen-year-old boy who has just been beaten. Mantel describes how in a “simple twist of being, I was inside Thomas Cromwell's body”; consequently, the whole story that follows is told “from behind his eyes” (The Royal Society of Literature, 2014). This 'sliding inside a person's body' having been her starting point, Mantel points out that many decisions surrounding the storytelling were automatically and preemptively made. The use of the present tense, for a sense of immediacy, for example, became intuitive and in fact the only possible choice. Indeed, the selection of Cromwell as her subject – which, Mantel states, was not a process of creating a character, but rather of having a character volunteer to come and work with her – determined her subject matter and the period of history she would be describing.
In short, while it may be said that most writers experience a degree of identification with their subjects, either real or imaginary, it is apparent from Mantel's own description of how she came to write about Cromwell, that her sense of oneness or of embodying the character was unusual in degree. Perhaps unsurprisingly, despite the recognition Mantel received for her Cromwell novels (and, more recently, the publicity her work has received with the screen version of both books), reviews of her work are polarized. As will be discussed, some took issue with her rendition of history and her portrayal of the still controversial figure of Cromwell. Conversely, her work is described by other reviewers in almost reverential terms, and ones which distinguish it from other historical fiction by identifying near-mystical elements of her process and its outcome. Here is one example, from a Guardian review:

Mantel acts as a resurrectionist, or a medium, because she channels communication between the Tudor world and today. Thus, to conjure up the dead is Mantel’s main project in Wolf Hall and Bring Up the Bodies... Not only is Mantel a resurrectionist, but also a translator, since she renders her proposal of Cromwell’s life and political achievements available for the reader, transposing the sixteenth-century character into a fascinating hero, who believes in education and justice, and leaves an imprint on history. Interestingly, the metaphor of the translator is used by Cromwell in Wolf Hall and in Bring Up the Bodies where he acknowledges his role as interpreter, and translator of people, languages and history. Therefore, Mantel appropriates Cromwell’s ‘translating’ capacities, and becomes an author/translator who translates a foreign past into a familiar present, without falling into the trap of ‘domestication’. (Arias, 2014 , p.19)

The observation that Mantel is working as a 'resurrectionist' is both apt and thought-provoking. On the one hand, it points to aspects of her process and its results, that are very singular. On the other hand, one wonders whether this is merely a fancy way of describing what all historical fiction writers do, almost by definition. I maintain there are qualities of Mantel's work that are singular and redefine the genre much as Mantel redefines Cromwell himself; nevertheless, contextualizing her work within the recent evolution of the historical fiction genre is valuable and will be undertaken subsequently.

In terms of her status as a 'resurrectionist', Mantel is not claiming to have been possessed by the personality of Thomas Cromwell, although she does describe his presence in her work as a sort of spontaneous visitation; Mantel herself embodies the historical figure much as an actor might inhabit his or her character. (Indeed, the interview with Hilary Mantel and Shakespearean actor Harriet Walter highlighted striking similarities between the process of Mantel's writing and that of an actor on stage). We might validly point out, of course, that there is nonetheless a deliberate selection of scenes from Cromwell’s life that were selected, and further, that these tend to make the character sympathetic – beginning, of course, with the opening scene of Cromwell as a vulnerable, abused fifteen-year-old boy, seeking refuge in his sister's home. Following from there, throughout both novels, we are invited to see Cromwell as a man with scruples, with loves and aversions, aspirations and vulnerabilities – all of which humanizes him and tends to preclude or prevent a hard judgment.

The style of storytelling supports this hyper-rounded characterization. There is something more compellingly immediate in Mantel's writing than is standard and expected in most historical novels. The level of sensory detail that is conveyed by the author is one relevant element, as is the
sense of immediacy that, according to Mullan (2015), is so powerful as to put the reader back into the time period being depicted. Thus, “One of the best-known chapters in all British history is rendered provisional, as uncertain to the reader as it must have once been to its actors. Wolf Hall and Bring Up the Bodies are charged with the sense of danger” (Mullan, 2015). This same sense of immediacy and intimacy with the subject belies a harsh judgment of him. If indeed we are transported in time so viscerally, that history as we know it is ‘provisional', history’s judgment of the man does not yet exist. Also, although this did not succeed with all readers and critics, for those willing to enter Mantel’s fictional world, the nature of the illusion invites us to forget what we knew about the historical Cromwell and come to him fresh, witnessing a time in which his decisions, successes and failures were still emergent and manifestly the result of personal and environmental circumstances.

Redefining the Historical Fiction Genre

It is possible to make the argument that although Mantel is clearly working within the genre of historical fiction, she is simultaneously redefining that genre. This is clearly true in terms of the recognition that her work on Cromwell has received. Historical fiction is well established as a literary genre, popularized by the work of Sir Walter Scott, and controversial in academic circles almost since the start of its acknowledgment as a genre. In dealing with historical subjects rooted in historiographical 'fact', writers of historical fiction seek to “reconstruct a world … to particularize... to recapture a fleeting moment” (Shaw, 1983, p.25). The illusion created is that they bring a period of history alive, so that it may form the setting for newly created but ‘historically probable’ characterization and action.

Indeed, this concept of probability is vital and “involves our sense of the novel's 'fit’” (Shaw, 1983, p.21). That is, even though actions and dialog are clearly, at least in part, invented or created, the realities (as they are known) of the historical period must be honoured, never violated. This appears to be the truce that the historical fiction genre has negotiated between fact and creativity. While being entertainment and art, critics appear to agree that historical fiction is ‘fundamentally a mode of knowledge’. Shaw (1983) observes that this requirement is the common factor in the theory put forward by Lukacs, Butterfield and Fleishman (pp.27 – 28). Moreover, Lukacs, (1983, p.113) believes that “The historical novel ‘could enact historical process by presenting a microcosm which generalizes and concentrates’; that is, the protagonist should represent “all the humanly and socially essential determinants” of the era being represented, so that the reader may learn something of the era and perhaps relate it to his own.

Despite these somewhat lofty goals, historical fiction is often considered a lesser form of writing or representing lesser knowledge than 'real' history. As stated by one critic of the genre, the historical fiction genre has been gaining respectability within the past few decades; in fact, Wolf Hall winning the Man Booker prize in 2009 was a “turning point in respectability” for historical fiction (Wallace, 2005, p. 207). However, as Wallace also points out, that same year, historian David Starkey called historical fiction “quasi-history of historical novels, written by women, about women and for an overwhelmingly female readership... tosh” (as cited in Wallace, 2005, p. 206). Mantel's work is said to have “made historical fiction respectable again, who had freed it from the (often immensely pleasurable) bodice-ripping romps of Philippa Gregory et al, making a derided genre safe again for those readers who consider themselves properly literary and serious” (Jeffries, 2012). Moseley (2013, p.474) says in his review, "There is a small but consistent
critical voice that historical fiction is escapist and demonstrates a refusal to confront and represent the world in which we are all now living”.

Similarly, Garfield once observed, historical fiction was regarded "as being something of an embarrassment, like an elderly relative, to be tolerated out of a sense of duty and reluctantly supported in a condition of genteel poverty" (as cited in Brown, 1998). The picture that emerges is clear – although historical fiction attracts readers and has more recently been used as a tool, to teach students about a historical period (Rycik and Rosler, 2009). There is a skepticism and consequent deprecation that follows the genre. Of course, Mantel herself has been prey to this, sometimes at the hand of historians wishing to preserve a consistent version of 'truth'. While her books have received popular acclaim, “professional readers” have been “ambivalent” (Wallace, 2005). Kaufman (2010, p. 165) states that Wolf Hall is “prejudicial” and that Mantel “imagines [Cromwell's] kindnesses as well as Thomas More's alleged cruelty” in a way that “distorts history”. One wonders, of course, how this historian can be so clear in his allegiances to long-dead men without being prejudicial. This comes, perhaps, from the duality of purpose that is inherent in the genre – to depict a version of fact, and to tell a compelling story. Of course, the concept of 'fact' in and of itself is problematic when one looks at history and historiography. There is seldom one coherent and incontrovertible account of a past event. In fact, Paton Walsh (1972, p 22) points out, history itself is ‘fiction’ - something made – as it is assembled from material and documentary evidence but goes beyond the parameters of such, into the realm of interpretation. The evidence of history is therefore a ‘construct of the mind’.

Perhaps, as suggested earlier, some of historians' uneasy relationship with historical fiction is due to an uneasy sense of the similarity inherent between the two disciplines. There may, as well, be an inherent gender prejudice in the tendency to devalue historical fiction in comparison to 'real' history. The identification of historical fiction as 'written by women and for women' (as quoted above) – which is, of course, far from true – is only part of the story. Historical fiction approaches events from an emotional, creative, sensory and relationship-based perspective – all characteristics traditionally associated with the ‘female’. Traditional 'fact based' history, on the other hand, tends not to reference sentiment or human relationships. Rather, it is analytical and evidence based – an attempt, in fact, to use scientific-like method to address a subject that is far from scientific. White (2005, p. 14) states the case eloquently, noting that fiction is the “repressed 'other' in history”; as “history refuses the real (which can only be symbolized) it therefore refuses the possible. Historical fiction like that of Mantel therefore rehabilitates this 'possible' and places it for consideration under the public eye.

The paradox then arises is that, although society in general is fascinated by delving into the past (as demonstrated, for example, by the many popular historically-based TV series, video games created in settings that echo a distant, often medieval past), many students have a negative view of the study of history, professing to 'hate' it, to find it dry, uninteresting, or incomprehensible (Rycik and Rosler, 2009). What is missing, perhaps, is that more subjective, more emotional version of history. It may even be the case that the loathing of history as it has traditionally been taught is predicated by a feeling that something is missing from it, and that the desire to connect across time with historical figures has been awakened and subsequently frustrated within the reader or student. Historical fiction is being recognized for its educational potential (Rycik and Rosler, 2009), with the recognition that relating to historical figures on a multi-sensory and 'personal' level actually
increases cognition and memory of historical 'facts'. Therefore, the strengths of historical fiction are being evaluated with a view to maximizing them. For instance Pablé (2003, p.99) writes on the loss of local colour in British historical fiction and observes that “worlds within fiction are four-dimensional, i.e. they can be described on a historical, a linguistic, a geographical and a cultural level” (p.99).

Moreover, the fictional depiction of history follows current social trends and sensibilities. These are of course changeable products of the time and place in which they are depicted – but as such, they are clearly reconstructed, ‘fict’ rather than fact. For example, in the late twentieth century, historical novelists have worked between two strong, sometimes conflicting currents: modernism's recognition that all experience is subjective and every narrative partial, and the contention that the worst historical crimes are somehow unspeakable, so that only those who suffered them have the right to break the silence (Margaronis, 2008, p.139).

Thus, books about marginalized subjects (the author cites and examines Toni Morrison's Beloved) become popular. They are, also, works whose content appears to justify the use of literary license. Depicting the dis-empowered who could not speak up for themselves during their own lifetimes, makes their literary resurrection a moral and socially desirable or necessary act, though it does bring up valid issues regarding appropriation of voice – who precisely has the right to speak for those who are not here anymore? The 2017 controversy over the ethnicity and race of Canadian writer Joseph Boyden is an example (Andrew-Gee, 2017). Boyden, in a series of historical novels, depicts the past experience of First Nations Canadians, and has claimed to partake of that lineage. In fact, Boyden is of mixed race with only a small proportion of Native blood, and so his right to tell the stories he has told has been both challenged and defended. However, the historical validity and the literary merit of Boyden's novels are not contingent upon his ancestry. Mantel's experience of embodying a historical character, 'resurrecting' him and, from that perspective, telling his story, seems to demand and imply a more direct relationship between author and character, one not contingent upon a 'match' between their identities.

Mantel's 'embodied' characterization of Cromwell

In depicting Thomas Cromwell and his world, Mantel avoids both the 'quasi-historical' and historically suspect image of the historical novel and the socially-based imperative to speak out for those who cannot, and right historical wrongs. Rather, Mantel has argued that her depiction of Cromwell is merely:

one possible true history based upon the evidence. It is not to say that there are not alternatives or that there is no fictional elements here, but that every attempt has been made to represent a true account of Cromwell and his world. Unlike academic historians Mantel is not proposing a variety of interpretations but one possible interpretation (Phillpot, 2012).

Her specificity is borne of the fact that she experienced, as mentioned earlier, a sort of melding or communion with Cromwell as a character or a figure from history. It should be noted that her description of this powerful experience is not unique among artists – in fact, some version of it may be common. Commenting on the role of the artist in modern society and, specifically, on the
careers of poets Walt Whitman and Alan Ginsberg. Lewis Hyde (2007) notes that each had a transformational experience that was perceived as the presence of another being which inspired, and was in fact that precursor to creative outpouring. Ginsberg imagined that he heard the voice of William Blake reading one of his own poems, and stated, “Almost everything I've done since had these moments as its motif” (as cited in Hyde, 2007, p.252). The work of a poet, according to Hyde, is to let in these visitations and work with them, rather than questioning or rejecting them.

In a live tradition we fall in love with the spirits of the dead. We stay up all night with them. We keep their gifts alive by taking them into the quick of our being and feeding them to our hearts. (Hyde, 2007, p.253)

This is not far off from Mantel's self-described experience of “sliding inside a person's body” or of feeling a long dead character “come and work” with her (The Royal Society of Literature, 2014). To be sure, this is a function of imagination and of craft, but it is also more. Those who love Mantel's Cromwell books are aware of the palpable presence of the man, resurrected through history. The experience is so palpable that Mantel speaks of the 'risk' of creative obsession with history:

You do teeter on the edge all the time," says Hilary Mantel, the morning after she became the first woman and the first Briton to win the Booker prize twice. "It's the place of obsession – a dangerous obsession." Mantel is talking about the risks to a writer's mental health of indulging in historical fiction, of ventriloquising the dead. Or, as she puts it: "What if you visited the 18th century and never came back?" (Jeffries, 2012)

Moreover, being conscious of this process of resurrection and how it differs from other writing processes and styles, resolves various anomalies in the novel and allows us to fully appreciate its many strengths.

For example, critics were as surprised by what the narratives leave out as by what they include, as indicated in this comment:

There are not quite as many material culture revisits in Wolf Hall as one might expect of a British historical fiction novel. There are several reasons for this. First of all, Mantel tries to focus less on the details of food, clothing, housing etc., and instead uses broader terms to describe the characters’ surroundings, before dedicating most of her time to character interactions rather than material descriptions. Second, the novel is written from the perspective of Thomas Cromwell, who is not often preoccupied by material matters such as displays of wealth through clothing, unless observations thereof contribute somehow to his estimation of another character. (Moseley, 2012, p.473)

The level of immediacy and of essential humanity – as when we witness Cromwell's evolution from a young boy to a position of power, and as when we witness, likewise, the cleverness and wry humour of his thoughts – naturally encourage identification with the character as one sees through his eyes, albeit with the distancing effect of the pronoun ‘he’ (which often becomes “He, Cromwell” in *Bring Up the Bodies*) (Mullan, 2015). The use of the third person, while it has been called awkward or distancing, may also be more authentic to Mantel's process of communing with, resurrecting and channeling Cromwell. She has not become him, which would justify the 'T', and she avoids the conceit of the fictionalized 'T'. Rather, she is using her experience
of him and her impression of his presence to tell his story, appropriately, in the third person, as an entity who is present but distinct from herself.

Cromwell's humanity in the novels is of course juxtaposed with instances of ruthlessness – and yet, juxtaposition is not the correct term. It is evident throughout that Mantel is representing a palpably human being. Thus, while it is true, as Mosely points out, that material surroundings are scantily described, it is also the case that certain descriptions of physical objects are powerful and memorable. Articles of everyday clothing, for example, and the gold-painted star brought out at Christmas and stored carefully otherwise – these are part of the physical landscape of Wolf Hall. Their mention and the attention that they garner from Cromwell is authentic, rather than an author's device to allow her to fill in the physical landscape. These are items that would, genuinely, have fallen under Cromwell's scrutiny and captured his attention for a time. As such, because we are captivated as Mantel is by the force of his persona, the resulting descriptions of relatively ordinary objects becomes memorable, as though we are afforded a glance through time at material as well as social history. Cromwell's thoughts are, to be sure, often abstract, but may be strongest and most memorable when rooted in the small details of material reality:

The fate of peoples is made like this, two men in small rooms. Forget the coronations, the conclaves of cardinals, the pomp and processions. This is how the world changes: a counter pushed across a table, a pen stroke that alters the force of a phrase, a woman's sigh as she passes and leaves on the air a trail of orange flower or rose water; her hand pulling close the bed curtain, the discreet sigh of flesh against flesh. (Mantel, 2012, p. 61)

That Wolf Hall is an unwieldy novel is undeniable; however, its negative critics (and those of its sequel) do seem dependent on a biased view of Cromwell that contradicts Mantel's deliberately ambiguous one, or an ingrained prejudice against historical fiction itself on the grounds that it is subjective, personal and emotional, and thus suspect as a viable source of historical knowledge. Often, Mantel's depiction of Cromwell's thoughts appears to walk the line between morality and amorality, as in the following:

He doesn't believe the dead need our prayers, nor can they use them. But anyone who knows the Bible as he does, knows that our God is a capricious God, and there's no harm in hedging your bets. (Mantel, 2012, p. 83)

What is remarkable perhaps about Mantel's depiction of Cromwell is that his ordinary humanity is melded with a sense of his unusual power and influence over a court, a nation and history. If historical figures create the landscape of the stories of history, then it is undoubtedly true that, as the history of certain times and societies are subject to forces, there are individuals who embody those forces. Recording and conveying these power imbalances is in some sense fundamental to any storytelling about human events, real or imagined. Historical fiction is under greater pressure than other fictional narratives to convey something accurate and authentic. Writers of historical fiction can clearly be seen as storytellers, and as such, they are inevitably engaged in shaping events into a coherent and appealing form. To do so involves giving certain individuals a mystique or force. But in fact, when one looks at history, it is undeniable that the power of certain figures does eclipse that of most people of their day and social setting. To depict a version of this may be authentic.
**Cromwell’s energy and power**

Mantel states that it is the 'energy' of her characters that is most important and most distinctive to her, rather than, for example, their physical characteristics (The Royal Society of Literature, 2014). It is often suggested rather than overtly described, in the novels, and may even belie more formal descriptions. For example, when we first encounter Jane Seymour in *Bring Up the Bodies*, she is a shy, somewhat submissive girl who blushes when first meeting the King. The blush is remarked on as befitting a twelve-year-old, and Jane replies “I cannot claim to be twelve” (Mantel, 2012, p. 12). The words suggest a sardonic and worldly quality which presages what Jane is to become; the effect is subtle but pervasive. This quality is difficult to define and is not generally a feature to be considered by literary critics; nevertheless, an attempt will be made here, as this depiction of 'energy' is such an important feature of Mantel's depiction of Thomas Cromwell.

Cromwell's words have import and influence. Moreover, Cromwell's thoughts and impressions of events, because we as readers have come to trust the man's judgment, carry weight. To cite a small example, it is Cromwell's judgment that Wolf Hall (home of Jane Seymour) will have a strong influence on events. Wolf Hall itself is mentioned, famously, only a couple of times in the narrative. It is established that it is the home of the Seymours and we are made aware that Anne Boleyn's power is waning. Toward the end, Cromwell looks toward Wolf Hall and all that it portends. It may seem that the scant mention of this domicile, almost wholly peripheral to the story being told, would scarcely warrant becoming the title of the book. Yet, the mention of Wolf Hall is imbued with a power and importance beyond its ostensible role. Latin proverb “homo homini lupus” that means “man is wolf to man” is subtly invoked in the novel (Mantel, 2009, 572). The reader is unlikely to miss the mention of it, being attuned to the title of the book and perhaps wondering when Wolf Hall will play a role. When it is mentioned for the final time, near the close, we suddenly understand – the history being told is overshadowed by Wolf Hall as its inhabitants will shape the future of the monarchy. The story was not about Wolf Hall, but Wolf Hall determines the fate of everyone in this story.

Thus, when Cromwell looks toward Wolf Hall, he is looking toward the next force that will shape the monarchy. He is looking toward the future, in a moment of something like prescience. It is, perhaps, a contradiction of the 'provisional' sense of history that Mantel creates to state that her fore-knowledge of events precedes the knowledge of the 'future' importance of Wolf Hall. However, the impression of Cromwell's prescience, or, at least, his keen awareness of events and trends, serves to reconcile the contradiction. To imbue Cromwell's thoughts with such power of insight, the man himself must have a presence, a superior intelligence; we must be motivated to listen to him and look in the direction that he points. In a sense, everything in the narrative so far, particularly the portrayal of Cromwell as a powerful and insightful figure, prepares the reader for that moment and for appreciating the importance of *Wolf Hall*. Yet, that insight in and of itself is just an aspect of the fictional Cromwell's own character.

In the final analysis, it is evident, in fact, that the objections that Mantel valorizes Cromwell or is an apologist for him, stem from a probable determination to maintain a view of the man as a villain. When a historical figure is presented as an archetype for evil, all other characteristics and/or achievements seemingly become irrelevant. No one is interested, for example, in hearing what Adolf Hitler had for breakfast, or what sort of Christmas decorations he put up in his home, unless there were sinister undertones in such a description that hinted at his future actions. Therefore, to
describe Cromwell in such an ordinary way may be seen as an attempt to rehabilitate him, to humanize him, and perhaps most importantly, would be seen as distracting from the conventional view of the man as defined by his evil actions. Thus, such a description would be apt to make readers uncomfortable. At the very least, we would question the author's ultimate motivations. Cromwell is no Hitler, and the example cited above was extreme.

Nevertheless, it is possible that some of the same impulse may be at work in criticisms of Mantel's work on the basis that it represents Cromwell in too positive a way. The objective being ambiguity, the reader cannot easily 'place' or identify the author's objective, and tends to judge it based on a binary – she is 'for' him or 'against' him. The idea that she may be neither – that she may merely be embodying him – is unusual and does not enter consideration. It is of course possible, and perhaps defensible, to consider Mantel an apologist for Cromwell. Yet, while she humanizes him, I would submit that she does not valorize him. His relative morality is almost irrelevant in the face of what appears to be the real justification for writing a novel about him - the fact that this was a man with more than usual power. Mantel undertakes to write a story of how and why that was the case.

Mantel's Novels as ‘Women's Writing’
It could be argued that although Mantel's main subject is male, as is her perspective, her approach to the character and the narrative itself is fundamentally female. Thus, the discussion of gender in Mantel's novels can be undertaken with regard to two distinct, though related, components – the form of the storytelling, and the depiction of the actual female characters. Writer Lidia Yuknavitch speaks of of ‘corporeal storytelling’ – a manner of telling a story that is 'embodied' rather than adhering to established, linear, or strict formal considerations (2015). Corporeal storytelling is intuitive; stemming from a prompt, the writing proceeds and often forms its own unique and unprecedented structure based on the flow of narrative. This is certainly reminiscent of Wolf Hall, during the writing of which Mantel was discovering her lead character and his story. Mantel has stated of Wolf Hall that it “can't be perfect” because it “encompasses too much”; in contrast, Bring up the Bodies was written with more technical polish, having a particular “job to do” (Channel 4 News). It is, primarily, the former novel that is reminiscent of what Yuknavitch sees as this new, embodied or corporeal style of storytelling. Mantel's depiction of Cromwell begins with an embodied experience of the character and the man. What follows are a series of subjective impressions, which, though following time in a linear manner, are in other ways not linear at all but consisting of a seemingly organic melding of impressions, thoughts and actions.

In an interview, Mantel mentions a sort of backhanded compliment on Wolf Hall given to her by the late Christopher Hitchens, who stated “You'd never know it was written by a woman” (The Royal Society of Literature, 2014). Mantel, of course, does not write her book from a female perspective, or with special attention paid to female characters (despite the fact that they are certainly present and certainly powerful). Her undertaking to write these narratives at all is predicated upon her assumption that, as a writer, she can embody the mind of a man. Women are powerful in the world of the Tudors, sometimes to the point of being objects of fear; in Bring up the Bodies, Anne Boleyn is a formidable opponent to Cromwell (He sums up her personality concisely and humorously by noting: “At New Year’s he had given Anne a present of silver forks
with handles of rock crystal. He hopes she will use them to eat with, not to stick in people.” (Mantel, 2012, p. 296). In many ways, however, women are mistreated and disenfranchised. Yet Mantel appears to feel no particular duty to emphasize or speak for them, they are even objects of fear, the power field around them is not inconsiderable. She does not insist upon the gender inequality that we would automatically think of when looking back to that era. She makes no points regarding this, instead simply allowing women to exist as a power source. It has been noted that while the historical novel tends to feminize the genre, Mantel’s approach is adamant about glorifying the masculine though not at the expense of the feminine aspects of a monarchical empire (see Horowitz’ Jaffa Beach, 2013). This is a fair assessment of the subject matter of the novels, but a more detailed examination of the role of gender within the narratives will include, as well, the way that they are written. Both content and style are influential with regard to the effects of Mantel’s work on the historical fiction genre.

Julia Kristeva (1985) examined women's writing with the perspective of semiotics, or 'signs', rather than analyzing content alone. Words and the formulation of content, after all, are a patriarchal invention, while the 'signs' in the writing - the repetition of sounds, for example - are more instinctive and may display a less socialized and therefore authentic form of expression. The semiotic is a realm associated with the musical, the poetic, the rhythm, and that which lacks structure and meaning. It is closely tied to the "feminine" (Schippers, 2011). Moreover, subconscious cues in the description of characters and scenes, for example, may likewise distinguish and demarcate the specific concerns of women's writing. In Revolution in Poetic Language (1985), Kristeva defines these as follows: In order to separate from the mother and establish her own, distinct identity, the female subject must 'abject' the mother, refusing association with her and conveying a reaction similar to revulsion. At the same time, however, there is a turning toward the nurturing, safe space of the woman's or mother's body, and this in writing is known as the 'chora' (as cited in Schippers, 2011).

Such analysis of literature is controversial, not readily accessible, and in certain ways problematic. In essence, it is asserting that there are hidden messages in the writing that the author herself was not conscious of at the time of the writing, which appears to demean the agency and control of the writer as the driving force behind the text. At the same time, however, the paradox Kristeva describes - the abjection of the female or mother, and the desire to exist within a 'chora' - can certainly be identified as thematic elements in many narratives, including Mantel's. This (according to Kristeva) primarily female narrative may be a counterpoint to the hero's tale, the fundamentally male story told repeatedly in many cultures and throughout history. Moreover, given that these elements of the narrative are instinctive and intrinsic, flowing from subconscious influences, but nevertheless effectively powering narratives, they may well be indicative of an embodied or corporeal form of storytelling. Cromwell's story as told by Hilary Mantel is certainly not a hero's tale. There is little heroism of any kind in either novel, nor is there a struggle between good and evil, except perhaps internally (and even then it is fleeing) – rather, moral ambiguity permeates the examination of almost all characters. As Cromwell's story continues through the two novels, his vision appears to grow narrower and more inclined to cruelty. In Bring Up the Bodies, Cromwell characterizes his own evolution as follows:

He once thought it himself, that he might die with grief: for his wife, his daughters, his sisters, his father and master the cardinal. But pulse, obdurate, keeps its rhythm. You think
you cannot keep breathing, but your ribcage has other ideas, rising and falling, emitting sighs. You must thrive in spite of yourself; and so that you may do it, God takes out your heart of flesh, and gives you a heart of stone. (Mantel, 2012, p. 331)

However, even in this self-description, the paradox of the abjection of the female and the search for the safety of the 'chora' are both, certainly, present - in the death of Cromwell's mother and wife, in the inimical relationship he has with Anne Boleyn and the danger and challenge he feels from her, and in his love and reverence for Elizabeth. There is the wish for the mother, in the face of a harsh world, and Cromwell's own parenting impulses, particularly in his adoption of the orphan Rafe. In effect, the adoption of Rafe recreates aspects of his own past, perhaps healing him through a revision of his own adversarial relationship with an abusive father. The associations may go even deeper than that, however. Mantel in interviews has spoken of her own childlessness (Jeffries, 2012). Yet, just as a mother nurtures a baby not knowing what that child will grow up and become because it is his own life, Mantel creates a character who comes briefly alive through her, to engage in whatever action he sees fit.

Mantel tells a story that certainly applies to the historical Thomas Cromwell and accurately reflects his actions. However, it may be said that she tells it in a distinctly female way, with the concerns of a female subject present pervasively as an undertone or subtext to the story.

Conclusion
Mantel picked an odd subject for her series of acclaimed historical novels. Based on her interpretation and narratives surrounding Cromwell, together with her own words about her writing, it seems the subject really may have picked her. From behind Cromwell's eyes, she recreates an immediacy and a projection to the moment in the past that is extraordinary in the historical fiction genre, drawing together aspects of 'women’s writing’ with a unique stylistic, personal, and interpretative approach. In doing so, she creates ambiguity about her subject, but reserves judgment so common in historical fiction. Any purely historical account of any event or person contains an evaluation; in fact, history itself contains (and in some ways is) an evaluation of past events. What Mantel is set on recreating, instead, is more like the equivalent of a primary historical source rather than a secondary source. Yet when as historians we consult primary sources, we file them into our previous understanding and don't come to them with fresh perspectives. Mantel does not either, but perhaps she comes close through taking a view different than what many would consider ‘classical’.

Mantel succeeds in telling an unbiased, embodied tale about Cromwell and takes the reader to a time when all outcomes were yet undefined, and the character himself was yet to be judged. In addition, she conveys both the humanity and the unique power and energy circling around this particular human, being at a particular time and place. In doing so, she captures not only history but valuable insights about the dynamics between human beings.

Why is it relevant to write about Cromwell in the first place? As readers immersed in her narratives, we must check our assumptions. The power behind the power, and the story behind the story, are both arguably the most vital elements of both novels. In reading these narratives, we have no choice but to arrive at an understanding of the relationship between power, individuality, and personality. Mantel's portrayals of Cromwell are evidence of her ability to make connections, even those that transcend life and death and time, let alone things like gender. Essential humanity
and compassion transcends all of these barriers and situates Mantel in the domain of ‘women’s writing’, despite the male-dominated narrative. This is compassion not in its conventional sense of connotation of charity; rather, it is compassion in the sense of feeling with another, feeling instead of another.

Much of Mantel’s accomplishments border on the metaphysical. Mantel's own language and assessments regarding her writing, and that of critics (in calling her a resurrectionist or a medium) may be uncanny to herself and to readers, but is also highly canny. Mantel takes creative risks while undertaking what is perhaps ironically the most pragmatic decision of all – to follow her unique understanding of the past and let it take her to its logical conclusion. Cromwell is portrayed differently than in mainstream literature, namely in an embodied, real manner. This choice puts Cromwell himself into a new light, defying the historical narratives, and also elevates Mantel from the classical dynamics of historical fiction. Her approach and insight allow her to re-vitalise the genre of historical fiction, infusing it with life, emotion, and compassion. Her purpose appears to be aligned with an observation made by her lead character in *Wolf Hall*:

Some say the Tudors transcend this history, bloody and demonic as it is: that they descend from Brutus through the line of Constantine, son of St Helena, who was a Briton. Arthur, High King of Britain, was Constantine’s grandson. He married up to three women, all called Guinevere, and his tomb is at Glastonbury, but you must understand that he is not really dead, only waiting his time to come again...

Beneath every history, another history. (Mantel, 2012, p. 66)

Overall, it can safely be concluded that a careful analysis of Mantel’s framing of Cromwell reveals a nuanced understanding of what historical fiction can and should achieve, and highlights the depths of both the author and her main character. Mantel’s somewhat ‘unconventional’ approach in essence has the potential to reinfuse the genre of historical fiction with a new sense of meaning and relatability - thereby culminating in what the ultimate act of fiction-writing seeks to achieve. Her female gaze and ‘embodiment’ of an alleged historical tyrann make Mantel a rarely empathetic and fearless historical author.

**About the Author:**
**Dr. Alaa Alghamdi** is an associate professor of English literature at Taibah University, Medina, Saudi Arabia. Educated in Saudi Arabia and the UK, Alghamdi is a specialist in modern & contemporary studies with a strong interest in British & American literature and culture.

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A Gynocritic-intersectional Reading of Raja Alem’s *The Dove’s Necklace*

Najlaa R. Aldeeb
Language Center, Batterjee Medical College
Jeddah, Saudi Arabia

Abstract
When Showalter (1981) coined the term gynocriticism to undermine feminist methodicide, feminist literary criticism established a clear methodological structure for application (as cited in Barry, 2009, pp. 17-20). However, as a result of technology, globalization and political changes, women suffer not only because of their gender but also because of their class, race or religion, which Crenchaw (1989) summarizes in the term “intersectionality” (p. 538). Shedding light on women’s multiple identities can help contemporary societies spot the discrimination that contemporary women suffer from; consequently, these societies can find solutions to eliminate the sources of women’s double marginalization. Race, class, ethnicity, religion and sexual orientation are intersecting loci of discriminations or privileges (McCall, 2005, p. 1771). Although this is a western paradigm, it can be applied to Saudi Arabian literature. The elements of gynocriticism and intersectionality are evident in the works of Raja Alem, a feminist writer from Mecca, Saudi Arabia and the first woman to win the International Prize for Arabic Fiction. Due to the dearth of structured feminist literary criticism in the Arab world, this paper traces the history of feminist literary criticism and applies a gynocritic-intersectional model to Raja Alem’s novel, *The Dove’s Necklace* (2012) in order to examine the projection of women and help close the research gap in Arabic feminist criticism. The researcher probes the biological, linguistic, psychoanalytical and cultural depiction of the female characters in the novel along with their intersectional identities. The findings show that women’s overlapping identities influence the way they experience oppression and discrimination.

**Key words:** discrimination, feminist theories, gynocriticism, ideologies, methodicide

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Introduction
This paper is based on both Showalter’s model (1981), which examines women’s biological, linguistic, psychoanalytical and cultural features and Cochrane’s (2013) intersectional model, which investigates women’s racial, ethnical and sexual identities. The suggested gynocritic-intersectional model is applied to Alem’s novel, *The Dove’s Necklace* (2012) to facilitate the process of examining the projection of women in order to spot the influence of women’s overlapping identities on the way they experience oppression and discrimination. The paper also may help close the research gap in Arabic feminist criticism by applying this structured paradigm to an Arabic novel.

A Brief about the History of Feminist Criticism
The four waves of feminism can be applied for a better understanding of women’s oppression throughout history. Walder (1990) insists that all feminist theories try to “take over” the canon and rescue it from patriarchy by helping readers scan texts, genres or movements so as to relentlessly make visible the components to gender and gender-bias (p. 18). Morris (1993) states that women’s experience varies from one culture to another (p. 166). The first feminist wave starts with Mary Wollstonecraft’s *A Vindication of the Rights of Woman* (1792), in which the feminist author calls for social and moral equality between women and men. Later, in *A Room of One’s Own*, Virginia Woolf (1929) hypothesizes that women need economic security and privacy.

The second wave started when Simone de Beauvoir wrote *The Second Sex* in 1949, in which she argues that “Woman is Man’s other”, which is a European thought. Later on more recent feminists contend that women are subordinated to men and they based their assumption on historical rather than biological grounds. Showalter’s (1981) essay, “Feminine Criticism in the Wilderness”, defends the methodicide in feminist theories. According to Barry (2009), Showalter coined the term Gynocriticism, which examines the female struggle for identity and the social construct of gender. Showalter argues that there are two kinds of feminist theories: the first is concerned with women as readers, and it is called feminist critique, while the second focuses on women as writers, and it is called gynocritics.

Feminists of the third wave followed the same path of their predecessors. the third wave apparently lacked a clear unified goal; it is often seen as an extension of the second wave. Women’s struggle between their work and homes created a new internal fight that obliged women to challenge each other rather than the patriarchy. The political and economic reasons changed to individual identity crises, which silences women and marginalizes them. Therefore, the third wave was a universal strong and empowered womanhood period with less focus on political changes and more on individualistic identity. Walker’s article, “Becoming the Third Wave” (1992) is a response to the Anita Hill’s case. In this article she expresses her offense at the silencing of women by men who commit acts of sexual harassment and other forms of oppression, and who use their privilege to escape justice for such injustices.

The fourth wave is linked to technology and social media, such as Facebook, Twitter, and Instagram. Women use these applications to call for gender equality and social justice. Cochrane (2013) states that the fourth feminist wave puts emphasis on “intersectionality” explaining that intersectional feminist examines how women’s overlapping identities influence the way they
experience “oppression and discrimination” (p.583). Feminists of the fourth wave stir issues about women’s wages, health, reproduction and abortion, and social, sexual and religious harassment. According to Dastagir (2017, January 19), intersectionality aims at raising women’s minimum wage world-widely and broadening the conversation around reproductive rights.

Applying Gynocritic-intersectional Model to Alem’s *The Dove’s Necklace*

As a Nabokov novel, Alem’s *The Dove’s Necklace* is labyrinthine. It has an experimental narrative structure. Similar to the work of Vladimir Nabokov, it revels in its chaos and refuses to provide any clear-cut answers. The novel reveals the contradictions in Mecca and its brutal customs that do not come to term with new traditions. When the body of a young woman is discovered in the lane of Many Heads, in Mecca, no one claims it as all people in the lane are ashamed of her nakedness. Detective Nasser suspects the dead woman is Aisha, one of the residents. When he investigates her emails for clues, he discovers a world of crime, religious extremism, exploitation of foreign workers and exploitation of women. A combination of Showalter’s gynocriticism with its four models and Cochrane’s intersectionality is used as a theoretical framework for a feminist reading to the novel.

Showalter’s (1981) Gynocriticism suggests reading the body of the female characters in a literary. The representation of the female bodies in Alem’s *The Dove’s Necklace* shows women as sites of alienation, domination, sexual pleasure and social neglect. Women in the novel are oppressed and squeezed in the struggle between those who are trying to maintain the historic city of Mecca and those who are trying to destroy it in the name of modernity. Through the interwoven voices narrating the story, many female characters are revealed as oppressed.

The narration begins with “the Lane of Many Heads”, the main narrator: “this is the lane itself speaking, me and my many heads” (Alem, 2012, p. 7). The Lane is a character, and it observes the humans within its borders. However, it is biased to men. The lane condemns Umm al-Sad’s whose body angers him as she is “broad shoulders, flat chest, and masculine frame” (p. 88). Her success as a stockbroker surges his anger “This fills me … with an overpowering desire to crush that lone female head sprouting up like a parasitic weed among my male heads” (p. 85). Women are expected to have a feminine biological shape; otherwise, they are marginalized.

Marriage is seen as women’s ultimate social achievement. It is acceptable for men to do many great things and gain societal recognition, but women’s only role is to marry and get children. Even the sixty-year-old man, one of Khalil’s victims, “was thinking of getting married again and having some more children” (p. 60). Marriage has no age for men as they have power over women. This conversation enhances the idea that male characters are socially powerful.

The stories about the dominated and alienated women are told by Aisha in her emails to her German boyfriend. She tells a story about a girl whose father imprisons her in a basement and prevents her from using a single masculine object. Instead of sleeping on a bed (*sireer*), she has to sleep on a feminine chaise lounge. She can’t wear necklaces or earrings, only bracelets. When a masculine object, scissors (*a ma’as*), falls in her hands, she uses it to dig her way out (pp. 45-6).

This tale is echoed by the “real” story of Umm al-Sa’d, the milk man’s daughter, who is
imprisoned by her brothers and stripped of her inheritance. Although she is nearly starving to death, she manages to pack the family’s gold jewelry within her cervical cavity, where her brothers daren’t touch it. She’s finally thrown out into the street, almost dead, but is revived at the hospital where medics are shocked at the treasures hidden inside her vagina (pp. 129-130). These two women reflect that the patriarchal oppression, women’s alienation and social neglect are based on the women’s biological difference; thus, they are silenced and objectified.

The content of language in the novel is analyzed, and the conversations of the female characters show that, unlike the traditional stereotype, they not only use language unique to women but also express their love openly. Despite being a Saudi female writer, from Mecca, where it is a shame for a girl to announce her name, Alem portrays women who express their feelings openly. The two possible victims, Aisha and Azza are open-minded, combative, and able to challenge the rules and the men around them. Their language reveals an unexpected side of Saudi women who talk about taboo subjects such as sex. In one of her emails to her boyfriend, Aisha says “Away from you, I lie alone in my bed carrying the torsos of dead bodies back and forth through the operating theater in my head” (p. 44). Aisha represents the new generation in Mecca; her relationship with the German doctor is discovered through her emails: “Did you know that you were the first person to ever pat me on the back?” (p. 51). The language that Aisha uses reveals her illegitimate love:

While your hands massage and dig into the hidden pain, I suddenly wake to find my heart halfway around the racetrack, doing eight miles a minute. It slipped away from me somehow while I was distracted, leaving my mouth dry and my lips cracked and salty. p. 52

In her rhetorical question “Does the Lane of Many Heads have a problem with girls?” (p. 53), Aisha summarizes the domination of the patriarchal society and reflects her feeling of oppression in this lane. Women in The Lane of Many Heads are expected to “be superwomen, a cross between [their] Bedouin grandmothers who never raised their face-veils … and the pop stars and dancers who writhe and moan in music videos” (p. 54). This discourse reflects how women are completely deprived of freedom and their proposed role is to remain chaste and satisfy their husbands’ sexual needs.

The language used in the novel confirms the idea that women are "possessions" to be passed between fathers and husbands. Aisha’s description of her father reflects the ideology that women are oppressed: “I feel like there’s a woman made of stone inside of me…. This reminds me of my father’s cane. My father died, but the cane remained, beyond the reach of death” (p. 54). They are regarded as “property” of their fathers and are not free to marry men of their own choice. Also, the language Aisha uses in her medical trip shows that women are socially restricted and unable to move or explore the world around them without chaperones. She could not travel without her husband as she needs the consent of “any male relatives” saying “I allow this woman to travel and vouch that she will return” (p. 166). She is controlled by her father and then her husband.

The obvious imbalances between the two sexes verify that women are oppressed. Although they are represented as inferior to men, there is a tone of rebel in the dialogue between Aisha and Azaz. The former is ashamed of her body: “As soon as I reached puberty …. I was embarrassed to see it transforming into an adult woman”; however, the latter is proud of being a woman saying “It’s weird but I was never embarrassed by my body” (p. 140). The language used stirs sympathy.
to female characters and shows that some women are strong and defiant to the bequeathed ideologies.

Examining psychology and the attitude of the women in the novel can explore the struggle between men and women. Like Aza, Umm al-Sa’d is strong but egoistic. “Umm al-Sa’d is sitting on her sofa like a crowned queen looking at the screen of her computer, which is open on the page of stocks” (p. 84). She learns how to use the stock market online and increase her wealth, and she excelled the male stock brokers. She collects money from the residents of the neighborhood to increase it for them. She establishes “the box for VIPs … to raise money, but in reality she bribes some officials to issue an identity card for the foundling, Saleh or Eunuchs’ Goat, whom she adopts” (p. 125).

Marie the Lebanese woman is a symbol of modernity and development. When Mu’az discovers his talent and the artist in himself, “Marie saw all that in [him] with her trained eye. She gave [him] a professional camera, …. taught [him] what to see and how to see …. [and] how to develop [photos]” (p. 188-9). Thus, Marie is strong enough to teach Mu’as, the son of a preacher to appreciate art and photography. This character gives a light of hope that women are strong to fight oppression.

Also, analyzing the cultural values of female characters can reflect how the novel portrays women as subordinate to men. The lane and its residents consider women worthless: “I, The Lane of Many Heads, never once bothered myself with a female opponent, since I know women were created simply to submit to the status quo, my vile status quo” (p.119). Aisha is used to being submissive as she calls her boyfriend “sir”. She has inherited this culture from her mother: “I never knew my own father’s name; my mother always called him (sir)” (p. 120).

Another cultural feature is wearing abayas. Women in Mecca wear abayas and they are never expected to go out without them. The more women are covered, the more they are respected in their society. Police men do not check any cars whose riders are women, as if abayas are the boarding pass. When Eunuchs’ Goat wants to escape the immigration police, Mushabbab wrapped him in an abaya carefully, and they passed “the checkpoint” safely. Yusuf makes a “perfect sense … no fear was so great that a woman’s abaya couldn’t fix it” (p. 115).

Reading love books is culturally forbidden in the Lane of Many Heads. The book that Aisha has read since her “first year at the Teacher’s College … [is] smuggled by her friend Layla …. She said she’d found it waiting for her in the corridor where it had fallen out of one of her uncle’s moving books …. He was planning to bequeath it to his male offspring” (p. 104). Women are not allowed to read books about love nor can they talk about love.

Arranged marriage is a common tradition in Mecca. Obeying her father, Aisha marries Ahmed, the son of a sewage cleaner, and he divorces her after two months, and after two years he comes back trying to reconcile with her: “What incites a hunter to take back a prey he forgets for two years?!” (p. 123). Aisha compares herself- on the day of her marriage- to a “doll”; “It reminded [her] of how Ahmed had carried [her] as if he were shouldering a bundle of firewood … these mannequins are invading the neighborhood, possessing our bodies, sowing tumors in men’s
imaginations” (p. 105). Thus, the perceived thought in the lane is that women are possessions.

Aisha is the victim of a motor accident, in which her whole family have been killed, and she ends up with a broken hip. When a kind prince sends her to Germany for medical treatment, she falls in love with a German doctor to whom she sends love e-mails. The death of her fathers frees and unleashes her emotions. She remembers her childhood and the strict rules against love “At our house, love used to pause at the front door to stick out its spines like a hedgehog before crossing the threshold. Love could only be found in my father’s pockets and my mother’s pots and pans” (p. 77). The roles of women and men are fixed: men work to bring money and women stay home to serve them. However, contemporary women in the novel are stronger by keeping relation with other people on and offline.

Gender, sexuality, class, disability and race are portrayed throughout the novel. These characteristics make the theory of intersectional feminism useful to be applied to examine their effect on women’s marginalization. The projection of women in the novel reflects their oppression because of their gender. Men in the novel have a masculine and misogynistic value system. They expect women to accept their culture's dictum; they marginalize women and expect them to be obedient. An example of women’s neglect is Nora’s relationship with her father who “doesn’t look at her … and when he sees [her] he sees the masculine child that he does not have” (p. 367). Another example is her relationship with Alsheikh whose “kiss penetrated her skull, burrowing down to her spine. When he pulled back, he could taste her blood on his lips. He licked them as he stared at her”. He deals with her as a “hunter” who catches his prey by bait, and his is money. “It was absolutely vital for him that he remains exactly where he wanted her, when he wanted her, and how he wanted her…. Her silence awoke the hunter inside of him” (p. 372). It is clear that he deals with her as an object.

Another example of a “powerless” woman is Yusria, Khalil’s sister. In a society which considers marriage the only purpose for women, Yusria suffers from the fact that she is old but unmarried. She is isolated and shunned; she lives in “Hajj Silahdar’s home for destitute, [where she] look[s] after the aged and sick … [she knows her path]: it’s with [her] isolated sisters” (pp. 175-180). Like other unmarried women in her society, she loses the purpose to live:

Khalil used to terrorize me by saying, ‘I can picture you as a silent bride in one of those cages for dead women!’ And here I am, a spinster. I never married and never even went out into the world, and I’m waiting here in my cage for my funeral procession to set off. Death and I know each other pretty well after all this time. p.181.

There are a multitude of sexual relationships explored in Alem’s *The Dove’s Necklace*. Kathy Davis (2008) state that applying feminist intersectionality to a novel necessitates examining the characters describing how their bodies are sites for reproduction and sexual pleasure.

The awakening to adult sexuality can be seen not only in Aisha but also in Ramzia and the Turkish seamstress. Aisha is sexually attracted to the German doctor; she is sexually explicit. Ramzia’s sexuality is interwoven with racism, so she is not only an excessively sexual woman but
also an over-sexualized Other in the narrative based on her dark skin color. Khalil learns of her excessive sensuality after their marriage; he describes her saying “There is something invisible in Ramzeia’s body …. Something that … refuses to behave itself. A base demon …. Her body is a storehouse of desire, driven not by passion but by disgusting appetite and excess” (p. 251). Ramzeia is double marginalized because of being a woman and erotic. Khalil tells her that she is “only a toy [he] plays with” and she has to be submissive and obedient (p. 294).

Also, Jamila, a fifteen-year-old Yemeni girl, marries Mzahim, Aza’s father. He, first, looks at her as a sexual devise that would give him a “male heir” p. 270. He looks at her as an inferior creature and he sends her to her family after days of her marriage. “He put a shelf of sweet in a rough bag and gave it to her” (p. 340). He deals with her as an object to satisfy his sexual needs. The male characters talk about the female characters as devices to satisfy their sexual desires.

In one of Aisha’s e-mails, she criticizes The Lane of Many Heads: “Does The Lane of Many Heads have a problem with women? …. With one head he thinks of us as virgins untouchable and with the other head he imagines us sex dolls” (p. 53). Aisha shows the hypocrisy of the society and its contradiction in dealing with women; it wants them to be modest and sexually attractive at the same time. Aisha’s marriage to Ahmed, the son of the sewage cleaner, shows the male oppression of women as he divorces her after two months for no reason and after two years he wants her again as if she were an object. Aisha gets a baby and it dies: “Help me …. No body should know …. I put my hands to relieve the child…. [but] he sensed [her fear] and fell definitively, finally, silent” (p. 484). The death of the baby boy reflects nature’s objection to male oppression.

Women’s oppression is clear when Aisha’s father visits her on the morning after her wedding with a knife in his pocket aiming to kill her for the lack of sign that she is virgin. Her mother gets a sealed certificate that she has a rubber hymen. The sealed certificate “seems like a border between life and death” (p. 174). Aisha’s rejection to continue her relationship with the German doctor reflects her refusal to be a mistress and approval of moral relationships. She conforms to the female model expected by the patriarchal society that identifies women as either chaste or immoral, virgin and whore. Also, Khalil’s “stomach would be whisked away and turned upside down in disgust … and become violent” when he sees promiscuous women. Similarly, his sister describes her father’s “severity [as] the language handed down from the time of Ottoman rule in Mecca, to [her] grandfather Ateeq, then Sulayman and from him to [her] father Nuri, and now it had reached Khalil” (p. 179). All these stories show the harsh way that men used to deal with women who do not conform to the ideologies of the patriarchal society.

In addition to gender and sexuality, class can be a source of women’s oppression. Alem’s novel is full of class issues, it proves that women’s voices are so frequently excluded in economic debates. The most highlighted message is the exploitation of women in middle class to those in working class. As few professions are available for women in Mecca, needy girls have to do menial jobs. The Turkish seamstress, who is a middle class, is money-hungry, and she exploits the poor girls. Most of the poor girls in the lane are uneducated, so they they have to work with her, but she betrays them for her own economic privileges.
Economic inequality is clear in Aza’s relationship with Alsheikh who imprisons her for his sexual enjoyment and the reward is beating her. As a working class woman, she suffers from the low wage and obliged by her father and the Turkish seamstress to live with Alsheikh, so she is not different from the other prostitutes. She starts sewing, but she falls under the oppression of the middle-class owner of the work besides the pressure from her father, and she becomes a new type of prostitute.

Despite the lack of the economic context in the novel, the economic pressures on women is clear. Although Aisha explores feminist issues like love, marriage, reproduction and puberty in details, she only mentions her financial situation as an announcement. In her dialogue with the German doctor, the reader understands that after the accident she is not able to receive medical care. A benevolent prince donate money for her treatment. After becoming crippled, she is not able to keep her job as a teacher. Another example is Halima, a single mother, who supports her son.

The feeling of superiority that high-class and middle-class women have over the working class complicates the process of social change; on the contrary, it makes the matter worse. Acknowledging the truths of lack of medical care and jobs for working-class women sheds light on their impersonal barriers to their progress. Lack of solidarity among women of different classes can be a reason for their oppression.

Aisha’s position is ambiguous and raises some questions. She comes from a poor family background and becomes a teacher. One problem is whether she is still a member of the working class and another problem is whether she has the same status of middle-class teachers. It is clear from her financial status that her education and career have not changed her working class identity, which is based on her experience in childhood. Aisha still lives in a very small “cubbyhole”, a room “between two floors, carved out like a tomb cut into the space of the dark room below. It weighs down on [her] chest” p. (109). The house is two rooms; the whole family sleeps in one room and the father gives private lessons in the other room. Although her work as a teacher is not physically demanding, it is repetitive and lacks autonomy. It does not eradicate the class identity formed in her “family class”.

Ethnicity and race are examined to have a clear image of the projection of women in the novel. Kivisto and Croll (2012) state that race is related to the biological realm, while ethnicity lies within the cultural realm (pp. 1-5). In other words, race refers to features of genetic ancestry such as skin color, hair type, face and skull shape, but ethnicity refers to religion, language, and nationality. The novel shows that ethnicity, race, and disabilities increase women’s oppression and men’s domination. Aisha’s emails reveal that she is unable to thrive in the Lane of Many Heads not only because of the cruelty of its people and their ideologies but also because she is crippled. She is double marginalized for being a woman and “crippled”. She is called “the crippled” by both men and women in the lane; they ignore her job as a teacher and call her with her disability. She is shunned and ignored. Because of her disability, Aisha does not fit in the role of the delightful young girl she is expected to fill.

In addition to disabilities, race interferes in the degree of women’s oppression. Saleh or Eunuchs’ Goat sees women by their color: “yellow, black, or brown” (p. 118). Throughout the
story women are described by their colors. The “African woman who’d been sitting at the side of the road with her goods had leapt to her feet and shot away down the street …. [when] a truck emblazoned with the logo of the runs from the Market Inspection Service” (p. 123). Nonetheless, Halima, the poor Saudi, sells tea freely. Also, the “Philippino maid” is projected in a higher position than the Pakistani one who is depicted as a prostitute who “hosted all The Lane of Many Heads secret desires, with her famous saying that the upper part of her body is for her god and the lower part is for her lover” (p. 202). Women of color are depicted as inferior to their counterparts.

Ethnicity also interferes in the degree of women’s oppression since in the novel. Violating the customs and traditions of a conservative community like Mecca is a taboo that results in women’s double marginalization. In old Mecca smoking was forbidden; men who broke this custom deserved whipping. Religious men once “whipped the smokers and beat them harshly with sticks”, but the Lebanese woman is respected in this patriarchal society despite of being a smoker. Being a Lebanese puts her in higher status than women of other nationalities such as Pakistanis or Africans. Mua’z thinks that the Lebanese woman “was so unlike the black-cloaked woman of the neighborhood and his skinny cinnamon-sick sisters; no houri, certainly, but enchanting nonetheless with her thick cigars and smoke rings” (p. 150). Mua’z accepts what the Lebanese woman does but condemns the same deeds if they are done by African, Yemeni, Saudi or Pakistani women.

The Turkish seamstress is not as oppressed as the other women because of her ethnicity. Khalil expresses his enjoyment in making love with her despite her open language and rudeness. She is called “the empress of fashion”. On the other hand, he describes his wife Ramzeia, Alnazah’s daughter, as an inferior creature because of her class and race. Both Ramzeia and the Turkish seamstress are erotic but Khalil looks down at Ramzeia because of her ethnicity, and race. Also, the Turkish seamstress is strong enough to talk to Detective Naser aggressively “staring impudently back” at him (p. 171), whereas all men in the lane fear and respect him. When Al-labban’s four sons order “the eviction of seven [Saudi and Yemeni] families …. [the judges] had pretended not to notice that the Turkish seamstress was still there” (p. 348). It is obvious that the Turkish woman’s nationality, color and class give her privilege above other women in the lane.

Conclusion
To conclude, women are deprived of their social role of power in patriarchal societies. Throughout history, they are submissive, marginalized and obedient; however, their oppression varies in relation to their time. The four waves of feminism address different sources of oppression. The researcher combines two different feminist models: the second wave Gynocriticism and the fourth wave Intersectionality to examine the projection of women in a contemporary novel by a Saudi writer. The novel received the international prize for Arabic fiction and was translated into English. The findings show that contemporary women are identified by their race, ethnicity, class and sexual orientations. They are oppressed because they are women, but oppressed more if they are black, workers, or disabled. Another finding is that women’s struggle between their work and home created a new internal fight; they are obliged to challenge each other rather than the patriarchy. Therefore, some women gain some advantages because of their race, intellect, education or class. A third finding is that a decent education does not offer women job opportunities. The findings indicate that women’s solidarity is required for social reformation. All women should unite to stand against any kind of oppression, and advantageous women should
support the poor disadvantageous ones, particularly in Arab countries where economic security is an urgent need.

About the Autor
Najlaa Aldeeb is an English Language Lecturer and researcher. She works for Batterjee Medical College. She has twenty years of experience in teaching ESL. Ms. Najla has an MA in English Literature and an MSc in Translation Studies. She is a DELTA holder. Her research interests include college academic writing, Feminist literary criticism and translation studies. She has participated in national and international conferences. Her last paper was presented in 21st International Conference on Learning, New York, USA.

References


Schema Activation Management in Translation: Challenges and Risks

Hisham M. Ali
Translation and Interpreting Institute
College of Humanities and Social Sciences
Hamad Bin Khalifa University, Doha, Qatar

Abstract
The present paper investigates the powerful effects of schemata on the translator’s choices, and how translation theory and English as a foreign language (EFL) pedagogy can contribute to a better understanding and informed use of schemata. My principal research question is: to what extent could the study of the various types of schemata benefit translation students, professionals and trainers? Drawing on Grice’s cooperative principle (1975), Martin and White’s appraisal theory (2005), and Pym’s risk management analysis (2015), three English excerpts with their corresponding Arabic translations are thoroughly analyzed. This is followed by linking the findings to translator training. The comparative analysis demonstrates that activating schema seems to reflect the translator’s ideology and power relations as a result of asymmetric information that characterizes the relation between translators, commissioners and readers. It also shows that the lack of formal schema lead to an inaccurate employment of the linguistic schema and image schema. Finally, the paper argues that the same schema building techniques, such as semantic mapping, adopted in EFL teaching methods could be applied to translator training. The study, therefore, concludes with a call for empirical translation research into the functions of schemata, particularly the linguistic schema, in light of think-aloud protocols.

Keywords: English-Arabic translation, Grice’s maxims, risk management, schema, translator training

1. Introduction
The fact that Translation Studies draws on the knowledge and findings of neighboring fields, including psychology and cognitive sciences, has resulted in developing a myriad of process-oriented translation theories whereby researchers can better understand and reflect on the translator’s mental processing of the source text (ST). They believe that keying into “what goes on in translators’ heads while they are translating is crucial to an understanding of translation” (Bernardini, 2001, p. 241). A case in point is think-aloud protocols which have been imported from cognitive sciences. By the same token, the concept of schema, which is the pre-existing knowledge in memory, was originally developed by such cognitive psychologists as Barlett who defines schema as “an active organization of past reactions, or experiences” (1932, p. 201). This concept appears to lend itself to being studied from a pedagogical, translational perspective with a view to understanding the interaction between pre-existing knowledge in the translator’s mind and the new information in a given translation task.

Drawing on Grice’s maxims (1975), Martin and White’s appraisal theory (2005) and Pym’s risk management analysis (2015), this paper develops a theoretical framework to investigate the motivations that lead translators to activate their schemata. First, the maxims function as a model of understanding the knowledge gaps that compel the translator to seek an external, complimentary source of knowledge. Second, Martin and White’s appraisal theory explains the possible reader’s (translator’s) responses to a text as being compliant, resistant and tactical. Third, Pym’s risk management model provides the theoretical underpinning for apprehending the decision making process and risks associated with activating schemata.

The paper investigates the powerful effects of schemata on the translator’s choices and decisions for many reasons, the most notable of which is the potential clash of ideologies and beliefs between writers and translators as a result of the latter’s pre-existing knowledge or even their willingness to interfere with ideas that may collide with their established schemata. Additionally, inaccurate schemata could be activated to fill in knowledge gaps without prior verification. With this in mind, the current paper lays great emphasis on the role of theoretical knowledge in explaining the concept of schemata from a translational standpoint. Detailed examples are discussed from different texts, including academic religious texts, in a bid to open up new vistas for perceiving what could motivate translators to activate their schemata and the subtle implications for the reception of translation.

The structure of this paper can be seen along the following lines. Section one gives a brief, contextualizing introduction whereas section two outlines the different types of schemata. The theoretical framework underpinning this paper is then discussed in section three. Section four illustrates the research methodology and features a comparative analysis of selected excerpts. Section five highlights the implications of this paper for translator training. Finally, section six comprises the concluding remarks.

2. Typology of Schemata
In 1926, Jean Piaget, the Swiss psychologist, suggested that “children learn using existing schemas that are either accommodated or assimilated. Accommodation is when an existing schema is replaced. Assimilation is when you add information to your schema” (Crane, 2017, p. 12). In other words, it is a cognitive database that continues to be updated and enriched by means of a wide range
of reliable and unreliable sources. Nishida (2005) defines schemata as “generalized collections of knowledge of past experiences which are organized into related knowledge groups and are used to guide our behaviors in familiar situations” (p. 401). For the purposes of this study, schema is categorized into four main types: content, linguistic, formal and image schemata. It should be noted here that although linguistics and Translation Studies copiously comprise established terms which almost describe the same functions of these schemata, the present study builds on a selection of schemata imported from EFL pedagogy in an attempt to stimulate interest in applying the same methods to translation research and teaching.

Content schema signifies the translator’s background knowledge related to the content area of the text. According to Zhao and Zhu (2012,), it involves “many things, such as topic familiarity, cultural knowledge, conventions and previous experience of the domain” (p.113). This type of schemata could be ideologically or culturally oriented. As for linguistic schema, it refers to “readers’ prior linguistic knowledge, including the knowledge about phonetics, grammar and vocabulary as traditionally recognized” (Zhao & Zhu, 2012, p. 112). Linguistic schema and content schema are closely interdependent, so much so that “lacking enough cultural background knowledge, readers’ linguistic schema can’t make an interaction with the relevant content in the text” ( Zhao & Zhu, 2012, p. 114). The same holds true for translation where the lack of cultural background knowledge might hinder the translator from invoking the lexicogrammatical potential specific to the ST. In Halliday’s (1978) terms, linguistic schema could be the lexicogrammatical potential “that involves a range of options that is characteristic of a specific situation type” (p. 109).

As an example, consider a situation in which you agree with someone who has already made the following statement (1a) about the 2016 presidential elections in the United States:

[1] a. I’m not sure who is going to win this election.
   b. It’s complicated. Many red states have turned orange now.

Notice that for translators unfamiliar with the US color-coded electoral maps, understanding and transmitting the pragmatic level of meaning could be near to impossible. Although they may have strong linguistic schema to communicate the conventional level of meaning, content (cultural) schema would still be needed in order to decode the discursive layer of meaning. This leads us to another relevant type of schemata, which is formal schema.

Formal schemata (see examples in Section 4.1) are “our knowledge about genre, rhetorical structure of the text and discourse” (Zarei, 2012, p. 88). This type of schemata is key to an effective, informed employment of the linguistic knowledge. Viewed from this perspective, formal schema analyzes the structure of the text at hand and taps into the linguistic schema to seek apposite resources which would blend in with the genre and register of the ST. Hence, formal schema could be seen as a buffer or shield against irrelevant high-flown rhetoric (high-flown linguistic schema) that might be tempting for the translator to incorporate into the target text (TT) without necessarily ensuring if the invoked lexicogrammar caters for the text genre.

For example, compare these corresponding sentences extracted from a hockey handbook.

[2] Shave tackle – when running next to the ball carrier at pace and knocking the ball out of the ball carrier’s possession using the momentum of the ball.
schema activation management in translation

الاعتراض الخاطف – ويحصل للكل عن ريب اتهام وناتجة عن ابتزازها من برائن سيطرته

[Lit. Shave tackle happens by means of running next to the ball carrier quickly and grabbing the ball from the claws of his possession using the momentum of pushing the ball.]

The Arabic rendering above may indicate a lack of formal schema in the area of sports writing. Finally, image schema can be defined as “conceptual metaphors which allow many concepts in the source domain to be mapped onto corresponding concepts in the target domain” (Ahrens & Say 1999, p. 95). Image schema optimizes the linguistic schema by expanding the lexicogrammatical potential through creating conceptual metaphors. Consider this example:

[3] Our discussions about morality, ethics and politics were thought-provoking and inspirational.

The activation of schemata above depends, to a large extent, on other stimuli and translator’s reading positions.

3. Theoretical Framework

Given that schemata would usually be activated to work out implicatures, the science of pragmatics provides a rich ground for the investigation of schemata, shifting the debate from the narrowness of text-based approaches to the extratextual factors which carry much weight with decoding the implicit messages or cultural values underlying the linguistic surface. Partly, this stems from the fact that pragmatics concerns the study of meaning as communicated by a writer and interpreted by a reader. As Baker (2011) notes, “pragmatics is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation” (p.230). Translators, by definition, are part and parcel of this communicative situation since translation involves a communication among the communicator, translator, and recipient. Driven by an interest in understanding the stimuli for activating schema, we will restrict ourselves to considering one of the most important theories in pragmatics: Grice’s cooperative principle and the maxims of quantity, quality, relation and manner.

3.1 Grice’s Cooperative Principle

As Paul Grice puts it (1975), “cooperation stipulates that language users make [their] conversational contribution such as is required, at the state at which it occurs, by the accepted purpose or direction of the talk exchange in which [they] are engaged” (p. 45). The maxims underpinning this cooperative principle are quantity (be as informative as possible), quality (be truthful), relation (be relevant) and manner (be clear, brief, and orderly) (Grice, 1975, p. 46). However, this cooperative principle might not be the norm in all communicative situations, many of which could violate one or more of these maxims.
The maxims explain the cases of non-cooperation on the part of the writer, thereby delineating the motivations that drive translators to interfere with the interpretation of the ST. It follows that they would draw on their schemata to fill in knowledge gaps arising from the writer’s failure to abide by the very same maxims. For example, schema functions as an efficient tool for conforming to the maxim of quantity if the ST offers insufficient details that need to be enhanced or interpreted in light of external, relevant sources of knowledge. Highlighting the functions of the four maxims, Hatim (2012) maintains that they are “theoretical postulates which state ideal norms that, in practice, may be broken, violated, or flouted intentionally, giving rise to implicatures” (p. 290). In this context, it can be quite safely assumed that all participants in a given communicative situation should have similar schemata so that they could make sense of what is being said.

From a translational perspective, schemata are key to bringing coherence to a given target text (TT) because “whether a text coheres or not depends on the ability of the reader to make sense of it by relating it to what he or she already knows or to a familiar world, whether this world is real or fictional” (Baker, 2011, p. 233). As a result, the translator assumes the reader’s role in trying to “uncover the ST writer choice and re-encode that choice as appropriate in the target language” (Munday, 2009, p. 16). As Huang (2009) argues that “comprehending words, sentences and entire texts requires the ability to relate the material to one’s own knowledge” (p. 139). While Grice’s cooperative principle allows for a better understanding of the ST-based triggers, Martin and White’s appraisal theory, particularly the reader positions, define the translators’ stances towards the ST and their interventions to overcome the assumed non-cooperation on the part of the writer or to accomplish certain communicative purposes.

3.2 Appraisal Theory: Reading Positions

This research will only investigate the different reading positions which can be taken up towards knowledge gaps in translation. Martin and White (2005) suggest three types of reading positions: compliant, resistant, or tactical reading, and define them in the following terms:

By a tactical reading we refer to a typically partial and interested reading, which aims to deploy a text for social purposes other than those it has naturalized; resistant readings oppose the reading position naturalized by the co-selection of meanings in a text, while compliant readings subscribe to it (p. 62).

Interestingly, both schemata and textual features trigger in the translator these reading attitudes. Identifying a knowledge gap in the ST, content schema, for example, would usually trigger a tactical reading position to drive away ambiguity while at the same time maintaining faithfulness to the ST. Munday (2012, p. 38) argues that this phenomenon of reading and interpreting “is obviously of special import for translation since the reading supplied by the translator will decide for the formulation of the TT and thus strongly condition the reaction of the TT reader”. That being the case, reading positions explain how far translators subscribe to or dissociate themselves from the ST. It is the frequency and severity of changes that partly indicate the translator’s subject-position. Pym’s risk management analysis provides a model whereby schema-associated risks could be evaluated.
3.3 Pym’s Risk Management Model
Anthony Pym has proposed a rationalist model of risk management with which to study the potential impacts of translators’ choices and interventions in terms of the varying degrees of risks. According to Pym (2015, p. 1), “some of the theoretical tensions and occasional deadlocks can be resolved by drawing on the rich array of ideas offered by risk analysis, particularly when the translator’s decision making is seen in terms of risk management”. His model comprises three main risks: credibility, uncertainty, and communicative risks. A crucial point to note here is the move beyond the binary of equivalence and non-equivalence which conflicts with the indeterminate nature of translation, especially in rendering implicatures. Pym looks at translation as a transformation of utterance rather than a repetition of utterance (equivalence), and thus excludes essentialist concepts, which brings his approach closer to pragmatic approaches. Explaining the credibility risk, Pym (2015) indicates that “it is of particular pertinence to translation because the relations between translators, their commissioners, and end-users are typically characterized by asymmetric information” (p. 4). This means that the translator’s knowledge of the ST supposedly surpasses that of end-users and commissioners. It is noteworthy here that Pym still considers “fidelity and equivalence […] to be common ideas bolstering the trust relationship” (2015, p. 5). He then underscores another type of risks, which is uncertainty.

The uncertainty risk is the main trigger of content schema, with translators tending to explicate ideas and remove ambiguity in order to ensure the readability of the TT. As Kunzli notes (2004, p. 34), “when translators are not sure of something in a text, they are taking risks”. In Pym’s view, professional translators respond to such challenges by employing different techniques that include engaging commissioners in the translation process by means of direct consultation or in-text notes, and adding footnotes at the bottom of pages. He opines that professionals gain credibility through enhanced visibility, thus effectively transferring some of the risk onto the commissioner. Lastly, communicative risk means that “some elements are high-risk, others are low-risk, and most other cases lie at various stages in between” (Pym, 2015, p. 7). What is striking about this kind of analysis is that it “involves not just probable losses, but also the possibility of gain from communicative exchanges” (Pym, 2015, p. 7). Recognizing this, schema activation could reap gains along the lines of making the target text more comprehensible and reducing the reader’s cognitive effort through some intervention strategies.

Pym (2015) lists many intervention strategies in the case of uncertainty, and divides the strategies into three categories, the first of which is risk aversion by using omission, simplification, generalization, attenuation, or literalism. The second category is risk transfer through consultation with the commissioner, adding footnotes in the text, or conscious literalism through reproducing the ST ambiguity at key points. The third category, which he recommends, is risk taking whereby translators assume risks and reap consequences, based on gathering enough information to make an educated guess. This is where schemata come into play to minimize the risks. Drawing on this model, this paper analyzes a set of diverse excerpts from different types of texts.

4. Methodology and Comparative Analysis
Drawing on the theoretical framework above, the present study investigates a corpus made up of three excerpts from diverse texts rendered from English into Arabic. In order to delimit the scope of research, the analysis will be restricted to examining the knowledge gaps, translators’ reading
positions and risks associated with their decisions. It follows that we will study translation as a process and as a product. What is at stake here is that the excerpts selected might not be representative or that they might not illustrate other important characteristics of translation. That being said, the purpose of this analysis is by no means to assess the quality of translation but to expand our understanding of how schemata work in various contexts and from diverse angels. Then, implications for translator training and teaching methods will be discussed in light of the analysis findings. The analyzed extracts below cover content, linguistic, formal, and image schemata. In the examples below, critical points are highlighted in bold for the purposes of facilitating analysis.

Example 1. Content Schema

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many of the characters in the Qur'an are extreme, either in a positive or</td>
<td>تتسم كثير من الشخصيات التي ذكرت في القرآن الكريم بالطرف، إما إيجابيا أو سلبيا، ويمكن القول إن إبليس قد</td>
</tr>
<tr>
<td>negative way, and it might be said that Iblis is punished because he is</td>
<td>يعوق بسبب اقتناعه التام برفعة الكائنات المخلوقة من النار وأفضلتها على الكائنات المخلوقة من طين (كميتي</td>
</tr>
<tr>
<td>totally convinced of the superiority of creatures made of fire, as opposed</td>
<td>البشر)، ما جعل من الصعب عليه الإقرار بحكمة الأمر الإلهي. ومع أن الله أخبر إنه يعلم الحكمة مما يفعله، فإن</td>
</tr>
<tr>
<td>to those of earth (like us) which makes it difficult for him to acknowledge</td>
<td>إبليس يعرض عن ذلك و تكون عاقبته الطرد من رحمة الله. وحتى موسى في قصةه مع الخضر - عليه السلام</td>
</tr>
<tr>
<td>the wisdom of the divine plan. Even though God says he knows why he is</td>
<td>قد وقع في مخالفة الوسطية والاعتدال، إذ نصحه الخضر ألا يسأل عن شيء مما يراه حتى يبين له.</td>
</tr>
<tr>
<td>acting in the way he does, Iblis ignores this and suffers as a result. Even</td>
<td>•[Lit. the holy Quran [...] Iblis ignores this and is driven away from Allah’s mercy as a punishment [...] Musa (May Allah’s peace be upon him)]</td>
</tr>
<tr>
<td>Musa in the experiences he has with Khidr falls foul of a lack of moderation</td>
<td></td>
</tr>
<tr>
<td>since he is told not to question what he sees happen.</td>
<td></td>
</tr>
</tbody>
</table>

This example has been extracted from a religious, philosophical text written by a well-known Jewish writer. Before analyzing the critical points highlighted in bold, it is worth pointing out that the structure and register of the ST clearly show that it is an academic paper, with the writer’s name appearing on the cover page. Overall, the ST register is generally simple, direct, and clear. Yet, in some few cases, ambiguity arises from the use of implicating language.

First of all, it is pertinent to consider the clash of beliefs between the writer and translator which could be attributed to their different religious backgrounds. For example, the translator added Islamically loaded items such as holy to Quran and (may Allah’s peace be upon him) to the names of the prophets Musa and Khidr. Another striking point to note is why, in the ST, the meaning of suffering is not elaborated in further detail. The answer is most probably because the intention of the
ST is to connect to specialist readership (academia in this case). Interestingly, the explicitation of the non-specific *suffering* proves to be crucial in the positioning of the translator to the TT non-specialist reader. By rendering *suffering* as the specific (*driven away from Allah’s mercy as a punishment*), the translator went to great lengths to reduce the reader’s cognitive effort, targeting a wide range of readers and tailoring the message to fit their religious, content schemata. The requirement for an explicitation procedure arises from the flouting of both quantity and manner maxims in the ST because of the lack of details and ambiguity surrounding the meaning of *suffering*. The translator’s response to the ST could be regarded as tactical on the grounds that explicitation can be regarded as a repositioning aimed at bringing the translator closer to the non-specialist reader, while at the same time retaining the semantic and syntactic core of the ST.

From a risk management perspective, it could be assumed that the translator viewed the ambiguity of *suffering* in this religious context as a high communicative risk, and invested tremendous effort to meet the challenge. The technique adopted is schema-based explicitation which presumes the homology of the schemata of both the translator and reader without necessarily considering the writer’s knowledge background. However, such a strategy could incur a credibility risk if the additions are inaccurate or irrelevant. For translators handling such sensitive texts, the purpose of translation is to enable readers to understand the meaning clearly by consulting specialized sources and their own schemata when encountering implicatures. Thus, the failure to do so could cause high-risk consequences such as complaints from the reader or commissioner. Recognizing this, Becher (2011) states that “if the reader – for whatever reason – has difficulties in understanding the translated text, she will be quick to blame the translator” (p. 62). In this case, dissatisfaction could lead to an incredibility risk. With that in mind, the translator chose to assume the risk of drawing an inference, and reap the consequences. Although the translator is likely to reap positive consequences from his explicitation technique, negative consequences might arise from incorporating the said Islamically loaded items, thereby violating the rule of faithfulness to the ST.

This example shows the importance of translators comparing their schemata to those of readers and writers. Explicating the meaning of *suffering* seems to be in line with the schemata of the reader and writer. Nord (2006) speaks of this intercultural communicative interaction:

> Due to their familiarity with both cultures, only translators are in a position to discover the conflict potentials and either avoid them or find a satisfactory solution. They could easily deceive their partners without anybody noticing – sometimes just by faithfully translating what the source text says (, p. 35).

Perhaps the decision making strategy is built on specifying the possible renditions and going with the low risk solution. Literalism was, therefore, considered to be a high risk. The maxims of quantity and manner are highly accounted for, as manifested in the activation of content schema to resolve obscurity and ambiguity. Yet, the maxim of quality is violated in translation as a result of adding the aforementioned Islamically loaded items which probably run counter to the writer’s content schema. Such an intervention could be justifiable if the translation skopos (brief) allows the addition of such items. By and large, the example above shows a high consideration of the target readership.
Example 2. Image Schema

The second example has been taken from a less sensitive text, this time involving content that requires transcreation.

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
</table>
| I have truly felt welcomed by all whom I have encountered. | كما أحسست بدفع الترحيب من جميع من التقديم.
| The mission of the Academy is not only seen on the walls throughout the school, but is evidenced by the many hours our dedicated faculty and support staff offer every day. The yearbook is a reflection of the memories created over this past school year. It documents for all past, present, and future students this period of time; it is about who we are and who we hope to be. | إن رسالة الأكاديمية ليست مجرد شعارات تزدان بها جدران المدرسة بل واقعة تشهد له الساعات الطويلة التي يقضيها يوميًا أعضاء هيئة التدريس وموظفو خدمات الدعم المتقلون في عملهم. كذلك يعد الكتاب السنوي بمثابة مرآة تعكس على صفحاتها الذكريات التي تراكبت على مدار العام الدراسي، إذ يوثق الكتاب هذه الفترة الزمنية من أجل طالب الماضي والحاضر والمستقبل، فيعرض من نحن وطموحاتنا للمستقبل. [Lit. the mission of the academy is not mere mottos adorning the school’s walls [...] the yearbook is a mirror on which memories created over this past school year are reflected] |

The style of the ST can be seen as plain; it does not rely heavily on figurative language. Yet, the translator’s reading position is tactical as evident in the employment of transcreation, in a few positions, in order to beautify the TT and make it stylistically more appealing to the target readership. As a premise, the translator understandably considered the maxim of manner to have been flouted, inasmuch as the ST lacks creativity although it is originally intended to stimulate the readers’ memories of past events. In dealing with such types of content, translators would sometimes have to build on their image schemata to create mental metaphors based on textual triggers from the ST. Indeed, the ST involves two textual elements which generate corresponding images from schema. That is, the proposition (the yearbook is a reflection of memories) invokes the image of a mirror. Another image is triggered by means of the clause (the mission of the academy is not only seen on the wall) which conjures up the image of the mission being not only mere mottos adorning the academy’s walls but also a reality.

By using risk management as a theoretical framework to analyze the example in question, one could argue that the translator most probably considered transcreation to be central to communicating the writer’s intentions, and invested tremendous effort to accomplish this communicative goal by constructing mental metaphors. Assuming that the decision making strategy is built on hedging bets, literalism (risk-aversion) was viewed as a high risk solution that could cause uncertainty risk on the part of the reader, which could ultimately bring credibility risk to the translator. On the contrary, transcreation by virtue of triggering mental metaphors engages the reader’s imagination and interest, and secures the translator absolute credibility. It can be contended that the scene depicted in the TT would probably produce a positive reaction in the target readership as a result of incorporating images that appear to be firmly grounded in the source and target cultures alike.
Example 3. ✓ Linguistic Schema  ✓ Image Schema  ✗ Formal schema

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>The slowdown has pushed into our consciousness the challenges and tensions that many knowledge economies have been managing. Disputes over intellectual property have become increasingly bitter and seem to dominate the agenda in far too many organizations and across too many industries. The battle between Samsung and Apple has been widely reported.</td>
<td>أرخى التباطؤ الاقتصادي سدد له علينا فأدخل في قلوبنا وعقوتنا تحديات وتوترات تحاول العديد من الدول التخلص منها عبر الاقتصاد العرفي. وقد اشتعلت الصراعات وحمي وطغيها حول حقوق الملكية الفكرية ولا شك أنها ستكون الشغل الشاغل الأول في أجندة العديد من المنظمات وعبر قطاع عريض من الصناعات. خبر شاهد على هذه المعركة، الحرب الضرسية التي تاجت نيرانها بين شركتي سامسونج وأبل وسمع بها القاصي والدانى.</td>
</tr>
</tbody>
</table>

[Lit. The economic slowdown has drawn its curtains upon us, pushing into our hearts and minds the challenges and tensions that many countries try to overcome through knowledge economies ... the most telling example of this battle is the fierce fight that has broken out and its fire has increased in intensity between Samsung and Apple and has become well known to everyone] |

This example, from an economic report, shows how the meaning potential could be affected by the translator’s linguistic schema. Stylistically speaking, the TT shows a resistant reading position towards the ST genre and register, particularly in view of the high-flown linguistic schema invoked without the activation of formal schema to cater for the rhetorical structure and genre of economic reports. The translator arguably approached the text with a predetermined strategy, namely aesthetic amplification through “beautification and over-sizing” (Smarandache, 2014, p. 10). To the extent that this view is valid, the aesthetic amplification might reflect a general ideology in dealing with all types of texts with similar linguistic schema. As a result, the TT produced echoes the register of literary translation. This is also a good example of how high-flown linguistic schema could lead to strong evaluative meanings created by activating image schema as shown in likening stagnation to (a night that has drawn its curtains) and (the battle between two companies) to (a fierce fight). All these images create forceful attitudinal meanings in the TT.

Following Pym’s line of risk management analysis, aesthetic amplification in this low-risk area of business writing could be regarded as an effort-increasing measure, but would be justifiable if this register is required by the commissioner. For a specialist reader, such highly inflated rhetoric could incur credibility risk on the part of the translator. In this context, amplification seems to be an ideology that motivates translators to showcase their linguistic competence and gain the approval and appreciation of both the commissioner and reader.

The activation of high-flown linguistic schema to amplify and beautify the TT indicates that the ideology behind the linguistic schema is either to impress the commissioner and target audience or cover up inaccuracies by deploying lexicon that could hardly be processed by an average reader.
This raises the issue of power relations between the three main players in this context: the translator, commissioner, and reader. Such a relation is characterized by asymmetric information. That is, the translator knows more about the ST and language than the other parties, and because of this asymmetric information, commissioners usually cannot determine the quality of a translator (Pym, Sfreddo, Chan, & Grin, 2014, p. 15). Recognizing this, not only would a well-written, fluent target text secure commissioner and reader’s satisfaction, but would also bring credibility to the translator.

Results and Discussion

The corpus-based analysis outlines diverse ways in which schemata are invoked. It is noteworthy that translators generally preferred explicitation to implicitation, and thus made every effort to understand and explicate the underlying meaning in a bid to come to terms with the challenge of uncertainty or commissioner satisfaction that seems to have overwhelmed them. The examples show that schema-driven explicitation is a key device used as a repositioning technique to bring the translator closer to target readership. To this end, the translators activated their diverse schemata to explain further or incorporate more aesthetic features in order to make the TT more inviting to target readers. Interestingly enough, image schema plays a pivotal role in optimizing the linguistic schema by expanding lexicogrammatical choices. Another pertinent note is that both linguistic and formal schemata are interdependent in that the latter is key to connecting the former to the corresponding meaning potential. Otherwise, linguistic schema could lead to rhetorically defamiliarizing effects. Schemata are, therefore, risky and hard to manage unless the interdependency between them is made explicit.

The three risks outlined in Pym’s model seem to be interconnected as uncertainty usually leads to communicative risks which, in turn, might cause credibility risk. More to the point, when translators summon up inaccurate schemata, this could give rise to communicative risks. As a consequence, the reader or commissioner may distrust the translator. In light of the examples discussed above, it is argued that schema greatly influences translators’ decisions and guide their actions in some cases. For instance, the activation of high-flown linguistic schema is sometimes motivated by a translator’s willingness to achieve greater idiomaticity by avoiding simplification. Schemata, in general, trigger in the translator a willingness to conform to the target culture. It is little wonder that most of the examples above show a tendency to take risks, and reap the consequences. With that in mind, it might be profitable to link this analysis of schema management to translator training by drawing on schema building activities anchored in teaching and assessing reading comprehension among students who, for example, learn EFL.

5. Implications for Translator Training

The various challenges arising from schema activation management could be considered in training translators and developing teaching methods. As a point of departure, this research calls for carrying out empirical research into the diverse types of schemata in an attempt to thoroughly understand their impact on translators’ decisions and choices. To this end, the same schema building techniques adopted in assessing reading comprehension among EFL students could be applied to translator training and translation research. Such techniques include semantic mapping which entails “drawing a diagram of the relationships between words according to their use in a particular text” (Zahedi & Abdi, 2012, p. 2274). By extending this strategy to translation, semantic maps may help trainees visualize and formulate how their pre-existing knowledge intersect with the choices emanating from
the ST. In other words, such maps would clearly display the interaction between the ST and schemata. An equally important strategy is KWL charts (“know”, “what is in the text”, “learned”) to record thinking before, during, and after translation. All these methods have the potential to divert trainees’ attention to the role of schemata in shaping their choices. From this, it follows that they would make a habit of building their schemata as part of handling translation tasks.

Drawing on schema building activities in teaching and assessing reading comprehension, translators or students could be divided into two experimental and control groups, with the former receiving content schema-building material closely related to the topic of the ST. The control group would not receive schema building material. On the one hand, formal schema can be developed in translators by educating them beforehand about the specificity of each translation assignment in terms of genre and register. Image schema, on the other hand, can be instilled through using schema-building material that involves images. Then, trainees would be asked to translate a text with linguistic triggers that correspond with these images, thus stimulating trainees’ imagination to conceptualize bodily experiences such as emotions and non-bodily experiences such as values. This type of research would raise our awareness of how schemata function, and the significance of incorporating schema-building activities in teaching methods. Such activities can be instrumental in bridging knowledge gaps in the ST and moving beyond literalist approaches to more focus on mobilizing translators’ knowledge of the world to produce functionally adequate translations.

The findings of such empirical research would lead to identify the training needs of translators which could also be considered in designing teaching material for students. In other words, exploring professional translators’ ways of building and managing schemata could be utilized in directing students’ attention to the importance of developing their own schemata. This, in turn, attests to the great benefits that can be gained from engaging translators and students in researching translation and generating practice-based knowledge. Additionally, they can be guided to how to account for the various risks associated with activating schemata. Furthermore, more focus on teaching schemata would educate translators and students on their role and position as active agents in society who not only transmit what is the ST but also give meaning to it thanks to their schemata and awareness of both the source and target culture.

6. Concluding Remarks
To sum up, thinking of the translator’s choices in terms of schemata shifts the debate from the textual analysis to the study of extratextual, cognitive factors that carry a lot of weight with producing translation. Grice’s maxims discussed above establish a method of understanding the ideal rules of communication although some of these maxims are usually flouted in some contexts. However, it is assumed that translators would conform to these maxims to produce an adequate translation. Additionally, Pym’s risk management analysis is adopted to analyze the potential risks that arise from activating schemata and translators’ decisions and strategies in addressing such risks. Based on the corpus-based analysis, uncertainty risks seem to stimulate the translator’s content schema, requiring high effort to drive away ambiguity and ensure accurate rendering. Otherwise, the lack of schema-based explication might result in credibility risk, which is the greatest risk.

This paper by no means adopts a prescriptive approach. Rather, it highlights a host of challenges that could be better understood in light of cognitive sciences, Translation Studies, and EFL teaching.
methods. The study calls for conducting empirical research into the functions of schemata in the context of translation. By way of conclusion, two major points hold in this regard. First, the issue of schema could be further investigated through think-aloud protocols approach. Second, the interdependency between linguistic and formal schemata need to be deeply researched so as to establish effective training practices. It is hoped that this study will arouse more interest in applying various theoretical models, from within Translation studies and beyond, in a bid to bridge the gap between theory and practice and test out more translation theories in relation to practice.

About the Author:

Hisham Ali is currently working as a senior translation specialist for the Translation and Interpreting Institute at Hamad Bin Khalifa University’s College of Humanities and Social Sciences. He holds a B.A with Honors in simultaneous interpreting, and an MA in Translation Studies. His principal research interests are in translation technologies and literary translation.

References


A Feminist Reading of Kizer’s “Persephone Pauses”

Salma Backroush Almaleki
Department of English Language and Literature
Al-Imam Muhammad Ibn Saud Islamic University
Riyadh – Kingdom of Saudi Arabia

Abstract
This paper discusses the adaptation of Demeter and Persephone’s myth by the American poetess Carolyn Kizer. The poem is a dramatic monologue, exploring Persephone’s part of the story and her journey to the Underworld with Hades. The poem is approached from a feminist point of view. The paper sets two sections, the first reviews the theoretical parts concerning mythology and feminism, the second presents the application of the feminist theories on Kizer’s poem. The study aims to provide answers to crucial questions of the differences between the myth and the poet’s interpretation, portrayals of Demeter and her daughter Persephone, and the myth’s reinvented themes, as well as the depictions of her heroine. The study has arrived at some outcomes; first, Kizer’s poem is describing womanhood in Persephone’s individuation. Second, Kizer’s version is exploring woman’s psychological rather than social states. Third, the poetess composes her poem as a dramatic monologue to give the rightful voices to her heroine.

Keywords: adaptation, dramatic monologue, feminist poetry, gods and goddesses, Greek mythology

A Feminist Reading of Kizer’s “Persephone Pauses”

Almaleki

Introduction
Greek and Roman mythology is a source of infinite artistic themes and creations that inspires artists, sculptures and writers from all over the world. They find in myth and fables incredible imagination, scraps of passion and a touch of humanity, from which they can relate to their human experience and morality. One of these timeless myths is the story of Demeter, the Earth Goddess, and her daughter Persephone, the Queen of the Underworld. Persephone was abducted by Hades to the Underworld, her disappearance caused Demeter anguish and despair. Demeter empowered by her maternal love, revolted against the Olympian gods until she regained her daughter from the abyss of Hades’s world. Pomery (1995) notes that “goddesses are archetypal images of human females, as envisioned by males”; therefore, the myth reveals the nature of male-female relationship in a patriarchal society, where a female is denied her powers and subjected to the male’s wishes and desires to avoid his curses and punishment (p. 8). Poets have embraced such a story and composed from its essence legendary epics and memorial narrative poems. Their adaptations of the myth have generated diversity in themes and points of view, as in “Persephone Pauses” by the American poetess Carolyn Kizer—which was written in (1961). Kizer has interpreted the myth differently to serve certain themes and moral perspectives. Kizer’s poem is narrated by Persephone, demonstrating her life in the Underworld and her relation to Hades, whom she abhors and pities.

Reading this poem from a feminist point of view explores the portrayals and themes of Demeter and Persephone’s myth. There are critical questions concerning the poet’s perspectives on the subject matter of the myth, the symbolic significance of the myth and the social implications of her adaptation. A feminist study focuses on three main aspects; differences, power, and female experience. The study of differences mainly examines the social perception of each gender and gender’s potentials, as either a writer or a character (Dobie, 2012, p. 113). Regarding the study of power between sexes, feminists assume that economic system is at the root of the unequal relationship and thus attacks both economic and social exploitation of women (Dobie, 2012, p. 115). In the female experience, feminists call for recognizing women’s ability that goes beyond the traditional binary oppositions of active/passive, intellectual/emotional and others (Dobie, 2012, p. 117). Recent feminist studies have scrutinized mythology, particularly Gods’ and Goddesses’ relationships and powers, in relation to patriarchal authority over women. Radford (2007) has discussed how goddesses are resembled as inferior to gods, and in some versions of the myth, the goddesses appear irrational and emotional, which tunes the stereotypical binary between both genders (p. 51). All these elements will outline the discussion in this study.

Mythology and Feminism
Mythology is an interdisciplinary field; it is partly literary, and mostly historical and cultural. Myth, as a literary discourse, is defined by Baldick (1990) as “a kind of a story or rudimentary narrative sequence, normally traditional and anonymous, through which a given culture ratifies its social customs or accounts for the origin of human and natural phenomena, usually in supernatural or boldly imaginative terms” (p. 143). Myth’s significance lies in providing an explanation of a worldly phenomenon that is beyond rational justifications, giving reasons for social and cultural customs, and demonstrating deeper truth and symbolism (Abrams, 1999, p. 170). Lévi-Strauss (1955), in his study of mythology and mythology structure as an anthropologist, explains that a wide view amongst scholars places myth as an expression of fundamental feelings common to all
human beings such as love, revenge, hate, or as an explanation of unfathomable incidents such as the beginning of life/world (p. 429). Lévi-Strauss (1955) expresses his disagreement in looking at myth as a reflection of “social structure and social relations” because its very nature is conflicting (p. 429).

Many critics consider mythology, which is the system of inherited stories of ancient origins, a flexible form in which the stories are narrated in many ways. Blumerberg’s Work on Myth (1979) highlights two important features of myth. First, myth is part of human history that helps people coping with “inexorability of given reality”. Second, myth is better conceived as a work of “ongoing nature and ever-changing process” recorded in oral and written forms of narrative (as cited in Abrams, 1999, p. 171). In a myth such as Demeter and Persephone’s, the two features are applicable. The story is used to justify winter, which beyond the rational explanation is seen back then as a result of the goddess’s wrath, and the mythic story is told in many ways with slight differences in some details.

Myth-criticism is concerned with the literary interpretation of mythic patterns and structures found in literary works. This critical study of myth is interested in the narrative features –plot, characters, and themes—structure and symbolism, which connects it to ancient myths and religions (Baldick, 1990, p. 144). Barzun, a cultural historian, points out that “what links myth with literature is the imagination” (as cited in Basunia, n.d, p. 11). There is no prescribed method of studying or critically analyzing a myth. Collective approaches and various perspectives are applied in interpreting a myth, such as history, philosophy, archeology and other sciences. Some of these approaches study myth as part of a culture or part of a man’s character, such as in Jung’s concept of archetype or Frye’s circle of mythos. Reeves (1997) states in his study that “myth criticism designates as the convergence of several methods and forms of inquiry about the complex relations between literature and myth” (“Myth Theory and Criticism”).

It is ultimately significant to understand the nature of Greek gods and goddesses in order to analyze a myth representation or adaptation in a literary work. On this subject, Morford and Lenardon (1999) have demonstrated in their study of Greek mythology that all gods and goddesses are generally depicted as human in form and character. Although they act like humans, very often their appearance and their actions are idealized to some extent. Their beauty is beyond that of ordinary mortals, their passions are more grand and intense, their sentiments are more praiseworthy and touching, and they can embody and impose the loftiest moral values in the universe (p. 128). Humans find their ideas and lives reflected ideally in these mythic stories because these gods can mirror the physical and spiritual weaknesses of their human counterparts, they can be lame and deformed or vain, petty and insincere, they can steal, lie and cheat (Morford & Lenardon, 1999, p. 128). Like human beings, there are distinctions and hierarchies between gods and goddesses, upon which accordingly their power and influence on others are determined. The deities of the upper air or the upper world – the Olympians –are superior to those of the realm below on earth known as Chthonian (Morford & Lenardon, 1999, p. 128). Gods are worshiped in temples and honored with statues, propitiated by sacrifices and invoked by prayers. The hierarchy between gods and goddesses is viewed as the hierarchy or patriarchy between men and women, as Zeus represented as the sovereign deity, the king, father and lord for both gods and mortals. Yet, this monotheism and patriarchy are severely tested by other divinities, especially goddesses; Demeter, angry at the
rape of her daughter Persephone, forces Zeus and gods to come to her terms (Morford & Lenardon, 1999, p. 130).

All these historical and religious details of Greek mythology are taken into account in the adaptation of their stories, in order to give authenticity and value to the literary piece. To understand these requirements, it is mandatory to explain the process of adaptation. A work of adaptation is characterized by three important features. First, a transposition of a particular work or works into another, as in the myth that is formed into a poem. Second, the act of adaptation always involves two processes; re-interpretation and then re-creation that is why the slight changes are found in adaptation of the myth of Demeter and Persephone in Kizer’s poem where she tends to emphasize their views and addresses different themes. Third, the adaptation is a form of intertextuality; an engagement with the adapted work, especially in certain names, references, or statements (Hutcheon, 2006, p. 7-8). Kizer’s version is focusing on a psychological level, where a character’s development is processed and an inner-conflict is resolved by redefining woman-hood, using mythic details such as names and incidents to form symbolic significance. The study of adaptation and its process reveal what to adapt and how to adapt in literature. The poem discussed in this paper adapts the characters and the plot of the myth to set up a distinctive form of dramatic monologue to bring forth unprecedented themes like the social and psychological effects of domestic abuse, daughter’s independence from her mother, and the gap between the parents’ and children’s generations.

Under the umbrella of mythology’s studies and criticism, feminist critics have participated in analyzing, explaining, and criticizing the myth’s norm, structure and relevance to culture and social perspectives. What makes feminism interested in mythology is the fact that most of what feminism fights for or against is related to mythology in one way or another, such as patriarchy and women’s roles. In order to present a solid argument about feminism and mythology, it is important to give a brief historical background about feminism and what it stands for. Feminism refers to two ideologies; a social movement and a literary theory of criticism. Feminism is generally defined as “a range of theories and political agendas that aim to eliminate all forms of discrimination against women due to sex and gender as well as class, race, ethnicity, nationality, or other forms of social exclusion” (Feminist Dictionary, 2013, p. 4). Feminism as a social movement is founded by the belief “in the social, economic, and political equality of sexes” (Burkett, 2016, “Feminism”). It is a worldwide movement for the recognition of women’s social and cultural roles and achievements, as well as their economic and political rights. Feminism, as a theory of literary criticism, has no exclusive definition; it is defined by many feminist theorists and critics according to their views and approaches. Defining the theory of feminism “threatens to simplify what is, in stubborn, perhaps ineradicable way, complex” (Rooney, 2006, p. 1). However, the literary theory of feminism is not separable from the ideals of feminist movement, much of feminist literary criticism is “interrelated with the movement by political feminists for social, legal, cultural freedom and equality” (Abrams, 1999, p. 88).

In modern literature, there has been an attempt to portray women’s characters who have been devalued by patriarchal system. Feminist writers and critics concentrate their efforts on giving female characters their lost voice and rightful position. Feminist criticism comprises of various theories and approaches concerned with the literary work and its author. The study of this
poem from a feminist point of view is considering three main critical standpoints. First, the author’s influence on the depiction of the female characters; Kizer’s as a female poetess and a feminist in recreating Persephone. Second, the portrayal of the female characters, mainly Demeter and Persephone, with regards to the stereotypical views of females as weak, sensitive, and irrational. Third, the social position and role of the female character, mainly in this case, Persephone as a daughter, wife, and Goddess, in the patriarchal culture of Greek mythology. The premises of feminist critics and writers towards myths investigate the patriarchal system, and goddess’s roles. Feminist authors, as well, have reinvented themes and extended the roles and influences of Goddesses, to draw unconventional portrayals of female’s potentials. The feminist revision of myths represents the symbolism of myths and casts light on the neglected components in mythology regarding Gods-Goddesses relationships and positions (Kay, 2006, p. 10).

Feminist Reading of Kizer’s “Persephone Pauses”

Changes within literary genres, especially on poetry occur as a consequence of societal and cultural changes. This study examines a version of the myth of Demeter and Persephone in modern poetry by Carolyn Kizer. She brings up another modern interpretation of the myth of Demeter and Persephone that discusses various issues concerning women, and their independence. By revising an antique myth, Kizer introduces to her audience a radical, unexpected, yet intriguing commentary on the mythic narrative by voicing Persephone, in which a comprehensive review on the life in the Underworld, on Hades, and on her personality and psychology is unfolded.

Carolyn Kizer (1925-2014) is an American poet, feminist, and translator, who lived a long profitable life in the fields of academia and social domain. She was interested in poetry from an early age, and identified herself as a romantic, modernist, orientalist, then –most importantly –as a feminist poet. She dedicated her poetic works to women’s issues and for celebrating feminist principles. She described her works and achievements as a recognition for “generations of women who selflessly served men –fathers, sons and lovers –until their loss enabled these women to blossom as artists themselves” (Kizer, 2000, p. 6).

“Persephone Pauses” is published within a poetic collection entitled The Ungrateful Garden (1961). In her book, Kizer has conducted a historical and mythic revision of female figures, studying the stereotypical portrait of women and responded to each with an infuriated passion. Her poetry tackles feminist issues, it takes aim at the patriarchal culture that shapes women’s minds and bodies, and how consequently it underestimates women’s lives and literary achievements. Critics have assorted her poetry as “poems about women’s relationships with men in myth, history and contemporary society” (Phelps, 2002, p. 200). Kizer processes the archetypal female sacrifice that Virginia Woolf (1974) calls “the angel in the house” and explores its relation to women’s oppression and submission (p. 257).

Phillips (2001), a critic of feminist poetry, claims that some female poets –Kizer one of them –tend to “disguise” their own feelings by naming them after figures in Greek mythology (p. 75). In this case, a reader can look at Persephone as a resemblance of Kizer’s feelings and views, and may take her (Persephone’s) voice as Kizer’s own in some verses. As a poet and a person, Kizer has been much more confessional, dealing with her personal problems with “unusual frankness” (Phillips, 2001, P. 75). Kizer resorts to ancient myths and archetypal patterns for some reasons;
first, because she is “biographical” as Phillips (2001) indicates (p. 76). Moreover, she is influenced by her studies of Greek in college under the supervision of Joseph Campbell, who introduces Kizer to “bypass accepted versions of myth, versions usually made by males to enforce the male point of view, and to go back to the originals” (Phillips, 2001, p. 76). Another reason Kizer employs myth could be psychological, to ratify some social customs and human behaviors, probing deeper truths behind one’s collective attitudes towards fundamental matters of life, death, partnering, and existence (Phillips, 2001, p. 76).

Feminist poetry emerged in America during the second wave of feminism between 1960s and 1980s, and was characterized by its “articulated motives and commitments of women’s writing and reading as women” (Hirsch, 2014, p. 231). Feminist writers and poets have directed their efforts to recover neglected and lost literary works by women, as well as their study of women’s images in literature and culture, they have stood against the patriarchal culture by what Ostriker calls “stealing patriarchal language” – preserving its denotative meaning, but revising its connotative one (as cited in Hirsch, 2014, p. 231). Kizer seeks to set an example, for other poetesses, creatively by means of “recapturing, rebuilding, retrieving, remembering, or inventing if necessary, women’s dismembered or disremembered knowledge of empowerment; the knowledge of being self not other, author not mirror, subject not object” (Johnson, 2001, p. 99).

She uses the traditional narratives and views against themselves, by questioning their basics and roots and proposing alternative interpretations, as in her poem “Persephone Pauses”.

Kizer’s “Persephone Pauses” (1961) is one of her early feminist attempts to revise and reconstruct a modern view out of an antique narrative. The poem is constructed as a dramatic monologue, yet it is significantly different from a male poet’s dramatic monologue for three reasons. First, female poets are mostly more sympathetic with their protagonists, therefore they tend not to frame them with irony nor objectify them. Kizer’s sympathy with her heroine, Persephone, is evident throughout the poem, for she refuses to be objectified or presented in irony. Second, poetesses hardly find characters in literature, mythology or history with whom they could express their feelings in apparently dramatic and impersonal manners that they have not been willing to directly admit. Kizer has always identified herself as a goddess, Phillips (2001) expounds that Kizer has “her own sense of being larger than life, of being of mythic proportions” (p. 76). Therefore, it is almost impossible to regard this poem as impersonal or apparently dramatic. Third, in poetesses’ dramatic monologue, it is hard to distinguish between the speaker and the poetess for they both blur together, while poets’ dramatic monologues have sharply two differentiated figures of the speaker and the poet (Mermin, 2011, p. 31). In Kizer’s “Persephone Pauses”, the poetess’s views and ideals are infused into Persephone’s solely speech, which makes the reader identify Kizer in Persephone’s utterances. Mermin (2011) believes that all women’s dramatic monologues are expected to be univocal (p. 31).

It is essential for the study of Persephone to clear out certain points concerning her character and role. Persephone is regarded, according to many feminists, to be a symbol of individuation, a representation of woman’s struggle for independence, and the ideology of separate identity from one’s mother. The myth taken from the Homeric Hymn is told from Demeter’s perspective, Hobbs (2011) emphasizes that her story reflects “the pain from her separation” and much attention is directed towards Demeter’s reunion with her daughter (“Queen of
Individuation”). However, Hobbs (2011) questions where Persephone’s perspective of the story lies on, and suggests that “Persephone’s half of the story is as much compelling as that of her mother’s because her myth is one of individuation for young women and, in the broader sense, as a myth for exploring the shadow” (“Queen of Individuation”). The concept of individuation is coined by Jung (1938) who defines individuation as “the process of forming and specializing the individual nature; in particular, it is the development of the psychological individual as a differentiated being from the general collective psychology”, in other words, one undergoes a process of developing his or her personality (p. 561). From this point, Kizer and other modern writers have expanded the idea of what Persephone possibly might narrate, for most of them modern Persephone is “faced with similar growing pains in the need to leave [her] mother” (Hobbs, 2011, “Queen of Individuation”). Henceforth, in retelling this myth, Kizer shows her spite for the patriarchal system which expects and teaches women to be submissive, by not questioning their hierarchy, authority, and actions. Persephone, in many contexts, represents that submissive woman. However, taking Persephone as the modern feminist voice of female’s independence and self-identification makes her a hardcore representative of her feminist poet.

The poem is constructed as a dramatic monologue of sixty lines and divided into six uneven parts. Kizer’s mono speaker is Persephone and is conceived throughout the poem as her heroine. She entitles the poem as “Persephone Pauses”. This momentary pause is suggesting a contemplating time, in which Persephone (and all women comparatively) must reconsider, weigh, and reflect upon the past and the coming future set by the social, and cultural dominance of their male counterparts. Though “pause” seems short and abrupt, it is very significant to recognize a woman’s ability and role in life. The poem discusses a moment of truth in Persephone’s past and future.

The poem is not formed in a classical shape, the language is prosaic and the lines run on as free verse. To Kizer, “narrative and plot play a role in her work”, Corn (2001) remarks (p. 31). Thus, Kizer never intends only to bring forth another classical version of the myth, but to modernize the narrative by revising it, and reshaping it to the modern audience. The poetess relies on her reader’s imagination to picture visual images and create a scenario in their minds’ eyes.

Kizer sets her poem’s scenario when the time of Persephone’s return to the Underworld arrived. Persephone has received a letter and described the moment when she held it up and noticed “The lengthened shadow of [her] hand”, which reflects upon her other life and destiny in Hades’s world (Kizer, 2002, p. 32). She points out that this letter is “from a friend”, this mysterious unknown person casts suspense over the reader’s mind, yet she gives a relief that it is from a friend (Kizer, 2002, p. 32). Persephone reveals the letter’s content, it “Tells time: the sun descends again” the unknown sender has identified Persephone as “the sun” in a way that represents her as Demeter’s daughter, and supposedly an earth goddess (Kizer, 2002, p. 32). At the same time, the “the sun” is indicating her fate to descend to the Underworld, as the sun is fated by natural orders to sunset at the end of the day. Identity and fate are overlapping in one line, which leaves the reader’s own judgment to pass and interpret it either ways. Persephone expresses her feelings on the days she had spent with her mother, she believes that “So long, so late the light has shone. / Since rising, we have shone with ease:” ease from the darkness of the world of shadow, and that ease is “Perhaps not happiness, but still / A certain comfort from the trees”, as Persephone
conceived it (Kizer, 2002, p. 32). From the natural landscapes around her, Persephone finds solitude and consolation, these trees have a time on Autumn when their “crests of leaves droop down in tiers, / Their warm trunks veiled by aspen hair,” as they undergo into a transformation process, every part of the trees decline “Their honeyed limbs, the loosened earth/ About the roots; while flowers recline/In dusty gardens, rest on weeds,” (Kizer, 2002, p. 32). All these signs mark “a passing year”, thus Persephone is aware of the passing of time, and not in need for a reminder (Kizer, 2002, p. 32). She can see time’s touch on the surroundings, and as much as a human is aware of time’s changings. All creatures are either growing or declining, Persephone considers her fate to be natural and not bestowed on her by another force. It is natural for her to grow up different from her mother, to have her own personality, and to chart her own future. Kizer aims to lend youngsters an advice that every generation must evolve naturally. Moreover, she believes that fate is about the consequences of one’s actions, not an outside mysterious force as in the ancient literature. Women must decide for themselves is the ideology behind many of her well-known poems such as Pro Femina (2000) in which she wrote “consider the fate of women. / How unwomanly to discuss it” (Kizer, 2000, p. 7).

The second stanza casts light on Persephone’s inner conflict. She confidently accepts her destiny and straightforwardly says: “So be it!” to herself first and to her listener, claiming her independence and ability to face up the consequences of her actions (Kizer, 2002, p. 32). In her return to Hades’s world, Persephone expects her train to be “plucked by spikes of summer grass” referring to her mother’s power, but “No clutch of summer holds me here” (Kizer, 2002, p. 32). She reminisces the time when she was kidnapped and taken to the Underworld, she confirms “I’ve gone before” to the spot where she was abducted and “I glance to my accustomed glass,” the glass of innocence and purity, when she was playing at “The shallow pond, but films of slime / Waver across it, suck the verge / Where blunted marsh frond cuts the air” (Kizer, 2002, p. 32). Persephone’s visual description of Hades’s emergence from the bottom of the pond to take her reflects her inner-self as she is looking at her image on the face of water getting blurred before he appears, and her conflict on deciding whether to run away from this unfamiliar creature or to stay and accept his intrusion. She is disturbed, and as she “stare[s], the slime divides / Like curtains of old green velour”, revealing to her something or someone that amuses her like a show behind a curtain amuses an audience (Kizer, 2002, p. 32).

In the third stanza, Persephone provides a closer look at her inner conflict. In her mind’s eye, Persephone’s senses are blurred, and she “gazes” into her reflection on the surface of the pond, her reflection is “Still veiled in foam” as if she cannot identify herself (Kizer, 2002, p. 32). On the other side, “the grim / Tragedian”, Hades “Draws near my shade” like any male advances to a female (Kizer, 2002, p. 32). Their meeting is “In motions formal and austere, / We circle, measure, heel to hem” not fearful, nor forceful (Kizer, 2002, p. 33). Persephone depicts in her narration that Hades has not kidnapped her, but in fact has seduced her, for he “proffers me an iron plate / Of seedy fruit, to match my mouth” (Kizer, 2002, p. 33). Persephone has a choice to accept or decline his offer, and that marks the moment of transformation for her identity and for the rest of her life. This is Kizer’s fairly significant remark on women’s life and choices as she believes that every woman has powers and weaknesses that are exploited by their male counterparts. A woman is empowered by her intelligence, her economical resources, and her position or role in the society. Women are oppressed by undermining their powerful qualities and controlled by restricting their
activities within the private sphere. Hades seduces Persephone to come with him because she is not yet aware of her potentials under her mother’s care. She is young, naïve and curious. Hades would take Persephone to his world where she has no powers or resources, and can be controlled easily in a foreign place. In this case, Persephone falls a victim of domestic abuse, where a peculiar role -Queen of the Dead- is imposed upon her and she is expected to fulfill her duties. Kizer hints that women are living in a similar situation of Persephone, and they are left with one option- to adapt. Persephone is struggling through her new life, and must rise, adapt and disclose her new abilities by embracing her true identity.

The fourth stanza renders the impact of Persephone’s choice to eat the seeds of pomegranate. Traditionally, the red seeds are the sign of Persephone’s loss of virginity by Hades (Kay, 2006, p. 139). However, Kizer reconstructs it to be a symbol of Persephone’s choice to become a woman. In the myth, the seeds chain Persephone to the Underworld and guarantee to Hades her return to him. However, Kizer’s interpretation changes this idea to reflect women’s choices and their consequences on their lives, by picturing the incident on earth not under the ground, which means in Persephone’s territory and within her limits of control, and by twisting the act of kidnapping into seducing. The seeds are to Kizer a symbolic cause for what will come forth, as much as any cause that might alter one’s life. After eating the seedy fruit, Persephone has felt her “form encased in some dark stuff” transforming into her new identity as the Queen of the shadow. Hades, convinced by his authority upon her as her husband, “has bedizened, keeps me hid / Save for that quivering oval,” where his throne is (Kizer, 2002, p. 33). She abhors him and wishes to be “away from him / And that excitement of his taste” (Kizer, 2002, p. 33). Nevertheless, Persephone feels his sadness for “He suffers, from my flesh withdrawn”, her absence inflicts pain on his heart and that reflects his need for her (Kizer, 2002, p. 33).

In the fifth stanza, Persephone faces her reality. She admits that “this unwilling touch of lust” in Hades prevents her from ignoring him, and he “Has moved some gentle part of me” which means her heart yields to his suffering (Kizer, 2002, p. 33). Although she showcases aspects of the angel in the house, who puts her husband before herself, Persephone does not submit entirely to Hades’s wishes. Persephone’s nature and identity as Demeter’s daughter has troubled her, for it is hard to be separated from her old-self. Her unconscious conjures to her a concealed desire during “That sleeps in solstice, wakes to dream”, a dream where both her personalities as daughter of Earth Goddess and Queen of the Dead commingle into one whole identity, “Where streams of light and winter join” (Kizer, 2002, p. 33). Dreams are signs expose what is buried in her mind and heart. She is conflicted between the earth and the underground, the light and the shadow, her old self and her new self as Queen of the shadow. This confusion triggers in Persephone the urge to fulfill all her desires. She suppresses her confusion in a belief that Hades knows her. Her vision has cleared as her “nerves dissolving in the gleam / Of night's theatrical desire,” she realizes that she must give to gain, and fight to win (Kizer, 2002, p. 33). Looking upon Hades, Persephone perceives herself as a heroine, who embarks on a journey of self-discovery. To Persephone, her journey has reached a state where “As always, when antagonists / Are cast into the sensual / Abysses, from a failing will” (Kizer, 2002, p. 33). She rises to achieve the outcome of her sacrifice, “This is my dolor, and my dower”, the balance between her light and shadow resolves her inner conflict and strengthens her to the end of her fate (Kizer, 2002, p. 33).
The last stanza concludes the confusion and conflict between the past and the future for Persephone. She calls Hades “Come then, sweet Hell! / To stir the grasses, rock the pool, / And move the leaves before they fall” to take her to the shadow where she belongs as Queen of the shadow, embracing her other identity (Kizer, 2002, p. 33). She has pondered at her life, accepted to fall into the darkness, and then she casts her letter as she hopes that the letter’s wings will “bear / It on to that high messenger / Of sky, who lately dropped it here” referring to Zeus, whose patriarchal dominance has led her to Hades (Kizer, 2002, p. 33). Persephone answers Zeus that his rule reminds her “That half my life is spent in light”, and therefore she liberates herself and “cast my spirit to the air, / But cast it. Summertime, goodnight!” (Kizer, 2002, p. 33). Phillips (2001) comments on the last line that “Persephone suffers mighty falls, and accepts the fact that women can’t win all battles” (p. 78).

Kizer’s version of the myth discusses the influence of one’s inner-life on his/her outer-life. She believes that changing the psychology of women will result in changing their traditional beliefs and their attitudes towards themselves as they refuse to be victims, submissive, and weak. Kizer applies Jung’s view of the shadow in her description of Persephone’s journey to the Underworld. Jung (1977) believes that “[the shadow’s] nature can in large measure be inferred from the contents of the personal unconscious”, unlike the ego, which results from the collective unconscious (p. 145). Persephone wants to be free from her society’s expectations. She accepts to be Hades’s wife, which as well means she is embracing her inner-self. She assuresses that “No clutch of summer holds [her]” to be the next Earth Goddess (Kizer, 2002, p. 32). The shadow is a state of the self that requires preparation and strong will to overcome personal challenges, because as Jung (1977) states “no one can become conscious of the shadow without a considerable moral effort” (p. 145). He clarifies the nature of this moral effort by listing certain characteristics in the shadow-personality such as being emotional, obsessive, and having possessive quality (Jung, 1977, p. 145). These qualities are seen in Persephone’s character, she loves nature for she finds “a certain comfort from the trees”, she is obsessed with searching for meanings in herself and around her, and she has a desire to control and possess as she calls “Come then, sweet Hell! I’ll name you once” (Kizer, 2002, p. 32-33). Persephone has been willing to find herself, she is looking, staring, and gazing, but her inner-self is “still veiled in foam” (Kizer, 2002, p. 32). Hades’s presence is regarded as a trigger for her to search further. His strange intervention into her life is used as a tool for feminine self-discovery, he shows her a possibility beyond her horizon as an Earth Goddess. For a person to recognize his/her dark aspects, he/she must meet a resistance between the ego and the shadow. This conflict between the ego and the shadow is rendered from a wider spectacle of self-recognition and self-alienation. Jung (1977) points out that the self retires into the background and gives place to social recognition (self-alienation), in which she becomes what is expected to be (p. 122). The challenge is posed for self-recognition to stand opposite to self-alienation. Persephone obtains self-recognition by accepting to go to the Underworld with Hades over staying with her mother (self-alienation) to become what others expect her to be – an Earth goddess.

In conclusion, Kizer’s poem delivers a significant message to young women through an ideal mythic figure. When young girls are forced to become women by social conventions, they become married and mothers before they choose to be. Therefore, women are predefined to eventually be wives and mothers. However, Kizer has re-established the role of Persephone through re-defining her identity. Instead of becoming an earth Goddess like her mother,
Persephone has broken from her mother’s circle, she has gone to the Underworld with Hades and has returned surely different. Her journey to the shadow is symbolically suggesting a journey to one’s own shadow, to the personal unconscious. This psychological transformation will bring about a new identity, a developed character. Persephone becomes the Queen of the Shadow, thus, her new identity instigates, symbolically, an inner journey to explore the psyche’s shadow as part of individuation process.

Conclusion
This study of Carolyn Kizer’s “Persephone Pauses” as an adaptation of the Greek myth of Demeter and Persephone is intended to expose different interpretation, portrayals, and themes. It is conducted on the feminist views and theories, concerning the author’s influence on depicting female characters, the female characters’ portrayals, and their social roles. The study is divided into two sections; each provides answers to the research questions on the ideology of the poet, and the poem’s themes and interpretation.

The first section explains the theoretical part of mythology and feminism, by defining their terms and aspects. Myth is viewed as an explanation of natural phenomenon such as winter, or justification of cultural rites and customs. In mythology, there is a hierarchy of gods and goddesses, distributed on patriarchal standards, where Zeus is the father and the powerful male figure above all. Myth-criticism comprises of various theories and critical approaches to analyze literary interpretations structures, and mythic patterns. Feminism is part of the myth-criticism. It is interested in mythology for two main reasons: first, the patriarchal system rooted in myths, and second, the female figures’ roles and potentials. Accordingly, the feminist approach studies the author’s patriarchal influence on describing female characters, the female characters’ negative and stereotypical portrayals, and their roles and abilities in the social domain. These theoretical views are applied in analyzing Kizer’s poem.

The second section is investigating “Persephone Pauses”, a modern interpretation of the myth by Kizer. Kizer is interested in the neglected aspects of the myth, especially Persephone’s side of the story. She introduces psychological views on the incident, as well as tackling feminist issues of identity and role. Through her heroine Persephone’s descent to the Underworld, Kizer explains the process of individuation, borrowed from the psychoanalyst Jung. The individuation uncovers the true personality of the goddess, and sets her on a journey of self-discovery, where she can make her own choices beyond the stereotypical or accustomed identifications. The psychological transformation of Persephone is observed in this dramatic monologue as she turns from being the Earth Goddess into the Queen of the Dead. Persephone’s self-recognition represents womanhood, as Kizer believes, and encourages women to define themselves by their own actions.

About the author:
Salma Backroush graduated from Imam Muhammad bin Saud Islamic University with M.A in English Literature (2017), and B.A in English Language and Literature (2014). She is interested in comparative, historical, and cultural studies. She has been working in private institutions and schools. She is preparing for Ph.D. in English Literature and Philosophy.
A Feminist Reading of Kizer’s “Persephone Pauses”

References
Eloquent Silences in Samuel Beckett’s Waiting for Godot and Harold Pinter’s The Dumb Waiter

Rawiya Kouachi
Department of English Language and Literature
Faculty of Letters and Languages
Mohamed Lamine Debaghine University, Setif 2, Algeria

Abstract
This paper analyzes Samuel Beckett’s Waiting for Godot (1954) and Harold Pinter’s The Dumb Waiter (2003) by focusing on their affinities and differences. It is an analytical literary study from a linguistic standpoint using Kenny’s (2011) ideas. In addition to focusing on differences, the aim of this study is to scrutinize silence and its different meanings inasmuch as silence is a distinctive feature that groups and differentiates both plays. The study sheds light on a different aspect of research. Hence, besides focusing on interpreting speeches, this paper analyzes silences in both plays. It vindicates that silences are as important in literary interpretation as speeches. While Beckett’s silences indicate the void of modern life, Pinter’s silences convey threats and violence. Albeit much attention is given to verbal utterances and silences are generally neglected in terms of literary analysis, they are a sine qua non in terms of understanding Beckett’s Waiting for Godot and Pinter’s The Dumb Waiter and most importantly understanding the different languages of silence that greatly contribute to the whole meaning of both plays. Consequently, silences deserve much attention in literary interpretation as speeches and they are highly eloquent.

Keywords: Beckett’s silence, differences, eloquence, Pinter’s violent silence, void of modern life

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Introduction

Among the outstanding and influential playwrights of the twentieth century that their works have been a vast puzzle for audience are Samuel Beckett and Harold Pinter. They have vital contributions to the Theatre of the Absurd. The “Beckettian” characteristics are echoed in many modern and postmodern plays, especially the characteristics of his extraordinary play *Waiting for Godot* which is undoubtedly a milestone in the Theatre of the Absurd. In fact, many playwrights exhibit traces of Beckett’s influence in their works, particularly Harold Pinter. He is strongly influenced by Beckett and he adopts many of his techniques in different plays and Beckett’s influence in Pinter’s early works is immense and evident. Pinter’s famous play *The Dumb Waiter* resembles too much Beckett’s play *Waiting for Godot*. Hence, the research paper seeks to draw affinities and differences between the two plays. Most importantly, it sheds light on the most distinctive feature of both plays which is the extensive use of silences and pauses. Although the plays are short, they are filled with pauses and silences. Albeit silences are generally marginalized and considered useless and meaningless, this paper demonstrates that silences speak and convey a message to the audience by relying on linguistic views by Kenny (2011). Of paramount importance, the research focuses on the different embedded meanings behind the silences in both plays despite the fact that they ostensibly seem similar.

Theoretical Framework

In traditional theories, silence is associated with passiveness, negativity and absence of speech. It is regarded as an opposite to speech and it is a mere absence of sounds. Saville-Troike (2003) ascertains: “within linguistics, silence has traditionally been ignored for its boundary-marking function, delimiting the beginning and the end of utterances. The tradition, has been to define it negatively- as merely the absence of speech” (p. 117). However, it is a complex and ambiguous phenomenon of communication.

It is as important as speech. Actually, as there is meaningful speech, there is meaningful silence and sometimes there is meaningless speech and meaningless silence. It is absence as well as presence. “Acts of silence within discourse which is considered meaningful. Here, silence functions as an indirect speech act” (Schmitz, 1994, p. 346). Silence has different forms for example pauses, non-participation or lack of participation in conversation and mime.

Concerning the function of silence, it helps to differentiate between the units of speech and most importantly it embeds essential messages that have different interpretations. A myriad of theories tackle the virtues and power of silence mainly from a linguistic point of view. Picard (1952) states that silence is meaningful and it leads to creativity. For him, there is a difficulty living in a world full of language and speech and there is a great possibility to live in a world full of silence (p. 70). Speech sometimes cannot express the right idea, but silence can be the best answer and convey many ideas without uttering a single word. Other works also highlight the importance of silence for example Hall’s work (1959), the collection of essays by Steiner (1998) and the most recent one is Kenny’s book (2011). The latter identifies different types of silence including wise or virtuous, modest, cunning or calculating, eloquent, dumbfounded, culpable, strong, weak, ceremonial, satisfied, idle and dead. According to Kenny (2011), eloquent silence is very...
expressive and symbolic. It is also known as pregnant silence and it is “used to refer to complete silence that is filled with the brooding presence of thoughts or feelings that one has not expressed” (p.22). Unlike traditional theories, silence is given too much importance in modern disciplines apart from linguistics.

**Samuel Beckett’s Waiting for Godot and Harold Pinter’s The Dumb Waiter: Affinities and Differences**

Before dealing with silence in relation to both plays, it is important to shed light on other affinities and differences inasmuch as they pave the way to understand the nature of silence which is at the same time one feature that groups and differentiates both plays. In terms of their plot, *The Dumb Waiter* is strikingly similar to *Waiting for Godot*. In fact, both plays do not follow a linear, conventional and classical structure which begins in a specific point with a developing conflict to end in another point to reach a certain resolution. They consist of two characters waiting for another mysterious and obscure person who never comes. Like *Waiting for Godot*, in which two tramps, Vladimir and Estragon, spend time on a country road waiting for a person called Godot, Pinter’s characters Ben and Gus, two killers, wait in a basement room for orders from their boss Wilson. Actually, the characters of both plays astonish the audience because they are all waiting for nothing. Not only does the audience wait for the events of the plays, the characters also wait in vain for the coming of other persons to contribute to the plays’ events and this waiting causes a queer situation. The two plays turn around the same point waiting which hinders characters’ ability to act. In fact, nothing happens in both plays, especially *Waiting for Godot* in which nothing happens twice. While the characters in *The Dumb Waiter* and *Waiting for Godot* are waiting, they pass their time with recurrent discussions, pointless conversations and aimless talking and many actions are repeated throughout the plays.

Although *The Dumb Waiter*’s plot seems similar to the plot of *Waiting for Godot*, there are certain dissimilarities between the two plots. It is generally acknowledged that Beckett’s *Waiting for Godot* is a prototype for an absurdist play which implies that the plot is loose and unrealistic. Although the play takes place over two days and is divided into two acts, nothing happens and Vladimir and Estragon come back to the same conclusion which is the first sentence of the play “Nothing to be done” (Beckett, 1954, p. 7). *Waiting for Godot* has a circular and static plot and the end is a repetition of the beginning. Unlike Beckett’s *Waiting for Godot*, Pinter’s *The Dumb Waiter* mingles absurdism with realism and this mixture is one innovative aspect of his plays. At first glance, Pinter’s plot seems absurd like Beckett’s plot; however, there are realistic elements in *The Dumb Waiter*. Binyan, (2007) states:

> On the whole the play is progressive. The plot of *The Dumb Waiter* is well structured, though does not necessarily follow a traditional format of exposition, development, climax and denouement. It provides not much about exposition and ends soon after the arrival of the climax (p. 38).

Ben and Gus are waiting for orders from their employer whom they seem to know. Gus “find[s] [Wilson] hard to talk to” (Pinter, 2003, p. 2408). Yet, their waiting is not waiting forever like...
Vladimir and Estragon. The audience is aware what Ben and Gus’ mission is; they are waiting to kill and their waiting comes to an end and resolution when Ben gets orders to kill Gus. However, Vladimir and Estragon’s waiting is endless and they do not have any idea about Godot. In addition, throughout the play, Vladimir and Estragon are visited by Pozzo, Lucky and the boy, but they did not help in the progression of the plot. It remains static. However, in *The Dumb Waiter*, there are only two characters and Ben succeeds in breaking the long waiting by acting at the end.

Regardless of the plot, *The Dumb Waiter* exhibits some traces of Beckettian characteristics in terms of characters. Ben and Gus are another version of Vladimir and Estragon because Beckett and Pinter choose two characters from the bottom of the society. Tramps and hired killers that represent the little man. Both Beckett and Pinter do not provide clear personal data about their characters, past lives and the relationship between them is vague and obscure. Instead of waiting for Godot, Ben and Gus are waiting for Wilson. So, Ben stands for Vladimir, Gus is another version of Estragon and Wilson resembles Godot. At the beginning of *The Dumb Waiter*, Gus struggles with his shoelaces as Estragon struggles with his boot. Both of them are submissive and dependent on their mates. They are inferior and child-like characters in the sense that their major concern is food, struggling with their shoes and for Gus, he has an additional characteristic which is his recurrent going to the lavatory. In addition, Gus and Estragon have poor memories and they depend on their friends to remember things. Unlike Gus and Estragon, Ben and Vladimir are dominant, mature, superior and responsible characters and they are much more rational than Gus and Estragon. Ben spends his time reading the newspaper and Vladimir is much concerned with philosophical and rational matters. Apart from on-stage characters, Wilson and Godot are similar because they are off-stage characters and the other characters spend time waiting for their coming. They are unseen and symbols of unknown and uncertainty. In addition, both playwrights exclude female characters from their plays to show the sterility of modern life.

Although Pinter and Beckett’s characters seem identical, there are certain differences between them. One of the most apparent differences is the characters’ ability to take actions. Beckett’s characters are passive, stagnant, paralyzed and immobilized by waiting. They are always postponing and never act. They talk about leaving the place but they never did. ESTRAGON. Well, shall we go? VLADIMIR. Yes, let’s go. They do not move (Beckett1954, p. 36). Vladimir and Estragon have nothing to do in their lives but wait for Godot and their waiting is fruitless. In contrast to Vladimir and Estragon, Pinter’s characters seem active. Ben breaks the long waiting by fulfilling his mission at the end of the play. Furthermore, “Pinter does not dehumanize his characters as Beckett and Ionesco do but leave them ‘human, all-too-human’” (Hollis as cited in Binyan, 2007, p. 39). Pinter’s “characters are real, but the over-all effect is one of mystery, of uncertainty, of poetic ambiguity” (Esslin as cited in Binyan, 2007, p. 38). Another difference is that in *Waiting for Godot*, there is a kind of comradeship and friendship between Vladimir and Estragon which is absent in *The Dumb Waiter*. Ben is extremely hostile and menacing to Gus and he is able to kill his partner. Ben and Gus were working for a long time together, but it seems there is something wrong with their relationship. They do not trust each other.
One difficulty of the absurd play is to pinpoint the theme because the play has manifold layers and the absurdity is the heart of the play which is mainly concerned with man’s inability to establish a meaningful life in a chaotic world. Both Beckett and Pinter’s plays are open to different interpretations and the underlying theme of *Waiting for Godot* and *The Dumb Waiter* is existentialism. The two plays’ major theme is man’s struggle to find meaning for his life and his search for his lost and traumatized identity. Uncertainty of life dominates both plays. *Waiting for Godot* presents a chaotic world without any meaningful pattern and Ben and Gus in *The Dumb Waiter* are uncertain about their circumstances. The only thing certain in both plays is the characters’ uncertainty. They spend the whole plays waiting for someone who never comes and waiting is one dominant aspect of modern life which is full of boredom and anxiety. The plays reflect an image of a modern man who is paralyzed, traumatized and immobilized and passivity and stagnation are his emblem. Another important theme is man’s alienation in modern world and alienation of human relationships and the cause behind this alienation is the lack of communication which is well displayed through characters’ behavior and language.

Apart from similarities between the two plays, there is one striking difference between *Waiting for Godot* and *The Dumb Waiter*. In addition to the existing themes between the two plays, Pinter adds his Pinteresque touch. Unlike Beckett’s play, *The Dumb Waiter* is full of violence and threat. It exhibits menace inside and outside the room. The people are not only alienated, they are also hostile and menacing. In addition, Pinter’s play blends absurdism and realism in a fantastic and artistic way.

In terms of techniques, Pinter’s play exhibits many Beckettian characteristics and techniques. To fill the endless waiting, characters in both plays use language to pass time. Sentences are fragmented, meaningless, unfinished and repeated several times. Characters’ aim is not to share a meaningful talk and discussion, their aim is to engage in frivolous conversations with incoherent responses. *The Dumb Waiter* includes many repetitions and actions endlessly repeat themselves. In addition to the fragmented language, *Waiting for Godot* and *The Dumb Waiter* include extensive use of para-verbal languages for example mimes, silences and pauses.

**Eloquent Silences in Samuel Beckett’s *Waiting for Godot* and Harold Pinter’s *The Dumb Waiter***

Regardless of analyzing some similarities and differences between the two plays, the use of silences and pauses that dominate the plays is another aspect of affinities and differences between *Waiting for Godot* and *The Dumb Waiter*. Although Beckett and Pinter’s plays are short, they include many silences and pauses which are not unnecessary and meaningless techniques that the audience can neglect, underestimate and degrade their importance. The use of silences and pauses open another room for interpretation to decode the hidden and enigmatic meaning behind their use. It is very tempting to decode the silences because they also speak and the pauses are pregnant with multiple meanings.

In fact, Beckett and Pinter’s use of pauses and silences can be on one level a kind of break to facilitate actor’s ideas or give the audience a chance to have a clear idea of what is being said.
on stage. Silence is used to understand the perplexed meaning. For Bruneau, “silence lends clarity to speech by destroying continuity” (as cited in Schmitz, 1994, p. 346). However, the extensive use of silences embeds other hidden meanings that can greatly contribute to the understanding of both plays. So from silences, audience can hear a language, but not sounds. “There is an eloquent silence, which serves to approve or to condemn, there is a silence of discretion and of respect. In a word, there is tone, an air, a manner which renders everything in conversation agreeable and disagreeable” (François as cited in Kenny, 2011, p. 2). Thus, silences convey different meanings.

Examining Beckett and Pinter’s silences reveals that both playwrights use silences to indicate lack of communication and failure of conversation between characters. Silence in both plays shows the distance and alienation between people. Schmitz (1994) states: “nothingness is also interpreted: silence carries meaning, silence can also serve as an indicator of unsuccessful communication… it is particularly suited to sounding out unclear relationships between speakers” (p.346). Waiting for Godot and The Dumb Waiter stress man’s alienation, especially his alienation from other human beings. Language lost its function of communication and both plays are full of repetitions and dialogues’ aim is not to gain genuine conversations. Characters randomly ask questions and there are questions without answers and answers without questions and no one listens to the other which reveal the inability of humans to communicate with each other and the incapacity of the character to sustain comprehensive and fluent dialogue. Waiting for Godot is full of silences for instance after a long silence, Vladimir says:

> VLADIMIR: say something!
> ESTRAGON: I’m trying.
> Long silence.
> VLADIMIR: (in anguish) Say anything at all!
> ESTRAGON: What do we do now?
> VLADIMIR: Wait for Godot
> ESTRAGON: Ah!
> Silence (p. 41-42)

Like Beckett’s play, The Dumb Waiter includes many silences. In addition to Ben and Gus alienation from other people because they are staying in a basement room without any windows to see “what it looked like outside” and they “come into a place when it’s still dark… [they] sleep all day,… do [their] job, and then [they] go away in the night again” (Pinter,2003, p.2400), there is a lack of communication between the characters themselves. Furthermore, the dumb waiter as a machine is an indicator of the failure of communication. Using the speaking tube, a person cannot speak and listen simultaneously which indicates an unhealthy conversation and a gap in communication. Although silences in Waiting for Godot and The Dumb Waiter express lack of communication, Pinter’s silences go beyond the lack of communication. They indicate refusal of communication. Ben refuses to communicate with Gus and he reads the newspaper which is his excuse to avoid communication. He is most of the time either silent, ignoring Gus’ questions or answering with hostility.

GUS [thickly]. Who is it upstairs?
Eloquent Silences in Samuel Beckett’s Waiting for Godot

Kouachi

BEN [nervously]. What’s one thing to do with another?
GUS. Who is it, though?
BEN. What’s one thing to do with another?
[BEN fumbles for his paper on the bed]
GUS. I asked you a question.
BEN. Enough!
GUS [with growing agitation] I asked you before…
BEN [hunched]. Shut up.  (p. 2419)

The quotation is an epitome of many unhealthy conversations between Gus and Ben or both characters retrieve to dead silence.

Beckett is famous for his use of silences and pauses and they convey messages as speeches and help the character to hide his real thoughts. In addition to being an indicator of lack of communication, silences have an emotive function. “The most expressive moments in his plays often occur in the pauses and silences, indicating…repression, fear, anticipation or horrified inarticulacy” (McDonald as cited in Bloom, 2008, p. 150). Albeit silences in both plays seem similar, they, in Waiting for Godot, express characters’ sadness and loneliness and contribute to the play’s general atmosphere of sadness, void, loneliness and nothingness. Kenny (2011) views that “five short plays…sample the existential world of… Samuel Beckett. When it is quiet, with the silence screaming in your ears, you see the bleakness, the pointless vacuum of nothingness before you” (p.106). Vladimir and Estragon throughout the play try to overcome silence because it reminds them of the void of their lives. To fill the silence, characters speak for the sake of speaking and talk incessantly to escape the terrifying silence of the nothingness in which they are entrapped. They are idle and have nothing to do. ESTRAGON. In the meantime let us try and converse calmly, since we are incapable of keeping silent (p. 40)
Afraid of their silence, they start talking randomly.

Long Silence
VLADIMIR. Say something!
ESTRAGON. I’m trying.

Long silence
…
VLADIMIR. Help me!
ESTRAGON. I’m trying.

Silence
…

ESTRAGON. That’s the idea, let’s contradict each other (p. 40-41)

Although Vladimir and Estragon try to overcome the silence, they fail to avoid it and most of the play is filled with silences. McDonlad states:

Estragon and Vladimir are so desperate to keep the conversation alive, to block out the sound of the dead voices. Or perhaps to keep back the realization that the silence brings:
their conversations are merely a habit which protects them from the stricken awareness of their own abjection and solitude (as cited in Bloom, 2008, p. 151).

Their silences indicate the emptiness of modern life conversations.

Despite the fact that Pinter borrowed the use of silences from Beckett, his silences convey a different message. The most distinctive element in Pinter’s dramatic technique is the use of silences and he is known as the master of pauses that are his trademark. Pinter himself differentiates between two kinds of silences. “One when no word is spoken. The other when perhaps a torrent of language is being employed” (Qi & Zexiang, 2007, p. 31). Silences contain rich meanings and are as eloquent as speeches. Listening to Pinter’s silences in *The Dumb Waiter* reveals violence and fear. Unlike Beckett’s silences that express man’s sadness and life’s nothingness, Pinter’s silences show characters’ violence and threat which characters try to lock and conceal them in their silences. Scrutinizing the silences, they create an atmosphere of unease and violence. The pauses which are part of the silences “were like furrows in which seeds of thought were planted, germinated and produced a bumper crop of dramatic fruit… his pauses as mere crucibles of dread” (Kevin, 2008). Pinter’s characters transmit a great deal of information by being silent or giving a pause in their conversations. “Pinter cleverly uses silences, understatement and cryptic small talk to create a mildly menacing atmosphere in which a darker or greater reality seems to lurk” (Kenny, 2011, p. 106). In *The Dumb Waiter*, the tension between speech and silence, the said and the unsaid and revealing and concealing creates a rich and superb drama. Pinter’s play is full of silences which reveal menace and underlying violence.

The beginning of the play is a long silence. Ben is reading a newspaper and Gus ties his shoelaces without any conversation. Then, throughout the play, there are many pauses and silences and Ben refuses to communicate with Gus because he is afraid of revealing and exposing himself and his hostility and menace are locked in his silences. In addition, whenever Gus asks Ben about the nature of their mission, the answer is a sinister silence. At the end of the play where tension is very high, there is a great amount of silence which reveals a great hostility and violence.

BEN. [savagely] That’s enough! I’m warning you!

[Silence]

[Ben hangs the tube. He goes to his bed and lies down. He picks up his paper and reads.]

[Silence]

[The box goes up] ...

[Silence] (p. 2420)

Finally, the play ends with a long silence which puts an end to Gus’ life. Furthermore, audience has to listen to silences to discover and uncover the language locked within the silences and ignoring a pause or a silence is as ignoring a speech. Raby (2009) contends:
Pinter writes silence and he appropriates it as a part of his dialogue. The actor who has not decided what is going on in this gap will find that his emotional life is disrupted…Otherwise the actor produces a non sequitur, which is absurd and makes the character ridiculous (p. 163).

Pinter’s silences in *The Dumb Waiter* cannot be neglected and they greatly contribute to the understanding of the general meaning of the play.

**Conclusion**

From the constellation of the aforementioned ideas, Beckett’s *Waiting for Godot* and Pinter’s *The Dumb Waiter* are similar and dissimilar in many points and silences are an important feature that characterizes both plays. Albeit the two plays share many characteristics of the theatre of the Absurd and silences seem similar and meaningless, the research paper vindicates that silences convey important messages relevant to the modern society. Yet, while silences of Beckett are an indication of the void and emptiness of modern life, Pinter’s silences are pregnant with threats and violence. Consequently, silences are as important as speeches and deserve both audience and readers’ attention to get a clear understanding of Beckett’s *Waiting for Godot* and Pinter’s *The Dumb Waiter* and understanding other literary works for future research relevant to this enigmatic phenomenon: silence.

**About the Author:**

Rawiya Kouachi is an assistant professor at Mohamed Lamine Debaghine University Setif 2, Algeria. She got her BA from Ecole Normale Supérieure (E.N.S) in Constantine, Algeria and her M.A from Beijing Foreign Studies University, China. Currently, she is a PhD researcher in British and American literature. Her area of interest is Victorian literature, feminism, Islamic and Arab feminism, postcolonial studies, Shakespearean drama and Modern and Postmodern British and American literature.

**References**


Translation Shifts in Spatial and Temporal Deixis: A Trend Towards a More Subjective Narrative Mood in Fiction Translation

Othman Ahmad Ali Abualadas
Department of English Language and Literature
The University of Jordan, Aqaba, Jordan

Abstract
This study examines the translational deictic shifts in three Arabic translations of the English novel *Wuthering Heights* and the effect of this shift in the spatio-temporal point of view and stylistic features of the original. The study finds shift in spatial and temporal deixis that manifests a strong tendency towards increasing the ‘level of enunciation’ of narrators’ spatial and temporal location within the narrative. This shift brings the main narrator closer to the other characters in temporal, spatial, and mental space, hence increasing her involvement in events and empathy towards characters. At the same time, it distances the outside frame narrator, who has limited contact with characters, and increases his detachment and antipathy. In both cases more is revealed of narrator-character relationships and the narrator’s evaluations, leading to a more subjective narrative mood. It is hoped that the study will be applicable to different translated literary works to compare the findings and gain more understanding on the norms of English-Arabic fiction translation.

**Key words:** deixis, literary translation, narrative point of view, standardization, translation shifts

Research objectives
This study explores different types of shift in the translation of spatial and temporal deictic expressions. The study will also explore the effect of these shifts in temporal and spatial settings of the original story. It will examine the changes shifts can bring to the communicative features and narrative point of view of the original. It explores here how the trends of shifts can affect stylistic features that are implicit in the original narrative, such as narrator’s degree of objectivity, involvement in or detachment from events narrated, antipathy to or empathy with characters etc.

Corpus
The corpus is the source text of *Wuthering Heights* by Emily Brontë (1847) and three Arabic translations of this novel. The novel has thirty-four chapters, but in order to provide in-depth examination and adequate contextualised explanation of the features being studied, full examination of the novel goes beyond the scope of this study. The study will therefore be focused on the first eight chapters of the novel (which contain 24,514 words). This is because the in-depth qualitative study can only be done on a focused corpus. The three Arabic translations are Ref’at Naseem (1972), Helmi Murad (1998) and Mamdouh Haqi (2011).

Theoretical Background and Methodological Issues
The framework for identifying deixis is based on Levinson’s (1983, 2006) theory of deixis, which draws upon some previous influential accounts of deixis such as Fillmore (1975) and Lyons (1977). For the description of narrative point of view, the study adopts Simpson’s (1993/2005, 2004) account, which is based on Uspensky’s (1973) work on narrative point of view which was later refined by Fowler (1986/1996). The framework for analyzing deixis and point of view in the translation draws on certain translation studies in this specific area, most importantly, Munday (1997), Mason and Şerban (2003), Bosseaux (2007), Goethals (2007, 2009), and Richardson (1998).

Narrative point of view, as defined by Simpson (1993/2005, p. 4), is related to the psychological perspective through which the events of a story are narrated. It encompasses the narrative framework which the author employs to let the reader see and hear the events of a story or the basic viewing position which is adopted in narration.

Simpson (1993/2005, 2004), identifies four main categories of point of view: (i) spatial, (ii) temporal, (iii) psychological and (iv) ideological point of view (which falls outside the scope of this study). The spatial point of view is related to the viewing positions assumed by the narrator and concerns the camera angle adopted in the story (Simpson, 2005, p. 11). One language component that can contribute to the establishment of spatial point of view is spatial deixis, such as “here” “there” “this” “that”, etc., which gives an index of location, distance and direction in the narrative description (Simpson, 2004, p. 29). Fowler (1996, pp. 62-65) resembles the spatial point of view in the narrative to the viewing position in visual art. He states that: “Just as painting is composed structurally so that the viewer seems to see some objects close up, some in the distance, some focussed, and some less clear” (Fowler, 1996, pp. 62-65).

The temporal point of view is generally related to the way relationships of time are expressed in the story. It can be related to any kind of manipulation of time sequence in the story, relating
for examples to how certain events can be relayed as distant in time and others as immediate or imminent etc. (Simpson, 2004, p. 79), or as Fowler (1996, p. 127) puts it, it relates to “the impression which a reader gains of events moving rapidly or slowly, in a continuous chain of isolated segments”. One of its linguistic markers can be time deixis, such as “now” “then” “this day” “that moment” etc. The two categories together are often referred to as ‘spatio-temporal point of view’.

The third category is ‘psychological’, or as Fowler (1996, p. 167) prefers to call it, ‘perceptual’ point of view. This category concerns the modes or ways in which the story events are mediated through the perception of the teller of the story, whether s/he is a narrator or a participating character. Fowler (1996, pp. 169-83) distinguishes here between two main types of narratorial viewpoints. The first one is an ‘internal narrative’, which is limited to the subjective viewpoint of a participating character’s perception, manifesting her/his feelings, opinions or evaluation of events and other characters of the story. The second type is an ‘external narrative’, where events and characters are described from a position outside of any character’s perception, allowing ostensibly for more objective reporting of events.

Researches such as Munday (1997) Mason and Şerban (2003), Goethals (2007, 2009) among others have indicated to some kind of translational deictic shifts which can bring about changes in the original narrative point of view. Munday (1997) studies shifts in point of view in an individual English translation (The trail of your blood in the snow) of the Spanish short story El rastro de tu sangre en la nieve, by García Márquez (1992). The narration mode of the story as Munday explains is a distanced third-person narrative, which is quite similar to a chronicle, with few personal markers of the omniscient narrator’s world view, judgments or opinions. Time and place deictics are among the linguistic elements that have been examined and found to contribute to the shift in the ‘spatio-temporal point of view of the original. Munday gives the following example.

1. **ST**: ‘De no haber sido invierno, estarían ya en pleno día.’
   **TT**: ‘If it had not been winter, it would have been broad daylight by now.’

This sentence is told by the couple when they met. The use of distal deictic “ya” (already or then) indicates that the narrator is temporally-detached from the characters in the event. However, shifting this distal deictic into proximal “now” in the translation brings to this past episode a present prominence not existing in the original. It imposes a more immediate time frame on the story in the translation and brings the reader back closer to both characters and events narrated, affecting in turn the distancing point of view and the psychological perspective adopted in the original.

Jonasson (as cited in Bosseaux, 2007, p. 34 and Goethals, 2009, p. 773) studied the rendition of some deictic demonstratives in a number of narrative texts translated from French into Swedish. She finds that some of the used deictic expressions convey ‘subjective point of view’ in French and which may not be directly transposable into Swedish. She finds in most of these cases that the translator maybe “succeeded” in maintaining the subjective point of view adopted in the original by opting for other deictic elements in Swedish that can perform a similar function (Bosseaux,
2007, p. 34). However, in several other cases, the translator opts for a non-deictic element, which contributes as she argues to “diminishing empathy” and making the “enunciation mode more objective” (Bosseaux, 2007, p. 34).

Mason and Şerban (2003), examine deictic translation shifts in a corpus of eleven literary translations from Romanian into English. Four main patterns of shift are found in the corpus: (i) shifting from proximal to distal, (ii) from a distal to proximal, (iii) omitting a proximal deictic via translation and (iv) adding a proximal or a distal via translation. The result that Mason and Şerban find is that there is a consistent pattern of distancing in translations; a tendency to use a distal more than proximal deictic via translation, projecting event and referents further away in time and space from the narrator and producing probably an ‘alienating effect’ (Fowler, 1996, p. 120).

Mason and Şerban (2003) argue that this narratorial detachment between the narrator and the referent or the events narrated here lead to a target text that elicits less ‘involvement’ on the part of the readers than the original text did in its context (see Hickey, 1998 and Boase-Beier, 2014). They argue that the use of proximal deictics (“now”, “this” etc.) in a past-tense narrative, can signal the narrator’s empathy or involvement in the event (Toolan, 1990, p. 178 and Klinger, 2014, pp. 64-66): it indicates that the narrator is re-living the events s/he narrates and hence inviting the reader to take part in her/his feelings and emotions at the time. But the distancing trend in the translation lead to a text with more objective rendering of the events on the part of the narrator and hence less involvement on the part of the reader with her/his world views.

Two studies carried out by Goethals (2007, 2009) do not confirm however the general distancing trend found by Mason and Şerban (2003). Goethals (2007), in a Dutch-Spanish corpus, finds that the proximal-distal alternations vary significantly between the different samples, manifesting no general trend toward distancing or approximating, while in his study (2009) of an individual Spanish translation of a Dutch novel, The Following Story, he finds these shifts occasional, not systematic, suggesting that such shifts are clearly not the result of a deliberate overall strategy of the translator. Goethals argues that deictic shifts between source and target text should rather be seen as “the traces of the translator’s interpretive search for the coordinates of the deictic center” and her/his attempts of resetting the context of the story (2009, p. 785). In other words, they should be looked at as traces the translator leaves of her/his translational interpretation in the translated text.

Another important conclusion about the translation of ‘spatio-temporal point of view’ can be found in Bosseaux (2007). In two French translations of the English novel The Waves (1931) by Virginia Woolf, using corpus processing tools, she studies the potential problems involved in the translation of linguistic elements that constitute the notion of point of view in order to see whether the translator’s choices affect the original narrative viewpoints. Among these elements were person deixis “I”, spatial “here” and temporal deixis “now”. She finds ‘a loss of deictic anchorage’ in the translation of these elements in both translations. Compared to the original, both translations are found to keep fewer deictic elements which serve both to signal that the speakers are positioned within the situation they are talking about and to emphasize that the actions are taking place during the unfolding of the speakers’ utterances, making the characters in the translation appear less involved than in the original.
Before embarking on the analysis, the section below will briefly describe the source text which is to be analyzed, highlighting important stylistic features that could go affected by translation shift.

**Narrative Structure and Writing Style of Wuthering Heights**

The story of Wuthering Heights is presented in the form of eye-witness narrations by characters who have experienced the events they narrate, first by Lockwood, then followed by Nelly Dean (Goodridge, 1971, p. 16). Lockwood’s narration represents the outer framework of the entire story, narrating the beginning and the end of the story and including some comments within. He acts as a recipient of Nelly’s story and shapes the entire framework of the story. Nelly in turn tells the majority of the events and acts as a recipient of further narratives, those of other characters in the story such as Heathcliff, Catherine, Hindley etc. (Goodridge, 1971, p. 16).

The story is then told as “a series of flashbacks with overlapping time frames” (Gordon 1989, p. 139). It can be seen as a complex narrative structure which consists of stories-within-stories-within-stories (McCarthy, 1984, p. 21). An example here is Isabella’s comment on Heathcliff “Frightful thing! Put him in the cellar, papa. He’s exactly like the son of the fortune-teller that stole my tame pheasant. Isn’t he, Edgar?” (CH 6: 52). This is quoted in Isabella’s warning to her father against Heathcliff, which is in Heathcliff’s description of his journey to Linton house, which is in Nelly’s story to Lockwood, which is in Lockwood’s story to the reader. This multi-layered narrative technique has been seen as adventurous because it allows shifts in the point of view (from one character to another) and in time (from present to past and vice versa)(Oldfield, 1976, p. 53).

Emily Brontë’s style varies depending on the narrator (Gordon, 1989, pp. 194-6). Lockwood, who functions as the outsider unused to rural life at Wuthering Heights and the moors, uses formal and mannered language, for instance, “a capital fellow” to refer to Heathcliff, “fascinating creature” to Cathy, and “the favoured possessor of the beneficent fairy” to Hareton (CH: 2). Unlike Lockwood, who is a stranger to the place, Nelly Dean lived through all events at Wuthering Heights and Thrushcross Grange and experienced the clash between the two families, and therefore is an actor in the drama and deeply engaged in the story events. She re-lives the past events as she narrates them and invites the reader to have an insider’s view and take part in her emotions and feelings at the time. Goodridge (1971) describes her narrative:

Though copious and detailed, Nelly Dean’s narrative has an extraordinary, sometimes breathless, energy as if she were describing events that she had witnessed an hour ago, every moment of which is vividly present to her. [...] she brings us very close to the action and is, in one way, deeply engaged in it: the intimate affairs of the Heights and the Grange have taken up her whole life. (pp. 18-19)

**Analysis and Results**

The data in this study indicate that 258 spatial deictics and 136 temporal deictics in corpus have undergone different types of shift after translation, suggesting a change in the spatial and temporal settings and the spatio-temporal point of view of the original. To explore the overall directions of shift in the corpus, the occurrences of the translational shifts in both types of deixis in the three translations are shown in the two tables below.
### Table 1. Spatial Deictic Shifts in the Three Translations

<table>
<thead>
<tr>
<th>Type of shift</th>
<th>Haqi</th>
<th>Naseem</th>
<th>Murad</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. shifting from a distal to proximal deictic (e.g. from “that” to “this” or “there” to “here”)</td>
<td>12</td>
<td>13</td>
<td>34</td>
<td>59</td>
</tr>
<tr>
<td>2. shifting from a proximal to distal deictic (e.g. from “this” to “that”)</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. shifting from definite article “the” to a distal demonstrative such as “that” or “those”</td>
<td>5</td>
<td>4</td>
<td>15</td>
<td>24</td>
</tr>
<tr>
<td>4. shifting from the indefinite article to a distal demonstrative</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>5. shifting from definite article “the” to a proximal demonstrative such as “this” or “these”</td>
<td>8</td>
<td>8</td>
<td>26</td>
<td>42</td>
</tr>
<tr>
<td>6. shifting from the indefinite article to a proximal demonstrative</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>7. shifting from possessive pronoun to a distal demonstrative</td>
<td>5</td>
<td>5</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>8. shifting from possessive pronoun to a proximal demonstrative</td>
<td>13</td>
<td>11</td>
<td>17</td>
<td>41</td>
</tr>
<tr>
<td>9. adding the proximal adverb “here”</td>
<td>12</td>
<td>9</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>10. adding the distal adverb “there”</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>11. dropping the proximal place adverb “here”</td>
<td>8</td>
<td>5</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>12. dropping the place adverb “there”</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>13. shifting from the distal adverb “there” to a prepositional phrase (e.g. “in the Heights”)</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>14. shifting from a proximal adverb “here” to prepositional phrase</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>15. shifting from a distal demonstrative to the definite article “the”</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>16. shifting from a proximal demonstrative to the definite article “the”</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>78</td>
<td>65</td>
<td>115</td>
<td><strong>258</strong></td>
</tr>
</tbody>
</table>
Table 2. Temporal Deictic Shifts in the Three Translations

<table>
<thead>
<tr>
<th>Type of shift</th>
<th>Haqi</th>
<th>Naseem</th>
<th>Murad</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. adding a proximal (e.g. “now” or “this night”)</td>
<td>15</td>
<td>10</td>
<td>13</td>
<td>38</td>
</tr>
<tr>
<td>2. adding a distal (e.g. “then” or “that day”)</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>3. omitting a proximal</td>
<td>12</td>
<td>8</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>4. omitting a distal</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>5. shifting from a proximal to distal deictic (e.g. from “now” to “then”, or “see” to “saw”)</td>
<td>13</td>
<td>8</td>
<td>10</td>
<td>31</td>
</tr>
<tr>
<td>6. shifting from a distal to proximal deictic (e.g. from “that time” to “this time” or from “saw” to “see”)</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>7. shifting from the time adverb “now” or “then” to prepositional phrase (e.g. “after Mr Earnshaw’s death”)</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>38</td>
<td>41</td>
<td>136</td>
</tr>
</tbody>
</table>

The comparison of the data in these two tables reveals a number of significant trends. Firstly, there is a strong tendency towards adding rather than omitting a deictic via translating, suggesting a tendency towards adding temporal and spatial dimension to the target utterances and making target text more emphasized or marked from a deictic point of view than the original. Addition shifts are presented in the data by either (i) adding an extra time or place deictic via translating or (ii) translating a definite/indefinite article or possessive pronoun by a time or place deictic. Omission shifts, on the other hand, can be presented by either (i) dropping a time or place deictic or (ii) translating a time or place deictic by other means such as a definite/indefinite article or possessive pronoun. Table (3) and Figure (1) below compare the occurrences of these shifts in the three translations.

Table 3. Occurrences of Addition and Omission Shifts in the Three Translations.

<table>
<thead>
<tr>
<th>Type of shift</th>
<th>Haqi</th>
<th>Naseem</th>
<th>Murad</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. addition of a place deictic</td>
<td>50</td>
<td>39</td>
<td>68</td>
<td>157</td>
</tr>
<tr>
<td>2. omission of a place deictic</td>
<td>10</td>
<td>9</td>
<td>7</td>
<td>26</td>
</tr>
<tr>
<td>3. addition of a time deictic</td>
<td>23</td>
<td>17</td>
<td>20</td>
<td>60</td>
</tr>
<tr>
<td>4. omission of a time deictic</td>
<td>16</td>
<td>10</td>
<td>6</td>
<td>32</td>
</tr>
<tr>
<td>Total</td>
<td>99</td>
<td>75</td>
<td>101</td>
<td>275</td>
</tr>
</tbody>
</table>
The data in Table 3 show that 217 deictics are added, whereas 58 are omitted via translating, indicating a significant trend towards adding a deictic (79% of total addition and omission shifts). This trend of shift as the figure shows is manifested in each translation, but most significantly in Murad’s translation. As can be evident from the data in the table, this trend is more marked in the translation of place deixis: 86% in place deixis, while 62% in time deixis. Regardless of these differences, the general trend here points to adding more deictic elements in translation and hence increasing the deictic anchorage of the target utterances by comparison with the source.

At the narrower level, the study found that out of the 217 deictics that have been added, 190 (88% of total added elements) are anchored to the narrators of the story, either Mrs. Dean or Mr. Lockwood, such as the addition of “that moment” in “Hareton had newly learned to walk, and started following me everywhere, and he was sitting near to me that moment”, which is anchored to Mrs. Dean. While 27 of the added deictics (12%) are anchored to characters in the story like Heathcliff or Catherine, such as “here” in “‘What do you mean?’ asked Heathcliff, ‘and what are you doing here?’”, which is anchored to Heathcliff. What this may therefore suggest is a tendency to increase the level of enunciation of the narrator’s position in place and time in relation to people and events in the narrative. This in other words suggests a target text that tends to signal the spatial and temporal location of the narrator more than in the original. This then seems to contradict the results of Bosseaux (2007), which in two French translations of Virginia Woolf’s novel The Waves finds a tendency towards losing deictic anchorage in the translation of spatial and temporal deictics because the translations keep less deictic elements than the original, and as result a tendency to put less emphasis on the narrators’ position in the speech situation than the original. The shift in this study moves in the opposite direction.

The second trend the data manifest is a tendency towards using a proximal rather than distal deictic via translating. Approximating shift [-distance] is presented in the data by (a) shifting from a distal to proximal deictic, (b) adding a proximal via translation and (c) omitting a distal. Whereas distancing shift [+distance] occurs by means of (a) shifting from a proximal to distal deictic, (b) adding a distal via translation and (c) omitting a proximal. Table (4) below shows the occurrences of both approximating and distancing shifts in the three translations and Figure (2) compares the overall trends of shift.
Table 4. Occurrences of Approximating and Distancing shifts

<table>
<thead>
<tr>
<th>Type of shift</th>
<th>Haqi</th>
<th>Naseem</th>
<th>Murad</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 approximating shifts</td>
<td>70</td>
<td>60</td>
<td>103</td>
<td>233</td>
</tr>
<tr>
<td>2 distancing shifts</td>
<td>56</td>
<td>38</td>
<td>46</td>
<td>140</td>
</tr>
<tr>
<td>Total</td>
<td>126</td>
<td>98</td>
<td>149</td>
<td>373</td>
</tr>
</tbody>
</table>

Figure 2. Comparison between Approximating and Distancing Shifts in the Spatio-temporal Point of View

The data in Table 4 indicate that there are 373 approximating and distancing shifts and among them 233 (62% of total shifts) point towards approximating (-distance). As Figure (2) shows, this prevailing pattern is manifested in each individual translation, but it is slightly more significant in Murad and Naseem’s translations than in Haqi’s translation: it constitutes about 69% and 61% of total shift in Murad and Naseem’s translations respectively and 56% in Haqi’s translation. What this trend can indicate is that there is an orientation in the three renditions towards bringing the referent or event closer, in both the psychological and physical space, to the speaker in the target utterances, suggesting an approximating shift in the spatio-temporal point of view of the original. To whom this trend is oriented (i.e. to the narrators or particular characters) and how it may affect the original will be discussed below.

As discussed before, the story of Wuthering Heights is eye-witness narrations by characters who have lived the events of the story, first by Mr. Lockwood, then followed by Mrs. Dean (see Goodridge, 1971; McCarthy, 1984 and Gordon, 1989). Mr. Lockwood shapes the outer framework of the entire story and receives Mrs. Dean’s story, while Mrs. Dean narrates most of the events and acts as a recipient of further ‘tertiary narratives’, of other main characters in the story such as Heathcliff, Catherine, Edgar etc. (Goodridge, 1971, p. 16). With regard to approximating and distancing shifts in the three translations, the study finds that both are oriented towards the two
narrators of the story, Mr. Lockwood and Mrs. Dean, rather than any other characters in the story. Among the 373 approximating and distancing shifts, 343 instances (92% of total shifts) involve time and place deictics that are anchored to the narrators and therefore shift the viewing positions assumed by them in the narrative. But with regard to the approximating shifts, which are dominant in the translations, the study found that they mostly change the position of Mrs. Dean, the main narrator of the story. 86% of the deictics that have undergone approximating shift are found to be anchored to her.

What can be argued here is that the approximating trend found in the data may affect the psychological positioning of the main narrator towards the characters and events within the narrative on one hand, and the target reader towards the main narrator and the narrated events on the other. As explained before, depictions of spatial-temporal points of view may contribute to the construction of the narrator’s ‘psychological point of view’ (Uspensky, 1973) as their emotions and thoughts can affect their perception, and in turn their depictions, of their spatial and temporal viewpoints in the story (Fowler, 1996, see also Morini 2014, pp. 131-32). The study argues here that approximating the viewpoints can change the modes in which the story events are mediated through the perception of the narrator (Simpson 2005: 10) and affect hence the relationships between the narrator and character and the psychological perspective adopted in the original.

Take for example “this” which originally has been “that” in Mrs. Dean’s comment on Hindley’s wife before her death “Poor soul! Till within a week of her death this gay heart never failed her” or the addition of “this night” in her description to Mr. Lockwood of how was Christmas Eve to her “... and then I remembered how old Earnshaw used to come in this night when all was tidied, and call me a cant lass, and slip a shilling into my hand as a Christmas-box”. The use of the proximal gives the past event here present prominence and brings both the events and characters emotionally closer to Mrs. Dean and also to the reader by inviting her/him to take part in Mrs. Dean’s emotions and feelings at the time. The past event or past state has become here “more vivid and more ‘real’ by actualising them” (Richardson, 1998, p. 133). The spatial and temporal proximity can therefore suggest more subjectivity on the part of the narrator in the narration (Toolan, 1990, pp. 178-81), and hence leads to a narrative that elicits more involvement on the part of the narrator and on the part of readers with the narrator’s feelings by comparison with the original (see Klinger, 2015, pp. 64-66).

Although the distancing shifts as the data show are less frequent compared to approximating shifts, the study finds that cases of distancing spatial viewpoints in the three translations can be in some way systematic and may reflect a strategy of the translator. Among the 63 distanced spatial viewpoints, 44 instances (70 % of total distanced viewpoints) involve shift from an unmarked form for proximity (such as a definite/indefinite article or possessive pronoun to the marked distal “that” and “those”. This can reflect emotional or psychological distance (Levinson, 1983, p. 81, Fowler, 2009, pp. 119-20) between the narrator and the characters in the event narrated. The study finds that this shift has happened mostly in utterances which may express on the part of the narrator, most often Mr. Lockwood, antipathy to a particular character or event. Take for example the translation of “the dignity” as “that dignity” in Mr. Lockwood’s comment when Hareton announces himself very gruffly “laughing internally at the dignity with which he announced himself”, or the translation of “his habitual moroseness” as “that habitual moroseness” in his
comment on Mr. Heathcliff after having been bitten by dogs and guided into a room to rest “Mr. Heathcliff followed, his accidental merriment expiring quickly in his habitual moroseness”. The distancing here suggests Mr. Lockwood’s antipathy to Hareton’s response and Mr. Heathcliff’s character, indicating implicit narratorial detachment (Toolan, 1990, pp. 178-81).

The study argues that the translational trends here can reflect a strategy of the translator and affect the original narrative point of view in some way. As discussed before, Mrs. Dean’s narrative is a re-living account of the past events because she lived through most events at Wuthering Heights and Thrushcross Grange and seen the clash between the two families: Earnshaws and Lintons, and therefore she is deeply engaged in the events she narrates (Gordon 1989, pp. 194-6). Since approximating shifts make her closer to characters and more engaged in the story, it can be argued that the approximating trend here may reflect an attempt on the part of the translator to emphasize her personal feelings and emotions and her subjective point of view and hence to maintain this feature of the narrative style in the target text.

But for Mr. Lockwood, who starts narrating the story after his disastrous night at Wuthering Heights and having met its mysterious residents and been attacked by their dogs, he is an outsider to the Heights and what he sees or hears there is sometimes “beyond [his] comprehension” (CH 3). Distancing shifts, which here centre on him more than Mrs. Dean, may reflect the translator’s orientation to reflect the narrator’s negative attitudes towards characters and events. But again, because he is stranger to the whole place and the story actions, his narration is often characterized as unbiased and more objective than Mrs. Dean’s and his language is not then as dramatized as Mrs. Dean’s (Gordon, 1989, pp. 194-6, Oldfield, 1976, pp. 51-52). Distancing, and the negative evaluations suggested here, may then make his narration more subjective and dramatized than the original.

Approximating and distancing shifts may then suggest a degree of involvement on the part of the translator with the text during translation process and reflect her/his interpretive position. One for example might say that the shifts here may reflect the translator’s association and involvement with the two narrators’ personal feelings and emotions in the story, or her/his personal conception of the realities she/he is expressing. Even this might normally suggest a degree of ‘translation subjectivism’, fiction translation may require a reconstruction of realities depicted in the original, which can be achieved only after the translator apprehends realities like place and time settings, narrator-character relationship, ideological intentions etc. (Levý 2011, pp. 31-38, see also Eco, 2001/2008,) and translators’ choices are often “constrained by what they understand was said” in the original story (Chesterman, 2004, p. 44 emphasis in the original).

The third trend the study found is that in comparison to spatial deixtics there is a tendency to use a time distal rather than a proximal via translation. Despite that the overall effect of the translational shifts is an approximating trend in the spatio-temporal point of view, the shifts in temporal deixis, unlike spatial deixis, point to a distancing trend rather than approximating. Figure (3) and (4) below compare between the general trends of the shift in both types of deixis.
The data in Figure 4 indicate that the shift in temporal deictics, which constitutes 33% of total shifts compared to spatial deictics (62%), points to a tendency towards using a distal deictic, indicating a distancing trend in the temporal point of view. This distancing trend as the data indicate can be manifested in each translation, and similar to the previous trend the study found it to be centred on the two narrators of the story: Mr. Lockwood and Mrs. Dean. This temporal distancing may therefore have the effect of pushing the two narrators further in time from the referent and the event narrated. It makes them more temporally-distanced and hence less emotionally-involved in the events narrated. Take for example “tomorrow” which is rendered as “the following day” in Mr. Lockwood’s utterance “and before I went home, I was encouraged so far as to volunteer another visit tomorrow”, which makes him more detached in time from the event at the coding time and less involved in the event narrated. Distancing here may also have the effect of reducing the narrators’ subjective point of view and hence increasing objectivity of the narration in the target utterance (see Toolan, 1990, p. 188 and Fowler 1996/2009, p. 121). Take for instance Mrs. Dean’s utterance after sending Hindley to a boarding school to get rid of his troubles at home “I hoped heartily we should have peace now”, where “now”, which in this past-tense narration indicates that she is still emotionally-involved, is translated as “after that”. The
translation pushes Mrs. Dean away from the event and makes her reporting of the event more objective than in the original utterance.

The study, however, argues that this distancing trend in the translation of temporal deictics may be considered an example of ‘normalization’ or ‘standardization’ in translation (Toury 1995/2012, see Munday 2008, pp. 31-32). Since it is normal in conventional narrative to use a deictic form (i.e. distal vs. proximal) that reconciles with the narrative tense (i.e. past vs. present) (Toolan 1990: 178), the trend here can be argued to reflect an attempt on the part of the translator to normalize the expression in the target language through opting for a deictic form that is consistent with the past tense used in the narration. The study found that most cases of adding a time distal, dropping a time proximal or shifting from a time proximal to distal have occurred where past tense is used in the narrative (take for example the two examples above). Accordingly, what can be suggested here is that in addition to the approximating pattern which is in operation in the three translations, another pattern of shift seems to go in the opposite direction in an attempt to keep the expression unmarked in the target language (see Øverås 1998).

What can be noticed then is that the shifts in spatial and temporal go in different directions. While spatial deictic shifts point to approximating and greater narratorial subjectivity and involvement, temporal deictic shifts point on the other hand to distancing and greater objectivity and detachment. The findings here seem to only partially confirm the results of Mason and Şerban’s study (2003), which finds an overall tendency towards distancing both the spatial and temporal viewpoints of the original, with the narrator less involved and more objective in the narration.

Conclusion
Translation shifts in spatial and temporal deixis have manifested a strong tendency towards increasing the ‘level of enunciation’ (Jonasson, 2001, Bosseaux, 2007) of narrators’ spatial and temporal location within the narrative, with the main narrator who is ‘deeply engaged’ in the story (Goodridge, 1971, Gordon, 1989) more ‘approximated’ (Munday, 1997), and with the ‘outside frame narrator’ who is new to the story events and has had little contact with characters (Gordon, 1989) more ‘distanced’ (Mason and Şerban, 2003). This has pointed to increasing ‘narratorial involvement’ and ‘empathy towards characters’ (Fowler, 1996) on the part of the main narrator, but ‘narratorial detachment’ and ‘antipathy’ on the part of the outside frame narrator. Both approximating and distancing in viewing positions have suggested, within the context of the story, a shift towards a more ‘subjective’ (Fowler, 1996) reporting of events in the translation. The shift may however be attributable to the translator’s representation of her/his ‘conception’ or ‘concretisation’ of the original story (Levý, 2011) and sometimes her/his attempts to ‘standardize’ its language and style (Toury, 2012).

About the Author
Dr. Othman Abualadas is assistant professor in Linguistics and Translation Studies in The University of Jordan in Aqaba and the head of Department of English Language and Literature in the university. Dr. Othman Abualadas teaches linguistics and translation courses for undergraduate and graduate students.
References
Translation Shifts in Spatial and Temporal Deixis

Abualadas


