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A Case Study of Arabic-Speaking Undergraduate Trainee Interpreters’ Strategies: a Model for Classroom Practice

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Abstract
This paper reports the results of a case study of the strategies used by Arabic-speaking undergraduate simultaneous interpreter (SI) trainees while interpreting in booths under test conditions. The study was discourse-based as it adopted the main premise of the Information Processing approach to SI (Hodzik & Williams 2017, p. 2) which considers interpreting a language-dependent activity. The data consisted of a sample of the aforementioned trainees’ recorded interpretations of a video lecture on solar energy. The data analysis was based on Barik’s (1975, 2002) model of omission, addition and phrasing changes. The results show that the most frequent errors made and/or strategies used by the study subjects are delay omission and comprehension omission. This paper also presents a discourse-based module for SI training. The module is based on the premise that SI comprises an analysis of the comprehension phase of the source speech and the production phase of source speech messages in the target language. The material utilizes the main tenets of Setton’s (1993, 1998, 2002) model of comprehension and production and Seleskovitch’s (2008) model of teaching interpreting. This study thus sought to integrate research on SI into classroom practices.

Keywords: Arabic-speaking interpreter trainees, comprehension omission, delay omission, mild phrasing change, module for training, trainees’ errors

Overview

The paradigms of training simultaneous interpreters have been consistently associated with the recent research trends on simultaneous interpretation (SI). Those prevalent research trends have been essentially concerned with the psycholinguistic processes involved in this “sort of mysterious” activity. These studies were intended to gain a better understanding of the interpretation process (Gile 1994, 2002, p.143). Another strand of empirical research on SI has been based on the social and cultural non-cognitive constraints, particularly political interviews given in times of crises (Baker 1997, p. 111).

Psycholinguistics and its cognitive concomitant variables include cognitive mental load, the processing capacity of the trainee and professional interpreters, units of meaning, the relationship between the source language and the target language, segmentation of input, and anticipation to mention a few (cf. Pöchhacker & Shlesinger, 2002). One major category of SI research is the issue of the methodology and practice of teaching novice and professional interpreters, including curricular design and the assessment of novices’ versus professionals' performance (Gile 2005, pp. 127-128).

The main aim of the present study is to integrate research on simultaneous training and classroom practices. As Pöchhacker (2010, p. 6) pointed out, “There is a need for a closer integration of research and teaching, and research projects should be related to teaching.”

Moreover, this study takes into consideration the discourse-based strategies employed by Arabic-speaking undergraduate interpreter trainees in order to use the findings as guidance for simultaneous interpreting classroom training practices. The study focuses on what Gile (2005, p. 147) refers to as linguistic skills and the role of language in communication. These are the most empirically observable aspects of trainee simultaneous interpreters’ performance. This study is also aligned with Setton’s (1998, 2002, 181-202) work. Setton’s model focuses on devices aimed at enhancing trainees’ familiarity with discourse-level characteristics of public speeches in two working cultures. The author affirms that the cross-cultural training experience can highlight the need to enhance pragmatic and rhetorical competence in both comprehension and production (Setton 1993, p. 183).

The lack of knowledge about SI teaching practices in general, and those adopted in the context of the Arab world in particular, necessitates further research in this area of high variability, as Pöchhacker (2010, pp. 3-6) asserted. Research on classroom practices should be motivated by interpreter trainees’ strategies, among other relevant factors. That is why the present work was conducted as a case study, as a part of which a sample of undergraduate Jordanian Arabic-speaking interpreter trainees’ performance strategies were investigated.

This study is intended to explore the strategies employed by Arabic-speaking undergraduate trainee interpreters. It is based on the premise that SI instructors cannot assume that their trainees possess an adequate level of discourse knowledge and well-informed text processing strategies, let alone the production techniques required for source texts messages re-expression in another
language. The dimension of simultaneous interpreter training that this study aims to address is the linguistic and lexical complexity of source speech discourse as one significant aspect of simultaneous interpreter training.

The argument given above is based on the fact that there is always a gap between the types of knowledge possessed by interpreter trainees on one hand, and the skills required for successful discourse processing on the other. This includes the semantic-pragmatic relationships that underlie syntactic complexity and the particular styles of the written mode for various communicative intentions and purposes.

The present study was conducted in two phases. The first phase included an analysis of a sample of Arabic-speaking undergraduate Jordanian interpreter trainees’ strategies employed while interpreting a video on the topic of solar energy under test conditions. The goal of this phase was to characterize the strategies employed by Jordanian undergraduate interpreter trainees while interpreting under test conditions. In the second phase, based on the identified interpreters’ interpretation strategies, a set of exercises for student empowerment was devised.

Why a Discourse-based Approach?
Justification for adopting a discourse-based approach to interpreter trainees’ performance is given below:

1. English-into-Arabic interpreters may encounter problems resulting from lack of familiarity with the meaning relationships expressed by English discourse markers and the multitude of functions that Arabic discourse markers can perform (Shamy 2017, pp. 51-68);
2. At the syntactic-pragmatic level, Arabic-speaking interpreters may encounter difficulties in relaying embedded parenthetical non-finite clause functions or non-finite phrase functions when working from English into Arabic (Atari 1994, pp. 65-76);
3. Arabic-speaking interpreters working from English into Arabic may not recognize the discourse linkers between consecutive paragraphs. This may lead them to miss out on the opportunities for integrating the ideas from the preceding paragraph into the next one;
4. Arabic-speaking undergraduate interpreter trainees may get entangled with unfamiliar lexical items of low informational input, which will take more time to process, causing them to lag behind the speech they are tasked with interpreting.

Literature Review
Within the psycholinguistic research tradition on SI, the major focus has traditionally been on describing the interpretation process, involving comprehension of the source speech and production of the target speech. Chernov (1979, 2002, pp. 98-110) addressed the semantic aspects of the psycholinguistic research in SI. Goldman-Eisler (1972, 2002, pp. 69-76) dealt with speech input segmentation according to the constituent structure of the sentence, which was not based on its grammatical division. Authors of other studies examined the syntactic complexity of the source language text and the relationship of the source language to the target language, while attempting to highlight that this complexity is barely relevant when languages are structurally similar. On the other hand, when language structures diverge, a high presentation rate is particularly stressful.
(Kirchhoff 1976, 2002, pp.113). Thus, according to Seleskovitch (2008, p. 85), students should have an excellent command of their foreign languages in order to start simultaneous interpreter training.

Another aspect of SI research is the unit of meaning as established by Lederer (1978, 2002, p. 130). Kirchhoff (1976, 2002, pp. 110-113) stressed the crucial role of bilingualism, foregrounded language-pair-specific problems, and strategies for resolving them. She further emphasized the distinction between anticipation based on linguistic competence and knowledge of the situation, including the role of the sender and his/her typical behavior in that role, and the interpreter’s prior knowledge of the subject. Kalina (2000, pp. 3-32) divided strategies into three categories, denoting them as comprehension, text production, and global strategies. Her comprehension strategies included segmentation of input, anticipation, inferencing, and accessing previously stored knowledge, while the text production strategies comprised of restructuring, paraphrasing, condensing, etc. Global strategies by contrast involved memorizing input, monitoring one’s own output, and error mitigation.

Within the Arab university context of SI research, Shakir and Farghal (1997) analyzed the conjunctions and lexical items in a hortative text interpreted by a group of their translation master’s degree students. The strategies employed by their students were generalization, misinterpretation, and appropriate interpretation. At another level, Khanji, El-Shiyab, and Hussein (2000, pp. 548-557) carried out an empirical study on the compensatory strategies used by a group of Jordanian interpreters working for an American television network during the Gulf War. They classified the strategies employed into skipping, reduction, approximation, filtering, and substitution categories. Al-Qinai (2001, pp. 1-20) conducted a study on the performance constraints in SI. He characterized the constraints associated with Arabic-speaking interpreters from and into English as the time lag between production of the source language and its interpretation into the target language, namely source language deficiency, structural asymmetries, lexical incompatibility, segmentation, and ellipses. In an interesting study on the role of interpreter trainees’ perceptions of language-pair-specific difficulties when working from English into Arabic, Shamy (2017, pp. 51-68) worked on the data generated by applying the method of retrospection. Her intention was to ascertain whether the problem triggers were perceived by her subjects as such, as well as to identify the strategies that they had employed to deal with them. Shamy’s product-oriented and process-oriented research is another very interesting contribution to this research stream. A particularly beneficial aspect of her study was the distinction she made between English and Arabic discourse markers.

Study Participants
The study sample comprised of 14 undergraduate Jordanian interpreter trainees who had successfully completed two courses in simultaneous interpreter training. This group was enrolled and trained in SI in the second semester of the 2015-2016 academic year. The source speech that the students interpreted was a video on the topic of solar energy. Those 14 interpreter trainees were in their last semester of their graduation year and were all translation majors. By the end of the first three years of the program, they had successfully completed a sequence of English as Foreign Language (EFL) courses in one semester, as well as several linguistic courses and written
translation courses, over and above training in SI for two consecutive semesters in their last year of the four-year program.

**Data Collection**
The students that took part in the study interpreted the video on solar energy in class under test conditions. They were required to interpret one self-contained seven-minute segment of source speech. Each student interpreted the source speech while being proctored by the instructor. During each student’s session, the remaining interpreter trainees were located in another classroom. Once the interpreter trainee finished the interpretation, he/she was asked to leave the room through a back door and go home. Then, another student was called in from the other classroom to interpret and so forth. After the 14 trainees finished their own interpretations, they recorded them in the sound recorder built into their computers (see Appendix A: source speech).

**Analysis**
Since the main purpose of this study was to identify the SI interpretation strategies employed by a sample of undergraduate Jordanian interpreter trainees, and since these findings were intended for use when designing a training module, Barik’s Model (2002, pp. 79-88) was employed when analyzing the data.

**Samples of Students’ Errors/Strategies**

**Error category: skipping omission**
According to Barik (1975, 2002, pp. 75-80), *skipping omission* refers to the omission of a single word or a short phrase by the translator, which does not alter the grammatical structure of the sentence and results in a minimal loss in meaning.

**Example:** Source speech (Solar Energy, see Appendix A): video’s English script and its Arabic translation

Source text (ST)

“Long before mankind appeared on this Earth, a single immense source of energy existed. A source of power so enormous and constant, it was ultimately responsible for all…”

*Target text (TT):* student’s interpretation of the underlined segment

فِيَامَّة أُمِّيْدَنُ الإنسان فَيُمَّة الأرض

*Back translation:* Before man existed on this Earth

This TT does not include the *fronted marked lexical item* “long” in the ST source speech

This is an important element of the source speech. It is included to indicate the time frame for the emergence of the single immense source of energy.
The trainee interpreter did not recover it. Although this omission does not affect the meaning of the source speech utterance as a whole, as a timing element of the existence of the immense source of energy, it is important to retain in the TT. The timing element “Long” is a marked feature of the speaker’s discourse intention.

**Error category: gross semantic error**

A gross semantic error is an error in translation of some lexical item, which substantially changes the meaning of what is said. This error does not affect the remainder of the unit (Barik 1975, 2002, p. 83).

**Source text (ST):** “Long before mankind appeared on this Earth, a single immense source of energy existed. A source of power so enormous and constant, it was ultimately responsible for all life, for animal, plant and Human, upon this World.”

**Target text (TT):** student’s interpretation

> قبل أن يوجد الإنسان على الأرض، كان هناك مصدر هائل للطاقة، مصدر هائل ومـستمـتر ... (LP) ... كان مـسؤول (SP) عن الحياة أجمعين ... للإنسان و الإرسان و النباتات و العـشـابات ... (LP) ... was responsible (SP) ... for “life collectively” ... and plants, Man upon the face of Earth ...

The underlined Arabic phrase is an instance of Gross Semantic Error, as well as a Mild Phrasing Change. The use of عن الحياة أجمعين, which is literally rendered as “collectively,” does not make sense in Arabic. The source speech phrase “ultimately responsible for all life” means “a primary source of all life.” The trainee interpreter interpreted the phrase “ultimately responsible” as “collectively responsible.” This is an instance of Mild Phrasing Change and of Gross Semantic Error.

**Error category: mild semantic error**

Mild Semantic Error is an error or inaccuracy in the translation of some lexical item, which only slightly distorts the intended meaning. Such errors may be associated with an awkward translation (Barik 1975, 2002, pp. 82).

**Source text (ST):** “A source of power so enormous and constant.”

**Target text (TT):** student’s interpretation

> مصدر هائل ومـستمـتر ...

A source which is immense and “continuing”

The lexical item “continuing” is an example of Mild Semantic Error, as “continuing” is not the appropriate equivalent. The correct one is “everlasting” or “endless.”

The trainee interpreter’s strategy reveals strict adherence to the sequential word order of this source speech segment. This is understandable, as this strategy enables this novice interpreter to
follow the speaker’s pace. Apparently this is what trainees mistakenly perceive as a strategy for survival.

**Error category: gross semantic error and mild phrasing change.**

These strategies are due to students’ inability to recognize implicit connectivity between utterances.

*A Gross Semantic Error* is an error in translation of a lexical item which substantially changes the meaning of what is said. Hear, once again, the error is primarily in terms of a specific item and does not affect the rest of the unit (Barik 1975, 2002, p. 83)

Mild Phrasing Change: Here, the translator does not say quite the same thing as the speaker, but the gist of what is said is not affected (Barik 1975, 2002, p.83).

*Source text (ST)*: “A source of power so enormous and constant, it was ultimately responsible for all life, for animal, plant and human upon this world….”

*Target text (TT)*: student’s interpretation

“مصدر هائل للطاقة و مستمر … كان المسؤولة ... على حياة أحياء … النباتات والإنسان في وجه الأرض”

*Back translation*: an immense source for energy and continuous … (LP) was responsible (SP) … for “life collectively” … and plants, Man upon the face of Earth …

The interpreter failed to retrieve the last part of the above-quoted segment, which is “it was ultimately responsible for all life; animal, plant and human…”

The trainee’s renditions did not show any awareness of the underlined clause as a comment, a consequence of the immense source of power which consequently preserved all forms of life on our planet, including mankind, different species of animals and the plant kingdom. Here, the adverb “ultimately” is used to mean “a primary source of all life”. This implicit connectivity between consecutive utterances was not recovered by the trainee interpreter.

**Error category: compounding omission**

This error is due to inaccurate processing of the semantic relations underlying two clause patterns.

*Compounding Omission* is an omission associated with the interpreter’s regrouping or compounding elements from different clause units, resulting in a sentence with a slightly different meaning from that conveyed by the original (Barik 1975, 2002, pp. 80-84). Nonetheless, the essence of the latter is retained. *Substantial Phrasing Change* is a change that leads to a difference in meaning, but the overall message intended by the speaker is not overly distorted.

The following small excerpt from the source speech represents a statement-comment relationship:
Source text (ST): “Man's energy needs were comparatively small, and the sun projected its immense power virtually unheeded for thousands of years.”

Target text (TT): إن طاقة الإنسان محدودة و قليلة و الشمس صمتت لفترة طويلة لقبول كل الطاقة عبورياً لآلاف السنين.

Back translation: “Man’s need for power was considered little and the sun continued to provide power vertically for thousands of years.”

The student’s interpretation showed an additive relationship between the two constituent structures of the above example as he/she rendered it.

The actual implicit semantic relationship was as follows: a statement was realized by “Man’s need of power was rather limited,” whereas a comment was realized by “the sun continued to provide power to this Earth without being noticed.”

The intended meaning of the above quoted excerpt is as follows:
While Man’s need of power was rather limited, the sun continued to provide power practically without being noticed.

The student’s rendition of this excerpt shows his/her inadequate knowledge of this type of linguistic analysis and of discourse processing of implicit semantic relations. In addition, the adverb “virtually” is misinterpreted as “vertically” or “directly.” “Virtually” must be interpreted in this context as “almost” or “practically.” It seems that, given the time pressure and the mental load, the interpreter was unable to retrieve the underlying pragmatic sense of the above phrase.

Error category: delay omission
This error is due to inability to dismantle syntactic complexity involving parenthetical embedded non-finite phrases.

This is best demonstrated by the following excerpt from the source speech:

Delay Omission (Barik 1975, 2002, pp. 80-81) is the omission of a larger unit of text, similar to comprehension omission. However, it seems to be due primarily to the delay of the interpreter in relation to the speaker at a particular point in the text, which causes him/her to have to bypass part of the text in order to catch up or wait until the second segment is completed.

Source text (ST): “This energy source is so immense that it could reduce our dependence on oil and coal to nothing. The potential in this source of power is so great, we need never again be forced to strip our planet bare in search of ever-dwindling supplies of fossil fuels or other new sources of power.”

Target text (TT): student’s rendition
و هذه الورث بحثية أهدى إعداد الإنسان غلب على الحجم الأخر للطاقة. هذا... (LP) و كفاءة أنتيغفر.

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Back translation: This immense source ... it has the ability to end Man’s dependence on the other sources of power ... (LP) and this ... can provide Man’s needs of power for generations to come ...

The above source speech excerpt contains one significant piece of information, conveyed by the phrase “dwindling supplies of fossil fuels...,” which has not been recovered in the student’s rendition.

This is an example of Comprehension Omission in addition to being an instance of Delay Omission, while also possibly indicating lack of attention to the non-finite phrase, “dwindling supplies ...” The interpreters overwhelmed by the time pressure and the syntactic complexity of the above source speech segment did not have much time to establish the connection between “dwindling supplies” and the preceding phrase “oil and coal fossil fuels.” The connection between “oil and coal” and “dwindling supplies of fossil fuels” was thus not recovered.

Error category: comprehension omission

Comprehension Omission occurs when the translator fails to comprehend or is unable to interpret part of the text. This type of omission, according to Barik (1975, 2002, p. 80), usually involves bigger units of material and thus results in a definite loss in meaning, while potentially causing disjointed speech.

In the preceding excerpt, an entire segment was omitted. More specifically, in the phrase “… we need never again be forced to strip our planet bare in search of ever dwelling supplies of fossil fuels...,” the underlined embedded phase has not been preserved in the interpretation.

Results

Analysis of students’ interpretations revealed similar patterns of errors in the Comprehension Omission and Delay Omission categories in the Barik’s model. However, trainee interpreters mostly struggled with Comprehension and Production, as illustrated by the results reported in Table 1.

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<td>Delay omission</td>
<td>24</td>
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<tr>
<td>Gross semantic error</td>
<td>14</td>
</tr>
<tr>
<td>Mild phrasing change</td>
<td>14</td>
</tr>
<tr>
<td>Comprehension omission</td>
<td>13</td>
</tr>
<tr>
<td>Substantial phrasing change</td>
<td>10</td>
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A Proposed Module for Training Undergraduate Interpreter Trainees

The proposed module consists of a tripartite structure comprising the following principles and concepts: The trainee interpreters’ strategies that have been explored in this study, the two constituent components of discourse comprehension and production (Setton 2002, pp. 82-98), and the fundamentals of interpreting as envisaged by Seleskovitch (2008, pp. 66-69). Based on all of the above, a set of exercises for SI skill building were devised, as described below.

Trainee interpreters’ strategies

The results of this study point to the following trainee interpreters’ inadequacies:

1. Insufficient focus on the function/meaningful units that underlie the surface structures of the source speech;
2. A tendency to follow the linear sequential arrangement of clauses/sentences without paying attention to the semantic relations across a series of sentences in one short segment of the source speech;
3. A tendency not to anticipate on the basis of readily known syntactic, lexical elements and certain cultural expressions, which may assist in predicting/anticipating what will come next in the source speech;
4. A tendency to be constrained by specific fronted marked clauses or phrases as initials of certain segments of the source speech.

The fundamentals of interpreting speech

According to Seleskovitch (2008, pp. 85-86), the following distinctive features of interpreting should be remembered:

1. Interpreters should not focus on individual words, but rather on the link between phrases and world knowledge;
2. Students must be trained to increase their preparedness to perceive sense in a speech;
3. Focusing on words hampers one’s ability to merge word meanings and non-verbal knowledge, and is conducive to transcoding, where words instead of ideas are clearly expressed;
4. Knowledge of the source speech author, of the audience, and of the date and pace of emission provides sense of pronouns, of deictic elements, of connotations, etc.

Discourse comprehension and production

According to Setton (1993, pp. 185), translating and interpreting is most usefully investigated by considering at least two components: comprehension and production. Hence, when using Setton’s model, training should be based on the following interrelated discourse-based components:

1. Discourse comprehension, which involves segmental/semantic/pragmatic aspects, including any and all factors involved in drawing inferences and making interpretations;
2. Discourse production, which involves language performance and enhancement, memory and activation, lexical retrieval, and higher expressive functions, such as emphasis, foregrounding, compression, and cohesion;
3. Discourse handling, which includes technical skills and aids in the interpreting task and favorable or unfavorable physical conditions.

**Exercises for Simultaneous Interpreting Skill-building**

**Summary exercise**

Summarization is a useful technique for checking students’ comprehension of source speech. If students manage to isolate the main idea and differentiate it from the minor ideas, this means that they are capable of successful segmentation of the source speech.

The SI instructor can thus give the following guidance to his/her trainees:

1. Read quickly the following excerpt of the source speech on solar energy and do the following:
2. Extract the main idea, as well as the minor subordinate ideas.

Here is the excerpt taken from the source speech on solar energy:

“Long before mankind appeared on this Earth, a single immense source of energy existed. A source of power so enormous and constant, it was ultimately responsible for all life for animal, plant and human, upon this World.”

The trainees should come up with the following main idea: an immense source of energy existed on this Earth a long time ago. It is capable of maintaining life on Earth. If the trainees include any further pieces of information, that will mean they are in need of training on developing the skill of summarization as a prerequisite to processing the source speech for comprehension.

**The paraphrase exercise**

Using the above excerpt from the Solar Energy video source speech, the instructor can ask the trainees to give a paraphrase of that excerpt in English first and then in Arabic or the reverse.

The aim of this exercise is to train students to make the distinction between the main idea and the subordinate minor ideas. This is a skill the trainees must have as a prerequisite for simultaneous interpretation.

**The recognition of linkers in discourse**

The importance of the role of linkers (i.e., connectors) in interpreting can never be overestimated. Linkers are devices that relate parts of the source speech. They are also the signs for the listener to infer the implicit relationship between one idea unit and the one following it.

The interpreter’s full awareness of the role of linkers within the same excerpt or between one paragraph and another enhances his/her ability to process quickly the meaning relationship...
between one utterance and another. The following excerpt can be used to train students to become fully aware of the role and functions of linkers.

Source speech excerpt:
“Man's energy needs were comparatively small, and the sun projected its immense power virtually unheeded for thousands of years.”

The trainee has to pay attention to the implicit function of the linker “and” here. Although “and” is a coordinator that achieves the function of liking two main clauses expressing two ideas with equal weight, the interpreter should be trained to uncover the implicit function of this linker, which is not necessarily additive in this case.

**Semantic/pragmatic relations**
Students tend to misconstrue the semantic/pragmatic relations across clause structures within a source speech segment. To make sense of a text, one of the tasks facing the reader/listener is to comprehend the connections between its variant elements (cf. McCarthy & Carter 1994, p. 54).

These connections, either signaled or inferred, are called clause relations by Winter (as cited in McCarthy & Carter 1994, pp. 54-55).

A clause relation is defined by Winter (1994) as the cognitive process, whereby the reader interprets the meaning of a clause, sentence, or groups of sentences in the same text. Winter (1994) identified the main patterns of text organization, such as problem–solution, hypothetical–real and general–particular. Other scholars have investigated other connections in other clause relations. The following source speech excerpt can be used to draw trainees’ attention to the semantic relations underlying the clause relations within it.

Source speech segment:
“Man's energy needs were comparatively small, and the sun projected its immense power virtually unheeded for thousands of years.”

The students that took part in the present study failed to recover the implicit relations between “Man’s energy … comparatively small … and the sun projected … of years.”

Most trainees thought that the relation between the first clause and the second was additive while it was, in fact, a statement–comment relationship.

**Syntactic parallelism for elaboration or emphasis**
One of the most common syntactic devices used to achieve certain rhetorical functions is parallelism. In the following excerpt, trainees should recognize that the function of parallel phrases in the preceding excerpt, “has never faltered” and “has unfailing provided light” are used for emphasis.
**Fronted phrases/clauses**
The reader’s/listener’s attention can be drawn by using a cleft fronted phrase, as in the following excerpt:

“Long before mankind appeared on this Earth, a single immense source of energy existed. A source of power so enormous and constant, it was ultimately responsible for all life for animal, plant and human, upon this World.”

The underlined two structures (i.e., a phrase and a subordinate clause) are fronted as cleft elements for giving more prominence to their communicative input. Students tend not to recognize the prominence given to these two cleft elements.

**Anticipation exercise**
Lederer (2002: 139-140) proposed a clear distinction between anticipation based on sense expectation and that based on language prediction. The trainee interpreter can utilize collocational patterns to predict what the next idea will be. Kirchhoff (2002, pp. 115-116) pointed out that the construction of anticipation depends on linguistic and extra-linguistic determinants.

The first type of anticipation is based on the interpreter’s ability defined by linguistic competence, i.e., his/her knowledge of syntactic and semantic regularities in the source language and by his/her knowledge of the situation, especially the role of the sender and the situation and the interpreter’s prior knowledge of the subject. Similarly Wilss (cited in Setton 1993, p. 194) classified anticipation into co-textual (i.e., intra-lingual and extra-linguistic situational anticipation) and context-independent cues, which are based on a knowledge of the standardized communication processes, such as the formulas for introducing or greeting in a conference speech. Students can be trained to use their linguistic knowledge to anticipate by introducing them to close discourse text, to use Setton’s term (1993: 194-195). Here is a segment taken from the source speech on Solar Energy which is used as a Cloze discourse text: “the Potential in this source of power is so great, we need never again be forced to … of our planet in search of ever … supply of fossil … or … power.”

**Conclusion**
Although the number of the study participants is rather small, and the study needs to be replicated at a later stage, the findings draw attention to the significant role of discourse-based approaches to interpreter training. The proposed module takes account of undergraduate non-native speakers’ pressing need for intensive training in micro-/macro discourse analysis of the source speech for comprehension and reproduction in the target language. All in all the researcher endeavored to integrate research and classroom pedagogy.

**Notes:**
1. Prior to training in SI, the subjects will have successfully completed the following: 39 credit hours of TEFL, linguistics courses, 36 credit hours of written translation courses including 6 credit hours of simultaneous interpreter training, over and above 24 credit
hours of university and college compulsory credit hours in all fields of the humanities and social sciences.

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References


APPENDICES

Appendix A. Source Speech

Solar Energy

Video transcript:

Long before mankind appeared on this Earth, a single immense source of energy existed. A source of power so enormous and constant, it was ultimately responsible for all life; animal, plant and human, upon this world.

Throughout the ages, this single energy source has never faltered. Has unfailingly provided light, eat, in short, life itself to this planet. This energy source is so immense that it could reduce our dependence on oil and coal to nothing. The potential in this source of power is so great, we need never again be forced to strip our planet bare in search of ever dwindling supplies of fossil fuels or other new sources of power. This single energy source can easily provide for the energy needs of mankind throughout unlimited generations to come.

In ancient times, primitive man worshiped it, Gods were appointed to represent it. Early in hesitancy of the Earth, man learned to navigate by it, to tell time by it, to monitor his crops according to its position. Man prayed to it, invoked its blessing, appeased it with sacrifices. Man's energy needs were comparatively small, and the sun projected its immense power virtually unheeded for thousands of years.

Many trace the first calculated use of solar energy to Arkhemedis in 215 B.C. Allegedly, Arkhemedis used the sun to burn the Roman fleet that was attacking Syracuse. One version of the story states that he used a hexagonal mirror to catch and reflect the burning raise of the sun. Another version credits Arkhemedis with using the large polished shields soldiers carried to accomplish the very same thing. He lined up his soldiers, and stationing them at the correct angle with the sun, used the burning raise reflected from their shields to destroy the Roman maneuver.

Translation script:

قبل ظهور الإنسان الأولى، كان هناك مصدر طاقة هائل. مصدر طاقة ضخم جدا ومستمر، كان مسؤولا عن النشاطات الحياتية على هذا الكوكب. خالل العصور مصدر الطاقة هذا لم ينضب، وقام بتوفير الضوء والحرارة، الذي كان مصدرها الشمس، شئ قدمته الحياة على هذا الكوكب. مصدر الطاقة هذا ضخم جدا، فيمكنه أن يقلل استالكنا للنفط والفحم، حيث يمكننا أن نستريح عن استكشاف مصادر الطاقة الأخرى. مصدر الطاقة هذا يمكنه أن يوفر لنا ما نريده من الطاقة لألجيال القادمة.

في القديم، أخبو آلهة تمثل الشمس، فكان هناك آلهة تمثل الشمس. في القديم قام الإنسان بتحريط الشمس، وزراعة محاصيله الزراعية وفقاً لموقعه. قام الإنسان بطلب بركاته والضحايا له.

Many trace the first calculated use of solar energy to Arkhemedis in 215 B.C. Allegedly, Arkhemedis used the sun to burn the Roman fleet that was attacking Syracuse. One version of the story states that he used a hexagonal mirror to catch and reflect the burning raise of the sun. Another version credits Arkhemedis with using the large polished shields soldiers carried to accomplish the very same thing. He lined up his soldiers, and stationing them at the correct angle with the sun, used the burning raise reflected from their shields to destroy the Roman maneuver.

Appendix B. Samples of students’ interpretations
Sample 1

Long before mankind appeared on this Earth, a single immense source of energy existed. A source of power so enormous and constant that it was ultimately responsible for all life-animal, plant and human – upon this world.

Throughout the ages, this single energy source has never faltered, has unfailingly provided light heat, in short-life itself to this planet.

This energy source is so immense that it could reduce our dependence on oil and coal to nothing. The potential in this source of power is so great, we need never again be forced to strip our planet bare in search of ever-swirling supplies of fossil fuels or other new sources of power. This single energy source can easily provide for the energy needs of mankind throughout unlimited generations to come.

In ancient times, primitive man worshipped it... Gods were appointed to represent it. Early in hesitancy of the Earth, man learned to navigate by it, to tell time by it, to monitor his crops according to its position. Man prayed to it, invoked its blessing... appeased it with sacrifices.

Man’s energy needs were comparatively small, and the sun projected its immense power virtually unheeded for thousands of years.

Many trace the first calculated use of solar energy to Archimedes in 215 B.C. Allegedly, Archimedes used the sun to burn the Roman fleet that was attaching Syracuse.

One version of the story states that he used a hexagonal mirror to catch and reflect the burning rays of the sun. Another version credits Archimedes with using the large polished shields soldiers carried to accomplish the very same thing. He lined up his soldiers, and stationing them at the correct angle with the sun, used the burning rays reflected from their shields to destroy the Roman maneuver.
Sample 2

Long before mankind appeared on this Earth, a single immense source of energy existed. A source of power so enormous and constant, it was ultimately responsible for all life, animal, plant and human, upon this world.

Throughout the ages, this single energy source has never faltered, has unfailingly provided light heat, -in short-life itself to this planet.

This energy source is so immense that it could reduce our dependence on oil and coal to nothing.

The potential in this source of power is so great, we need never again be forced to strip our planet bare in search of ever-swinding supplies of fossil fuels or other new sources of power.

This single energy source can easily provide for the energy needs of mankind throughout unlimited generations to come.

Sample 3

Long before mankind appeared on this Earth

A single immense source of energy existed

A source of power so enormous and constant, it was ultimately responsible for all life, animal, plant and human, upon this world.

Throughout the ages, this single energy source has never faltered, has unfailingly provided light heat, -in short-life itself to this planet.

This energy source is so immense that it could reduce our dependence on oil and coal to nothing.
A Cultural Linguistics Perspective on Animal Proverbs, with Special Reference to Two Dialects of Arabic

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Abstract
This article aims to study animal proverbs in Saudi Arabic (SA) and Tunisian Arabic (TA). The article is grounded in cultural linguistics, which is a composite framework from cognitive linguistics, Boasian linguistics, ethnosemantics, and the ethnography of speaking. It has adopted a cultural linguistic approach to proverbial discourse. For that reason, possible specific scenes for the generic scenes of the analyzed proverbs are spelled out by proverbial discourses throughout the article. The findings show that proverbs work in the sociocultural environment as proverbial discourse, necessitating a specific scene onto which a generic scene is mapped. The findings also show that the two sub-cultures share very few generic scenes, drawing on different animals and cultural knowledge associated with them. The article also highlights the significance of the socio-physical environment and sub-cultural heritage subsuming the SA and TA linguistic and religious sub-cultures. The findings of the article show that SA and TA may use the same animal names but with a different focus.

Keywords: animal proverbs, cultural linguistics, ethnosemantics, Saudi Arabic, Tunisian Arabic


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Introduction

Human cognition may function in different ways. It may work by mapping human behavior and characteristics onto non-human entities, which is an age-old perspective in human understanding known as anthropomorphism (Horowitz & Bekoff 2007; Epley & Waytz 2008; Chartrand et al. 2008). This kind of conceptualization of non-humans is informed by the conceptual metaphor, NON-HUMAN IS HUMAN. Another way in which the human mind functions is by mapping machine characteristics onto human behavior and characteristics, which is known as mechanomorphism (Caporael 1986). This trend dominated the mind of first generation cognitive scientists, who believed that the mind was disembodied (Lakoff & Johnson 1999), and worked with the conceptual metaphor, A HUMAN IS A MACHINE. The other way cognition may work, which is the main focus of the study at hand, is by mapping animal behaviors and characteristics onto human behavior and characteristics, which is also an age-old practice known as zoomorphism (Klempiska & Kleparski 2007). Such a practice builds on the conceptual metaphor, PEOPLE ARE ANIMALS. Still, proverbs with animal names have been exhibited in many cultures (Fayemi 2009; Liu 2013).

By and large, proverbs have a sociocultural discursive dimension. For instance, the second author’s wife was chatting on Skype with their daughter, and he overheard his daughter, not knowing that he was there, saying that he is good to travel with for tourism but not so for other occasions, to which he replied proverbially in the Tunisian dialect: “I am like fish, eaten but blameworthy.” He captured the contradiction between his praiseworthy behavior as a devoted father and his daughter’s negative comment about him in terms of a consumed fish whose consumption brought blame on it. The following day, feeling that she made a blunder, his daughter sent him a lengthy heartfelt apology. Thus, a specific scene (the discussion of travelling) may trigger a generic scene (in fish terms), which are mapped onto each other, therefore requiring some form of uptake (here, apology) on the part of participants (father and daughter) in discourse.

It is worth noting that the proverbs analyzed in the current article are not contextualized due to the difficulty of collecting them as naturally-occurring discourse; they should be considered discursively instead. Still, possible specific scenes for the generic scenes are spelled out by proverbial discourses throughout the article. The list of proverbs is provided in the Appendix.

The current article adopts a cultural linguistic perspective on proverbial discourse, combining cognitive linguistics, Boasian linguistics, ethnosemantics, and the ethnography of speaking. The scheme of this article is as follows. The first section offers an overview of two trends in proverb analysis. The framework of cultural linguistics is spelled out in the second section. The third section analyzes the generic and specific domains of proverbs in Saudi Arabic (SA) and Tunisian Arabic (TA). The last section offers a discussion of the implications of such analyses for language and culture.
1. The Extended Conceptual Base Theory and the Great Chain Metaphor Theory

There are two dominant theories of proverbs: the Extended Conceptual Base Theory (ECBT) and the Great Chain Metaphor Theory (GCMT). The former is known as a pragmatic approach to proverbs, while the latter is a cognitive one.

Honeck and Temple (1994) consider the ECBT to be both a “problem-solving framework” and “process-oriented theory” (pp. 91-92). They argue that proverb resolution follows a multistage-processing model, which consists of three processing phases, namely, a literal, a figurative-meaning, and an instantiation phase. These three stages are mutually exclusive, wherein the literal interpretation excludes the other two; in the absence of enough clues for a non-literal interpretation, a figurative understanding is adopted (Honeck & Temple, 1994, p. 93). Honeck and Temple (1994) argue that “the figurative meanings for proverbs cycle back to incorporate their literal meanings” (pp. 94-95).

Two types of context situations are distinguished for the interpretation of proverbs, irrelevant and relevant. An irrelevant context situation is one where a proverb is used rather artificially, with no supportive context or situation to which the proverb may be applicable. A relevant context situation is, on the other hand, uttered in a genuine communicative situation to which it is intended to apply (Honeck & Temple 1994; Temple & Honeck 1999). Temple and Honeck’s “irrelevant-context situations” category is problematic. This category presupposes that proverbs are invoked in a context-free environment. Abstracting away pedagogic situations, proverbs are not used in isolation, with people finding a specific state of affairs in the world that may fit them. Thus, the “irrelevant-context situations” category has no real practical usefulness, and is pragmatically inappropriate.

By contrast, Lakoff and Turner (1989) define the GCMT as “an ensemble, something like a string quartet, in which there are four members with separate entities, but who so often play together that their identity as a group is more prominent than their identities as individuals” (p. 172). The first member of this quartet is the GENERIC IS SPECIFIC metaphor, which maps a single generic-level schema onto a large number of specific-level schemas having the same generic-level structure (Lakoff & Turner 1989, p. 162). The GENERIC level of the mapping is the proverb’s text and the SPECIFIC level is the state of affairs in the world that the proverb profiles. The GENERIC-SPECIFIC mapping preserves the schematic structure of the SPECIFIC level, and requires that the two levels have the same isomorphism or internal schematic structure; otherwise, the GENERIC level would not be invoked to conceptualize the SPECIFIC one. Lakoff and Turner (1989) argue that the GENERIC IS SPECIFIC “applies to proverbs worldwide” (p.166).

Unlike the ECBT, the GCMT with its four components is more complex. Beside the GENERIC IS SPECIFIC metaphor, it involves the Great Chain of Being (GCoB), the Nature of Things (NoT), and the Maxim of Quantity (MoQ). According to the GCoB, “we understand proverbs as offering us ways of understanding the complex faculties of human beings in terms of these other things” (Lakoff & Turner, 1989, p.166). Lakoff and Turner (1989) classify entities in the world in terms of the GCoB, which consists of HUMANS on top, with ANIMALS, PLANTS,
COMPLEX OBJECTS, and NATURAL PHYSICAL THINGS resting at the bottom. Animal proverbs map animal behavior onto human behavior, whereby what is at stake is man’s “aesthetic and moral sense, and rational capacity, not his physical characteristics, his animal desires, or his raw emotions” (Lakoff & Turner, 1989, pp. 166-67).

The GCofB offers itself as “a contemporary unconscious cultural model indispensable to our understanding of ourselves, our world, and our language” (Lakoff & Turner, 1989, p. 167). By linking the GENERIC IS SPECIFIC and the GCofB, the GCMT “allows us to comprehend general human character traits in terms of well-understood non-human attributes; and, conversely, it allows us to comprehend less well-understood aspects of the nature of animals and objects in terms of better-understood human characteristics” (Lakoff & Turner 1989, p. 172).

According to Lakoff and Turner (1989), the NoT is “a largely unconscious, automatic, commonplace theory about the nature of things, that is, the relationship between what things are like and how they behave” (p. 170). Thus, the NoT is “a causal theory that links attributes to behaviour the characteristic behaviour of a form of being is a consequence of its characteristic attributes” (Lakoff & Turner, 1989, p. 171). The NoT in the GCMT combines with the GCofB to account for proverbs. The MofQ, on the other hand, uses Grice’s (1975) dictum, “Be as informative as is required and not more so” (p. 45). This builds into the GCMT “a pragmatic principle of communication” (Lakoff & Turner, 1989, pp.171-72), regulating the flow of knowledge between the different components of the theory. For instance, in the proverb “Big thunder, little rain” the MofQ constrains the amount of knowledge we have about thunder and rain, excluding lightning, wind, etc.

2. Cultural Linguistics
Before spelling out the tenets of cultural linguistics, a couple of conceptions of culture and cultural dimensions ought to be addressed. Trompenaars and Hampden-Turner (1998,) distinguish culture into three components, (i) “explicit culture,” which “reflects deeper layers of culture” and which consists in “the observable reality of the language, food, buildings, houses, monuments, agriculture, shrines, markets, fashions and art”; (ii) “norms and values,” and “assumptions about existence” (pp. 21-23). Trompenaars and Hampden-Turner’s explicit culture corresponds to Nida’s (1964) five components of culture, namely, (i) ecology, (ii) material culture, (iii) social culture, (iv) religious culture, and (v) linguistic culture.

Palmer (1996) spells out cultural linguistics as follows: “Cognitive linguistics can be tied in to three traditional approaches that are central to anthropological linguistics: Boasian linguistics, ethnosemantics (ethnoscience), and the ethnography of speaking. To this synthesis is given the name cultural linguistics” (pp. 4-5). To capture its scope, Palmer (1996) argues that cultural linguistics is “primarily concerned not with how people talk about some objective reality, but with how they talk about the world that they themselves imagine. (p. 36)” For Palmer (1996), “language is the play of verbal symbols that are based in imagery. (p. 30)”
In the Boasian tradition, “grammatical systems and their potential implications for the study of culture” were at the origin of the development known in linguistic anthropology as “linguistic relativity” which was championed by Sapir and Whorf, who assigned to grammar a constraining role on the way we perceive the world (Whorf, 1956, p. 212). Palmer (1996) indicated that Boasians were also “concerned with discovering the psychological bases of languages and cultures” (p. 11), which led them to allocate an important place to mental imagery in the study of peoples’ lives.

The second traditional approach in anthropological linguistics is ethnosemantics, which is “the study of the ways in which different cultures organize and categorize domains of knowledge, such as those of plants, animals, and kin” (Palmer, 1996, p. 19). As such, this tradition is a precursor of prototype theory in cognitive linguistics. The third approach is the ethnography of speaking, which is “concerned with intentions, sociocultural context, and cultural conceptions of discourse itself” (Palmer, 1996, p. 26). For these three approaches to be in tune with cognitive linguistics, Palmer (1996) writes that there is need “to advance the program of Whorf, avoid the objectivism of ethnosemantics, and add precision to ES” (p. 26).

The current article adopts the GENERIC IS SPECIFIC as emergent meaning from cognitive linguistics, linguistic relativity from Boasian linguistics, how SA and TA organize cultural knowledge about the domain of animals from ethnosemantics, and intentional, sociocultural conceptions of discourse from the ethnography of speaking. This framework is represented in the following figure.

Figure 1: Diagrammatic representation of the cultural linguistics of proverbial discourse

3. Data Collection
Since the area of proverbs is a huge one, we decided to restrict our study to animal proverbs owing to their saliency in the socio-physical environments of Saudi Arabia and Tunisia. For both SA and TA, proverbs have been arrived at through introspection. We also decided to work separately on a list of animal proverbs in their respective dialect of Arabic, checking their list against natives’ views. SA relied for a completion and check of Saudi proverbs on Al-Johiman’s (1983) nine-
volume set of Saudi proverbs as well as relevant websites. As to the Tunisian proverbs, they have been completed from and checked against one relevant website.

Once this was done, we sat together to compare what we have come up with. But we realized that the number of proverbs in SA far exceeds those of TA (249 against 48, respectively). For the sake of comparability, we agreed to align the number of SA proverbs to that of TA proverbs, which required pairing SA proverbs with their TA counterparts and reject SA proverbs that have no equivalent GENERIC SCENE in TA. The final set was 45 pairs of proverbs listed in the Appendix in English and Arabic according to the target concept to which they belong and to the linguistic and animal name overlap between the two dialects.

4. Comparing Saudi Arabic and Tunisian Arabic Proverbs
Before comparing and contrasting some of the pairs of proverbs, a few terminological points related to four theoretical concepts are in good order. First, building on Lakoff and Turner’s (1989) GENERIC IS SPECIFIC, we adopt the concept of “generic scene” for the textual material of the proverb. Second, the “specific scene” is adopted for the state of affairs onto which the generic scene is mapped, with the “specific scene” being a “target story” to understand “through our agile capacity to use both story and projection” (Turner, 1996, p. 6). Thus, there is no proverb without a story; however the proverb does not create the story. Third, the “target concept” is the semantic domain targeted by the mapping of the generic scene onto the specific scene. A fourth concept, “generic-level information,” is introduced to capture the range of states of affairs which the mappings try to zoomorphize in SA and TA.

This comparison/contrast of proverbs between SA and TA will be tentatively organized in terms of Totally Overlapping Proverbs (TOP), Partially Overlapping Proverbs (POP), and Totally Different Proverbs (TDP).

4.1. Totally Overlapping Proverbs (TOP)
TOP are proverbs in which SA and TA share the same animal names and the same linguistic expressions in the generic scene to conceptualize a given target concept. Out of the 45 proverbs in the Appendix, SA and TA share 6 TOP proverbs only, of which only one will be analyzed here.

(1)
(SA): kull šaat m3allga f3argubha
   Each sheep hang-PASS-PERF in leg its
   ‘Each sheep is hung by its own leg.’

(TA): kull šaah tit3allaq min kri3ha
   Each sheep hang-PASS-IMPERF from leg its
   ‘Each sheep is hung by its own leg.’

As Turner (1991) argues, we understand proverbs by extracting from the generic scene “generic-level information” which may be applicable to many cultural scenarios in our socio-physical
The secret of applying a generic scene to an infinite number of specific scenes depends on our “ability to draw detailed, metaphorical mappings between dissimilar domains of knowledge” (Gibbs & Beitel, 1995, p.133). This generic-level information is selected from the source domain of the sheep in (1): A sheep’s destiny is to be slaughtered; when it is slaughtered, the sheep will be hung by its own leg not by any other sheep’s leg. The generic scene is built on a cultural scene of slaughtering sheep, which is mapped onto the target concept of accountability. Needless to say that this generic-level information is projected onto a multitude of cultural scenarios such as when someone insists on buying one particular model of car in spite of being warned against its unreliability, when a teacher advises his students not to miss classes but they do so, or when someone keeps reminding of someone else to do his/her prayers.

Both the Saudi and Tunisian sub-cultures use the sheep’s hanging by the leg to conceptualize accountability and responsibility. The problem situation here is typically perceptual and emotional, whereby someone is, for instance, warned not to buy a particular model of car (perception) because it is unreliable. Despite this warning, they insist on buying it (emotion). The psychological implications of this have to do with the addressee emotionally thinking that the model is good, which may entail a course of action whereby the knowledge that the model may be bad is ignored by the addressee. The proverb is intentionally instantiated in the sociocultural context to make the addressee act against their perception and emotion, i.e. not to buy that particular model of car. The substance of this proverbial discourse is that if the addressee ignores the enunciator of the proverb, he/she will have only himself/herself to blame.

4.2. Partially Overlapping Proverbs (POP)
POP are proverbs which either show different animal names and share the same linguistic expression in the generic scene, or share the same animal name and adopt a different linguistic expression. The proverbs in this category are the ones between 7 and 22 in the Appendix. Two proverbs will be analyzed here.

(2)
(SA):  
\( \text{ya } \text{s} \text{i:n } \text{iS-Sarj } 3a\text{l bagar} \)  
what ugliness the saddle on the cows.  
‘How ugly the saddle is on cows’ backs!

(TA):  
\( \text{Sarj } D\text{habb }3a\text{l }b\text{hi:m }3a\text{war} \)  
saddle gold on donkey one-eyed  
‘A golden saddle on a one-eyed donkey’s back.’

The two proverbs in (2) differ in terms of what animal is used but share what they put on it (“a saddle”). The generic-level information for both SA and TA builds on a sociocultural paradox: A saddle is a decoration used, among other things, to beautify a horse; however, when it is worn by an unfitting animal, the saddle creates an awkward situation for the animal in question and for itself. The GENERIC IS SPECIFIC here applies to many sociocultural scenarios such as decorating a run-down car with alloy rims, expensive loudspeakers, and roof-top fancy lights.
mapping functions in the sociocultural context as follows: ornamenting a run-down car is ridiculous because no matter what is invested in it, there is no pay-off, beauty-wise.

The problem situation here is perceptual and behavioral, whereby the proverb enunciator perceives in the socio-physical environment a behavior or state deemed incompatible with someone’s status or state. To be critical of this behavior, TA invokes cultural knowledge about the donkey, which is held to be dull, and often contrasted with the Arabian horse’s beauty and intelligence, while SA invokes the cow as unfitting of such a status even though it is often referred in SA to as umm elxir (the mother of loftiness) since it yields milk, cheese, butter, and meat. The psychological implication of this incompatibility of statuses is to have the addressee emotionally think that the observed behavior is inadequate, and that he/she should take a course of action to put an end to what has been observed by the proverb enunciator, i.e. in the case of the specific scene of the run-down car, the owner should stop investing in it.

Likewise, the pair of proverbs in (3) below shows different animal names and the same linguistic expression in the generic scene:

(3)

(SA): eDrab il-kalb yesta?dib il-fahd
Hit-IMP the dog discipline the leopard
‘Beat the dog in order to discipline the leopard.’

(TA): iDrab il-qaTTuSa titrabba il-3arusa
Hit-IMP the cat discipline the bride
‘Hit the cat in order to discipline the bride.’

Proverbal discourse crystallizes reasonable/unreasonable and desirable/undesirable human behaviors. Owing to this, they capitalize on different kinds of thinking such as the cause-effect, effect-cause, and analogy principles (Gibbs, 2001, p. 169). For instance, in (2) and (3) above, the kind of thinking followed is the cause-effect principle.

The linguistic expressions in the generic scenes in (3) above capitalize on a cause-effect directive: eDrab/iDrab (hit) → yesta?dib/titrabba (discipline). The generic-level information is: Because you cannot directly control a stronger entity, a weaker one is victimized; the intention of its victimization is for a stronger entity to be indirectly disciplined. In this context, the dog in SA is taken to be weaker than the leopard while in TA it is the cat that is weaker than the bride. In terms of the recipient of such an effect in the generic scene, SA selects the leopard whereas TA opts for a human being, the bride. In this cultural logic, beating the dog/cat is seen as a causal condition to discipline the leopard and the bride. One example of GENERIC IS SPECIFIC is when, for instance, your son and his cousin make a blunder and you shout at or blame your son in order for his cousin not to do it again. Another would be when your own mother unknowingly makes your daughter do something wrong and you shout at your daughter to indirectly insinuate your disagreement with your mother’s behavior.
The problem situation here is perceptual and behavioral, whereby the proverb enunciator perceives in the socio-physical environment two entities committing misbehavior which angers him/her. The behavioral dimension has to do with a sociocultural situation whereby chastisement of a weaker entity causes an effect in a stronger entity. The enunciation of the proverb can be accompanied in the discourse situation by a psychologically pre-emptive punishment (physical one), or a threat of the weaker entity in the presence of the stronger entity such as “if you do it, I promise to punish you” whose intended outcome is to scare the latter. Why are the dog and the cat beaten while the leopard and the bride are not? Owing to their dependence for their livelihood on humans’ food remnants, the dog and the cat may be subject of chastisement in the presence of their genus for stealing fish or meat to dissuade them from committing the same errors again.

4.3. Totally Different Proverbs (TDP)
So far, TOP and POP proverbs have been dealt with. TOP proverbs show total cultural and linguistic commonalities while POP proverbs are examples of either partial cultural sharing and linguistic or cultural difference as well as linguistic commonalities. However, TDP introduce proverbial discourse that shares neither the same animal names nor the same linguistic expressions in the generic scene, and yet the two different generic scenes in the two sub-cultures are pragmatically equivalent to conceptualize the same target concept. The TDP proverbs are found between 23 and 45 in the Appendix. Consider the following proverb:

(4)

(SA): wiš 3awwad il-bagar raqi i’T-Tawaya
what accustom-PERF the cows ascension the mountains
‘What makes cows accustomed to climbing up big mountains?’

(TA): baat laila w3a ij-raan SbaHH yqarqar
spend-PERF night with frogs next morning croak-IMPERF
‘It spent a night with frogs, and so it woke up croaking.’

The generic-level information is: Someone emulates the behavior of others; they do not succeed; they are belittled because what they do does not befit them. The target concept here is dwarfing someone who cannot emulate others’ behaviors. In SA, the proverb capitalizes on the incapacity of the cow to climb high mountains. The adoption of a certain behavior seems to be subject to possessing a certain capacity (here the physical capacity of the cow to climb up). Because the cow is physically cumbersome to climb high mountains, it is mocked and dwarfed since it is incapable of emulating, for instance, the behavior of goats. Thus, in SA the proverb seems to say to the cow: You are a cow; you can only do what being a cow allows you to do. One possible scenario is about someone who does not understand the sea and plays the captain of a boat, but on the first sea tempest, he/she loses control of the boat and ruins it. In TA, however, the proverb capitalizes on the instinctive capacity of a frog to croak. Selecting this instinctive feature of croaking in frogs entails that non-frogs are inapt to do it because they will be acting unnaturally. One possible scenario of dwarfining and self-humiliation is the following: Someone whose English is quite below average and
who, after coming back from a very short stay in the States, tries to reply to people in bad English. Thus, in TA the proverb seems to say to humans: You are not a frog; you cannot do what frogs can because you do not have their natural features.

The problem situation here is perceptual and behavioral, whereby the proverb enunciat or perceives in the socio-physical environment one entity emulating the behavior of another entity. The behavioral dimension has to do with a sociocultural situation whereby this entity fails to do so. The enunciation of the proverb is critical of this entity and its unnatural capacity. Why are the \textit{cow} and the \textit{frog} taken to be generic exemplars? Knowledge about cows and their physical stature and frogs and their croaking features tells us about their capabilities. The sociocultural discourse in (4) discourages cow- and frog-unrelated behaviors in humans. In other words, this proverbial discourse tries to correct behaviors that do not befit some individuals. It also wants to prevent psychological sufferance by emotionally embarrassing the self if this misbehavior is not corrected.

5. Discussion
The current discussion focuses on four themes relevant to the data under study, namely, range of mappings involved between the generic and specific scenes, The Great Chain of Being Metaphor in relation to animal proverbs under study, the types of animals capitalized upon in SA and TA, and the kind of indirect evaluation made of animals and humans in the proverbs under study.

5.1. Range of Mappings
Working on TA proverbial discourse, Maalej (2009) isolated three types of proverbs according to range of mapping, namely, mapping-free, single-mapping, and multiple-mapping proverbs. According to him, mapping-free proverbs are ones which address one particular state of affairs. They are not of the GENERIC IS SPECIFIC type, therefore including no metaphoric thought and no mapping. Such proverbs may include TA’s \textit{itRadda wit hadda w-laww ykun 3aliik id-dain, w-t3ašša w-tmišša law kaan ykun xaTwtain} (Have lunch and relax even if you are in debt, and have dinner and have a walk even if it is only a few steps.) and SA’s \textit{ma ba3d l3ud g3ud} (there is no more staying after incense). Thus, these proverbs are aphoristic, giving folk dietetic advice about eating, relaxing, and walking, and leaving a gathering, respectively. Since all the proverbs in the current article include an animal name, no single proverb is mapping-free.

On the other hand, single-mapping proverbs may be of the GENERIC IS SPECIFIC type, but show very limited applicability by allowing a single mapping onto a specific scene (Maalej, 2009). Such proverbs may include examples such as the common Arabic proverb, \textit{ida kaan il-kalaam min fiDDa fa is-skut min Dhabb} (If speech is silver, silence would be gold.). This proverb spells out its own mappings between silver onto speech, on the one hand, and gold onto silence, on the other, on the surface of discourse, and invites selecting silence over speech. Such a preference is motivated by the higher market value of gold over silver. There are very few proverbs of this kind in the current article (see 11 in the Appendix).

As their name indicates, multiple-mapping proverbs have a wide-ranging applicability to states of affairs in the world (Maalej, 2009). Thus, they are of the GENERIC IS SPECIFIC type par
excellence. The following proverbs may be used to exemplify this. In TA, *id-dwaam yinqib ir-rxaam* (Perseverance makes holes in marble) may apply to scenarios such as: someone who starts his life as a poor person and works harder and harder may improve his social status; a student who may find something impossible to learn, but on thinking that he/she can do it, he/she finishes by doing it. In SA, *kuOr iddag yfik il-Ham* (more hammering would cause welded joints to split apart), which may apply to scenarios such when a father keeps repeating something to his children to change their behavior or when a teacher keeps warning his students against something for them to succeed. As has been shown in the analysis so far, almost all of the pairs of proverbs in the current article are of the multiple-mapping type, because all of them use an animal as a source domain for the target domain of humans.

5.2. *The Great Chain of Being Metaphor*

The range of mappings established, we turn now to examining the source and target domains through Lakoff and Turner’s (1989) “Great Chain of Being Metaphor,” repeated here for convenience:

- **HUMANS**: Higher-order attributes and behavior (e.g. thought, character)
- **ANIMALS**: Instinctual attributes and behavior
- **PLANTS**: Biological attributes and behavior
- **COMPLEX OBJECTS**: Structural attributes and functional behavior
- **NATURAL PHYSICAL THINGS**: Natural physical attributes and natural physical behavior (pp. 170-1).

Unlike anthropomorphism, which imposes human features on animals in the Chain of Being, zoomorphism is in striking contrast with it. Animal proverbs are a case of reversal between HUMANS and ANIMALS in the Chain of Being, whereby animals’ instinctual behavior and characteristics become defining features of human higher-order behavior and characteristics. This posits the animal kingdom as a source domain for understanding the human domain, which is posited as less understood than the animal domain.

5.3. *Animals Capitalized upon*

The concepts targeted by the proverbs under study have to do mostly with a range of sociocultural desirables (accountability, discipline, intelligence) and undesirables (hypocrisy, opportunity for gloating, boastfulness). They also seek to evaluate and keep in check negative human behaviors and characteristics (simplemindedness, bias, self-interest) as well as regulate interpersonal relations (blaming others, discipline, stimulation). Table 1 lists the top-five animals capitalized upon in SA and TA to zoomorphize the proverbs’ target concepts, which accounts for over 70% of the overall proverbs in SA and over 50% in TA.

**Table 1: Animals capitalized upon in SA and TA proverbs**

<table>
<thead>
<tr>
<th>Animals capitalized upon in SA</th>
<th>Animals capitalized upon in TA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal name</td>
<td>Frequency</td>
</tr>
<tr>
<td>Camel</td>
<td>10</td>
</tr>
</tbody>
</table>
As can be inferred from the table above, SA seems to capitalize more on domestic animals than pets while TA seems to capitalize more on pets and smaller animals than domestic ones though SA used small animals such as uromastyx, chick, and mosquito and TA used smaller animals such as donkey, sheep, and goat.

Nida (1964) isolates five cultural categories: ecological culture (the environment), material culture (food, clothing, houses and towns, transport, etc.), social culture (politics, leisure and sports, etc.), religious culture (religion and related issues), and linguistic culture (the way language works). Although most of the animals in the table exist in the ecological environment of both Saudi Arabia and Tunisia, they occupy different places in these two sub-cultures. As a domestic animal, the camel, for instance, occupies a preponderant socioeconomic position in the Saudi sub-culture as a source of wealth and as an important part of the food chain, followed by the cow/bull. Pets are generally infrequent in Saudi Arabia compared to Tunisia. The dog is commonly seen in the countryside accompanying the shepherd to guard the herds of sheep. Although the lion has disappeared from the Arabian Peninsula, the leopard and the fox accounted for 6 proverbs, and they may exist in the physical environment of Saudi Arabia.

However, the TA proverbs seem to target pets such as dog and cat, which are more available in the Tunisian socio-physical environment. It is a familiar sight in Tunisia for dogs and cats to be found astray but they are also kept as part of the household, especially the German shepherd (as a guard dog), the poodle, and the Siamese cat (as decorative ones). The cow, bull, ewe, sheep, and goat are a source of wealth in the countryside, and a source of food for the population, while the camel occupies a minor position in TA. Although the donkey is nowadays a rare sight in cities, it still plays a major socio-economic role of transporting goods and humans and tilling the land in agricultural areas along with tractors.

5.4. Evaluation of Humans through Animals
Although Table 1 tells us about some of the animals capitalized upon in SA and TA, it does not tell us anything about the evaluation that may be culturally inferred from the proverbs under study. The rest of this sub-section will be devoted to the positive and negative evaluation of animals (eight proverbs), positive evaluation of cultural desirables (6 proverbs), and negative evaluation of cultural undesirables (31 proverbs). Thus, it seems that at least two-thirds of the proverbs show a negative evaluation of human behaviors and characteristics through the choice of animals and the target concepts conceptualized.

The positive and negative evaluation of animals in proverbs is done through a contrast between two animals, where one receives a positive and the other a negative evaluation in both dialects. To conceptualize the target concept of boastfulness, both SA and TA show preference for
the horse over the mule in (1) in the Appendix, whereby the former is evaluated positively and the latter negatively. In (34), boastfulness is conceptualized in SA using the camel positively and another unmentioned animal negatively while in TA the ram is held in high esteem because the ewe boasts about its rump, which wins it low esteem. In (2), responsibility in both dialects is conceptualized in bull and rat terms, whereby the bull is profiled as a victim and the rat is held to be a victimizer in spite of its smaller size as compared to that of the bull. In (10), the same principle applies even though both dialects use different animals to conceptualize hard work and idleness. In SA, the ant is seen favorably because of its perseverance and the camel is seen unfavorably because it reaps in idleness the yield of the ant’s sweat. In TA, the ant is seen favorably because of its perseverance and the cicada is seen unfavorably because of its idleness. In (18), in the concept of discipline the dog and the cat are evaluated negatively in SA and TA, respectively, because they are shown as targets of human violence while the leopard in SA is evaluated more positively. To conceptualize the concept of intelligence, the eloquent chick is evaluated positively in SA while the donkey is evaluated negatively in TA in (23) because it needs to be prodded to react. In (38), a baby camel enters into a losing competition with a giant camel in SA, and a red dog enters into the same competition with a red bull in TA. In both dialects, the former is evaluated negatively while the latter is evaluated positively.

The proverbs in the category of positive evaluation of cultural desirables speak high of animals. In (8), the concept of satisfaction is conceptualized through the monkey perceived as a gazelle, which, by virtue of the positive place of the gazelle in the Arab culture, bestows a positive evaluation of the monkey in both dialects. In (5), accountability is conceptualized in terms of a sheep hanging by its own leg. Because accountability is a positive concept which presupposes assuming responsibility for one’s acts, the sheep is not evaluated negatively. In (9), the concept of recognition is conceptualized in horse terms, whereby horses are evaluated positively. In (32), stimulation is conceptualized in lion terms, whereby the lion is evaluated positively owing to the positive association of the lion with courage and temerity in the Arab culture. In (33), self-defense is conceptualized in terms of uromastyx (SA) and cat (TA). Since self-defense is a positive concept, uromastyx and cat are evaluated positively. In (44), the concept of leadership is conceptualized using camels as knowing and showing their way, which evaluates them positively.

So far, animal names are mostly evaluated positively. However, many animal names are associated with cultural undesirables, and are, therefore, critical of negative behaviors. Because there are over 30 cases to deal with in this category of negative evaluation, only some of them will be analyzed to gain space. In (7), self-interest uses the dog, which, in spite of the connotation of loyalty to the owner, remains at least partly negative in SA and TA. A dog is not kissable, but becomes so temporarily to serve a purpose. In (3), two physical features of the camel have been capitalized upon, its hump in SA and the crookedness of its neck in TA to conceptualize blaming others for defects they may have. From an anthropomorphic perspective, these physical features in camels are seen as physical defects in humans that happen to have them. Accordingly, they also acquire a negative dimension in camels. The negativity of blaming can be seen through the generic-level information: Someone does something wrong but does not see it in their own behavior; this very someone blames the others for the defect they themselves have. In (16), opportunity for
gloating is conceptualized using the camel in SA and the cow in TA. Both the camel and the cow are depicted as fallen. When the camel and the cow are in this position, people with knives in hand will be ready to remove their skin. Negativity here comes from having a knife in hand to skin a pitiful animal, thus revenging the self on this animal. The generic-level information is: Someone has power and authority over weaker people; when they fall into disgrace or disrepute, weaker people take this opportunity to revenge themselves on them. In (36), self-overestimation is conceptualized through the donkey (SA) and the dog (TA). The donkey is evaluated negatively as dull, stupid, and stubborn in SA and TA as well. However, if on top of that the donkey is lame and acting haughtily, the donkey is overestimating the self. Likewise, if a dog aspires to have anthropomorphic features such as a pairs of trousers, the dog is overestimating the self. The generic-level information for (36) is: Someone has low performance; when they try to outperform, they fail.

Conclusion
The current article has adopted a cultural linguistic approach to proverbial discourse, combining cognitive linguistics, Boasian linguistics, ethnosemantics, and the ethnography of speaking. In addition, it has offered a case study in zoomorphism where each proverb in SA and TA includes one or more animal names, which strongly testifies to the metaphoric basis of these proverbs. As spelled out in the methodology section, SA has more animal proverbs than TA. Table 2 shows that where SA uses animal names in proverbs, TA uses other means to metaphorize target concepts in its proverbs.

<table>
<thead>
<tr>
<th>Saudi animal proverbs</th>
<th>Tunisian non-animal proverbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. قرع لأجوع جوز قشرة الورع. (He is as hungry as a louse in a bald head.)</td>
<td>1. يعان يسلف في قفاس الأزرع. (A naked person is dispossessing a corpse.)</td>
</tr>
<tr>
<td>2. الجمل ما ينخ من بطيخة زيادة. (A camel does not collapse from an extra melon.)</td>
<td>2. الغريق ما يهمو مطر. (A drowned person does not care about rain.)</td>
</tr>
<tr>
<td>3. اللي يبغى العسل يصبر على قرص النحل. (He who wants honey should show forbearance with bee stinging.)</td>
<td>3. النبيذ ما يهمه علبراني. (His lamp only lights on strangers.)</td>
</tr>
<tr>
<td>4. ثوري خبيث العمل في الدي وزين لمن يستعيره. (My bull is malicious in my country and nice with whoever borrows it.)</td>
<td>4. الن قنديلو يضوي كان علبراني. (His lamp only lights on strangers.)</td>
</tr>
</tbody>
</table>

The findings of the article include the fact that SA and TA may use the same animal names but with a different focus. As spelled out in sub-section 4.3., although the categories of dog, donkey, and cow, for instance, exit in both physical environments, their distribution and importance is different. There are also categories with minor importance that are not shared by both dialects. For instance, the uromastyx, grasshopper, and puppy are more used in SA proverbs while the owl, frog, and fish are somehow more used in TA proverbs. But this does not mean that all these do not exist in the physical environments of both dialects; they do. However, the fact that they might be used in
one or the other sub-culture means that they are experientially targeted for one feature that is likely to be mapped onto human behavior and characteristics.

The classification of proverbs in SA and TA into totally overlapping (13.3%), partially overlapping (35.6%), and totally different proverbs (51.1%) has revealed the latter to be more dominant. Both Saudis and Tunisians are heir to the Arab-Islamic culture. But does this mean that they are expected to think and conceptualize their experience in the same fashion? The answer is more likely to be negative. It seems that belonging in two speech communities and the existence of different artifacts in these two sub-cultures determines the language-culture interaction. If we judge the proverbs which show linguistic and cultural differences (choice of animal name), we may venture that Nida’s ecological culture has a lot more to do in the pairs of proverbs under study. Indeed, the nature and frequency of animals are different in SA and TA because ecological culture is slightly different in the two sub-cultures. Owing to this difference, we can reiterate with Whorf (1956:212) that “we cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way – an agreement that holds throughout our speech community and is codified in the patterns of our language.”

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References


Appendix: Animal proverbs in SA and TA.

<table>
<thead>
<tr>
<th>Types</th>
<th>Generic scene</th>
<th>Target concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Totally overlapping proverbs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>SA: قالوا للبغل من أبوك ؟ قال: الحصان خالي. (They asked the mule: who is your father? It told them: the horse is my maternal uncle.)</td>
<td>Boastfulness</td>
</tr>
<tr>
<td></td>
<td>TA: قالو للبغل شكون بوك، قاللهُم الحصان خالي. (They asked the mule: who is your father? It told them: the horse is my maternal uncle.)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>SA: التزيريجومان فين في قبلجان. (The rats dig it, and the bulls fall into it.)</td>
<td>Responsibility</td>
</tr>
<tr>
<td></td>
<td>TA: فشلا الفئران وقتلو في[h]الثيران. (The rats opened it, and the bulls fell into it.)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>SA: The camel does not see its hump.</td>
<td>Blaming others</td>
</tr>
<tr>
<td></td>
<td>TA: الحَمِيل ما ينظر الضَّرْف. (The camel does not see the crookedness of its neck.)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>SA: The one who puts his head in bran will be perforated by hens.</td>
<td>Self-humiliation</td>
</tr>
<tr>
<td></td>
<td>TA: اللَّعْبَة يتحور، نَحْوُ السِّجناء. (He who meddles with bran will be shattered by hens.)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>SA: Each sheep is hung by its own leg.</td>
<td>Accountability</td>
</tr>
<tr>
<td>6</td>
<td>SA: The short ass is ridden by whoever intends to.</td>
<td>Simplicity</td>
</tr>
<tr>
<td>7</td>
<td>SA: (If you need something from the dog, call it my master)</td>
<td>Self-interest</td>
</tr>
<tr>
<td>8</td>
<td>SA: (In his mother’s eyes, the monkey is a gazelle.)</td>
<td>Satisfaction</td>
</tr>
<tr>
<td>9</td>
<td>SA: Horses recognize their riders.</td>
<td>Recognition</td>
</tr>
<tr>
<td>10</td>
<td>SA: The aunt collects and the camel consumes.</td>
<td>Hard work vs. idleness</td>
</tr>
<tr>
<td>Partially overlapping proverbs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>SA: Flies cannot enter a smiley mouth.</td>
<td>Silence vs. talkativeness</td>
</tr>
<tr>
<td></td>
<td>TA: فم بسم الله ما يدخله ذبات. (Flies cannot enter a smiley mouth.)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>SA: Tie down the donkey beside the horse; it either learns or kicks.</td>
<td>Negative learning</td>
</tr>
<tr>
<td></td>
<td>TA: اربط البهيم حذا البهيم إذا ما عل. (The short ass is ridden by whoever intends to.)</td>
<td></td>
</tr>
<tr>
<td>Arabic Proverb</td>
<td>English Translation</td>
<td>Category</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>لينام الناموس والذبان ما يخلي أحد ينام.</td>
<td>Mosquitoes and flies leave no-one have some sleep.</td>
<td>Annoyance</td>
</tr>
<tr>
<td>يقلا الذبانة ما تقتلش إلا تدور الخ.</td>
<td>The fly does not kill but it makes you want to throw out.</td>
<td>Undesirability</td>
</tr>
<tr>
<td>هم الطير ما لو فيه خير، ما خ.</td>
<td>If it were of any good, the birds would not have spared it.</td>
<td>Bias</td>
</tr>
<tr>
<td>البومة لو كان فيها خير، ما تخلفها الصياد.</td>
<td>If the owl were of any good, hunters would not have spared it.</td>
<td>Opportunity for gloating</td>
</tr>
<tr>
<td>إذا ماتو جملة سكاكين ما ينامون.</td>
<td>(If a slain camel falls, many knives appear.)</td>
<td></td>
</tr>
<tr>
<td>الكلب ما يموت كان على خانقو.</td>
<td>The dog hankers only after its oppressor.</td>
<td>Bad companionship</td>
</tr>
<tr>
<td>المطر على البقر تكثر سكاكينها.</td>
<td>Many knives appear for a slaughtered cow.</td>
<td></td>
</tr>
<tr>
<td>يا شين السرج على البقر.</td>
<td>How ugly the saddle is on cows’ backs!</td>
<td>Paradox</td>
</tr>
<tr>
<td>الفهيم من غمزه والبهيم من همزه.</td>
<td>The intelligent person understands from a wink and the donkey needs to be prodded.</td>
<td></td>
</tr>
<tr>
<td>المطر على البقر تكثر سكاكينها.</td>
<td>Many knives appear for a slaughtered cow.</td>
<td></td>
</tr>
<tr>
<td>الكتكوت الفصيح من البيضة يصيح.</td>
<td>An eloquent chick shouts right in the egg.</td>
<td>Intelligence</td>
</tr>
<tr>
<td>(The height is plenty and the mind is that of a small bird.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(What makes cows accustomed to climbing up big mountains?)</td>
<td></td>
<td>Dwarfing</td>
</tr>
</tbody>
</table>

**Totally different proverbs:**

<table>
<thead>
<tr>
<th>Arabic Proverb</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>الكتكوت الفصيح من البيضة يصيح.</td>
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<tr>
<td>(The intelligent person understands from a wink and the donkey needs to be prodded.)</td>
<td></td>
</tr>
<tr>
<td>(What makes cows accustomed to climbing up big mountains?)</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The table contains a list of proverbs with their English translations and the corresponding categories they fall under, such as Annoyance, Undesirability, Bias, Opportunity for gloating, Learning from scare, Control, Bad companionship, Bizarreness, Thoughtlessness, Paradox, Intelligence, and Dwarfing.
<table>
<thead>
<tr>
<th>TA:</th>
<th>SA:</th>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>(It spent a night with frogs, and so it woke up croaking.)</td>
<td>أبات ليلة مع الطلوع وقرقر</td>
<td>A Cultural Linguistics Perspective on Animal Proverbs</td>
<td>Ben Salamh &amp; Maalej</td>
</tr>
<tr>
<td>25</td>
<td>أربع شالو جمل و الاحمر ما شالهم</td>
<td>Four men lifted a camel but the camel did not carry them.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>لتمرير ما يمرر، عالم ما يمرر</td>
<td>(Feed the rooster a whole year and it will not feed you one night.)</td>
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</tr>
<tr>
<td></td>
<td>Self-interest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>فظني داد الفيل، ومات صاد:</td>
<td>(The wolf does not scurry in vain.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>للفيل، لا يمرر الاحمر، والاحمر ما يمرر</td>
<td>(There is no cat which hunts for God’s sake.)</td>
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</tr>
<tr>
<td></td>
<td>Suffering the same fate</td>
<td></td>
<td></td>
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<tr>
<td>27</td>
<td>ذئب ما يهرول عابث</td>
<td>The wolf does not scurry in vain.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ما تماش قطوس يصطاد لربّي</td>
<td>There is no cat which hunts for God’s sake.</td>
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<tr>
<td></td>
<td>Self-interest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>صياد الفهود ينصاد لابد</td>
<td>(A leopard hunter will be hunted, indeed.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>في لمح الامبر، في زمن نصاد في زمن نصاد</td>
<td>(In this queer epoch, queues become heads, birds become silent, and bugs start talking.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paradox</td>
<td></td>
<td></td>
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<tr>
<td>29</td>
<td>في الزمان المعكوس، الذنابي تولّي روس، ويسكت المنيار ويتكلّم الخنفوس</td>
<td>In this queer epoch, queues become heads, birds become silent, and bugs start talking.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>في الزمان المعكوس، الذنابي تولّي روس، ويسكت المنيار ويتكلّم الخنفوس</td>
<td>(In this queer epoch, queues become heads, birds become silent, and bugs start talking.)</td>
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<td></td>
<td>Defects</td>
<td></td>
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<tr>
<td>30</td>
<td>ذيل الكلب حطوه</td>
<td>The dog’s queue was left for 40 years in a bamboo stem and came out crooked.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>في الاحمر، حطوه، 40 عام في قصبة</td>
<td>(The dog’s queue was left for 40 years in a bamboo stem and came out crooked.)</td>
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<tr>
<td></td>
<td>Disinterestedness</td>
<td></td>
<td></td>
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<tr>
<td>31</td>
<td>ضب ولم تعلق</td>
<td>(An uromastyx that has been touched at its tail.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>حتى الاحمر، تتخلص على طيارة</td>
<td>(Even the cat scratches to defend itself.)</td>
<td></td>
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<tr>
<td></td>
<td>Self-defense</td>
<td></td>
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</tr>
<tr>
<td>32</td>
<td>حيجز متعب سحير،</td>
<td>(A lion barking at a plane.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>كن دوجي قلبي، قلبي</td>
<td>(Be a lion and devour me.)</td>
<td></td>
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<td></td>
<td>Stimulation</td>
<td></td>
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<tr>
<td>33</td>
<td>الضب ولم تعلق</td>
<td>(An uromastyx that has been touched at its tail.)</td>
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</tr>
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<td></td>
<td>Self-defense</td>
<td></td>
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<tr>
<td>34</td>
<td>غي جمل</td>
<td>(His paternal uncle is a camel.)</td>
<td></td>
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<tr>
<td></td>
<td>تتمجه خيلها، على طيارة</td>
<td>(The ewe boasts about the ram’s rump.)</td>
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<td></td>
<td>Boastfulness</td>
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<tr>
<td>35</td>
<td>فلاموس طائر، حيوي، يبيض، يبيض</td>
<td>(A grasshopper eats up its own dead ones.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>فلاموس، طائر، يبيض، يبيض</td>
<td>(The chick only pecks its brother’s eye.)</td>
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<td></td>
<td>Rivalry–Envy</td>
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<tr>
<td>36</td>
<td>حي الجزء</td>
<td>(Lame donkey, yet acting haughty.)</td>
<td></td>
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<td></td>
<td>حي الجزء</td>
<td>(Lame donkey, yet acting haughty.)</td>
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<tr>
<td></td>
<td>Self-overestimation</td>
<td></td>
<td></td>
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<tr>
<td>Number</td>
<td>Arabic Proverb</td>
<td>Arabic Translation</td>
<td>English Translation</td>
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<tr>
<td>37</td>
<td>ما يخمج الماء ال أخس البقر</td>
<td>(Only bad cows spoil water.)</td>
<td>(Even the dog is made a pairs of trousers.)</td>
</tr>
<tr>
<td>38</td>
<td>لا تزاح بالإبل يتيم جماعة</td>
<td>Do not compete with giant camels if you are a baby camel.</td>
<td>(A red-skinned dog thinks of himself as part of the family of bulls.)</td>
</tr>
<tr>
<td>39</td>
<td>الغريب في جسم البيضة</td>
<td>(A rat pollutes a big jar.)</td>
<td>(A wolf does not take the sheep to pasture.)</td>
</tr>
<tr>
<td>40</td>
<td>قول له سوبرامبارا احلامه</td>
<td>(We tell him, “It is a buck” and he says, “I will milk it.”)</td>
<td>(It is hanging meat in the cat’s neck.)</td>
</tr>
<tr>
<td>41</td>
<td>هم النور معا هم احدهم وهم من الصوراء</td>
<td>(They are indeed goats even if they fly.)</td>
<td>(Before you beat a dog, you should know about his master.)</td>
</tr>
<tr>
<td>42</td>
<td>رب حي في لفلك</td>
<td>(After you generously feed your puppy, it devours you when grown).</td>
<td>(He who raises snakes will have them round his neck.)</td>
</tr>
<tr>
<td>43</td>
<td>النجم المبتاز يألفان أشياء</td>
<td>(The she-goat of the tribe’s sheikh is a butting one.)</td>
<td>(The camels are fighting and our camel is squatting.)</td>
</tr>
<tr>
<td>44</td>
<td>شىء لدائم الودود</td>
<td>(Camels will show you their path.)</td>
<td>(Camels follow their elders.)</td>
</tr>
<tr>
<td>45</td>
<td>تكرمت في قريتي وشطح على في قريتي</td>
<td>(A Bedouin she-goat that unexpectedly found soaked dates.)</td>
<td>(A dog on whom falls a loaf of bread made of barley.)</td>
</tr>
</tbody>
</table>

i [http://www.startimes.com/?t=20315280](http://www.startimes.com/?t=20315280); [https://ar.wikipedia.org/wiki/حجازية%28%29](https://ar.wikipedia.org/wiki/حجازية%28%29)
i [https://ar.wikiquote.org/wiki/%D8%A3%D9%85%D8%AB%D8%A7%D9%84_%D8%AA%D9%88%D9%86%D8%B3%D9%8A%D8%A9#%D8%A8](https://ar.wikiquote.org/wiki/%D8%A3%D9%85%D8%AB%D8%A7%D9%84_%D8%AA%D9%88%D9%86%D8%B3%D9%8A%D8%A9#%D8%A8)
The English Translation of the Quranic Text: The Structural Asymmetries

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Abstract
The structural patterns that result from the translation of the Quran are some of the issues that have been widely studied (El-imam, 2013; Al-Amri, 2015). The current study, however, illustrates the pervasive syntactic asymmetries in the syntactic output of the translated Quranic text into English. Most translators shift from the word order in Arabic to word order in English to establish a grammatical equivalence between the source text (ST) and the target text (TT) with little consideration of the syntactic typological significance of Arabic as a source language and English as a target one. This study aims to determine the mismatch of the grammatical functions and the syntactic typology of TL vis-à-vis ST. Word order, tense shift, case asymmetry, Ellipsis, passive structures, selectional restrictions and cross formations are some of the grammatical issues that illustrate the syntactic asymmetries in the English translation adopted in this paper. The findings show that different grammatical categories exhibit syntactic asymmetries that would distort the implications or exegesis of the original ST. The findings also suggest that the English version of the translation adopted in this paper needs to be structured according to Chomsky’s (1981) principles and parameters demonstrated by the Arabic structure before the translation task is carried out.

Key words: grammatical categories, quranic translation, structural typology, syntactic asymmetry


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1. Introduction
As the word of Allah, the wholly Quran is esteemed to be the most prestigious religious book which has never been subject to structural, stylistic or rhetoric alterations or distortions. The different translations of the Quranic text have demonstrated that it is a difficult task from its very inception and the very aim of its revelation might not be achieved. Transmitted to the prophet Muhammad in Classical Arabic makes the Quranic translation of the Source Text (ST) into a Target Text (TT) result in a variety of linguistic problems that need to be carefully studied and analysed with respect to the current concepts and approaches in morphology and syntax.

The objective of the present paper is to explain the morphological and syntactic mismatch of ST and TT namely as flexible versus strict word order respectively. Thus, this study shows that a translator needs to be aware of the universal principles and the parametric patterns of ST and TT to provide a closer exegesis of the ST. The major claim is that the morpho-syntactic structure delimits the interpretation of the ayahs in their communicative-contextual framework.

This study sets out to answer the following research questions with respect to the linguistic marked patterns of Quranic Arabic:

1. Why would the Quran be untranslatable?
2. Does Classical Arabic make the Quran an unmarked case for translation?
3. What morphological and syntactic losses does the English translation exhibit?
4. Are the syntactic asymmetries of the English Quranic translation a delimiting issue to consider?
5. How would a grammatical analysis help the Quran’s translator?

2. Literature Review
2.1. The Quranic translations: a brief history
The translation of the Quranic text started with the message sent as a form of letters by the Prophet Muhammad to the governors of neighbouring nations calling on them formally to embrace Islam. Given the variety of languages used by these neighbouring tribes, the messengers could not transmit the text written originally in Arabic but in the native language of the recipients of the message. Salman Al-Farsi was the first to translate the meaning of Sourat of Al FatiHa to Persian. ‘Amr ibn Ummayyah translated some verses ‘Ayahs ’ about Jesus Christ and his mother Mary to the Negus, the king of Abyssinia (Yahaghi, 2002; Abou Sheishaa, 2001; İhsanoğlu, 1986 (as cited in Al Amri 2015)). As Islam spread beyond the boundaries of Arabia, Muslim scholars started teaching the principles of Islam to non-Arabic-speaking audiences. İhsanoğlu (1986) states that “there is Syriac translations made by non-Muslims, in the second part of the first century AH [7th AD].” Besides a translation of the Quran into Berber, which dates back to 127 AH, the Quran was translated into Persian and Indian in the period 961-976 AD, while the Quranic translation into Chinese is assumed to be carried out about 713 AD (Abou Sheishaa, 2001; İhsanoğlu, 1986). Early translations of the Quran into European languages were carried out based on some translations that were partially important for some priests who were studying Islam for missionary reasons.
Following the lines in El imam (2013), the first full translation of the Quran into English dates back to 1648; while in the 19th and 20th centuries, orientalists such as Henry Palmer (1980), Richard Bell (1937), and Arberry (1955) translated the Quran into English. Muslims, on the other hand, have felt the need to produce faithful translations into English and other European languages by the early 1900s (Kidwai, 2007; Mohammed, 2005; Ali, 2002: I-10). Translations were carried out by Mohammad Khan (1905), M. M. Pickthall (1930), Ali (1934-37, and recently by Abdel Haleem (2004). Indeed, the Arabs’ interest in translation became a religious and political issue in time of Caliph Haroun Al-Rashid, who appreciated the work translators do. Recently, Abdel Haleem’s (2008) translation was produced in an era, which features a growing interest in the Quran in the West. According to Kidwai (2007), the number of editions of translations of the Quran rose from 296 in 1980 to 890 in 2002 for different reasons. Some recent events, for example, 9/11 and the wars on Afghanistan and Iraq, by the American-backed forces have drawn more attention to the power of the Quran and its reader’s thoughts.

2.2. Previous accounts
According to the literature, a translation of the Quran is a mere attempt to remain as close as possible to the text in order to produce not the exact text but a periphrastic copy of it. Thus, Burman (1998: 713) writes that literalism conveys “more of the feel and shape of the Quran.” Various studies have mentioned the linguistic and stylistic problems of translating the Quran and the limits of the literal translatability of the Quranic text (Abdul-Raof, 2004; Lawindi, 2001). Abdul-Raof (2005) focuses on the translation of Quranic cultural references or its stylistic features, while Ali (1992) refers to the Quranic ellipted structures and the prepositional phrases. The literature on Quran translation has not engaged with a systematic comparison of the output of different translators dealing with the same linguistic feature in the same target language (TL), nor examined the issue of the translator’s style. Meanwhile, syntactic issues and grammatical asymmetries, as the most distinctive aspects of Quranic style, have received little systematic attention from scholars interested in syntactic problems relating to the translation of the Quran.

The research carried out so far has tried to examine the syntactic difficulties that the translator might encounter and would probably cause a loss of the meanings in the original ST. For instance, Omer (2017) aims to examine equivalence with respect to the grammatical aspects that save the translator from occurring in semantic loss of the intended meaning of verbal similarities in the Quran. El-imam (2013) refers to some of the grammatical aspects like sentence order shift while stressing the function of backgrounding or foregrounding parts of the sentence in the Quran. Among the examples, he cited, is the placement of the object before the verb to function in exclusivity as in Sourat Al-FaatiHa (The opening): (A: 5):

\[\text{اكَ نَسْتَعِينُ} \text{اك نَعْبُد} \text{إِي} \text{إِي} \text{Thee only we serve; to Thee alone we pray for succour.}\]
Undoubtedly, the typological and morpho-syntactic differences among languages cause many syntactic asymmetries. Tense is an obvious syntactic problem that every translator encounters in the process of translation given that the use of tense in Quran is guided by contextual considerations. For example, the Arabic past tense can have different significances depending on the context where it occurs. Sadiq (2010) gives the following verse from Sourat An-Nisa (The Women) (A: 113):

(2)

God has revealed to you the Scripture and wisdom, and has taught you what you did not know. God's goodness towards you is great.

"الکان ‘past form of the verb to be’ does not refer to the past time in (2), rather it indicates a general fact about the favour that Allah gives to men as always great. In these auxiliary constructions, two ST inflected verbs in (2) are found "تکُن تَعْلَم" ‘you did not know’, and both are carrying finite Tense and Agreement as opposed to TT where the auxiliary is inflected. Word order is another aspect that varies from one language to another. Abdul-Raof (2004) shows semantic loss because of the inability of the translator to maintain the same order of ST in TT. For example, in Sourat An-Nur (The Light) (A: 2):

(3)

The adulteress and the adulterer whip each one of them a hundred lashes

The term ‘adulteress’ in (3) is clefted before the term ‘adultery’ the fact which denotes that the action is more on adultery excluding the possibility of rape. Al-Samraai (2006) proposes emphasis (الْتَّوْكِيد) as another device that differs from Arabic to English. He explained that emphasis in Arabic occurs in three ways: through repetition, synonyms or using certain words such as "قَدْ" and "لِدَّ". These words do not have their exact equivalents in English, which may result in a syntactic asymmetry and therefore partial loss in meaning.

Duality is another problematic area that is challenging in the Quranic text translation. Duality does not exist in English while Arabic has specific pronouns and morphemes for it. English uses second and third persons to render the words"هما "and "فِي" the fact which may lead to semantic loss in Quran, as exemplified in the following verse from Sourat Yusuf (A: 25).

(4)

As they raced towards the door, she tore his shirt from behind. At the door, they ran into her husband.

In the verse the "ا/aa/ in "ٱسْتَبَقَا 'raced’ and "قَمِيصَهُۥ 'ran into’ is a long vowel used to indicate duality, referring to “Yusuf” and the woman. However, since there is no dual form in English,
the translator makes recourse to the English plural pronoun ‘they’, which may not transmit the same message since only two participants are acknowledged.

Similarly, Abdelaal and Rashid (2016) discuss the grammatical losses that occur in the English translation of the Quran and the extent these losses cause semantic loss. They briefly investigate that loss in syntactic order (foregrounding or backgrounding some categories which create structural shift) may distort the meaning partially or completely. In the same line of research, Klaudy (2012) distinguishes between two types of word order shifts optional and obligatory. She claimed that obligatory word order shift occurs due to the linguistic necessity to get a grammatical correct TT sentence, while the optional one occurs to preserve the communicative structure.

In addition to word order shifts, tense shift was the major concern of Salman’s (2010) work. After a review of tenses in English and Arabic, Salman concluded that tense shift occurs due to many linguistic circumstances. In his study, Salman identified two types of translation shifts, level shifts and category shifts. Sub-types of each level of shifts were exposed, surveying three translations of the Quranic text including Ali’s, Shakir’s, and Pickthall’s where four types of translation shifts were listed in terms of their frequency in the three translations involved in the study.

Another type of shift is the translation shift. According to Hatim and Munday (2004), translation shift is “the small linguistic changes that occur between the source text and the target text” (p. 26). Shift is the change in form when translated from one language to another to attain a linguistic equivalence between the target text and the source text. In the same line of research, Chesterman (2009) considers the translation shift model to be a comparative model of translation. Chesterman assumes that these types of models “show the translations in relation to other texts and are based on contrastive research” (2009, p. 7). Rezvani and Nouraey (2014) investigate the frequencies of different types of translation shifts that occur in translations form Arabic into English in seven translations of the Quran without examining the accuracy of texts after the translation shift occurs.

3. The grammatical properties of the Quranic text

3.1. The language of the Quran

A major issue that we will discuss in this paper is concerned with the structural mismatch of the English translation of Quran is the nature of ST that is written in a more flexible classical Quranic Arabic. As the literal word of God, the Quran is mostly an eloquent text and the translators of the text cannot expect to produce a translation that substitutes for the Quran. The Quranic structures are so selective in that Arab grammarians categorize the structure of their language as Quranic Arabic and non-Quranic Arabic (Mustapha, 1998). The Quran itself enhances this fact where it states that God has chosen Arabic as a medium of discourse as in Sourat Al Baqara (The Heifer) (A: 2) and Sourat Ash-Shuaraa (The Poets) (A: 195), respectively:

(5)  

“We have revealed it an Arabic Quran, so that you may understand”.

كتَمْ تَعْقِلُونَ عَا لْيَا نًا عَرَبِي هُ قُرْءَ أَنزَلْنَ إِن

We have revealed it an Arabic Quran, so that you may understand”.

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3.2. The marked word orders of the Quranic text

Word order typology is the study of the syntactic order of the constituents of a sentence in a given language. Greenberg (1963) classifies word order patterns where Subject (S), Verb (V) and Object (O) display three main classifications: SVO, VSO, and SOV; though this classification is limited to certain syntactic cases. According to Greenberg (1963), different languages have different word orders but only one word order is dominant in each language. As a Semitic language, Arabic has a relatively free word order that varied from SVO (the nominal sentence) to VSO (the verbal sentence) in affirmative sentences. According to traditional Arab grammarians, VSO is the normal syntactic word order in Arabic; while in generative grammar, VSO is the basic word order and SVO is derived after subject movement.

Hoffmann (2004, p. 42) assumes that word order in the Quran "betrays an implicit topical hierarchy, in which important Subjects, Allah being the most prominent, seem to have a higher rate of Subject-Verb order than should be expected in a language where the Verb-Subject order generally dominates." Therefore, the word order word is a marked word order since it highlights the subject, while the VSO order refers to the unmarked word order. The nominal sentence (SVO) is composed of the two parts: the subject refers to “Mubtadaʔ” and the second part is the predicate “khabar”. The subject can be either a noun or a pronoun, while the predicate can be a noun, a pronoun, a nominal sentence, a verbal sentence or a prepositional sentence. The verbal sentence is composed of three parts. It starts with a verb followed by the subject (agent) followed by the object (theme), which can be followed by other complements (locatives and other adverbials).

Words (not only nuns as in English) in Arabic are assigned overt case markers that allow word order variation. Therefore, the meaning does not depend completely on the position of words in the sentence in Arabic, but rather on case marking and morphemes. The following example illustrates that case marking can identify the subject and the object even though the word order is inverted. Consider this example from Sourat Faṭer (Originator) (A: 23):

(7) بِينَانَ عَبَيْنِي نَضَيِّينَ

“In a clear Arabic tongue”.

From among His servants, the learned fear God.

The subject takes the last position in terms of lowering given the importance of the action indexed by the verb rather than the agent that has undertaken lowering deriving therefore a marked VOS order. In the same vein, a verse from Sourat Al-Baqara (A: 255) shows how the bound morpheme in (8) inverts the word order of the sentence given that the subject “سنَة” i.e. “slumber” is lowered while the object (ٰ) is raised.

(8) لاَ تَأْخُذُهُۥ سِنَةَ وَلاَ نَومَ

Neither slumber overtakes Him, nor sleep
This kind of structural shift illustrates clearly the mismatch of the English translation of ST regarding its structure. The negative form is, contrary to TT, a tensed category that indexes a present tense but a permanent situation. Another syntactic principle that stands out as an indicator of grammatical loss and inaccuracy in translation as in Sourat Al-Araf (The elevated places) (A: 20):

(9) 
\[\text{Then Satan whispered to them}\]

With respect to theta role assignment, the word order in (9) is presumably VOS (in ST) according to which it assigns agency to the action of the Satan; while in TT translation, the structural shift to SVO assigns the agency to the subject. This structural shift creates a partial loss in the meaning of the Quranic ST. In English, the noun phrase is the basic part of the simple sentence which should satisfy the requirement of the Extended Projection Principle advocated in generative grammar and which recommends that every sentence should have a subject. Unlike Semitic sentences where this requirement is optional in terms of the pro-drop parameter where pro (nominal) is an empty non-anaphoric pronominal element, which might receive case, and is recoverable in feature specification by means of inflection of the verb (Chomsky, 1981; Fassi Fehri, 1993; Jalabneh, 2007).

With respect to the syntactic power of the Quran, the flexible Arabic word order requires the translators’ caution since it has subtle meanings. In Arabic, the nominative SVO sentence and the verbal VSO sentence can be inverted, either to raise (highlight) or lower (downplay) some elements in the text for a specific stylistic purpose. Consider the two following two verses indicating SVO and VSO respectively: Al A‘raf (The Elevations) (A: 2) and An-Naml (The Ant) (A: 68):

(10) 
\[\text{A Scripture was revealed to you, so let there be no anxiety in your heart because of it. You are to warn with it-and a reminder for the believers}\]

(11) 
\[\text{We were promised this before our ancestors and us.}\]

In (10), Allah addresses the characterizations of non-believers in the previous verses; therefore, the subject is clefted to the TOP position deriving a nominal sentence. In the second verse, however, Allah addresses his promises to the non-believers using a verbal movement to TOP position given the focus on the promise rather than the promised.

This structural shift is also expressed in terms of splitting a compound subject of a VSO structure, consider the following example from Sourat Al-Baqara (The Heifer) (A: 127):

(12) 
\[\text{As Abraham raises the foundations of the House, together with Ismail}\]
‘Abraham’ and ‘Ismail’ both are the doers of the action of foundation, but ‘Ismail’ is lowered in the hierarchy of the sentence to show the importance of ‘Abraham’. This compound subject split in ST, though partially respected in TT, does not yield the same implication. The subject ‘Ismail’ retains its overt morphological case in ST but loses it in TT along with its function as an object of the preposition.

4. Structural asymmetries

4.1. Tenses

Tenses in Arabic or in the Holy Quran cannot be conveyed literally. In some cases, they need to shift to convey the intended meaning to the target audience. Tense is an obvious syntactic problem that translators usually encounter in translating the Holy Quran. Tense refers to the ‘grammatical realisation of location in time’ and how location in time can be expressed in language (Sadiq 2010: 20). In translating the Holy Quran, tense and verb form should be guided by the overall context and by stylistic considerations, as in Sourat Al-aHzaab (A: 10) and Al-israa (A: 88) respectively:

\[
\text{إذ جاءوكم من فوقكم ومن أسفل منكم و إذ زاغت نعوانا}
\]

When they came upon you, from above you, and from beneath you; and the eyes became dazed, the hearts reached the throats, and you harboured doubts about God.

In (13), tense in ST is unreal in that it does not take time as a real correspondence but operates according to some interpretive contextual functions. Tense and aspect are often combined in that aspectual differences and time relations are expressed through these two categories. While tense is concerned with locating an event in time, aspect takes account of the temporal distribution of an event as complete or non-complete, momentary or continuous. In the same vein, Nouns that are not inflected for tense correspond to permanent situations in the Quran while verbs are inflected for tense and do correspond to temporal ones. However, in the following English translation, only verbs occur instead, Sourat Younous (A: 62):

\[
\text{لا أرِبِّيَةُ اللهِ لا خَوْفُ يَتَحْزَنُ إِن}
\]

Unquestionably, God's friends have nothing to fear, nor shall they grieve.

Notice that in (14) instead of the word ‘fear’, the word ‘grief’ is used to refer to this temporary feature of the verb ‘to grief’ rather than ‘to fear’ which also might be permanent in terms of time as exemplified also in the following verse from Sourat Tawba (repentance) (A: 40):

\[
\text{إذ هُمَا فِى ٱلْغَارِ إِذْ يَقُولُ لِصَ}
\]

when they were in the cave. He said to his friend, "Do not worry, God is with us."

4.2. Structural case

The translation of the Quranic text might result in asymmetric structural patterns. For instance, Chomsky (1981) and Fassi Fehri (1993) assume structural nominative case assignment to be licensed if it is governed by Tense, accusative case is licensed by the verb and genitive case is
licensed by a preposition. However, if we consider the following Quranic verses from Sourat Annabaa (the event) (A: 21) and Asha-SharH (the soothing) (A: 6), a marked asymmetric case assignment is highlighted in the English translated text.

(16)

\[\text{مَ كَانَتْ مِرْصَادًا} \]

\[\text{إِن جَهَن} \]

\[\text{Hell is lying in ambush.} \]

(17)

\[\text{مَعَ ٱلْعُسْرِ يُسْرً} \]

\[\text{إِن} \]

\[\text{With hardship comes ease.} \]

In (16), the subject surfaces with accusative case assigned by the complementizer ‘؟?inna’. However, the case assigned to the subject in the English version is nominative. (17) is in fact problematic because the case-marked Noun Phrase (NP) is not linearly adjacent to the complementizer. Assuming that NP is extraposed from a Spec of the prepositional phrase [Spec P'] to some higher position in the sentence, the question is how high it raises in the hierarchy of the sentence, especially for the purposes of case assignment. In line with Fassi Fehri (Ibid), we might assume that the subject would be located in an adjoined position to I (Inflection), as in the following diagram:

(18)

At this level, two main questions are at issue: first, what happens in Quranic SVO sentences? Second, why do subjects in the Quran do not behave like SVO subjects in English, which receive only nominative case, and are not accessible to external governors like the complementizer? A reasonable answer would be to think that the matrix verb first discharges its case on the AGR(ement) heading the sentence, and that the subject inherits this case from AGR via Spec-Head transmission. If this is true, then the fact that such structures are possible in ST but not TT is explained by the parametric asymmetry of their word orders.

4.3. Passives

Passive structures behave syntactically according to the word order and categorical features of the verb. Khalil, A (1989) has found out that out of a total number of 18,181 verbs used in the
Quran only 957 have the passive verb forms (5.3%) including agentive or agentless passives. Consider these verses from Sourat Að-ðaariaat (the spreaders) (A: 9-10):

(19) 
Averted from it is he who is averted. (agentless/subjectless)

(20) 
Perish the imposters. (Agentless)

According to Generative theory, Semitic structures constitute a parametric variation that operates against the major principles of Generative Grammar. A parameter is a variant principle that is set to a neutral or unmarked value in the core of Generative Grammar, and then upon exposure to input of a specific language, the parameter is set to the value permitted in that language. However, a principle is an invariant principle that is universally invariant cross-linguistically and allows little variation.

With regard to the Quranic passive structures in (19) and (20), the incorporation of the subject and accusative case absorption principles advocated in Principles and Parameters theory (Chomsky, 1986) seem to be respected in the examples above. However, the deletion of the subject in TT "Perish the imposters" does not obey the structural requirement of a grammatical subject. In the example below, the word "ٱلْمُؤْمِنُون" the ‘believers’ is part of the compound subject ‘the prophet and the believers’ and it has been extraposed to satisfy the end-weight principle. Consider Sourat Al-baqara (The Heifer) (A: 285):

(21) 
The Messenger has believed in what was revealed to him from his Lord, as did the believers. They all have believed in God, and His angels.

The marked output of TT is that the structural asymmetry results in a semantic loss. A categorical shift occurs in that ‘His angels’ will function not as a subject as in ST but as part of the compound object of the preposition ‘in’.

**4.4. Selectional restrictions**

Selectional restrictions refer to the semantic restrictions and grammatical sub-categorization limitations that a word imposes on the environment in which it occurs. The selectional restrictions in ST are not binding, the sub-categorization frame of the verb is not satisfied, and therefore both a syntactic asymmetry and a semantic loss in TT occur. Consider Sourat Al kahf (The Cave) (A: 11):

(22) 
Then we sealed their ears in the cave for a number of years.

“Sealing ears" is used as a strong description of impeding the act of hearing of the people in the cave. In (22), the Noun phrase "سِنِينَ عَدَدًا" (a number of years) is postposed and seems to function as the object of sealing too; however, the selections restrictions of the verb in English version
does not allow such use. Consider also the following example from Sourat Arrahmane (the compassionate): (A: 1-2-3-4) where the subject is a unique ayah (verse) and does not select any verb:

(23)

لَّهُمَّ أَحْمَرَلَّهُۥ لَّهُمَّ أَحْمَرَلَّهُۥ

The Compassionate. → → 1 aya

لَهُمَّ أَحْمَرَلَّهُۥ

Has taught the Quran. → → (no overt subject)

لَهُمَّ أَحْمَرَلَّهُۥ

He created man. → → taught and created (unreal past)

لَهُمَّ أَحْمَرَلَّهُۥ

And taught him clear expression.

(23) is a special case of Quranic Arabic structural patterns. "لَّهُمَّ أَحْمَرَلَّهُۥ ‘the compassionate‘ is used as a simple sentence and there an independent ayah of the Quran. This marked use indicates that the requirement of a subject and a predicate to constitute a simple sentence is not satisfied. The second and third ayahs are null subject sentences. The non-overt realization of the subject underlines the marked selectional restrictions of the sentence in Quranic Arabic.

4.5. The Coordinate Conjunction

The coordinate conjunction is used in English to coordinate words, phrases and clauses. In ST however, the particle "و" serves the interpretive functions of verses, be it promise, warning, capitalisation, discourse functions, or else structural functions among 21 different linguistic functions. This particle can also be analysed in terms of its deletion as displayed in Al kahf (the cave) (A: 22):

(24)

ا بِٱلْغَيْبِ وَابِعُهُمْ كَلْبُهُمْ وَيَقُولُونَ خَمْسَةٍ سَادِسُهُمْ كَلْبُهُمْ رَجْمً

They will say, "Three, and their fourth being their dog." and they will say, "Five, and their sixth being their dog," guessing at the unknown. And they will say, "Seven, and their eighth being their dog."

The main issue to underline in the translation of the verse above is the syntactic loss demonstrated by the loss of meaning; while the coordinate conjunction is not displayed the third clause in the ST, indicating that the following statement is the correct interpretation. However, the grammatical function of the coordinating conjunction in TT fails to transmit the same message in the Quran.

4.6. Ellipsis

Ellipsis refers to the omission of some parts of a sentence that can be understood either from the surrounding text or from the situation itself. In the translation of the Holy Quran, due to the way English uses ellipsis, it is sometimes necessary to add the elided words (which usually appear in brackets) to complete a sentence in the translation. The Quranic language highlights
a variety of examples of ellipsis. Consider For example Sourat Az-zukhruf (Decorations) (A: 89):

(25)

\[
\text{Ask the town where we were, and the caravan in which we came. We are being truthful.}\
\]

In (25), there is a marked deletion or ellipsis of the word (people). The complete sentence can be formed as "(25) فَوَسْـدِقُونَ لِٱلْقَرْيَةَ" (ask the people in the town). The drop of the direct object indicates that two items are disregarded in ST. First, the componential analysis that takes into consideration some obligatory semantic features of the direct object is not satisfied. Second, the selectional restrictions of the transitive verb ‘ask’ require a direct object selected according to the first requirement. Another marked example of elision is in Sourat Youssef (A: 55):

(26)

\[
	ext{He said, } "\text{Put me responsible for of the storehouses of the land; I am honest and knowledgeable.}"\
\]

In (26), the object complement (responsible) is dropped in ST but is recovered in the rest of the clause as a predicate nominal phrase. Another structural asymmetric evidence of ellipsis of the subject and the verb as well in ST as opposed to TT comes from Sourat Houd (A: 84):

(27)

\[
\text{And to Median we sent their brother Shuaib.}\
\]

However ellipsis may result in a syntactic asymmetry in terms of elision of the copula "هُوَ" ‘him’ as in the following examples from Sourat Al ʕaṅkabout (The Spider) (A: 26) and Al Baqara (The Heifer) (A: 209):

(28)

\[
\text{Then Lot believed in him, and said, } "\text{I am emigrating to my Lord. He is the Noble, the Wise.}"\
\]

(29)

\[
\text{But if you slip after the proofs have come to you, know that God is Powerful and Wise.}\
\]

The copula in Quranic Arabic has a different syntactic behaviour from its English counterpart. The copula "هُوَ" inflects for tense and indicates comparison as in (29). However, its elision in ST, contrary to the English version where an auxiliary occurs instead, means that it is an implicit tensed form, which indicates a permanent present situation.

4.7. Definiteness : Grammatical functions

As a semantic feature of noun phrases distinguishing referents that are identifiable in a given context from those that are not, definiteness also indicates in this paper a specific syntactic and
categorical shift. Indefiniteness in (30) refers to the message of commitment to the right path without any reference to the agent (Allah), while definiteness refers to a potential non-committing wish from normal believers to be on the right path as in (31). Sourat Az-zukhruf (Decorations) (A: 43) as opposite to Sourat Al-faatiHa (A: 2) respectively:

(30)

َٰكَ عَلَىٰذِىٓ أُوحِىَ إِلَيْكَ ۖ إِن فَٱسْتَمْسِكْ بِٱلْسْتَقِيمٍ

So adhere to what is revealed to you. You are upon a straight path.

(31)

ۖٱهْدِنَا ٱلصِّرَّ

Guide us to the straight path.

The syntactic asymmetry in terms of definiteness refers to the grammatical functions restructured by definiteness. These grammatical functions may be illustrated with regard to comparison of the following examples from Al Baqara (The Heifer) (A: 126) and Ibrahim (A: 35) respectively:

(32)

وَإِذْ قَالَ إِبْرَ اِبْنُ رَبِّي ۖ ذِىٓ أُوحِىَ إِلَيْكَ ۖ إِن ۖ فَٱسْتَمْسِكْ بِٱلْسْتَقِيمٍ

When Abraham said, "O My Lord, (would you) make this a peaceful land, and provide its people with fruits

(33)

وَإِذْ قَالَ إِبْرَ اِبْنُ رَبِّي ۖ ذِىٓ أُوحِىَ إِلَيْكَ ۖ إِن ۖ فَٱسْتَمْسِكْ بِٱلْسْتَقِيمٍ

Recall that Abraham said, "O my Lord, make this land peaceful, and keep me and my sons from worshiping idols.

The grammatical functions of the demonstrative "ُذَا" ‘this’ changes from direct object followed by an object complement NP in (32) to a mere demonstrative followed by an NP composed of a head noun and an adjective in (33).

4.8. Cross Formation: Causativity and transitivity

Cross-formation is a morphological rule in which both word-schemas in the correspondence exhibit a constant phonological element. Cross-formations are in no way unusual or uncommon. Consider the pairs of words in the following verses: Mohammad (A: 20):

(34)

فَتَّىُلْلَهِتِّي ۖ عَفَّوْنَ أَوَّلَ ۖ ۖ يُصِرُّونَ ۖ فَتَّىُلْلَهِتِّي ۖ عَفَّوْنَ أَوَّلَ ۖ ۖ يُصِرُّونَ

Those who believe say, "If only a chapter is sent down." Yet when a decisive chapter is sent down, and fighting is mentioned in it,
The use of transitive verbs as opposed to changing situations verbs would end up with different grammatical functions in terms of transitivity and causativity. Evidence for this difference is as follows: the use of "نُزلَتُ" ‘send down’ instead of the derived form "أُنزِلَتْ" is related to the use of the causative form of "نَازَلا" ‘send down’ with reference to the gradual revelation and specific context. However, contrary to TT where a unique equivalence ‘send down’ is provided in (35) and (36), "انزال" is used only when the Quran is sent down as one unit for believers, as exemplified in Sourat Al-Israa (The night journey) (A: 106):

(35)

ٌلَهُ تَنْزِي لَّوَنْزَمُكْثٍ عَلَى هُلِّي قُرْرانًا فَرَقْنَ

A Quran that we unfolded gradually, that you may recite to the people over time. And We revealed it in stages.

Al Qadr (Decree) (A: 1):

(36)

نِلَّةَ الْقَدْر

We sent it down on the Night of Decree.

5. How to minimize the structural asymmetry?

Given the parametric variations demonstrated in Quranic Arabic, the Quran seems to be a marked case in terms of grammatical functions and syntactic structures. In this paper, many syntactic issues have been considered not only to underline the asymmetries of the available English translations of the Quran but also to uncover the parametric issues that constitute the core of the Quranic translation. According to Hume (2011), this state of markedness widely manifested in the Quran is ascribable to the its very nature as it carries the characteristics of the Quranic structure as complex, unpredictable, language specific and perceptually strong.

The marked language use stands out because it takes place as exceptional language patterns. In general, marked use of language is more complex than the unmarked one. As a syntactic variable, markedness can be present at any level of language ranging from the word and its changing grammatical function in the sentence, to the clause as a dependant or independent part of the meaning of the sentence, and finally the level of sentence structure. The whole of the Quran is marked and culminated in its inimitability, known as "إِجْمَازُ الْقُرْآن" [i.e. the miraculous nature of the Quran].

We suggest in this paper that the translator needs to decide on the effectiveness of the translation work of an unmarked text like the Quran after going through a syntactic analysis of the parametric variations that induce the Quranic text markedness. This proposal will take the linguistic background as a fundamental requirement for a translation of the ST, given that linguistics is the core of translation; the translator-linguist complementarity is a reality that should be handled for the sake of an authentic translation of the morpho-syntactic, semantic and communicative aspects of the Quranic text.
6. Conclusion

The translation of the words of Allah faces many morphological, syntactic and semantic challenges. This state of affairs is linked to the marked nature of the language of the wholly Quran i.e. Classical Arabic. This Quranic language has been shown to demonstrate specific linguistic features that either have no equivalence in the target language or is displayed differently. The syntactic asymmetries in the English translation of the Quranic text have been shown to be parametric and therefore need to be reduced with regard to its causes. Thus, the need for the syntactic analysis as a foregrounding step before any translation endeavour is a necessary requirement to fulfil the ultimate aim of the Quranic translation: the authentic transfer of the meanings and exegesis of the ST. The analysis adopted in this paper is syntactic but essentially grammatical-semantic related. The syntactic asymmetries like tense shift, selectional restrictions and passives among others explain the parametric variation that that should be considered in a way to serve as a background for the translation of the Quranic Arabic text into English or any other language to help providing an authentic transfer of the meanings and interpretations of the sacred Quranic text.

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Knowledge Re-production and Transfer: Translating Practice into Theory

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Abstract:
This paper argues that cross-fertilization among translation academic researchers, practitioners and trainers is needed for all the actors involved in the translation enterprise. It calls for a practice-based research model to materialize the mechanisms needed for the interaction and collaboration of the three stakeholders, which would have positive impacts on the translation landscape. Given that this cross-fertilization can only be beneficial if it is structured and sustained, then it has to be formalized and institutionalized. A plan will be proposed as to how this can be materialized. It is a thesis of this paper that professional practice needs academic research (theories) to shape it, and theory can only have functional dimensions through professional practice; therefore, there is a pressing need to bridge the gap between “knowing” and “doing” in translation. To the extent that this position is valid the university is invited to play a leading role in materializing this objective, with a view to shaping the future of the translation profession and preserving translation education in Arab universities.

Keywords: academics, cross-fertilization, knowledge transfer, practice-based model, professionals, trainers


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Introduction

The translation landscape in the Arab World is marked by the absence of an open, sustained and structured dialogue and collaboration among researchers, professionals and educators. There have been many calls for the “need for a cross-fertilization between research, training and practice, where the practice generates questions, the research takes them up and finds answers, the training applies the answers and generates more questions and the cycle continues” (Hale & Napier 2013, p. 20). The consequences of this deficiency are outlined from various perspectives in Mossop (2005), Chesterman and Wagner (2002), Alaoui (2015), En-Nehas (2017), El Karnichi (2017) Al-Qinai (2010) and Atari (2012), among others. Whether this shortfall is the cause or consequence, the size of the divide between theory and practice should be measured, explained and reversed for the benefit of the profession and the future of translator training at the university.

The objective of this article is to demonstrate that cross-fertilization among translation academic researchers, practitioners and trainers is both needed and beneficial for all the actors involved in the translation enterprise. It argues that a practice-based research model is required to materialize the mechanisms needed for the interaction and collaboration of the three stakeholders, which would have positive impacts on the translation industry. Given that this cross-fertilization can only be beneficial if it is structured and sustained, then it has to be formalized and institutionalized. A plan will be proposed as to how this move can be materialized. Working towards providing such a model would serve four major objectives:

(1) It would encourage a much needed synergy between translation scholars and practitioners (including trainers),
(2) It would induce practitioners to engage in academia and serve as co-producers of knowledge,
(3) It would encourage researchers to be involved more in the professional practice of translation with a view to developing new translation research lines, and
(4) It would provide translation trainers with the much needed insights as to what and how to teach translation for trainees to develop the competencies required to translate to a professional standard.

It stands to reason that professional practice needs academic research (theories) to guide it, and theory can only be meaningfully tested and developed through professional practice; therefore, there is a pressing need to bridge the gap between “knowing” and “doing” in the translation landscape. To the extent that this position is valid the university is invited to play a leading role in materializing this objective, with a view to shaping the future of the translation profession and preserving translation education in Arab universities.

This piece of research is also informed by the outcome of inquiry carried out by some scholars in Europe on some aspects of this issue, such as Katan (2009), who concludes that academics are not doing enough to promote the translation profession and preserve translator-training in universities. It also draws on an informal small-scale survey geared to capturing the perception of the parties involved in the translation business in the Arab World as to the theory-practice interface in translation.
The problem
The informal survey conducted (see questionnaire in the Appendix) indicates that the lack of synergy between research, professional practice and training involves a significant shortfall in the translation landscape. The aspects of the relevant perception can be seen along the following lines:

a) Practitioners do not seem to be interested in translation academic research because they generally feel that there is no straightforward way to use it to improve the quality of their day-to-day work. They tend to believe that workplace experience is the best way to solve translation problems.

b) Academic researchers tend to feel that research should be valued in its own right, regardless of its relevance to any practical aspect. This is because, inter alia, translation theory is an enlightening discipline that seeks the description and explanation of the various aspects of translation as a product.

c) Trainers, who may happen to be practitioners and/or researchers, are interested in the work of both practitioners and researchers, but they are confused as to what to include and how to exploit it in their training material and methods.

d) Students of translation, who in time would serve as practitioners, researchers and trainers, would show the same negative attitudes above. They would be confused as to whether they should develop their skills to study translators or to help solve their problems.

e) This divide deprives the profession from gaining the social status and visibility it deserves.

f) This divide deprives academic research from addressing topics that would benefit all the actors involved in the translation enterprise.

g) This divide hinders the design of translation programs conducive to innovative and dynamic training and teaching methods to ensure the development of professional competencies needed in the workplace.

h) In the absence of an open, sustained and structured dialogue and collaboration among researchers, professionals and educators, the desired solutions that have a direct bearing on practitioners’ day-to-day performance, training methods and the value of applied academic research would be hard to achieve.

However, the informants of the survey showed interest in the desired cross-fertilization, provided that the current situation is reversed. Accordingly, this article exposes what is being done, what can be done and what should be done to materialize this synergy between academics and professionals.
What is being done?

The working assumption of this article is that research in descriptive and applied translation studies should be geared to solving problems for practitioners and trainers, since it is the field which is supposed to provide the theoretical input required for the development of the skills necessary to perform communication tasks professionally in diverse settings of the translation landscape. In fact, both theoreticians and practitioners are responsible for moving research from applied translation research journals and academic conferences into the hands of professional translators and trainers to put it to practical use, in the form of a clearly defined process that includes synthesis, dissemination, exchange and application of knowledge to improve the translation work delivered in the translation arena (Alaoui 2015).

Assuming, from a practitioner’s point of view, that theory should serve and guide practice and vice versa, in line with all models of knowledge management in virtually all disciplines of human inquiry, users (practitioners) rather than researchers are supposed to serve as major initiators of research questions in applied translation studies, since they are in charge of identifying and formulating the needs required by the profession (Alaoui, 2015; Becheikh et. al., 2010; En-Nehas, 2017). Practitioners’ contributions are significant because their interests lie primarily not in what should but in what does in fact happen when they are translating, what their output looks like and what challenges they face. The academic researcher is generally solicited to respond to the users’ needs (Love 1985). To the extent that this view is valid, the issues relating to who is supposed to translate what and how should be raised and, at least partly, formulated by the practitioners, who are in direct contact with clients and deal with their reactions on a daily basis. As things stand now, this is not feasible because there are no well-defined formal linkages between knowledge producers in the realm of translation studies and potential users. There is overwhelming evidence that knowledge utilization is a result of repeated interactions between researchers and users in virtually most human inquiry (Huberman 2002). Translation practitioners (translators, revisers, trainers...) are supposed to play the role of co-producers of knowledge alongside with researchers. However, what happens in the translation landscape, at least in the Arab World, looks like the following:

1. Researchers formulate questions on translation issues (many of which have been raised in contexts outside the Arab World);
2. Researchers conduct research on such issues;
3. Researchers disseminate research results.

What should be done?

The stages listed above indicate that knowledge in translation is simply supposedly shared with other researchers, who may not include practitioners, rather than systematically transferred to professional users. Consequently, many practitioners tend to (explicitly or implicitly) ignore the knowledge produced by scholars, while the latter tend to disregard the concerns of the former. For knowledge to be translated into action (practice), it should not only be shared but transferred to users in a clearly systematic fashion. Therefore, at least three more steps are needed for translation knowledge to be transferred and implemented by practitioners:
4. Practitioners apply findings in different settings of translation practice, with a view to generating new context-specific knowledge;
5. New knowledge raises fresh translation research questions;
6. The cycle continues, by researchers formulating questions based on the issues raised by translation practitioners.

There should be a point in the cycle where practitioners are enabled to raise the questions relating to their concerns, for them to develop interest in translation studies and engage in producing knowledge themselves. Hence, while the transfer of new knowledge into practice proceeds through three stages, from awareness through acceptance to adoption, translation research seems to focus almost exclusively on the first stage, namely dissemination (Alaoui 2015). Liyanage et al. (2009) claim that the process of knowledge transfer is not a mere transfer of knowledge per se; it rather requires an additional type of knowledge, namely ‘the knowledge about how to transfer knowledge’. Translation practitioners are hardly interested in researchers telling them simply “this is what I think”, but they would like to hear them say “this is what my knowledge means for you, and this is how it applies to your daily work”. Further, the purpose of knowledge transfer may very well be lost if knowledge is transferred from the source (theoretician) to the receiver (practitioner) without contextualizing the way it will be utilized by the latter (Hale & Napier, 2013). In the absence of a clearly defined cycle of knowledge transfer in translation, the misconceptions about various aspects of translation would gain ground and would be hard to shake off. A schematic representation of the suggested model of knowledge transfer in applied translation is given below (Alaoui 2015), to ensure the linkages needed for the transfer and reproduction of knowledge:

Figure 1 Preliminary model for the theory-practice interface
The author of this paper believes that this is the key point of departure towards initiating a practice-based model of translation research, with a view to upgrading the status of the profession and protecting the future of translator education in universities.

This model proposes a process whereby needs are identified by translation practitioners and then communicated to researchers through established communication channels. This indicates that the identification of a problem or issue emerges from users rather than being imposed or assumed by academic researchers.

For this model to be established and applied in the translation enterprise, two crucial requirements should be satisfied. Firstly, researchers in translation studies should ensure that the knowledge to be transferred to practitioners is intellectually accessible to them (Becheikh et al., 2010). This knowledge has to be applicable and easily adaptable to the practitioners’ specific local context and day-to-day concerns. To achieve this objective, they should strive to adapt, contextualize and disseminate their research results, maintaining sustainable interactions with professional translators. In order to improve the knowledge transfer process, they should also use a language that is simple and common to practitioners when adapting research results. Their adaptation efforts should lead to information presented in a synthesized, attractive and comprehensible way. This can only come to fruition if interactions between practitioners and theoreticians are promoted, which requires new channels of communication. Secondly, practitioners should not continue sitting on the fence. They should adopt and encourage a culture of critical thinking, questioning and debating within the practice sphere (Alaoui 2015). More specifically, for practitioners (professional translators) to be partners in the production of knowledge, they should be endowed with such qualities. It is also important to use multiple mechanisms when communicating and transferring knowledge with researchers and practitioners, as outlined in the section below.

The model proposed here shows knowledge transfer as a cyclical process, where the components of the models are linked via a stepwise progression, and at the same time the process operates in an interactive and ongoing fashion. This is compatible with Graham et al.’s knowledge-to-action model (2006), where aspects of the research, context, knowledge transfer intervention and evaluation lead to the identification of new problems.

Communication channels

We have always assumed that in order to share ideas and research insights, academics and practitioners should have interactions in seminars, symposiums, and conferences to learn from each other by seeking clarifications on issues of interest to them. It seems that this is not enough, as better structured platforms of interaction and collaborations should be devised, used and periodically evaluated. Also, interaction platforms should be established not only to ensure dialog between academics and professionals, but to materialize such a dialog on the ground. There have been many calls for interaction between academics and professionals, but no specific proposals for such interaction has been put forward (see for example Harding & Carbonell, 2018; Chestermann & Wagner, 2002; Gouadec, 2007, and Durban & Seidel, 2010). Below is a set of practicable
proposals that can be converted to consistent and institutionalized practice in the Arab World. They outline the collaborative platforms possible to materialize the synergy of translation actors for the benefit of all. They are also meant to materialize the “co-orientation” targeted by the model proposed in this article. “Co-orientation” here is used in the sense of Newcomb (1953, p. 393), referring to the function of “enabling two or more individuals to maintain simultaneous orientation towards one another and towards the objects of communication.” The communication platforms suggested in this proposal have been adopted in various settings of communication management, and have proved their efficiency (see, for example, Buhmann et. al., 2018).

Collaborative platforms

Academic scholars are invited to provide collaborative settings to define research problems of interest to practitioners and validate the research insights for their usefulness to practitioners. These settings are motivated by two considerations. Firstly, there have been many calls for establishing dialog between translation academics and professionals, but little has been said about the shape such dialog should take. Secondly, the collaborative settings proposed below not only materialize the desirable dialog, but also makes this continuous interaction as the dialog itself. This would make the stakeholders in the translation business aware that they are part of a co-orientation system benefiting all the parties, including the profession and the university. It should be noted here that for the communication platforms to operate properly, they should be both academically sound and professionally relevant, in order to ensure continued engagement of researchers and professionals. Here are some suggestions to materialize the desired synergy that this article argues for:

a) Interaction platforms

This setting, which can take the form of a seminar, workshop or round-table, would offer possibilities for academics to develop relationships with practitioners that can enhance the accuracy or credibility of academic research and possibly improve the academic field's ability to teach material that is both academically rigorous and professionally relevant. Such platforms would secure a relationship between academics and practitioners that would foster cycles of knowing and doing. Academic scholars may also test and validate various conceptual frameworks developed in the realm of academia with the practitioners attending these platforms and reacting to the ideas exposed by academics.

b) Consulting assignments

This is another form of collaborative interaction where the professionals of the translation service provider assist the academic consultant identify problems and remedy the inadequate practices, if any. This opportunity would, on the one hand, ensure that translation work is delivered in line with the required standards, and on the other hand would enable academics and professionals to debate solutions encountered by service providers.

c) Joint scholarship

Researchers and practitioners join efforts to co-produce knowledge, especially in action research or problem-solving research, which would enhance theory and practice in the translation enterprise. Activities in this endeavor would ensure both academic rigor and practical relevance.
Hence, the practitioners who are not trained in research methods would learn in the process, which would encourage them to develop the required metalanguage to engage in translation action research themselves.

d) Research outcome vetting
Practitioners would be invited to check academic findings for their utility and applicability in their professional settings. The ultimate goal here is to ensure that research is informed by and integrated with practice. This is because professionals are assumed to have practice-based knowledge, attitudes, beliefs and values against which their perception of the research outcomes are formulated. Again, this would lead to participatory research involving practitioners in a positive and active fashion.

e) Ideas-into-action guide
For translation theory to be meaningful to professionals, it should be formulated in such a way that it would be accessible to professional users, for them to be able to diagnose their situation by themselves. Academic scholars are invited to translate research findings and insights into usable, actionable and implementable content. Therefore, researchers should not only produce knowledge, but they should also specify how to implement such knowledge in clearly defined professional settings.

The communication content should avoid abstract ideas and academic jargon so as to make it accessible and relevant to translation professionals. Perhaps a different vocabulary should be used to communicate research findings for practitioners, at least in the early stages of involving them in this endeavor. “Theories”, for example, should be named “frameworks”; “research” should be termed “project” and so on. For this to happen, academic scholars need to develop the appropriate mindsets and attitudes, as well as the relevant communication capacities.

f) Relevance-based journal
There is no translation journal that emphasizes both academic rigor and professional relevance in the Arab World. An online journal, devoted to the theory-practice interface, could serve as an additional platform for academics and professionals to interact, with a view to materializing the dialogue defended here. This is because a two-way dialogue between practitioners and academics would drive professionals to feel more connected and more motivated to ask questions, present new ideas, develop innovative translation tactics, and even engage in action-research.

The proposed interaction platforms would serve as the dialogue marking the translation landscape. We will no longer be talking about establishing dialogue between theory and practice, but rather these components would constitute dialogue itself. This model would serve as a platform to organize, create, capture, or disseminate academic and professional “know-how” and ensure its availability for future generations of researchers and practitioners. Once these platforms are set up
and start operating, new generations of professionals and academics, including graduate students, would know about this synergy and can be part of it during their internship and during their studies.

**The way forward**

These platforms would ensure the missing linkage for interaction and dialog. However, for the desired goals to be delivered and to ensure sustainability, this interaction needs to be structured and institutionalized, and the university in the Arab world is called to play a key role in this regard. The university needs to play this role because of the following considerations:

Firstly, it stands to reason that the fundamental mission of the university is to discover, improve, and disseminate knowledge. Academics engage in this endeavor in a climate of free and rigorous debate, where ideas are challenged and refined or discarded, with a view to contributing to the education of democratic citizens. Therefore, the dialog materializing the synergy between professionals and academics would naturally be staged at the university. Also, translation professionals do not possess the logistics needed for the desired dialog to be initiated and sustained in any systematic fashion. This amounts to saying that it is the university that should initiate this dialog, providing the logistic facilities available to it for this purpose.

Secondly, this dialogue, if initiated and sustained properly, would redress many assumptions that we seem to have without any due verification. By way of illustration, we assume that professionals are not interested in theory and academics are not interested in professional practice, but the parties have rarely asked each other to spell out the reasons behind such attitude or perception. Another assumption is that the university makes is that it prepares students for the translation market. How come that the very students that the university train claim that the related academic work is useless for the actual professional practice?

Another role the university in the Arab world is called to play is to mediate between professionals and the government in order to protect both the interest of the profession and the interests of the public. Unlike western countries, the translation business in the Arab world is hardly regulated, which affects both the translation profession and the public. Universities, in their capacity as public institutions, could serve to support the government to protect the public from incompetent or unethical practitioners, through regulation, and to ensure the effective provision and access to professional services. Concurrently, regardless of the level of regulation (registration, certification or licensure), the university should support professionals to forward the interests of the profession and its members, through professional development activities and the development of quality standards.

**Conclusion**

The arguments put forth in this article seem to be persuasive enough for academics to engage in the work of professionals, and integrate the relevant issues in their research endeavors. This would motivate professionals to participate in knowledge production, along the lines spelt out above. The interactive model proposed would serve as a platform to organize, create, capture,
or disseminate academic and professional “know-how” and ensure its availability for future generations of researchers and practitioners.

The practice-based model defended here should be supported by the role that the university is invited to play. For the university to preserve its role in translation training, the theory-practice interface should be specified and adopted as a research model. This would naturally lead to addressing many problems generated by the fact that the profession is almost totally unregulated in the Arab world. For translation to take on the status of a profession, it needs formal qualifications based upon university education. Also, the university should serve as a reference institution supporting Arab governments to establish regulatory bodies with powers to regulate the translation profession through legislation and a binding code of practice. If the university does not play this role, more value would be attached to individual, life-long learning, training and specialization gained through on-the-job experience, which, down the road, would make the university almost irrelevant.

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References


Appendix

Survey
This informal survey asks for your perception and judgment about the collaboration and interaction between translation researchers and professional practitioners. There is no right or wrong answers. Please respond based on your own judgment, regardless of what others would expect or what is socially acceptable. Your responses will be anonymous.

Thank you for taking the time to respond to our questionnaire. Your answers are very important to the success of this study.

I. Practitioners
   a. Obtain information about the perception and attitude of practitioners towards academic research (what is being done)
      1. Is translation theory useful in solving your daily problems? Why?
      2. Does theory help you structure your approach and increase the quality of your work? How?
      3. Is it possible to translate without any translation training? Why?
   b. Obtain information to specify the potential areas where theory can help practitioners (what can be done)
      1. Can theory help transform research results into practical use in your professional everyday work?
      2. Is professional knowledge useful in developing better translation theories? In what way?
3. In what way can theory possibly help you increase the quality of your work?

c. *Obtain information to specify how practitioners should interact with theory (what should be done)*

1. What issues do you have that you would like academic research to solve for you?
2. Will collaboration among academics, professionals and trainers help the visibility of the profession? How?
3. Should there be joint communication channels that facilitate collaboration between academics and professionals? Why?

4. Should academic research help practitioners in transforming declarative knowledge into procedural knowledge? In what way?
5. Should academics conduct research into professional translation practice (market, briefs, clients and audiences, etc.)? Why?
6. Does translation theory provide you with a perspective on translation issues, and understanding of how translators should deal with translation challenges?
7. Would you think of writing an article about this topic? Why or why not?
8. Would you like to see a changed culture of researchers and practitioners, in which both speak a common language and appreciate each other’s contributions? Why?
9. Should academics conduct research into professional translation practice (market, briefs, clients and audiences, etc.)? Why?
10. Is university training needed for professional practice in translation?
11. Is university training efficient for professional practice in translation?
12. If you leave this profession one day, what would be the reason?

II. Researchers

a. *Obtain information about the perception and attitude of academic researchers towards professional practice (What is being done)*

1. Is translation professional practice useful for you to do research? Why?
2. Does professional practice provide any insights for you to increase the value of your research? How?
3. Is it possible to do research in translation without any reference to professional practice? Why?
4. Are you interested in the work of translation professionals? Why or why not?
5. Have you ever conducted research into the concerns of professionals? Why or why not?

b. *Obtain information to specify the potential areas where theory can help practitioners (What can be done)*

1. Are you interested in linking questions raised by practicing translators to your research? Why?
2. Would you like practitioners to contribute to knowledge production? Why?
3. Would you be interested in observing professional translators in their workplace? Why or why not?

c. *Obtain information to specify how academics should interact with practitioners (What should be done)*

1. Would practice-based research bring appreciation to academic researchers and upgrade their academic career? Why or why not?
2. Should the university be concerned about the status of the translation profession? Why or why not?
3. Should the university set the standards of the translation profession? Why?
4. Should the university play the role of a certification body? Why or why not?

III. Trainers

a) Obtain information about the perception and attitude of trainers towards professional practice (What is being done)
1. Are knowledge and expertise shared between your training institution and the translation industry? How?
2. Are there any collaboration linkages between your training institution and the translation industry? Please give examples.
3. Are any regular discussions held between your training institution and the translation industry with regard to student projects?
4. Do translation businesses communicate shortcomings in interns’ knowledge and capacities to your training institution?
5. Is there any follow-up to the research results produced by students based on empirical field work?
6. Are the subject areas taught the same as the ones translated by professionals?

b) Obtain information to specify the potential areas where theory can help practitioners (What can be done)
1. Can students’ projects be applied to the translation industry? How?
2. Can students’ knowledge be used to improve processes and performance in a translation business? How?
3. Do you have any pedagogical questions that you would like to see researched by academics? What are they?
4. Is there a link between successful knowledge transfer and continuous improvement in students’ translation competence? How?
5. Are there any mechanisms in your institution to track students’ transition from university to the labor market? Why?

C) Obtain information to specify how trainers should interact with academics and practitioners (What should be done)
1. Would you like to propose research questions to be answered by professionals and academics?
2. Should there be joint communication channels that facilitate collaboration between academics, professionals and trainers? Why?
3. Should academic research help trainers in transforming declarative knowledge into procedural knowledge? In what way?
4. Should academics conduct research into professional translation practice (market, briefs, clients and audiences, etc.)? Why? What would the benefit be for you as a trainer?
5. Does translation theory provide you with a perspective on translation training issues, and understanding of how trainers should deal with pedagogical challenges?
6. Would you think of writing an article about this topic? Why or why not?
7. Would you like to see a changed culture of researchers, practitioners and trainers, in which they speak a common language and appreciate each other’s contributions? Why?
Notions of Home: Re-Locations and Forging Connections in Paule Marshall’s *Brown Girl, Brownstones*

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Abstract
Focusing on the African Caribbean Immigrants in the United States, this paper examines the work of novelist Paule Marshall, whose narratives document issues of migration, displacement, home, return, and community bonding. Paule Marshall’s first novel *Brown Girl, Brownstones* (1959), focuses on Selina Boyce, a second-generation Barbadian immigrant from the United States, whose search for her roots is informed by an inherent link to the Caribbean through an articulation of the dynamics of belonging. The notion of ‘home’ as a contradictory and contested trope is vital, for the writer’s foremost concern is on the overarching effect it has on the diasporic subject. Marshall grants her protagonist the space to challenge familial struggles, and reclaim her voice by re-locating to Barbados, her parental home. The protagonist’s enigmatic journey through ambivalent interspaces enables her to reconstruct bridges to the West Indies. Marshall’s examination of her young protagonist’s ‘return to the Caribbean’ reflects wider issues of diasporic identity and belonging connected to ‘home’ spaces, ancestral lands, regions, and origins.

*Keywords:* Afro-Caribbean immigrants, Barbados, belonging, diasporic identity, home

Introduction

It’s here I belong […] I love this island with every bone in my body […] It’s my home and home is where you feel a welcome.

- Caryl Phillips

[Com]ing always closer to the island of my birth, but never actually going back to it, never making the final journey, the dream of our years of exile. Between language and borders, identities and colors, however, I have grieved for this. I am still grieving for it.

- Marie-Hélène Laforest

Contemporary American immigrant literature presents a dynamic convergence of multiple cultures fostering new heritages, distinct narratives, and diverse voices. Journeys undertaken by immigrants to the American soil document tales of trauma with deep-rooted histories that emerge as a space between their ‘homeland’ and host land. Recent scholarship on immigrant literatures, ethnic and cultural studies, sought to explore the diversity of cultures in the United States encouraging vital debates on the issues of migration, diasporic identity, assimilation, influence, and transnational practices by ethnic minorities in American society. Immigrants’ struggle for identity construction and their cultures conflicting with other ethnic minorities and societies has captured the imagination of contemporary novelists, of whom women writers have created a ground of the immigrant experience in profound ways.

Both forced and voluntary migrations, recorded and invisible cases, displaced and dispersed, provide a viable platform for new models of national identity. African Caribbean immigrants in the United States have interrogated issues into understanding and narrating their rich culture. The African-Caribbean immigrant community in the United States created a unique ethnic enclave filled with ambition, wishing to uphold itself apart from the African Americans. Playing a significant role in matters concerning Pan-Africanism, black nationalism and transnationalism, they organized a larger and wider Caribbean society/space. The African Caribbean society/community’s search for their ancestral ties to their motherland has generated scholarly research from the second half of the twentieth century. Extensive research carried out on the geographical and cultural displacement of Africans, has largely examined issues of (im)migration, diaspora, identity, nationhood, in addition to a host of frameworks and traditions. Particularly, literary texts from the Caribbean world have captivated the attention of many scholars in the fields of humanities, visual arts, and social sciences.

Caribbean literature encompasses nation-states – islands and mainland, scattered thoroughly around the region. Critics such as Edouard Glissant (1989), Paul Gilroy (1993), Silvio Torres-Saillant (2006, 2013), and many others have opened new approaches to ‘black Atlantic’ and Caribbean studies. Specifically, African Caribbean literature navigates beyond the constructs of race, class, and gender oppressions permeating into spiritual, psychological, and cultural elements. Though located outside the geographical boundaries of the Caribbean, many African Caribbean writers, intellectuals, and theorists traversed the borders, established connections with
their island homes and the homeland of their African ancestors. In addition, travels, social networks, relocations, and transnational black diasporic cultural productions have led to the formation of Caribbean cultural world in Britain, the United States, and Canada. As the Jamaican-American writer Michelle Cliff (1993) says in her interview with Meryl F. Schwartz, “the Caribbean doesn’t exist as an entity; it exists all over the world. It started in diaspora and continues in diaspora” (p. 597). Currently a great deal of interest by researchers and professionals on African Caribbean genealogy and historical records has emerged as an important area of study. Varied historical patterns, re-engagements, re-locations, social and political forces configure a complex and nuanced understanding of cultural discourses. The narratives of African-Caribbean writers interrogate elements of diversity, heterogeneity, contestation and creativity, as James Clifford terms “a culturally defined place where peoples with different culturally expressed identities meet and deal with each other” (as cited in Muller, 1999, p. 16). African-Caribbean women writers such as Paule Marshall, Jamaica Kincaid, Michelle Cliff, and Edwidge Danticat, have made astounding contributions in literary and cultural studies. A significant increase in publications of Caribbean women’s writing reflects the burgeoning of a literary tradition across the international diaspora. Critical works like Caribbean Women Writers: Essays from the First International Conference (1990); Out of the Kumbla: Caribbean Women and Literature (1990); Searching for Safe Spaces: Afro-Caribbean Women Writers in Exile (1997); Caribbean Women Writers: Fiction in English (1999); Stories from Blue Latitudes: Caribbean Women Writers at Home and Abroad (2005); Sucking Salt: Caribbean Women Writers, Migration and Survival (2006); Caribbean Women Writers and Globalization: Fictions of Independence (2006) Transnational Negotiations in Caribbean Diasporic Literature: Remitting the text (2011); Pathologies of Paradise: Caribbean Detours (2013); Sexual Feelings: Reading Anglophone Caribbean Women’s Writing through Affect (2014) provide necessary insights into expanding the contours of Caribbean identities.

Cultural Identity and the African-Caribbean Novelist – Paule Marshall

Focusing on the African Caribbean immigrants in the United States, this paper investigates the work of Paule Marshall, who has enhanced the ‘imaginative’ representation of the Caribbean brilliantly. Addressing “an imagined political community,” Anderson (1991) states that “the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion” (p. 6). This space of homeland (imagined or lived) connects diasporan Africans with continental Africans focusing on kinship ties, sense of belonging, and continuity. Though geographically separated from their original homelands, Africans all over the globe were connected over many generations by their common history of colonial subjugation. Indeed, the very idea of unity, integrity, and solidarity are the key factors reconnecting diasporans to their imagined homelands binding them universally through common cultural and religious heritages and not confined to a fixed territorial place. As Cultural theorist Hall (1997) observes:

Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think instead, of identity as a ‘production,’ which is never complete, always in process, and always constituted within, not outside, representation [….] our cultural identities reflect the common historical experiences and
shared cultural codes which provide us, as ‘one people,’ with stable, unchanging and continuous frames of reference and meaning. (p. 110-111)

In line with Hall, Marshall concretizes a cultural identity construction specific to second-generation immigrants and the way identity is both socially and culturally imagined. Marshall acknowledges Hall’s views on notions of identity as belonging to the future as much as to the past. According to Hall (1997), the “partnership of past and present” is an “imaginary reunification,” as he states “Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialist past, they are subject to the continuous ‘play’ of history, culture, and power” (p. 112). Indeed, Marshall’s narratives, loaded with historical and cultural materials, function as the source of defining one’s identity and a sense of self.

Immigrant women writer’s collective memory and commitment towards the retention of their rich cultures fosters a sense of distinctiveness. Articulating their voices from different geographical locations or dividers, racist and patriarchal forces, these African Caribbean women have cast a plethora of narratives that burst into those tough routes of coercive physical, cultural and spiritual dislocations emphasizing on each character’s personal odyssey, shared past and practices. Their narratives have guided readers towards a better understanding of pain and suffering – physical and psychological, encountered by their characters in daily lives. Filled with diverse icons and codes, their narratives demonstrate that cultural anchoring and diasporic connectedness is absolutely necessary for their protagonists to heal their psychic wounds, thereby underscoring the preservation of culture. Hence Marshall (1973) believes the black writer plays:

the greatest part in establishing the cultural base. And [her] task is twofold: On one hand to make use of the rich body of folk and historical material that is there, and on the other to interpret that past in heroic terms, in recognition of the fact that our history[…] is one of the greatest triumphs of the human spirit in modern times. (p. 108)

Marshall’s narratives document issues of migration, displacement, home, return, and community bonding. Such issues reaffirm the strength of her work placing her amongst the most prominent African-Caribbean women writers. Marshall is commended for synthesizing both “African Caribbean” and “African American” heritages, as she claims in an interview with Russell “I am embracing both these cultures and I hope that my work reflects what I see as a common bond” (1988, p. 15). The protagonists in Marshall’s narratives celebrate their rich cultural heritage, for acknowledging one’s culture facilitates collective consciousness and identity. In addition, they highlight the ongoing process of migration in connection with a shared cultural identity and kinship traditions. This reminds of Hall’s (1996) assertion that “we all speak for a particular place, out of a particular history, out of a particular experience, a particular culture” (p. 447). Marshall’s protagonists do carry those particular diasporic elements with them, whether consciously or unconsciously in all their travels. Through usage of collective past, African family traditions, community building, and responsibility, her characters undergo transformation by the recognition of their connection to a communal culture.
Marshall illustrates how black female immigrants, especially Caribbean immigrants in the United States, have documented a crucial role in the struggles and processes for survival, and identity formations. These modes of survival link directly to the struggles of continental Africans. Home is a vital concept in Caribbean women’s writing challenging notions of place, family, identity, kinship ties, customs and traditions. These writers have crossed social, cultural, geographical, psychological, and linguistic borders to examine their experiences of ‘home.’ Through reflections and recollections (of home) and resisting a series of ruptures, ambiguities, and dislocations, Caribbean women have exercised a conspicuous part in sustaining their immigrant identity. By focusing on return to their ancestral homeland, both physically and literally, they have unleashed the submerged women’s voices. In a way, Marshall’s emphasis on the need to return to one’s source helps to bridge the fragmented and fractured selves of black women. Here, healers assume the responsibility of nurturing and, by extension, heal and influence characters experiencing dislocations and disruptions. Healing is crucial in the lives of these black women and healers help to redress the wounds or scars on their bodies and in their minds, particularly for renewal and regeneration. They aid in reclaiming the forgotten cultural heritage amid the character’s journey towards personal and cultural healing.

A second-generation immigrant born in the United States, Marshall’s homeland includes both Barbados and Brooklyn, and her oeuvre encompasses protagonists moving between these two ‘home spaces/places.’ Marshall’s mother, the Caribbean women folk, including her personal visits to the Caribbean, have enhanced vivid reflections on the trope of return. In her essay, “The Making of a Writer: From the Poets in the Kitchen,” Marshall (1983) acknowledges and illustrates the efforts of the Barbadian Immigrant women belonging to her mother’s generation who taught her “first lessons in the narrative art,” defining “the rich legacy of language and culture they so freely passed on […] in the wordshop of the kitchen” (p. 12). Marshall (1983) eulogizes these women saying “they talked – endlessly, passionately, poetically and with impressive range. No subject was beyond them … the talk that filled the kitchen those afternoons was highly functional” (p. 5-6). Marshall gives credit to all Barbadian women whose conversations and activities in the domestic space of their Brooklyn kitchen (during Saturdays) influenced and nurtured her rich ethnic heritage, with language fostering their sense of power, oneness and community-building. As Kenyan novelist and playwright Ngũgĩ Wa Thiong’o (2000) says, “language, any language, has a dual character: it is both a means of communication and a carrier of culture” (p. 436). Marshall designates these Bajan women as “Poets in the Kitchen,” whose contributions paved the way for her writing career.

The Caribbean for Marshall, reconstructed through memories of her parents, the kitchen poets and through her travels (both in childhood and adolescence) configures a space for continuities, cultural transmission, and re-constructing the self. Addressing and identifying the ‘self,’ Marshall (1986) emphasizes on the need to return, stating: “[A] spiritual return to Africa is absolutely necessary for the reintegration of that which was lost in our collective historical past and the many national pasts which comprise it” (p. 53). By enacting a return to the past, Marshall
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posits characters voyaging to uncover or recover an identity rooted in one’s history. In addition, she acknowledges “African words and sounds” retained by the “mother poets,” explaining:

I was impressed, without being able to define it, by the seemingly effortless way they had mastered the form of storytelling [...]. They were carrying on a tradition as ancient as Africa, [a] centuries old oral mode by which the culture and history, the wisdom of the race had been transmitted. (1973, p. 103)

The mode of storytelling, African words, cultural practices, dance rituals, and African customs are vital components that fully inform the trope of spiritual return. The motif of return is a site that enables characters to confront a complex African-Caribbean self and procure answers to questions about one’s identity. Inherently, authors encounter a strong sense of connectedness to their islands of descent through their narratives, and experience familial bonding and catharsis from psychic wounds.

Brown Girl, Brownstones (1959) in particular, is based significantly upon Marshall’s own life experiences. Lee (2009), in her article “Voyage of a Girl Moored in Brooklyn” published in New York Times, believes Brown Girl, as “influential for the wave of black female writers that emerged in the 1960s and ’70s, it was ahead of its time in its focus on a female voice from an immigrant black community” (para. 16). This paper focuses on Selina Boyce, the protagonist of Marshall’s debut novel Brown Girl, Brownstones, who journeys into the exploration of self, and identifies her inherent link to her Caribbean homeland. Marshall’s examination of her young protagonist’s ‘return to the Caribbean’ reflects wider issues of diasporic identity and cultural belonging connected to ‘home’ spaces, ancestral lands, regions, and origins. Brown Girl (1959), set in Brooklyn, New York, after the First World War portrays West Indians seeking refuge from their home/islands. Marshall presents the conflict between community identity and individual identity in a dominant American culture. Through this monumental Bildungsroman, she constructs Caribbean cultural spaces within Brooklyn that contrast with the American urban landscape, thereby inscribing diverse versions of celebrating ‘Barbadianness.’ Most importantly, Marshall “casts the streets, houses, and stores of Brooklyn as encounter zones in which immigrants and their descendants wrestle with memory and history, and conceptions of home along with the racial politics of New York” (Nadell, 2013, p. 25). The Caribbean ‘home’ is a site of individual/collective tales influencing notions of identification, belonging, and motif of return whether physical, psychological or literal.

Brown Girl is an appropriate example, where the female characters use different cultural tools to maintain their identity. Kitchen spaces in Brown Girl, are vital in establishing linkages in the creation of the Caribbean landscape, retaining their Bajanness, with language providing meditations rooted in personal experiences. Silla Boyce’s shared kitchen space for the Bajan women’s talk (both personal and political) empowered them to exercise freely their day-to–day battles with patriarchy, racism, prejudices, economic hardships, and capitalism. Establishing a significant link between language and society, sociologist Halbwachs (1992) states:
People living in society use words that they find intelligible: this is the precondition for collective thought. But each word (that is understood) is accompanied by recollections. [...] It is language, and the whole system of social conventions attached to it, that allows us at every moment to reconstruct our past. (p. 173)

Language aids in maintaining the values, systems, and norms of these Bajan women. It enabled them to maintain ethnic solidarity through collective memories of their Caribbean homeland. The richly passionate Barbadian language defined their true ‘Bajanness’ functioning as a channel for resistance, creativity, retreat, strength, and energy. Silla’s friend Florrie Trotman’s remark “’Talk yuh talk, Silla! Be Jees, in this white-man world you got to take yuh mouth and make a gun’” (Marshall, 1959, p. 70) mirrors the Caribbean women’s will, undaunting courage facing obstacles through voice. Barbados for these Caribbean women is both the immigrant community’s site for aiding and reflecting on one’s identity through recovered pasts connected to present realities, as well as a site for articulating massive intersections built on the collective memory of oppression, poverty, struggle and economic depression.

Very much in contrast to their intimate personal spaces where culinary practices and language functioned for retaining their ‘Bajanness,’ Marshall includes a public space – the Association of Barbadian Home Owners and Businessmen. It is an institution set up to enhance the immigrants’ status in the United States. Barbadian immigrants, especially female immigrants in this novel identify homeownership as a possible mechanism to stand against the racial hostility of America and attempt to hold a ‘place’ for their community on the American soil. As Sollors (1986) states, “In the complicated American landscape of regional, religious, and ethnic affiliation, it could be very difficult to construct the self as autonomous individual and as fated group member” (p. 173). Essentially, Paule Marshall’s protagonist Selina Boyce battles with real-life situations both inside and outside her home, to ‘construct the self’ in her journey of complex negotiations of national, racial, and gender identifications. Home is a site where the migrant learns complex lessons to survive in an alien terrain, resist oppression and domination, confront and transcend, transform and heal, thereby, enabling him or her to oscillate between cultures, borders, and intersections. Nevertheless, the quest for home continues to be a major concern for the migrant, particularly in his/her journey to define the self or attain a sense of identity.

**Locating Home**

The manner Marshall probes Selina’s journey and the trope of ‘return’ is in one way excavating both the novelist and the protagonist’s exploration of caribbean island/homeland, history, culture and African roots. The quest for home and the process of growing up for Marshall is clearly informed in her interview with Pettis (1992):

One of the things that was talked a lot about among the women was the nostalgic memory of home as they called it, home. It was very early on that I had a sense of a distinct difference between home, which had to do with the West Indies, and this country, which had to do with the United States […] it was a little confusing because to me home was
Brooklyn and by extension America, and yet there was always this very strong sense [...] of this other place that was also home. I think it began then an interest in this place that was so important to these women and that I began to sense it was important in whomever I was going to discover myself to be. (p. 117-118)

The acts of discovering, recovering, remembering, relocating, and reconstructing one’s origins facilitate an understanding of ancestral lineage. The notion of ‘home’ “is also the imagined location that can be more fixed in a mental landscape than in actual geography” (George, 1999, p. 11). In addition, Carole Boyce Davies’s illustration of ‘home’ is vital in unraveling the notion in terms of addressing it as a space of ‘belonging’ in African Caribbean Women’s Writing. Davies (1994) states:

Migration creates the desire for home, which in turn produces the rewriting of home. Homesickness or homelessness, the rejection of home, become motivating factors in this rewriting. Home can only have meaning once one experiences a level of displacement from it. Still home is contradictory, contested space, a locus for misrecognition and alienation. (p.113)

The concept of home, implications of dislocation and cultural tensions pervade all through the Caribbean diaspora. Much critical work has been employed in analyzing it as a contradictory and contested space. Ongoing research attempts to unearth literary representations of conflicting home spaces, for the foremost concern of the writer is to focus on the possible negotiations of these spaces and the effect it has on the diasporic subject.

Notions of Home in Brown Girl, Brownstones

The entire action of the novel is set in New York exclusively while references to the Caribbean home islands narrated by specific West Indian characters are mentioned in the narrative. Hence, the key focus of the paper examines the notion of home from Selina’s point of view, reflecting the voice of second-generation immigrants. The paper exclusively deals with Silla and Deighton Boyce’s conceptions of home as well, for Selina learns her first lessons about home/land from them. Selina Boyce, the daughter of Bajan immigrants (who came to the U.S. during the first wave of immigration), struggles between her mother Silla’s ardent desire to ‘buy house’ and settle in the United States and her father Deighton’s desire of going back to his home island in the Caribbean. Selina, the younger one resists Silla’s influence and desire. She establishes her individuality through values connected with her ethnic group, embodied through Silla. Selina displays her potential and strength of character that emerges later in the novel through a series of episodes.

The Barbadian Association in Brooklyn, an organization of property owners and businessmen, believes in acquiring a ‘house’ as the communal goal of the group leading to their accession of respectability in the New World. The text, in tracing the historical realities of the African Caribbean community, makes allusions to Silla and Deighton, who espouse strikingly different views of the concept of ‘home’ and a sense of belonging. Barbados, the place of Silla and Deighton’s birth, is transfigured in memory, words and nostalgia. Silla’s memory of the Caribbean
filled with imprints of a colonial past gives an account of hardship, demoralizing poverty and deprivation that has characteristically transplanted her as a woman of survival, will, strength and determination. Silla’s struggle to create an existential space for her entire family showcases her strong personality. Belonging to the “Third Class,” a poor class in Barbados, she explains to Selina “The Third class is a set of little children picking grass in a cane field from the time God sun rise in this heaven till it sun set” and “working harder than a man at the age of ten,” her plight painfully evokes the life of black women labourers during slavery (Marshall, 1959, p. 45-46). Despite leaving Barbados, Silla’s identification and commitment in being a Bajan woman in America clearly testifies her link with her cultural roots. By cooking and selling traditional Barbadian delicacies, indulging in conversations and discussions every Saturday around her kitchen table, Silla clings to her Barbadian heritage and history. Through reclamation, she remembers, reconnects, and records her past in the present.

Her sole aim of ‘buying house,’ dedication, devotion and commitment to strive for better economic standing in America helps her gain the community’s likeness and support. The Brownstones where the Boyce family resides, emerges as a significant space for Silla. Silla works extremely hard to attain the ‘brownstone,’ which in fact is ‘home’ for her in this foreign land. Like most of the members of the Association, Silla’s efforts at property ownership is a site of power and celebration of identity, despite the persistence of racial violence in America. But Silla’s drive towards materialism and the values embraced by the members of the Barbadian community allow individual assumptions to differ from a group norm. Selina wishes to conform loyalty to her community’s expectations, but sets her own objectives in achieving her goals. Conditioned by her mother’s and community’s aims to be anchored on the American soil, Selina adopts a strategy quite different from Boelhower’s perspective of immigrant novels – “With construction as the master topic, goals are still relatively uncomplicated, cultural motives are few, simple, public in character, and usually agreed upon by all. The ethnic project inspires consensus, and consensus inspires the building of an ethnic community” (as cited in Japtok, 1998, p. 308-309). However, Selina does not cling to this ‘consensus,’ but constructs a world of her own.

Unlike his wife Silla Boyce, Deighton Boyce’s valorization of a past depicts his fancy for Barbados and the home island as a paradise in its totality. His boyhood days, fun-filled life, playing games, and enjoyment mirror his carefree youth. Separated from his island and exiled in New York, he longs to return home. Deighton, carries with him the imprint of his homeland, as George (1999) has asserted, the idea of home “acts as an ideological determinant of the subject” and “home-country expresses a complex yoking of ideological apparatuses […] of having a home, and a place of one’s own” (p. 2). Emphasizing their historical and cultural connections to Africa and the Caribbean, many people of Caribbean descent born outside of the Caribbean articulate a Caribbean homeland within the city and cling to nostalgic evocations of their island stories, food, music, traditions, customs, language, and landscapes, thereby repositioning tropes of home and identity. In essence, their “return to ancestral homelands has symbolically occurred via re-creation of homeland in new home spaces, fusing past with present” (Gadsby, 2006, p. 12). By linking to historical places, the memories or reserves of the past are invoked and relived in the present establishing cultural familiarity and continuity. For memory, “is constructed from influences
operating in the present as well as from information stored about the past” (Schacter, 1996, p. 8). As such, the memory field filled with individual/collective experiences from the past, whether painful or traumatic, provides an insight into history and continues to exercise its influence in the present and subsequent notions of identity.

For Deighton, memories of the Caribbean ‘home’ are not merely associated with an ideological past, but linked to his own future projects of building a house on his two acres of land he has inherited. Cherishing to get back to his homeland, he dreams of living in his newly constructed house. Deighton’s Barbadian upbringings, wild fantasies, coupled with his island tales nourish young Selina’s imagination of her ancestral home. In fact, the shared recollections or memories guide an individual to pass on their linkages to future generations, for Halbwachs (1992) comments:

[I]n the most traditional societies of today, each family has its proper mentality, its memories which it alone commemorates, and its secrets that are revealed only to its members. But these memories, as in the religious traditions of the family of antiquity, consist not only of a series of individual images of the past. They are at the same time models, examples, and elements of teaching (p. 59).

Indeed, Deighton is the “model, example, and element of teaching” for his young daughter. Like Deighton, the image of the island is reconstructed by Suggie Skeete, one of the Boyce’s tenants, who clings to her Barbadian culture. Both Suggie and Deighton seek to reconstruct a spatial home that helps them identify their sense of belonging and reconnect to their past “provid[ing] Selina with examples of following the course of life one has chosen for oneself” and thereby “give Selina the warmth, affection, and sense of enjoyment of life that is missing in a community focused solely on work and acquisition” (Japtok, 1998, p. 309). Deighton’s reveries, dreams, memories, desires, and fantasy of Barbados, propels Selina to discover or invent her unseen home. In Benston’s (1975) view: “Deighton’s land becomes a symbol for the long lost and irrecoverable ‘home’ of Barbados – its simplicity in poverty, slow-paced living, natural beauty, and essential Pre-Lapsarian purity and innocence” (p. 68). Sustaining his identity and subsequent return to his origins, Deighton’s link to the lost homeland (psychologically and spiritually) functions as a site of memory creating a conceptual space mirroring images of Caribbean existence within the racial and global universe. But Deighton’s ties with his homeland are severed, when Silla secretly sells his piece of land in Barbados, to use the money as down payment for the Brooklyn brownstones. Broken, and dispossessed, Deighton faces death on his deportation, which occurs on Silla’s reporting the police about her husband’s illegal immigrant status. Barbados, the former colonial ‘home,’ recalls a life of an idealized past and nostalgic return, as well as a life of suffering, poverty, and deprivation for the parents. The dichotomous image of home functions as a site of desire and loss, heaven and hell, freedom and bondage, all things embedded in one location. Both Silla’s and Deighton’s visions of ‘home’ delineate the strategies, and accompanying responses that typify the immigrant subject’s experience. Whether Selina adopts her parents’ strategies or sets forth a newer vision of ‘home’ in this narrative is yet to occur.
The Brownstone, which in reality should evolve as a nurturing ground for Selina’s
development, fails to prove as a stable and secure haven owing to the constant disputes in the
family. Marshall vividly structures Selina’s confrontation with a lack of space as the real-life
situations of her family environment set her up on a journey to experience a harsher, hostile racist
urban environment in the episodes that follow. As Selina matures, her confrontations with racism
and her retreat from the Barbadian group at Gatha Steed’s daughter’s wedding feast mark a drastic
shift in her character. The wedding feast makes Selina aware of the community’s disinterest in the
bride’s choice, for she is forced to marry a West Indian rather than her love, a southern American
black. Dance takes a symbolic and poignant meaning in this text for the ritual teaches Selina to
closely observe the community’s rejection of Deighton and the manner in which he is collectively
ostracized from the group, as the dancers closed in “protectively around Silla and Ina; someone
pulled Selina back. Then […] the dancers turned in one body and danced with their backs to him”
(Marshall, 1959, p. 150). In failing to keep up with the economic goals of the Bajan community,
Deighton is explicitly condemned, while Selina watches the show. The gathering, a collective
ritual and communal space intended to display the community’s harmony and recognition of their
presence makes Selina feel out of place and detach herself from her own West Indian community.
The ritual of dance enhances the Barbadian community as a social structure culturally tied to the
Caribbean. Rituals extend support for individuals in society, where they recognize, localize and
construct bonds. However, Marshall clearly demonstrates the community’s ejection of one of its
members as Collier (1984) says:

In this scene Selina sees herself first as an integral part of the community, reveling in a new
sense of wholeness, then imprisoned by that same community, helping it to persecute her
most beloved person. She has experienced two poles of belonging: the community as
completion of the individual self, the community as control. (p.302)

Selina fully recognizes the dangers of community membership and gradually turns and grows
independent from them. In fact, rituals offer a space for communities, localities, or groups to carve
a place for themselves retaining their rich culture and heritage in spite of being physically
dislocated or forcibly uprooted from their native land. Dance as a celebratory ritual helps in
perpetuating and preserving customs of a community passed down through generations. It aids in
the restoration of communal health providing solace and wholeness to one’s bodies and hearts. In
other words, dance unites societies to recollect memorable experiences, and it functions as the
place where

the most acute aggressivity and the most impelling violence are canalized, transformed,
and conjured away. [T]he circle of the dance is a permissive circle: it protects and permits
…. [It reflects] the huge effort of a community to exorcise itself, to liberate itself, to explain
itself. There are no limits--inside the circle. (Fanon, 1963, p. 57)

The retention of such communal practices reunifies immigrants with their ancestral identities.
Remembering, storing, and transmitting these practices helps protect them from the loss of cultural
and communicative memory. Cultural practices exercise a dominant force in communities and take
a significant role in the process of healing. In addition, the individual is able “to liberate itself” as indicated above for:

[R]itual is a bridge by which those of us who have almost forgotten and those of us who know can cross over into remembering who we were, who we are, and who we are intended to become. Ritual can assist us by naming and validating the essential worth of our experience. In our collective search for meaning, relatedness, worth, and assurance, we are anchored by ritual. (Hyman 1993, p. 174)

Through rituals, individuals link to their extended family members and help mend those ruptures caused due to abandoning them. Rituals weave the disconnected/fragmented portions of one’s life thereby fostering “the need to stay globally connected and maintain relationships locally, but also uphold cross-generational ties strongly” (Shamail, 2015, p. 436). This perspective is deftly crafted in Marshall’s third novel Praisesong for the Widow (1983). It enables the protagonist to survive through the identity crisis, recognize her strengths and promote the rituals.

In this novel, the religious ritual the “laying on of hands” that combines the sensual with the process of spiritual rebirth brings the protagonist closer to claiming her identity as a Black Woman. The ritual generally performed by women, and their effort to heal the body, reflects a cultural tradition preserved by black women through ages. The protagonist’s participation in the rituals on the Carriacou Island connects black West Indians and their African ancestors socially, spiritually, culturally and psychologically, thereby signifying the unity of African rituals from different geographical borders. The Carriacouan people keep the traditions alive by narrating, retelling and performing them every year.

Race, Knowledge, and Experiences outside Home

As Selina moves beyond the protective enclosure of the Barbadian community, issues of racism and gender teach and awaken her to the realities of the outside world. At a post-performance dance recital, in a fellow dancer’s house, Selina confronts for the first time the racism of the white world. Selina’s perception of the outside world is shattered, as Marshall ascribes her protagonist to face the white society’s contempt. She makes her realize that she:

was one with Miss Thompson […] One with the whores, the flashy men, and the blues rising sacredly above the plain of neon lights and ruined houses […] And she was one with them: the mother and the Bajan women, who had lived each day what she had come to know. How had the mother endured […]? She remembered the mother striding through Fulton Park each late afternoon, bearing the throw-offs under her arm as she must have borne the day’s humiliations inside. How had the mother contained her swift rage? – and then she remembered those sudden, uncalled-for outbursts that would so stun them and split the serenity of the house. (Marshall, 1959, p. 292-93)

Selina arrives at a point where she re-locates her mother’s position in this white world. Inherently, she reflects on her mother Silla’s unflinching courage, and inexhaustible energy that comes from
within, fighting against racism and the settings embedded in the New World. For Selina, like other second-generation immigrants, the option of stepping outside the space of their West Indian ethnic enclave is often threatened by racism. In the aftermath of the incident, Selina perceives the necessity to maintain ethnic solidarity. Racism, also opens wide the windows of the Barbadian immigrant community’s objectives of homeownership. By all means, Paule Marshall doesn’t celebrate homeownership as a solution to problems in a hostile environment. She constructs and develops familial dramas as ways to conceptualize and “demonstrate that strategies are not solutions to systems of inequality since they do not radically alter them.” In fact, such dramas “subvert the expected happy ending of the immigrant novel” (Francis, 2000, p. 25). Selina’s newly gained insight into the realities of her mother’s life aid in her transformation, propelling her towards recognizing her connection to a communal culture, as well as her place among the Bajan women “who had lived each day what she had come to know” (Marshall, 1959, p. 293).

Through her struggles, Selina deeply understands her parents and arrives at a point where she could define herself, intending to bridge the gap between them and her. The experiences outside her home make her reflect on her relationship with the Barbadian Immigrant Community of Brooklyn and her mother. Through her realization of multiple worldviews and value systems, Selina fully acknowledges the community’s necessity of upholding unity to fight against oppression. Selina views the values of the home community and her mother with admiration, but she emerges as an individual poised for the most significant journey to preserve her space of belonging. Kubitschek (1987) says “Selina separates from her parents without rejecting them, [and] acknowledges her community while denying its right to determine her personality” (p. 59). Marshall grants her protagonist the space to challenge familial struggles, while developing her integrity to reclaim her voice and redefine herself, only by distinguishing herself from her parents and the Bajan community. Selina, embraces her identity nurtured in her ethnic home environment, but asserts her will to uphold it by visiting the Caribbean region. Selina’s lived experiences as well as the past nourished in her imagination about the home island helps her forge connections with her roots. In order to ascertain the vision of the home island inscribed in her memory, Selina’s emerging selfhood directs her towards re-locating Barbados first, the island of her ancestors, and most importantly the ‘home’ her immigrant parents left behind.

**Understanding and Re-Locating Home/Island**

Navigating uncharted spaces and pathways, Selina embraces her Barbadian culture traversing across diverse geographic borders to explore her roots and better understand her Barbadian brothers and sisters. Driven by her quest for knowledge of her Caribbean homeland, Selina resolves to set out on a journey of self-discovery, beginning with Barbados. In so doing, she projects the same kind of self-assuredness, determination and dream Silla carried years ago to reach the immigrants’ myth of the Promised Land. In one way or other, Selina’s departure from Brooklyn corresponds to Silla’s departure from Barbados, with Selina tracing a reverse migration in search of freedom and self-reclamation. Selina’s journey to Barbados does not signal a break between mother and daughter, but validates commitment, courage, and strength of her mother as stated in her final words:
Everybody used to call me Deighton’s Selina but they were wrong. Because you see I’m truly your child. Remember how you used to talk about how you left home and came here alone as a girl of eighteen and was your own woman? I used to love hearing that. And that’s what I want. I want it! (Marshall, 1959, p. 307)

Though Silla and Selina share the same power within, yet their idea of finding a space of belonging, in other words, home differs. At the end, Silla realizes that in her pursuit for homeownership, she lost her family members. Selina’s journey and search for her roots marks a new beginning of life filled with materials of ethnic solidarity and African Caribbean culture and heritage transplanted into the Brooklyn setting by the immigrant community.

By establishing a link with the past and the African heritage, Marshall posits the characters in acknowledging a submerged culture of slavery, and colonialism, rooted in spirit. Filled with hope, desire, and memory, Marshall’s second-generation protagonist looks forward to re-establish and re-locate her ancestral connections and eventually identify with her parental home or homeland. The final scene of the novel shows Selina tossing into the air one of the silver bangles “which had come from ‘home’ and which every Barbadian-American girl wore from birth” (Marshall, 1959, p. 5). Selina retains the other bangle signifying her truthful association with her Barbadian cultural heritage. Paule Marshall concludes the novel with her protagonist’s search for her individual identity, leaving behind the world of brownstones, and the Barbadian American world. As Selina passes down a street, she observes the brownstones have “been blasted to make way for a city project” (Marshall, 1959, 309). Marshall portrays her heroine emerge as the “sole survivor amid the wreckage” ready to chart a new life (1959, 309). Imbued with the lessons she learnt in Brooklyn, Selina symbolically embraces the option of going back before moving forward – precisely to her roots, her home, her native land first, before moving on to seek and re-locate her African lineage.

African Caribbean subjects like Selina are paradigms for second generation immigrants whose journey mediates developmental pathways to claim their linkages and locate generationally. Selina’s decision to start with Barbados and proceed, in one way renders the opportunity for immigrants to re-establish their spaces with which they can identify, in simpler words, meet home. Selina’s enigmatic journey through ambivalent interspaces symbolically moves toward acquiring wholeness of spirit by proving to be an agent of innovation and reconstruct bridges to the West Indies.

Silla’s drive and determination to set up a home base on a foreign terrain contrasts with her daughter’s drive to locate her ‘home’ in her native terrain. In so doing, Marshall reminds us through her protagonist the journeys immigrants navigate and likewise initiate new ones to ensure the survival of future generations. Loaded with lessons she learnt in New York and remembrances of ‘home’ as a place, reconstructed in her imagination by members of the first generation, this Caribbean American woman acts as a representative for all those second generation women who wish to forge their connections, and reclaim a space for themselves, but due to a range of factors were unable to move out of the United States. Selina rejects being dislocated from her ancestral
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homeland, and desires to search for a more positive future. The novel closes, but discloses awareness of belonging to a land Selina never visited, but understands the need to connect to those dispersed networks of diasporic people. Selina’s story opens new possibilities for formulating the meaning of home and identity formation.

Conclusion

The relation between the protagonist to home is consciously identified in this narrative. Home, relocations, movements capture the various migratory patterns and circuits. Home identifications occur in one’s spiritual/psychological or imagined space, as characters wrestle with diverse understandings of what home is, by deliberately moving away from fixed categories of defining ‘home,’ self, and identity. Home is neither a fixed geographical, sentimental, or imaginative location that characterizes identities on the move,

but always an emotional space, home is among the most emotionally complex and resonant concepts in our psychic vocabularies, given its associations with the most influential, and often most ambivalent, elements of our earliest physical environment and psychological experiences as well as their ripple effect throughout our lives. (Rubenstein, 2001, p. 1-2)

The promise of home, forging connections with homeland, crosses geographical dividers or dividing lines, for it is not rigidly defined, because home can be located in more than one space/region/country. In crossing borders and boundaries, characters bond with their ancestors and families, engaging in spaces and worlds between the Caribbean, Africa and the United States.

Finding an ideal home place within the migratory spaces is unending. The journeys that writers themselves have undertaken vividly mirror in a range of experiences through their narratives. Significantly, the aspect of redefining a Caribbean diaspora identity is never complete, just as one cannot offer a final thought on continuing migrations and the writing of home.

African-Caribbean women writers have explored multicultural, multivalent experiences from their vantage point. Their emphasis on the shared descent and cultural frontiers of black people with a common colonial legacy links ancient Africa to black America as well as the Caribbean. Their protagonists weave through dual heritages, and politics of location crisscrossing geographical and cultural boundaries establishing new connections, new possibilities, and opportunities. Physical, geographical and psychological distances have generated a gap caused by the past embedded in imagination and present (experiences) embedded in the new world. Selina’s metaphorical journey envisions the possibility to overcome the gap and enlist bridges across the old world and new world. The journeys undertaken by every migrant across the sea of diasporic history to reach the waters of home(is)land entails rebirth. Paule Marshall, in many ways has helped unite generations, and bridge African descendants throughout the diaspora. Marshall’s allegiance to African roots, and varied forms of resistance has established her as a major writer in African Caribbean women’s literature. Marshall’s characters do not merely function as victims or psychologically wounded, powerless or speechless beings, but are multi-faceted, self-defined,
powerful, courageous and reflective individuals who set out to define new parameters in African Caribbean Women’s writing.

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Pan-Africanism is an intellectual movement that is directed towards emancipation of Africa. It focuses on solidarity among people of African descent, whose central motif is the formation of a universal Black identity, derived from a consciousness that all Black people emerged historically from Africa. Similarly Black Nationalism advocated that black people are a nation who seeks to develop and maintain a black identity. Transnationalism refers to individuals, groups, institutions and states interacting with each other in a new global space linking their societies of origin and settlement across national borders.
Pedagogical and Psychological Implements in the Holly Quran: The Case Surah Al-Kahf

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Abstract
Teaching English Language at schools and universities since 1995 and working as a school principle for four years and as an English Language supervisor for ten years, the author of the paper noticed that majority of teachers adopt traditional ways of teaching English as a foreign language (EFL) learners. In these classes teachers inculcate knowledge through spoon feeding practices rather than innovative ones that may challenge students' thoughts and abilities by facing them with non-traditional events, activities or scenes. In spite of the fact that Muslim teachers recite many verses from the Holy Quran daily, they are unaware of the pedagogical and psychological implements in the verses they have been reciting. Hence, this study aims at identifying the pedagogical and the psychological implements in the holly Quran, specifically Surah Alkhaf. To collect data, content analysis method was used to elicit the pedagogical and the psychological implements. To identify the context in which these implements appear, the Key Word In Context (KWIC) was used depending on Al Islam website. These implements are hoped to reshape the way of teaching and learning practiced by many teachers and learners at educational institutions. In most cases, EFL learners don't actively use their minds or the critical skills that may trigger solutions to problems they encounter continuously. This study emphasizes the disastrous consequences of jumping to conclusions before one analyzes and interprets any ambiguous phenomenon. Results of the study showed many pedagogical and psychological implements such as motivation for learning, learning contracts, contradicted practices, stimulus-response model, accommodation and equilibration. The study implicates that any process of learning should be fueled by internal motivation that sparks the learner's power. Learners shouldn't be hasty and jump to conclusions, instead they should do their best to critically analyze events so that they can solve dilemmas they face daily. Another significant implication is the use of learning contracts to enhance fruitful learning. Finally, some recommendations were stated at the end of the study.

Keywords: Accommodation, assimilation, equilibration, learning contracts, motivation, stimulus-response model

1. Introduction

Piaget (1983) believes that people as children, adolescence and adults move through different stages that enable or force them to actively participate in the learning process, acting much like little scientists as they perform experiments, make observations, and learn about the world. During this complex learning process, individuals are constantly add new knowledge, build upon existing knowledge, and adapt previously held ideas to accommodate new information. In this study, the researcher targets Piaget's formal operational stage as it begins from 12 years and up. Through investigating the characteristics of this stage, the researcher will interpret the pedagogical and the psychological manifestations of the interaction between Moses and Alkhader. First, it would be of paramount importance to revise the main characteristics of the formal operational stage depicted in the following points. (Piaget, 1983)

At this stage, the adolescent or young adult begins to think abstractly and reason about hypothetical problems.

- Abstract thought emerges.
- Teens begin to think more about moral, philosophical, ethical, social, and political issues that require theoretical and abstract reasoning.
- Begin to use deductive logic, or reasoning from a general principle to specific information.

The final stage of Piaget's theory involves an increase in logic, the ability to use deductive reasoning, and an understanding of abstract ideas. At this point, people become capable of seeing multiple potential solutions to problems and think more scientifically about the world around them. The ability to thinking about abstract ideas and situations is the key hallmark of the formal operational stage of cognitive development. The ability to systematically plan for the future and reason about hypothetical situations are also critical abilities that emerge during this stage. To better understand some of the psychological implements implied in the story of Moses and Alkhader, the following terms should be meticulously defined (Baken, 2014).

**Assimilation:** It is the process in which a human being takes in new knowledge into his already existing schemas. While assimilating this new knowledge to our existing knowledge, modification of previous stored background knowledge is initiated to fit in with an individual's preexisting belief.

**Accommodation:** Another part of adaptation involves altering one's existing schemas in accordance with new information. This process a process involves changing existing schemas to be in harmony with new information or new experiences. This alternation and adaptation brings about new schemas to be stored in one's long term memory especially when the experiences are so shocking such those in the story of Moses and Alkhader.

**Equilibration:** The struggling stage in which an individual perish himself to successfully balance between assimilation and accommodation is known as equilibration. In this stage, people do their best to implement the previous knowledge (assimilation) and alter their behavior to fit in with the new knowledge. Equilibration shows us how people can shift from one stage to another within
our stages of life. Moreover, this stage is characterized by tension and stress at the beginning, but this anxiety disappeared as soon as the individual is accustomed to these new experiences that will result in having them added to the already existed schemas.

Students' motivation is one of the most important elements of the teaching and learning process. Highly motivated students achieve most of their goals while demotivated ones perform badly. In fact, motivation is a reason that pushes or urges the learner to act or behave in a particular manner or way. Teachers have much to do with their learners to motivate them. For example, they can expose their students to shocking or contradicted behaviors, challenging their minds so that they can find solutions for the problem they face depending on themselves rather than waiting for an answer from teachers. Stimulus-Response model occurs when learners act rapidly and spontaneously to a stimulus which results in unplanned or unexpected responses. The brain is mainly not involved in such hasty and rapid responses.

2. Literature review

Tahir (2015) examined the motivational techniques of teaching used by the Prophet Muhammad (peace be upon him). Motivation is of paramount importance in the process of teaching and learning. It plays a significant role in enhancing the willingness to learn and it fuels the appetite of learners that result in drastic change in learners psychology. Fruitful, promising and effective teaching depends on learners' positive attitudes, persistent attention and progressive motivation of teachers and students simultaneously. This paper highlights the practical and innovative aspects of motivational techniques from the teachings of the Prophet Muhammad (peace be upon him). The study has adopted an analytical view of the authentic traditions of the Prophet (peace be upon him) regarding the issue. Findings showed that the Prophet Muhammad (peace be upon him) has used outstanding pedagogical motivational techniques to teach his students. Following are some of these pedagogical techniques: welcoming, appreciation, curiosity, respect, questioning, supplications, calling names, admonition, stories, repetition, drawings, and comparison.

A study conducted by Mahmoud (2013) aimed at investigating the educational implements in the Story of the prophet Yousuf in the Holy Quran in addition to classifying the educational aims appear in verses based on Bloom Taxonomy. The researcher adopted the qualitative method through using content analysis. Results showed that Surah Yousef contains many educational aims covering all domains according to Bloom Taxonomy—cognitive, affectionate and psychomotor. Findings also showed some life skills such as prediction and some analytical skills that obviously appear in conversations between heroes of the Yousef's story.

Jahjouh, Y. (2011) conducted a research that aimed at deducing basic science processes, science integrative processes and some thinking skills from the holy Quran. The deduction method was adopted in this study that is expected to provide additional evidences on the practical aspect referring to specific Quranic verses in addition to examples of basic science processes investigated in the study. These processes are; observation, analogy,
classification, deduction, induction, inference, prediction, using numbers and communication. Results of the study showed varied thinking skills. Some of the main pillars of creativity found in the Holly Quran were: originality, flexibility, fluency, sensitivity to problems, perceiving details, thinking in thinking, pondering, in addition to thinking skills like: remembering, posing questions, moving from cognitive disequilibrium to equilibrium, comparing, ordering, exemplifying, imagining, summarizing, and decision making.

3. Problem Statement
   As a specialist in Teaching English as a Foreign Language TEFL, the researcher taught many TEFL courses for more than fifteen years in many different universities and educational institutions. Through observation of English classes, the researcher noticed that majority of teachers adopt traditional ways of teaching their students. Moreover, English as a Foreign Language (EFL) learners showed spontaneous and wrong answer as they were hasty and don't activate their minds before responding to stimuli. In these classes, teachers inculcate knowledge through spoon feeding practices rather than innovative ones that may stimulate students' thought and challenge his/her ability by facing him or her with non-traditional event, activity or scene. What was also observed is the passive role played by learners who don't actively use their mind in a critical manner that may bring about a solution to a problem faced at classes. Even when having some problem solving activities, EFL teachers jump to conclusions without giving their students the time to activate the memories, analyze and finally interpret the phenomenon. Being equipped with the pedagogical and psychological implements, teachers are supposed to having drastic change in their ways of teaching.

4. The question of the study
   The study tries to answer the following question: "What are the pedagogical and Psychological implements in Surah Alkhahf?"

5. Importance of the study
   To the best of the researcher's knowledge, this study is the first one conducted in Palestine. Its importance springs from its originality as it targets the pedagogical and psychological implements in the Holly Quran specially in Surah Alkhahf. This study is supposed to contribute to knowledge through adding genuine implements extracted from the Holly Quran not from ordinary sources. As Quran is the words of Alimighty God, the source of these implements can be categorized as a primary source not a secondary one. Furthermore, these pedagogical and psychological implements can be of great benefit to EFL teachers and Learners at all educational institutions. At last but not least, this study enhances non-traditional ways of teaching, learning and thinking as it is based on shocking practices used as a preface to innovative teaching and learning model. Finally, this study may help in attracting researchers’ attention to conduct more studies addressing other pedagogical and psychological implements in the all verses of the Holly Quran.

6. Limitations of the study
   This study is limited to the pedagogical and psychological implements of surah Alkhahf specifically the story of Moses and Alkhader.
7. Methodology of the study
This section addresses the design of the study, subjects of the study, data collection and data analysis procedure.

7.1. Design and context of the study
The researcher adopted the qualitative approach that based on content analysis. Content analysis is a method for summarizing any form of content by identifying, counting and analyzing all aspects of the content. Quranic verses were addressed in this study focusing on meticulous details incorporated in Surah AL-Kahf. Result of this analysis was geared towards identifying the pedagogical and psychological implements portrayed in the story of Moses with AlKhader.

7.2. Subjects of the study
The Quranic verses of Surah Al-Kahf were used as subjects of this study.

7.3. Data collection procedure
To collect data, content analysis method was used to elicit the pedagogical and the psychological implements. To determine the context in which these implements are used, the Key Word In Context (KWIC) was used benefiting from Al Islam website.

7.4. Data analysis procedure
The researcher read thoroughly Surah Al-Kahf focusing on the story of Moses and Alkhader and its connection to the whole theme of the Surah. Then, all meticulous details included in the story were addressed to be classified under pedagogical and psychological implements. Finally, pedagogical and psychological implements were stated according to the Quranic verses encompassed each of these implements.

8. Results of the study
Results were included under the following question:
What are the pedagogical and psychological implements implied in the story of Moses with Alkhader in Surah Al-Kahf?

To answer the question of the study, content analysis was conducted to identify each Quranic verse that incorporate any pedagogical and psychological implement.

Having read Surah Al-kahf and specifically the story of Moses and Alkhader, the researcher elicited many pedagogical and psychological implements that are so crucial to the process of teaching and learning. Following are the pedagogical and psychological implements inferred from the story of Moses with Alkhader in Surah Al-kahf:

Motivation to seek knowledge
In this stage learners are so motivated to obtain new knowledge. In the story, Moses addressed his companion (Al-kahf,61) by saying ‘I will not stop until I reach the junction of the two seas, or I
will journey on for ages." Moses here is so motivated to get knowledge by the company of Alkhader, the erudite man. Therefore, Moses was obliged to target the junction of the two seas where Alkhader might be found at. Moses was so sure of fulfilling his goal at that specific place, or else he will spend his life looking for this knowledgeable man. Therefore, Moses made up his mind to embark on this tedious, harsh and hazardous journey for the sake of knowledge. Finally, Moses met Alkhader (Al-kahf, 66) . "Then found they one of Our servants upon whom We had bestowed Our mercy, and whom We had taught knowledge from Ourself."

in these verses, Moses showed his willingness to learn from the erudite man with submission to his orders. Alkhader informed Moses that he can't bear and tolerate Alkhader's behaviors, but Moses assured that he will be patient and follow his commands (Kahf,70). In (Kahf,71) the final agreement was stated providing that Moses should show complete submission to Alkhder's commands without asking any tiny question before being interpreted to him by Alkhader himself.

Contradicted (illogical) practices
This stage is depicted by involving contradicted and denied behaviors committed by Al-khader. These strange practices were portrayed by the following main events: *staving the board, slaying the boy and repairing the wall of a non-hospitable town*. During all these events, Moses showed his astonishment, surprise and disagreement though he promised not to utter any single word till being informed by Alkhader. From the first event, Moses violated the agreement. Nevertheless, Alkhader gave him two more chances before declaring the parting.

Moses here showed his first hasty and spontaneous response by saying by showing his objection to Alkhader's behavior.
Pedagogical and Psychological Implements in the Holly Quran

Itmeizeh

Alkhader replied, "Did I not tell thee that thou wouldest not be able to keep company with me in patience?" (73) Moses Said, "Take me not to task at my forgetting and be not hard on me for this lapse of mine." As seen in this verse Alkhader reminded Moses of one of the conditions of the contract that shows Moses' inability to be patient till the end of the journey. They continued their journey till they found a young boy who was slain by Alkhader.

"So they journeyed on till, when they met a young boy, he slew him." Once again Moses violated the terms of the learning contract through showing his rejection to Alkhader's behavior.

"Alkhader replied, ‘Did I not tell thee that thou wouldest not be able to keep company with me in patience?’" Once again Alkhader reminded him of the terms of the agreement. Moses' response was depicted in the following verse:

"So they went on till, when they came to the people of a town, they asked its people for food, but they refused to make them their guests. And they found therein a wall which was about to fall, and he repaired it." Moses said, "If thou hadst desired, thou couldst have taken payment for it." Moses here violated the learning contract for the third time. As a result, Alkhader responded by saying:

"This is the parting of ways between me and thee. I will now tell thee the meaning of that which thou wast not able to bear with patience" As they have parted, Alkhader interpreted all his behaviors to Moses.

The stimulus-response pathway
After each of the aforementioned shocking stimuli, Moses responded instinctively to each of those stimuli violating the terms of the contract they agreed upon. Regarding the first stimulus "piercing of the boat", Moses responded by saying "Hast thou staved it in to drown those who are in it? Surely, thou hast done an evil thing." Moses responded to the second stimulus "slaughter of the boy" saying:

Finally, when Alkhader repaired the collapsed wall in the non-hospitable village, Moses said
"If thou hadst desired, thou couldst have taken payment for it". Therefore, Moses denounced strongly the three behaviors conducted by Alkhader. After each action, Moses showed his spontaneous objection, and an focus on the terms of the contract violated by Moses was highlighted after each time. These rapid responses led to parting between the teacher and the learner.

**Accommodation and equilibration**

In this stage, Alkhader interpreted all his actions to Moses so that he can comprehend these odd behaviors.

"As for the boat, it belonged to certain poor people who worked on the sea; and I desired to damage it, for there was behind them a king, who seized every boat by force."

"And as for the youth, his parents were believers, and we feared lest he should cause them trouble through rebellion and disbelief."

"So we desired that their Lord should give them in exchange a child better than him in purity and closer in filial affection."

And as for the wall, it belonged to two orphan boys in the town, and beneath it was a treasure belonging to them, and their father had been a righteous man, so thy Lord desired that they should reach their age of full strength and take out their treasure, as a mercy from thy Lord; and I did it not of my own accord. This is the explanation of that which thou wast not able to bear with patience."

At this stage, Moses got relaxed as he comprehended those contrary to logic actions.

9. **Discussion and Conclusion**

The story of the erudite man (Alkhader) and the knowledge seeker (Moses) is a unique story that needs thorough analysis. As seen in the previous sections, Alkhader "apparently" committed three crimes respectively that were faced by Moses' condemnation and rejection. This story has many pedagogical implications that can be fruitfully applied in the field of EFL teaching and learning process and for sure in other disciplines. First, this story implicate that teaching and learning English Language skills should be fueled by internal motivation that sparks the EFL learner's power to successfully initiate the journey of learning. This was so obvious through Moses' long and tedious journey across the sea looking for the scholar (Alkhader), the learned man. Second, TEFL process should have a prerequisite requirement even before delivering lesson to learners. Hence, the learning contract was agreed upon between the learner (Moses) and the teacher (Alkhader) before initiating the journey. Based on this event, the English Language learners shouldn't be hasty and jump to conclusions, instead they need to do their best to critically analyze events targeting a solution or a logical interpretation for any problem he/she may face during the journey of learning the English Language. In this stage, traditional thinking is useless and this what...
happened with Moses as he responded instinctively without allocating enough time for his brain to verify, clarify and analyze Alkhader's behavior. It is worth mentioning here that the English Language learners should be equipped with the critical thinking skills that help a lot in resolving problems. In such cases, EFL students need to even use up-side-down thinking to find solutions for untraditional problems or experiences. The role of English teachers should emerge here to provide learners with all necessary tools, activities and skills that may bring about a drastic change in their manipulation of dilemmas they face in life. Third, EFL learners should be encouraged to minimize facilitative questions that aim at eliciting quick answers from English teachers. Moses automatically responded to the three odd behaviors though he has promised Alkhader not to ask any question till being informed by his teacher (Alkader). However, Moses instinctive reactions were in harmony with the nature of all human beings who always tend to minimize the time and the effort to be spent on any dilemma. The lesson learnt from this event is to train EFL students to be so patient doing their best and spending the needed time to resolve any problem they face. They should also take into account that the journey of science and knowledge is so long, time consuming, tedious and sometimes boring. In this story, Knowledge assimilation and accommodation was encountered by many contrary-to-logic phenomena. Therefore, in Alkahder's story, Moses perishes himself to reach the equilibration stage. He showed his rejection to each of those actions but without thinking deeply and critically.

Learners' lack of patience leads parting between the teacher and the learner which means the end of knowledge delivery. Had Moses bore with patience, he would have been supplied with more knowledge. As illustrated by the verses above, The struggling stage started as all behaviors conducted by Alkhader were so strange and illogical. Moses perish himself to successfully balance between assimilation and accommodation which is known as equilibration. In this stage, Moses did his best to implement or apply his previous knowledge (assimilation) and alter his behavior to fit in with the new knowledge so that he could reach the equilibration phase but failure was the result after each time. The repeated quick and spontaneous responses result in Alkhader's withdraw from the scene by announcing parting. Consequently, the flow of knowledge has not only hindered, but also completely ceased. Therefore, English Language learners should always be equipped with patience and tolerance during the time allocated by the teacher. During this period of time learners should do their best to find answers and solutions instead of sheltering to their teacher seeking hasty responses. English teachers should keep on encouraging their students to try again and again till they solve either the problem or at least parts of it. They should also equip their students with some hints or prompts that may help them find answers to the questions raised. To conclude, learners should be faced with such illogical dilemmas to challenge their minds, abilities, competencies and even their knowledge. Training English learners to exploit time given to them for the sake of finding solutions is of paramount importance. Learners in general are hasty and they tend to jump to conclusions choosing the shortest and easiest ways. Here, English teachers' role should equip learners with all skills needed to resolve problems they face in their life. Teachers should also adopt innovative roles that enhance creativity and critical thinking.
10. Recommendations

10.1. Recommendations for English language teachers
Teachers should adopt no-traditional techniques while teaching students the English language skills. First, they need to use learning contracts that may help both teachers and learners spot the skills needed to be met upon the completion of the addressed aims or objectives. Second, genuine and challenging activities are to be conducted in English classes. Third, English teachers should allocate time for each activity and stick to time allocated instead of yielding to learners' tries to get answers from teachers without spending the necessary time on the activity assigned. Fourth, unlike Alkhader, English teachers should continue the journey with their students even when they show lack of patience, spontaneous answers or violation of the contract terms.

10.2. Recommendations for policy makers
The Palestinian Ministry of Education should adopt a new policy that focuses on finding out all the pedagogical and psychological implements in the Holy Quran. It should also apply these techniques, ways of teaching and learning strategies at their schools instead of depending only on theories of western psychologists.

10.3. Recommendations for further researches.
Other researches on the pedagogical and psychological implements in the holy Quran in other Surahs should be conducted. Other educational and psychological aspects depicted in the Holy Quran should be investigated. Critical thinking skills seen in the verses of the Holy Quran should also be investigated.

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Using a Monolingual Textual English Corpus in Translation

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Abstract
The purpose of this study is to examine the effects of using a monolingual English textual corpus on students’ translations from Arabic into English with regards to the use of collocations and phrasal verbs. The research questions are: 1) How can the use of a monolingual corpus be introduced to translation students and incorporated into the translation process? 2) How does the use of a monolingual English textual corpus affect the quality of students’ translations from Arabic into English regarding collocations and phrasal verbs? The research design used is an action research where an action plan was carried out with year 1 translation students and the instruments used are pre and posttests as well as formative assessment sheets. The group of students were introduced to corpora and their applications in translation, and taught how to use the online Corpus of Contemporary American English to solve translational problems of collocations and phrasal verbs. The analysis of results revealed the extent to which the use of such corpus helped students in improving the quality of their translations. The study highlighted the importance of adopting a corpus-based approach in the translation classroom and the benefits it offers as compared to the traditional approach.

Keywords: collocations, corpus-based approach, Corpus of Contemporary American English, phrasal verbs, traditional translation teaching

1. Introduction

With this increasingly global and multicultural world we live in, translation has been rendered indispensable as both, an actual practice and as a cultural phenomenon to be critically analyzed. However, in recent decades, there has been little progress in the field of teaching in translation studies. The use of corpora in the field of language and translation teaching is not a very new concept. As a discipline, corpus-based translation studies, which saw light in the nineties with translation scholar Mona Baker, really took off in the early twenty first century. Laviosa, (2002) discussed that the discipline was mainly influenced and inspired by corpus linguistics and descriptive translation studies. She describes corpora as a new methodology which helps investigate fundamental issues of translation studies such as the universals of translation, the norms and the intermediate phases of the translation process.

The “literature suggests the utility of corpora for language teaching in such context, but it does not suggest how to adopt this approach in translation training settings” (Singer, 2016, p. 155). The corpus-based approach to translation represented a “new paradigm in translation studies, one that drew on the tools and techniques of monolingual (mainly English) corpus linguistics” (Munday, 2008, p. 180). The rapid advancements in computer systems and information technology made it possible to create electronic corpora of naturally-occurring texts which are texts written for a communicative context and not artificially invented by language researchers. So an electronic English corpus, such as the Corpus of Contemporary English (COCA) or the British National Corpus (BNC), would represent a “database of naturally occurring, natively written texts that provides quality linguistic evidence, particularly on collocations and typical uses of lexical items, vastly superior to the analyst’s intuition” (Munday, 2008, p. 180).

In the field of translation and translation pedagogy, many types of corpora could be of help to both professional translators and translation students such as monolingual corpora, comparable bilingual corpora, parallel corpora and DIY (Do-it-yourself) corpora. In particular, when examining the process and product of translations done by university students translating from Arabic into English, a monolingual textual English corpus may be of great use to students on many levels. It could be used to address some of the main problems faced by students in their translations into a foreign language as it provides real-life evidence from native speakers of English. So, properly introducing translation students to corpora and how to use a corpus for translation purposes might, to some extent, help many of them in overcoming some linguistic issues affecting the fluency and nativity of a translated text such as the use of collocations and phrasal verbs, especially since such “choice of words in the translation process is not obsolete, it is governed by rules and specifications to maintain linguistic and semantic cohesion and coherence” (محمد، 2010). This might help them achieve a competent level of language proficiency that will help them better prepare themselves for a translation career, which is of utmost importance especially when taking into account that some translation schools, particularly in the Arab world, admit translation students with a below average level in languages, thus making it hard for such students to excel in translation as a profession.
This reality perhaps highly correlates with the fact that translation as an act differs from one person to another and from one language combination to another. The challenges faced by translators differ depending on the nature of the text, the origin of the language, the purpose behind the translation, the socio-cultural differences between languages and much more.

2. Problem statement

Observations show that when translating from Arabic into English, translation students tend to stick to the source text and the structure of the Arabic language for two reasons: the first being the ambiguity of how to use translation techniques or how to apply translation theory to their practice and the second being their lack of dexterity and fluency in the English (target) language. As such, the produced translations are either categorized as mistranslations due to the student’s inability to convey the meaning of the Arabic text in English or as poorly articulated translations due to the student’s inability to express him or herself fluently and natively in English.

With the technological developments that have affected various fields of education including translation teaching in the 21st century, “the use of computers changed the translation process through the appearance of useful translator tools including translation memories, terminology databases, translation management programs, electronic corpora and so forth” (Kokturk & Odacioglu, 2015, p. 1085).

These tools represent what is called or Computer-Assisted Translation (CAT). Despite the fact that they have increased productivity, supported international communication, and demonstrated the growing need for innovative technological solutions to the age-old problem of the language barrier, their main importance lies basically in providing terminology or phraseology translations not full translations. However, when translating into a foreign language such as English, most students fail to use the term in its correct form or order in sentence structure. Thus, in Arabic into English translations, students produce less fluent and acceptable translations and the most prominent errors they make are those related to the use of collocations, prepositions and phrasal verbs in the English language. Translation linguists or instructors note that most difficulties in translation from Arabic into English are regarding word choice or terminology and sentence structure. In his book “Translation Principles from English into Arabic and Vice Versa”, Najib, (2005) says: “these two difficulties are interrelated and highly correlate with one another, and must thus be examined or discussed together” (p.24). For instance, an error made in choosing the correct collocate or preposition in turn affects the sentence structure as most words in a sentence occur in the company of other words. “Words are not strung together at random in any language; there are always restrictions on the way they can be combined to convey meaning” (Baker, 1992, p. 46).

In this research paper, the use of corpora in translation classrooms will be examined, namely in an Arabic to English linguistic combination, by introducing a native English monolingual corpus (COCA) to students so as to utilize such a corpus in strengthening their English on the levels of the use of collocations and phrasal verbs. The study aims at analyzing the effect that such an approach has on translation learners as compared to the more traditional aspects of translation pedagogy.
1) How can the use of a monolingual corpus be introduced to translation students and incorporated into the translation process?

2) How does the use of a monolingual English textual corpus affect the quality of students’ translations from Arabic into English regarding collocations and phrasal verbs?

3. Research methods

This research is an action research. The purpose of action research is to influence teachers’ actions, activities, and beliefs. Reason and Bradbury (2006) describe action research as an approach which is used in designing studies which seek both to inform and influence practice. It is a systematic and intentional inquiry carried out by teachers as defined by Ferrance (2000) as a means to build teachers’ reflective capabilities in ways that can help improve some specific aspect of educational practice and school settings.

The research population are the translation students in a private university in Lebanon and the sample are first year sophomore translation students.

4. The Suggested Course Plan for use COCA corpus in the classroom

The idea of using the online textual corpus COCA in translation emanated from the need to introduce new strategies in teaching translation to solve the old-age translational problems in Arabic-English translation.

Diagnosis

Diagnosis refers to the initial assessment of the teaching and learning situations. In this stage, it is attempted to define the students’ present state of knowledge, skills, competencies and their needs regarding translation, as a basis to target what is missing and trying to cover it. This was carried out through pretest.

Aims of the corpus in the translation course

The COCA corpus is introduced as part of a general Arabic into English translation course. As such, the course aims at introducing key translation issues through practice by exposing students to the translation of various topics and texts. To fulfill the aims of the study, special emphasis is placed on building student’s skills in translating collocations and phrasal verbs through using the suggested corpus.

Course Plan and Timetable

The implementation of the COCA corpus in the sample classroom is conducted over a period of around eight weeks with two and a half instruction hours per week. The corpus and corpus concordances are introduced to the students which include the definition, description, uses and applications as well as its importance in translation. The COCA tags and queries are explained to students as well as the steps of corpus investigation. Corpus-based activities and exercises are also carried out. This material is followed as per the initial course syllabus with only the difference of introducing the corpus and translating with the help of this corpus especially regarding the translation of collocations and phrasal verbs. The detailed lesson plan is shown in Appendix herein.
5. COCA Corpus Basics and Techniques

Definition

The Corpus of Contemporary American English, as defined on the COCA website of Brigham Young University (BYU), is the largest freely-available corpus of English, and the only large and balanced corpus of American English. The corpus contains more than 520 million words of text (20 million words each year 1990-2015) and it is equally divided among spoken, fiction, popular magazines, newspapers, and academic texts. It offers a range of queries and allows you to compare between genres and years, which also allows you to create personalized collections of texts related to a particular area of interest.

Applications

The corpus interface enables students to work on the English language in several ways. They can search by word, phrase, part of speech (e.g. adjectives, prepositions) and lemma (e.g. all forms of be: am, are, were, and being) (Edna & Bernie, 2006). They can also find and compare synonyms of a given word, find words that collocate (group together and used side by side), explore the usage (context, genre, collocates) of a word/expression, compare the use of words and their collocates across time periods and genres, find words that stem from a specific word, i.e. word families and others (Edna & Bernie, 2006).

Steps of Corpus Investigation

Throughout the course, the focus is directed towards the four principle steps of corpus investigation which are: first, formulating the question or search query which derives naturally from the translation aim or sentence the students are dealing with. Second, devising a search strategy which entails creating a search string and adjusting the search options that best work to extract the essential information from the corpus. Third, observing the examples so as to discriminate between the relevant and the irrelevant ones. Fourth, drawing conclusions based on sound evidence and logic as well as critical thinking (Edna & Bernie, 2006).

Course Evaluation

A formative evaluation was used to measure the progress throughout the course by class activities, individual tasks, pair work and group work activities that all aim at assessing the students’ translations on one hand and their use of the corpus on the other hand. The summative evaluation was done in a post test.

6. The Pre and Post Tests

Descriptions

The Arabic collocations and phrasal verbs chosen for both tests are based on Brashi’s (2005) list of Arabic collocations. Each of the tests consists of 60 relatively short Arabic sentences. They both contain the same number of collocations and phrasal verbs divided into two groups: the first 40 sentences contain collocations of different types and the remaining 20 sentences contain phrasal verbs. The types of collocations include the most common types used which are as follows: the first ten sentences contain verb + noun collocations (V + N), the second ten sentences contain...
adjective + noun collocations (Adj + N), the third ten contain noun + noun collocations (N + N) while the last ten contain prepositional collocations (Prep).

**Evaluation Criteria of Students’ Performance in the tests**

To evaluate the students’ performance in translation, a specific set of criteria are chosen for each part.

**For Collocations**

Six different translation outcomes or strategies are accounted for as follows:

**Strong collocation** indicates that the translation into English resulted in word pairings that are highly expected to come together in native English. Herein, it also represents the collocations that have the highest or second highest frequency according to the Corpus of Contemporary American English. (Brashi, 2005).

**Semi collocation** refers to the collocations that include word pairings that seem familiar to the native speaker, but also have a lower frequency in usage or occurrence according to the COCA corpus.

**Paraphrasing** in the translations herein, it refers to a translation outcome that might either not include a collocation as in the source sentence, i.e. the translator might translate a certain collocation by giving its meaning rather than giving an equivalent collocation, or an outcome that might include rephrasing the sentence using a non-equivalent collocation to give the meaning.

**Unacceptable collocation** indicates that the source collocation is translated into English using a word pairing that does not occur in native English or that seems unfamiliar when it occurs with other words.

**Omission** indicates that either no translation is offered by the student or an incomplete translation is given in which the student omits part of the sentence and leaves it with no equivalent translation.

**Mistranslation** refers to a translation outcome that gives an incorrect translation of the source language collocation which, to some extent, affects the meaning communicated behind the sentence.

**For Phrasal Verbs**

**Acceptable phrasal verb** refers to a translation that includes an equivalent phrasal verb that is commonly used in English and whose two segments highly occur with one another in specific context according to the Corpus.

**Unacceptable phrasal verb** indicates a translation in which the student gives a phrasal verb that either isn’t used usually in the context it appeared in, or a verb that is used with the incorrect preposition or adverb, thus resulting in an incorrect phrasal verb.

**Encapsulation in linguistics** refers to an “expression in one language that could be represented by a single lexeme with roughly the same meaning” (Brashi, 2005, p. 211). In this study, it indicates a translation in which the student gives a one-word equivalent to the phrasal verb (which consists of two words). The word given simply replaces the phrasal verb, but does not greatly differ from the source sentence in other aspects.

As for **paraphrasing**, it refers to a translation outcome in which the translator greatly changes the wording or phrasing of the sentence to give the meaning by explaining the source sentence using
different words that might not include a phrasal verb or might include one that is accepted but not equivalent to the source phrasal verb. **Omission** indicates that either no translation is offered by the student or an incomplete translation is given in which the student omits part of the sentence and leaves it with no equivalent translation. **Mistranslation** refers to a translation outcome that gives an incorrect translation of the source language phrasal verb which, to some extent, affects the meaning communicated behind the sentence.

7. Results of the Pre and Post Translation Tests

**Results of the Pre Test**

Tables 1 and 2 in the appendix demonstrate the different results of the students’ attempts to translate the Arabic sentences into English at the beginning of the course. Table 1 presents the results of students’ translations of collocations (the first forty sentences), while Table 2 presents the results of students’ translation of phrasal verbs (the last twenty sentences).

**Results of the Post Test**

Tables 3 and 4 demonstrate the different results of the students’ attempts to translate the Arabic sentences into English at the end of the course. Table 3 presents the results of students’ translations of collocations (the first forty sentences), while Table 4 presents the results of students’ translation of phrasal verbs (the last twenty sentences).

**Translation outcomes of Collocations**

To facilitate the analysis and comparison of the results, the total frequencies of translation outcomes for collocations in both the pre and post tests are presented in figure 1.

*Figure 1* Changes in the frequency of translation outcomes of collocations between the pre-test and post-test
Strong Collocation

In translating the Arabic collocations into English, this outcome scored a frequency of 32.7% in the pretest and 58.7% in the post test; this percentage is the highest in both tests. This also shows that the students were able to give more renditions of strong collocations after the use of the monolingual corpus. Producing a strong collocation in the target language indicates that the students know the best equivalent target collocation for the source collocation. The increase in this percentage after the application of the corpus indicates that such a tool might have helped students in choosing and applying the best equivalent.

Examples of outcomes of strong collocations from both tests are presented in tables 5 and 6.

Table 5
Examples of strong collocation outcomes in the Pretest

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Strong Collocation Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>اقترف خطأ</td>
<td>made a mistake</td>
</tr>
<tr>
<td>فشل بتصويت</td>
<td>revealed a secret</td>
</tr>
<tr>
<td>أدرك رسميًا</td>
<td>strict orders</td>
</tr>
<tr>
<td>اطلق سراح</td>
<td>bitter reality</td>
</tr>
<tr>
<td>دعا صادق</td>
<td>good question</td>
</tr>
<tr>
<td>اقلاع عزيمة</td>
<td>quit smoking</td>
</tr>
<tr>
<td>سرب من الطيور</td>
<td>flock of birds</td>
</tr>
<tr>
<td>رفعت فضول</td>
<td>make peace</td>
</tr>
<tr>
<td>عينت مساعد</td>
<td>right to vote</td>
</tr>
<tr>
<td>رفعت رأس</td>
<td>radio station</td>
</tr>
<tr>
<td>تقدمت بالثقة</td>
<td>terms and conditions</td>
</tr>
<tr>
<td>تلقيني الأحسى</td>
<td>take into consideration</td>
</tr>
<tr>
<td>رفعته عن</td>
<td>satisfied with</td>
</tr>
</tbody>
</table>

Table 6
Examples of strong collocation outcomes in the Posttest

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Strong Collocation Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>كتم السر</td>
<td>kept the secret</td>
</tr>
<tr>
<td>امتطى الحصان</td>
<td>rode the horse</td>
</tr>
<tr>
<td>أشعل حريقًا</td>
<td>started a fire</td>
</tr>
<tr>
<td>بذل جهدًا</td>
<td>made an effort</td>
</tr>
<tr>
<td>رياح عاتية</td>
<td>strong wind</td>
</tr>
<tr>
<td>رئيس الإدارة</td>
<td>board of directors</td>
</tr>
<tr>
<td>الحيوان العربي</td>
<td>express mail</td>
</tr>
<tr>
<td>جزء الاذان</td>
<td>seat belt</td>
</tr>
<tr>
<td>نبالة من الورود</td>
<td>bouquet of flowers</td>
</tr>
<tr>
<td>عضو في اللجان</td>
<td>member of the committee</td>
</tr>
<tr>
<td>في اليوم المحدد</td>
<td>on the specified day</td>
</tr>
</tbody>
</table>
The tables 5 and 6 show some examples of the strong collocations provided by students, but it must be noted that not all the students gave the strong collocation for the mentioned source ones. A comparison between the results shown for the pre and posttests reveals that in the pretest, no sentences yielded 12/12 strong collocation outcomes. However, in the post test, all students provided strong collocations for six different sentences. This can be attributed to the fact that the use of the corpus helps provide the students with decisive results for choosing the best translation. For example, in the translation of the collocation “مان لحزام ا,” all students wrote seat belt when they could have also used safety belt as an alternative. However, a quick query on COCA about the frequency of occurrences between seat and safety belt, informs the students that the former is more widely used compared with the latter.

Semi Collocation

The frequency of this outcome amounted to 21.7% in the pretest and 13.8% in the post test. The decrease in the percentage of semi collocations could probably be attributed to the increase witnessed in strong collocations. As previously mentioned, the corpus helps students clear any indecisiveness or doubt when it comes to which collocation they should choose.

Examples of outcomes of semi collocations of different types from the pre and post tests are presented in tables 7 and 8.

Table 7

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Semi Collocation Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>استلّ سيفًا</td>
<td>pulled out a sword</td>
</tr>
<tr>
<td>ألقى خطابًا</td>
<td>delivered a speech</td>
</tr>
<tr>
<td>سنّ قانونًا</td>
<td>issued a law</td>
</tr>
<tr>
<td>خطأ فادح</td>
<td>huge mistake</td>
</tr>
<tr>
<td>راضيًا عن</td>
<td>satisfied in</td>
</tr>
</tbody>
</table>

Table 8

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Semi Collocation Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>مادة سلاح</td>
<td>lethal weapon</td>
</tr>
<tr>
<td>بحر حاد</td>
<td>rough sea</td>
</tr>
<tr>
<td>رائحة كريهة</td>
<td>awful smell</td>
</tr>
<tr>
<td>مخالفة سرعة</td>
<td>speed violation</td>
</tr>
<tr>
<td>باقة من الورود</td>
<td>bunch of flowers</td>
</tr>
</tbody>
</table>

The examples given in the above tables show the use of semi collocations. A look at such collocations indicates that most of their occurrences result from the students’ own knowledge of word pairings. There are indeed several words that might collocate with a certain verb or noun; but, the frequency of some exceeds that of the other options. This makes way for their classification as semi collocations. It must be noted that these collocations generally give an acceptable translation even if not the best collocation equivalent is used.
Unacceptable Collocations

In translating the collocations, the outcome of unacceptable collocations was relatively high in the pretest as it accounted for 27.1%. As for the post test, this outcome amounted to 12.1% which indicates a significant improvement in the quality of translations. Examples of this type of outcome are shown in the tables 9 and 10.

Table 9
Examples of unacceptable collocation outcomes in the pre test

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Unacceptable Collocation Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>يقود دراجة</td>
<td>drive a bicycle</td>
</tr>
<tr>
<td>سرب من الطيور</td>
<td>swarm of birds</td>
</tr>
<tr>
<td>شن حربًا على</td>
<td>conflict war on</td>
</tr>
<tr>
<td>استلّ سيفًا</td>
<td>yanked a sword</td>
</tr>
<tr>
<td>راضيًا عن</td>
<td>satisfied about</td>
</tr>
</tbody>
</table>

Table 10
Examples of unacceptable collocation outcomes in the post test

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Unacceptable Collocation Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>فقر مدقع</td>
<td>wretched poverty</td>
</tr>
<tr>
<td>امتطى الحصان</td>
<td>remount the horse</td>
</tr>
<tr>
<td>هوية مزورة</td>
<td>wrong identity card</td>
</tr>
<tr>
<td>مINST. الإدارة</td>
<td>business management board</td>
</tr>
<tr>
<td>لجوضررررا</td>
<td>lead to be damaged</td>
</tr>
</tbody>
</table>

These examples of unacceptable collocations show unfamiliar word pairings in the target language. For example, in English, the verb ride collocates with the noun bicycle while drive collocates with car.

Paraphrased Collocations

The percentage of paraphrased collocations in the pre translation test reached 8.3%, while that of the posttest reached 12.3%. Paraphrasing a source language collocation is used as a strategy to overcome the shortage of strong target collocations. However, this is not always the case for students since most of time they resort to paraphrasing when they can’t seem to come up with a strong collocation or don’t find an accurate result using the corpus or even when they find it hard to express their idea following the same source structure. Examples of such cases from the students’ translations in the tests are found in tables 11 and 12.

Table 11
Examples of paraphrased outcomes in the pre test

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Paraphrase Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>لجعب الألطف</td>
<td>The children went outside to play</td>
</tr>
<tr>
<td>لجعب الألطف</td>
<td>The patient needed the medicine desperately</td>
</tr>
<tr>
<td>لجعب الألطف</td>
<td>The committee allowed him to vote</td>
</tr>
<tr>
<td>لجعب الألطف</td>
<td>He apologized because he was late</td>
</tr>
</tbody>
</table>
Using a Monolingual Textual English Corpus in Translation

Zeitoun & Dakik

Table 12
Examples of paraphrased outcomes in the post test

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Paraphrase Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>أسدى إلبه معروفًا</td>
<td>He helped him out</td>
</tr>
<tr>
<td>كان المدير في مزاج حاد</td>
<td>The manager was angry</td>
</tr>
<tr>
<td>مساعدني أخي في أوقات الشدة</td>
<td>My brother helped me when I needed him</td>
</tr>
<tr>
<td>حصل على مخالفة سرعة أثناء القيادة</td>
<td>He violated the speed limit while driving</td>
</tr>
<tr>
<td>وصل إلى متحف الثقافة الوطني</td>
<td>The mail arrived in time</td>
</tr>
</tbody>
</table>

In this regard, it must be noted that after evaluating the students’ posttest translations and inquiring about their choices in translation, most students said that the reason behind paraphrasing is that they could not recall at the time a better translation option on one hand, and they could not find the exact collocation using the corpus. This represents one of the downsides when it comes to using a corpus. In order to get accurate answers, you must input accurate queries, or else the results will not be satisfying. Since corpus queries are guided by specific rules and syntax as previously mentioned, not all students get the hang of it quickly. Some need more time and practice than others to have better command of the tool.

Omission and Mistranslation

Another observed translation outcome is omission. This outcome scored a low frequency of 5.6% in the pretest and 0.8% in the post test.

As for mistranslations, they scored a frequency of 4.6% in the pretest and 2.3% in the post test. The following examples in tables 13 and 14 show how students changed the meanings of the source collocations.

Table 13
Examples of mistranslations in the pre test

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Mistranslation</th>
</tr>
</thead>
<tbody>
<tr>
<td>يقود الدراجة</td>
<td>driving the car</td>
</tr>
<tr>
<td>سؤال وجيه</td>
<td>notable question</td>
</tr>
<tr>
<td>محطة إذاعية</td>
<td>television channel</td>
</tr>
<tr>
<td>عند تقاطع طرق</td>
<td>in the middle of the road</td>
</tr>
</tbody>
</table>

Table 14
Examples of mistranslations in the post test

<table>
<thead>
<tr>
<th>Source Language Collocation</th>
<th>Mistranslation</th>
</tr>
</thead>
<tbody>
<tr>
<td>لدى فيه معروفًا</td>
<td>acted in a good way towards him</td>
</tr>
<tr>
<td>خاص بك</td>
<td>faced difficulties</td>
</tr>
<tr>
<td>غاص في البحر</td>
<td>drowned in the sea</td>
</tr>
</tbody>
</table>

In each of the examples above, the meaning of the source collocation was distorted in one way or another. In some cases, the meaning of the verb was changed such as غاص في البحر was translated drowned in the sea (غرق في البحر). In other cases, the meaning of the noun was changed such as محطة إذاعة was translated into television channel (محطة تلفاز).
Translation outcomes of Phrasal Verbs

To facilitate the analysis and comparison of the results, the total frequencies of translation outcomes for collocations in both the pre and post tests are presented in figure 2.

![Figure 2 Changes in the frequency of translation outcomes of phrasal verbs between the pre-test and the post-test](image)

**Acceptable Phrasal Verb**

In translating the Arabic phrasal verbs into English, this outcome scored a frequency of 37.5% in the pretest and 53.7% in the post test; this percentage is the highest in both tests. This result shows that the students were able to give more renditions of acceptable phrasal verbs after the use of the monolingual corpus. Examples of outcomes of acceptable phrasal verbs from the pre and post tests are presented in tables 15 and 16.

**Table 15**

*Examples of acceptable phrasal verbs in the pre test*

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Acceptable Phrasal Verb Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>شدد على</td>
<td>stress on</td>
</tr>
<tr>
<td>يقبض عليه</td>
<td>stay away from</td>
</tr>
<tr>
<td>نرغب من</td>
<td>ran away from</td>
</tr>
<tr>
<td>استمتن من السيارة</td>
<td>walked out of</td>
</tr>
<tr>
<td>عطلت السيارة</td>
<td>break down</td>
</tr>
<tr>
<td>تنازل عن حقوقه</td>
<td>gave up his right</td>
</tr>
<tr>
<td>يحذر من</td>
<td>warn of</td>
</tr>
<tr>
<td>غاضب من</td>
<td>angry at</td>
</tr>
<tr>
<td>طلب المساعدة من</td>
<td>ask for help from</td>
</tr>
</tbody>
</table>

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Table 16
Examples of acceptable phrasal verbs in the post test

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Acceptable Phrasal Verb Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>اقتتحال منزل</td>
<td>broke into</td>
</tr>
<tr>
<td>يخاف من</td>
<td>scared/ afraid of</td>
</tr>
<tr>
<td>يعنى اللاء</td>
<td>seeks to</td>
</tr>
<tr>
<td>يدعى إليه</td>
<td>calls for</td>
</tr>
<tr>
<td>شطب اسمه من اللائحة</td>
<td>crossed out his name from</td>
</tr>
<tr>
<td>يعمد جنى</td>
<td>rely on</td>
</tr>
<tr>
<td>توصل للإجابة</td>
<td>came up with</td>
</tr>
<tr>
<td>نزل من</td>
<td>came down from</td>
</tr>
<tr>
<td>اتجه عللى</td>
<td>protest against</td>
</tr>
</tbody>
</table>

A comparison between the results shown for the pre and post-tests reveals that in the pretest, no sentences yielded 12/12 acceptable phrasal verb outcomes. However, in the post test, all students provided acceptable phrasal verbs for three different sentences. This result, similar to that of strong collocations, can be attributed to the fact that the use of the corpus helps provide the students with decisive results for the translation.

Encapsulation

Students who resorted to this outcome encapsulated the phrasal verb consisting of a verb with a preposition, an adverb or both, into a single verb in English. The frequency of this outcome was 17.1% in the pretest and 18.3% in the post test. Tables 17 & 18 show examples of outcomes of encapsulation.

Table 17
Examples of encapsulation in the pre test

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Encapsulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>شدد على</td>
<td>Emphasized</td>
</tr>
<tr>
<td>رحل بعيدًا</td>
<td>Left</td>
</tr>
<tr>
<td>بحث في الأمر</td>
<td>researched the matter</td>
</tr>
</tbody>
</table>

Table 18
Examples of encapsulation in the post test

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Encapsulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>توصل للإجابة</td>
<td>solved the problem</td>
</tr>
<tr>
<td>شطب اسمه من اللائحة</td>
<td>removed his name</td>
</tr>
<tr>
<td>يخاف من</td>
<td>fears</td>
</tr>
<tr>
<td>ألقى نظرة على</td>
<td>Examined</td>
</tr>
</tbody>
</table>

Encapsulation was possible with only a few numbers of examples. It is not possible to render all phrasal verbs into a single verb in English. This outcome shows that translators do not
have to follow the phrasal verb word for word. Alternatively, they can resort to encapsulation as long as the meaning is not affected.

**Unacceptable Phrasal Verbs**

In translating the phrasal verbs, the outcome of unacceptable phrasal verbs accounted for 12.9% in the pretest and 8.8% in the post test. This indicates an improvement in the quality of translations. Examples of this type of outcome are shown tables 19 and 20.

**Table 19**

*Examples of unacceptable phrasal verbs in the pre test*

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Unacceptable Phrasal Verb Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>رجع عن رأيه</td>
<td>retreated on</td>
</tr>
<tr>
<td>شرّط بين</td>
<td>got down from</td>
</tr>
<tr>
<td>تنازل عن</td>
<td>offered up</td>
</tr>
<tr>
<td>شرّدت علی</td>
<td>insisted on</td>
</tr>
<tr>
<td>خلق ماء</td>
<td>filled in</td>
</tr>
</tbody>
</table>

**Table 20**

*Examples of unacceptable phrasal verbs in the post test*

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Unacceptable Phrasal Verb Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>ألقى نظرة على</td>
<td>have a look on</td>
</tr>
<tr>
<td>نزل من</td>
<td>descended from</td>
</tr>
</tbody>
</table>

These examples of unacceptable phrasal verbs result from either the use of an incorrect preposition or an incorrect verb. An example of incorrect preposition is using filled in instead of filled with, angry from instead of angry at and have a look on instead of have a look at. As for the use of incorrect verbs, this is illustrated in using retreated on instead of backed down and insisted on instead of stressed on.

**Paraphrased Phrasal Verbs**

The percentage of paraphrased phrasal verbs in the pre translation test reached 9.6%, while that of the posttest reached 15.8%. In students’ translations, paraphrasing is used when they can’t seem to come up with an equivalent phrasal verb. Examples of such cases from the students’ translations in the tests are found in tables 21 and 22.

**Table 21**

*Examples of paraphrased outcomes in the pre test*

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Paraphrase Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>رجع عن رأيه</td>
<td>He changed his mind</td>
</tr>
<tr>
<td>طلب المساعدة من أصدقائه</td>
<td>He told his friends to help him</td>
</tr>
<tr>
<td>يهدف البرنامج إلى توفير الخدمات</td>
<td>The aim of the program is to provide services</td>
</tr>
</tbody>
</table>
Table 22

Examples of paraphrased outcomes in the post test

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Paraphrase Provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>اقتحم اللص المنزل</td>
<td>The thief entered the house to steal</td>
</tr>
<tr>
<td>يسعى إلى إيجاد عمل</td>
<td>Works hard to find a job</td>
</tr>
<tr>
<td>يبحث عن الحقيقة</td>
<td>He wanted to find the truth</td>
</tr>
</tbody>
</table>

Although used as one of the translation outcomes, paraphrasing a source language phrasal verb in translation does not always make comprehension easy, nor does it facilitate production of the target text because it sometimes complicates sentence structure to a point where the student may have to use more words than in the source language to express the same concept in the target language.

Omission and Mistranslation

As in the translation of collocations, omission was also observed in the students’ translations. This outcome scored a low frequency of 7.1% in the pretest and 1.7% in the post test.

As for mistranslations, they scored a frequency of 15.8% in the pretest and 2.3% in the post test. Tables 23 and 24 give examples of students’ mistranslations.

Table 23

Examples of mistranslations in the pre test

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Mistranslation</th>
</tr>
</thead>
<tbody>
<tr>
<td>تباس الحراري</td>
<td>Scientists are aware of global warming</td>
</tr>
<tr>
<td>تنازل عن حقوقه</td>
<td>He refused his rights</td>
</tr>
<tr>
<td>شدد على أهمية التواصل</td>
<td>He ensured the importance of communication</td>
</tr>
</tbody>
</table>

Table 24

Examples of mistranslations in the post test

<table>
<thead>
<tr>
<th>Source Language Phrasal Verb</th>
<th>Mistranslation</th>
</tr>
</thead>
<tbody>
<tr>
<td>اعتمد على زميله في العمل</td>
<td>He made his colleague do his work</td>
</tr>
<tr>
<td>احتج الناس على فساد الحكومة</td>
<td>The people protested for the government’s corruption</td>
</tr>
</tbody>
</table>

In each of the examples above, the meaning of the source collocation was distorted in one way or another. In some cases, the meaning of the verb was changed such as using refuse for تنازل. In other cases, the change of preposition affected the meaning of the phrasal verb such as in translating احتج to protest for, which means the opposite of protest against.

8. Summary of results

Table 25 below presents a summary of the results of the first part of the Arabic translation test into English which consisted of the different types of collocations.
### Table 25

**Comparison between Pre Test and Post Test acceptable and unacceptable translation outcomes of Arabic collocations into English**

<table>
<thead>
<tr>
<th></th>
<th>Pre Test</th>
<th>Post Test</th>
<th>Pre Test</th>
<th>Post Test</th>
</tr>
</thead>
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<td>32.7%</td>
<td>58.7%</td>
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<td>Semi collocation</td>
<td>21.7%</td>
<td>13.8%</td>
<td>Collocation 27.1%</td>
<td>Collocation 12.1%</td>
</tr>
<tr>
<td>Paraphrase 8.3%</td>
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<td></td>
<td>Omission 5.6%</td>
<td>Omission 0.8%</td>
</tr>
<tr>
<td><strong>Total 62.7%</strong></td>
<td><strong>Total 84.8%</strong></td>
<td><strong>Total 37.3%</strong></td>
<td><strong>Total 15.2%</strong></td>
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</tbody>
</table>

The inspection of the results shows that in both the pre and posttests the percentages of acceptable translation outcomes of collocations were higher than those of the unacceptable translation outcomes. Moreover, a comparison of the pre and post test results indicates that there is a significant difference in the group’s results before and after the implementation of the corpus as this difference amounts to 22.1% in positive (84.8% - 62.7%) for the acceptable translation outcomes and 22.1% in negative (15.2% - 37.3%) for the unacceptable outcomes.

Table (26) below presents a summary of the results of the second part of the Arabic translation test into English which consisted of the phrasal verbs.

### Table 26

**Comparison between Pre Test and Post Test acceptable and unacceptable translation outcomes of Arabic phrasal verbs into English**

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</tr>
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<td>Encapsulation 17.1%</td>
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<td>Omission 7.1%</td>
<td>Omission 1.7%</td>
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<tr>
<td>Paraphrase 9.6%</td>
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<td></td>
<td>Mistranslation 15.8%</td>
<td>Mistranslation 1.7%</td>
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<tr>
<td><strong>Total 64.2%</strong></td>
<td><strong>Total 87.8%</strong></td>
<td><strong>Total 35.8%</strong></td>
<td><strong>Total 12.2%</strong></td>
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</tbody>
</table>

As for The inspection of the results shows that in both the pre and posttests the percentages of acceptable translation outcomes of collocations were higher than those of the unacceptable translation outcomes. Upon comparing the pre and post test results, a significant difference is revealed before and after the implementation of the corpus. The difference amounts to 23.6% in positive (87.8% -64.2%) for the acceptable translation outcomes and 23.6% in negative (35.8% - 12.2%) for the unacceptable outcomes. This shows that there is a good impact of the use of the corpus regarding the translation of phrasal verbs from Arabic into English.
9. Conclusion

The traditional approaches to translation teaching are very common in the field of translation teaching in Lebanon, despite the modernization of such approaches and methods to improve the aspects of translation pedagogy. The main purpose was to examine the impact of the suggested COCA corpus on the quality of students’ translation of Arabic collocations and phrasal verbs into English. The results of the study indicated the use of the corpus had a significant impact on students’ translations.

This impact on the students’ performance in translation may be due to various activities and techniques provided by the corpus. The introduction and implementation of the use of the said corpus also affected the students’ motivation in class and in the translation process as they are seldom taught how to use CAT tools in translation. This represented a new aspect of translation pedagogy to the students and helped in transforming the class environment into a more process-oriented one which, in turn, reflected positively on the students’ attitudes towards learning translation.

10. Implications for Translation

The present study suggests a number of implications for translating collocations and phrasal verbs that could generally be applied.

1. Translators, whether students or professionals, must keep in mind that the ability to identify collocations and phrasal verbs in the source text is of utmost importance to give a sound rendition of the sentence or text.

2. Translators should be aware of the different acceptable and unacceptable outcomes of translating collocations and phrasal verbs so as to employ the former and avoid the latter.

3. Translators should try to expand their knowledge on collocation and phrasal verb differences between the languages they translate to and from. This can be achieved by increasing their contact with the proper native uses of language such as listening, reading or analyzing natively occurring speeches and texts as those, for example, provided by most monolingual corpora.

4. Translators should also determine which tools could most benefit them in translating collocations and phrasal verbs whether dictionaries, software, applications or CAT tools. This could be based on the research conducted in this field and on the translator’s preference in using CAT tools while keeping in mind that various tools and strategies may be implemented to help overcome the same translation problem.

5. Translators must be open to the use of new technologies in the field of translation. In this world of fast-changing technology, it is imperative to keep abreast of all technological tools and advancements in the field of translation practice and the translation market.

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**Doha Dakik:** hold a BA in translation from Lebanese International University and MA in computational linguistics from the Lebanese University. Currently she is translation instructor at LIU. Her areas of expertise include translation, language processing and CALL.

**References**


**Appendix A**

**Content and Timetable of the suggested corpus-based course**

**General Remarks:**
- Each week includes around two and a half hours of instruction.
- Throughout the course, translation techniques are highlighted based on the texts to be translated and the results given by the corpus.
- Exercises and activities vary from individual tasks to pair work and group work as needed.
- Note that the textual materials used in class (to be translated) are texts and paragraphs that are previously set as course files by the translation department in the university.

<table>
<thead>
<tr>
<th>Week</th>
<th>Objectives</th>
<th>Material</th>
</tr>
</thead>
</table>
| 1    | -Brief overview of course  
-Recap on main translation techniques students have learned from previous courses  
-Recap on collocations and phrasal verbs | -Translation exercises, pair work  
-Activities and examples |
| 2    | -Introduction to corpora  
Definition  
Description  
Types  
Uses  
Applications  
Concordances  
Importance in translation | -Examples and applications of corpora  
-Available online corpora  
-Instructional Aid: LCD Projector and computers |
| 3    | -Introduction to COCA Corpus of Contemporary American English  
-Recap previous based on COCA  
-Explanation of interface  
-COCA concordance  
-COCA tags and abbreviations used  
-Importance in use of collocations and phrasal verbs  
-Simple search queries and results | -COCA corpus  
-Short exercises  
-Instructional Aid: LCD Projector and computers |
| 4    | -Steps of Corpus Investigation  
-Formulating search queries based on material to be translated  
-Devising search strategies and search strings  
-Observing examples | -COCA corpus  
-Translation exercises  
-Instructional Aid: LCD Projector and computers |
| 5    | -Practice on search queries and strings  
-Employ critical thinking to analyze results  
-How to discriminate between relevant and irrelevant results based on content  
-Reach satisfying conclusions for queries | -COCA Corpus  
-Exercises and activities  
-Instructional Aid: LCD Projector and computers |
| 6    | -Individual class assignment on translating sentences with the corpus tool  
-Evaluation of assignment through group corrections, class discussions and examples | -Assignment  
-COCA corpus  
-Instructional Aid: LCD Projector and computers |
Appendix B
Detailed material used to introduce the use of the COCA Corpus:
To teach students how to use the corpus, several material and reference documents were used:
- Using COCA and Word and Phrase Academic for teaching and learning Academic English/ Mark Davies – Brigham Young University - http://www.litaka.lt/file/Mark_Davies_Lithuania_131004.pdf
- Teaching Through Data Driven Learning – Erin M. Shaw – Brigham Young University 2011

The following material was used throughout the course to teach students the basics of how to use COCA corpus with a focus on collocations and phrasal verbs. In presenting the material, the instructor relied on the abovementioned sources. Other examples on COCA queries presented herein were done by the instructor herself.

Collocates Search on COCA (based on Mansour, D.M):
COCA search options give users multiple chances to check different types of collocations. The most common collocations that are usually looked up: verb-noun collocations, adjective-noun collocations, adverb-verb collocations, verb-preposition collocations, and adverb-adjective collocations. The suggested search strings in the present paper raised the translation students’ awareness of their errors and helped them correct these errors and find accurate collocations when they translate texts from Arabic into English.

There are two ways of conducting collocate searches on COCA: either to use the default list option or to use the collocates option to limit the results. The table below illustrates possible search strings that can be conducted to check different types of collocations using the collocates option and the (POS) list which is available in the search engine on the corpus to specify the part of speech that will be looked up.

<table>
<thead>
<tr>
<th>Collocation</th>
<th>Search String</th>
<th>Examples</th>
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</thead>
<tbody>
<tr>
<td>verb-noun</td>
<td>[verb].[nn] ex. conduct_nn*</td>
<td>(conduct) research/ investigations/ interviews</td>
</tr>
<tr>
<td>adjective-noun</td>
<td>[adjective].[nn] ex. _j* results</td>
<td>current/preliminary/ significant (results) important/ profound/ long-term (implications)</td>
</tr>
<tr>
<td>Adverb-verb</td>
<td>[adverb].[v] ex. _r* update</td>
<td>regular/ constantly/ peri-odically (update) critically/ carefully/ properly (evaluate)</td>
</tr>
<tr>
<td>Adverb-adjective</td>
<td>[adverb].[j] ex. _r* significant</td>
<td>statistically/particularly/potentially (significant) perfectly/ barely/minimally (adequate)</td>
</tr>
<tr>
<td>Verb-preposition</td>
<td>[verb].[prep] ex. rise _i*</td>
<td>(rise) to/in/from (express) in/about/to</td>
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</tbody>
</table>
The search mechanisms and search strings proposed in the current paper were practiced with the translation students. Applying the suggested search stings on COCA enhanced translation students’ performance in their translations from Arabic into English. They started to use accurate collocates in their translations of academic texts. The errors of using English collocates significantly declined after implementing the suggested search mechanisms on COCA. Another mechanism could be implemented to look up collocations using the collocates display option available on the corpus. Using this option, there is a tab for the target word which the student/learner needs to look up its collocates. The part of speech of the collocates that would be looked up should be specified using the (POS) list. Likewise, the part of speech of the collocates that would be looked up should be specified using the (POS). The valuable option here is that the student/learner could limit the search to either the collocates occurring before the word or the words occurring after, or both.

There is another option that many students find valuable when looking up collocates. Many students find difficulty figuring out whether a word/phrase could be used academically or not. Using square brackets and the equal sign (=), learners could get synonyms for the word they need with a specific collocate and limit the search to the academic sub corpus.

Appendix C: Data tables

Table 1

<table>
<thead>
<tr>
<th>Pre Test translation outcomes of Collocations</th>
<th>Strong Collocation</th>
<th>Semi Collocation</th>
<th>Unacceptable Collocation</th>
<th>Paraphrase</th>
<th>Omission</th>
<th>Mistranslation</th>
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<td>Verb + Noun Collocations</td>
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Table 3

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Postcolonial Reading of Jamaica Kincaid's *Lucy*

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Abstract

Jamaica Kincaid is one of the most important contemporary Antiguan-American novelists. In all of her works, Kincaid focuses greatly on the influence of the colonial project from which her nation suffered greatly in the past. This paper offers a postcolonial reading of the novel *Lucy* (1999). The novel details the life of a girl who left her homeland, Antigua, and went to the United States to work as an au pair for a white family. The paper focuses on the author’s as well as the main character Lucy's anger at everything that reminded them of the colonizers, their homeland and family. This anger is seen as a form of hate traced in Lucy's reaction towards the educational system created by the colonizers, her homeland, and any authoritative figure. Lucy suggests that the educational system, which follows the British teachings, in Antigua asserts the domination of the colonizers and the humiliation of her nation. She hates her homeland because she considers it as a production made by the colonizers. Fleeing to the United States is a way to escape her past. Her hate of any kind of domination or control practiced on her is seen in her bad relationship with her mother and employer. Struggling to overcome her anger throughout the novel, Lucy discovers that the aftermaths of her nation colonial past formulates her present and points to her future.

*Keywords*: Antigua, Caribbean literature, colonial past, imperial domination, Lucy, humiliation of the colonized

A Postcolonial Reading of Jamaica Kincaid’s *Lucy*

Postcolonial literature refers to a body of literature written by writers of nations that were colonized; especially by European countries. To define what is meant by postcolonial literature, Padley (2006) explains:

> The dismantling of European empires in the 20th century, and particularly after the Second World War, created conditions for an extraordinary explosion of literary creativity by writers from formerly colonized territories. Nations that were emerging out of their colonial past were intent on establishing their own national and cultural identities. One of the main ways in which they did was through literature. (p.122)

In his turn, Chris (2008) points that the term postcolonial literature is "more applicable employed to refer to writings from Africa, the Indian sub-continent and the Caribbean" (p. 265). Postcolonialism concerns itself with studying the effects of colonialism on the Third World cultures, societies, how these societies and cultures responded to the colonizers.

A spectrum of literary theories and studies has evolved around the domain of postcolonial literature. The Palestinian-American critic initially triggered postcolonial issues. A theorist Edward Said (1935-2003) that it can be said to have laid the foundations of the postcolonial theory; his book *Orientalism* (1978) is groundbreaking. This seminal book has been considered the beginning of publishing other books in the same field including Covering Islam (1981) and Culture and Imperialism (1993), which established the field. In his footsteps, there followed a large group of intellectuals and critics who proffered thoughtful critiques that importantly enriched the field. These include many names foremost among which are such critics as the Harvard Professor Homi Bhabha, Gayatri Spivak, Frantz Fanon and Chinua Achebe.

Different theorists of postcolonialism have adopted a number of key terms and concepts to explain their theories. Hybridity, hegemony, subaltern, the other, mimicry, identity, ideology, and ambivalence are some of the key concepts in postcolonialism.

Jamaica Kincaid (1949), born Elaine Potter Richardson is one of the most important contemporary Antiguan-American novelists. She is a prolific writer who wrote novels, short stories and essay books such as *Annie John* (1985), *Lucy* (1990), *An Autobiography of my Mother* (1995), *Mr. Potter* (2002), *My Garden* (1999) and *My Brother* (1997). In all of her works, Kincaid focuses greatly on memory and history. She believes that writing is an act of self-discovery. Bouson (2005) argues that Kincaid is:

> A memory-haunted woman who continually remembers and tries to make sense of her Caribbean upbringing on the island of Antigua. . . . Speaking openly about her life and work in her many interviews, Kincaid emphasizes the autobiographical and psychological origins in her writings. (p.1)
She has always been overburdened with her history that reeks with servitude, subjugation and bondage. Different critics have approached Kincaid differently. Thus, while some critics see her to be a feminist writer, others see her to be a postcolonial writer. Still others insist that her writings are mainly autobiographical, and others see her as writing in the vein of black women writers. Some critics read her, especially in her later writings, as an immigrating writer. In addition, throughout her writings, Kincaid importantly explores issues such as race, class and gender. This all, anyhow, shows that the writer is multifaceted.

Her novel *Lucy* is one of her most important works because it is "her avowedly autobiographical fiction" (Bouson, 2005, p. 2). The novel details the life of a girl who left her homeland, the West Indies, and went to the United States to work as an au pair for a white family. Critics have read the novel from different perspectives. Because it resembles the life of Kincaid, it is viewed as autobiographical. Furthermore, gender, sexuality, and race are prevalent as the novel unfolds.

The purpose of this paper is to read Kincaid’s novel *Lucy* from a postcolonial perspective. Edwards (2007) describes Lucy as a “black”, “feminist” and “postcolonial” (p. 60). Highlighting the colonial influence the novel manifests, Paravisini-Gebert (1999), in her turn, notes that the “colonial history of race and class” (p. 120) stands out as one of the most important recurring themes in Kincaid's novel *Lucy*. Such submissiveness and humiliation that characterizes her nation now arose as a result of the British colonization and as a result of the colonizing educational system England imposed on Antigua. Even their entertaining of the colonizers who visit Antigua, and their packing and crowding to watch a royal figure while passing by during a visit to the colony are all results of colonialism which Kincaid severely criticizes and detests all through her writings.

In Kincaid's novels, a vein of hate can always be traced, hate directed toward the English colonizers. The influence of the British colonization permeates all aspects of the Antiguan life. Education itself follows the British system, imposing as well as asserting the domination of the colonizer as she points out in her novel *Lucy*. Her first novel set outside her home island of Antigua. This remarkably accounts for the diasporic nature of the work and the sharp contrast. However, Kincaid is keen on drawing comparisons between her native land and America, even though she did not like her own land. This is one of the reasons why Kincaid greatly despised the British system of Education in her country. In her novel *Lucy*, she could not, for instance, stand reading Wordsworth’s poem *I Wondered Lonely as a Cloud*, as she found it absurd and meaningless to sing to flowers she never saw and, more significantly, ones that do not belong to her native land and culture. Thus, she could not sign to the flowers of the colonizers.

To explain, Mariah, the employer, and Lucy were visiting a picturesque place when Mariah, to please Lucy, showed her the daffodils thinking Lucy would admire them. The daffodils, to Mariah’s shock, aroused a deeply instilled sense of hatred, and Lucy took to be a metonymy of the colonizer. On seeing the daffodils, Lucy was taken aback, and she told Mariah how deeply she hated daffodils. She wants to kill them as they remind her of colonial injustice. She recounts the incident as follows:
Mariah took me to a garden, a place she described among her favorites in the world. She covered my eyes with a handkerchief, and then, holding me by the hand, she walked me to a spot in a clearing. Then she removed the handkerchief and said, “Now, look at this.”…Along the paths and underneath the trees were many, many yellow flowers…I did not know what these flowers were, and so it was a mystery to me why I wanted to kill them…Maria said, “These are daffodils”. Mariah, mistaking what was happening to me for joy at seeing daffodils for the first time, reached out to hug me, but I moved away. (Kincaid, 1990, pp. 29-30)

The daffodils, thus, expose how the colonizer and the colonized look differently at the same thing, and, therefore, see the world differently. Kincaid briefly sums up that daffodils epitomize “a scene of conquered and conquests” (p. 30). Indeed, throughout the novel, Lucy reminds us of, so to speak, the cultural scar resulting from the painful memories of daffodils. Francoir (2008), in her turn, terms this ‘the Daffodils Gap’; it is a cultural gap that Lucy could never bridge, tolerate or reconcile with (p. 97). Significantly, Francoir (2008) points out that Lucy, “scarred by the politics of education,” has come to associate the color yellow (i.e. the color of daffodils and Mariah’s pale-yellow skin and hair color) as symbols of oppression” (p. 85). She further explains:

The color yellow, symbolizing the colonizer in the novel, turns into a motif and a recurrent preoccupation all through the novel. All Lucy’s dreams are, thus, hued in yellow. She recounts one such dream in which I was being chased down a narrow coppled street by bunches and bunches of those same daffodils that I had vowed to forget, and when I finally fell down from exhaustion they all piled on top of me, until I was buried underneath them and was never seen again. (p. 81)

In Antigua, Lucy was always reminded of the colonizer. Everything around her on the island reminded her of the colonizer, particularly language and education. Said (1993) states that, “to be governed, people must be …educated, and of course ruled in regulated places” (p. 327). At school, Lucy objected to sing the song of ‘Rule Britannia’, and found it demeaning for a conquered nation to sing a song of victory for the colonizer. Furthermore, she found it ridiculous to criticize the colonizer whose language she herself speaks. Parvisini-Gebert (1999) remarks that the “colonial system …imposed its own values and cultural standards through a system of education that fell outside local control” (p. 123). One of the ways she was punished at school was by making her write many lines from John Milton’s epic Paradise Lost. Indeed, the British colonization of Antigua imposed itself on all aspects of life in Antigua social, cultural, linguistic and religious and that deformed, distorted and eliminated all that was natively Antiguan.

She was often humiliatingly asked if she came from the islands, which was a continual reminder to her of belonging to the colonized lands. This, in addition, asserts that her land was not even worth being named, as it referred to, together with the other group of neighboring islands, anonymously as the islands:
I had met Dinah the night after we arrived here on our holiday, and I did not like her. This was because the first thing she said to me when Mariah introduced us was “So you are from the island?” I don’t know why, but the way she said it made a fury rise up in me. (Kincaid, 1990, p. 56)

This demonstrates the ambivalence, one of the terms used by the theorist Bhabha, underlying how the colonizer and the colonized look at each other. The colonizer, represented by the white (or yellow) race, as represented by Dinah, Mariah’s friend, here, looks at the colonized as both inferior yet exotically other, “the colonized regards the colonizer as both enviable yet corrupt. In a context of hybridity, this often produces a mixed sense of blessing and curse.” (“Key Terms in Postcolonial Theory, 2017).

The novel *Lucy* was a clear expression of the author’s anger at everything that reminded her of her homeland and family as she came back to see her native land, people and family and the submissiveness of the land. Her hatred turned first to her parents, especially her mother that she despised, and then to her surrounding world. Indeed, due to the colonial past and the humility stigmatizing her people, Lucy got determined to flee from the land of the defeated, “When I turn nineteen will be living at home only if I drop dead” (Kincaid, 1990, p. 112). It was colonization that caused that breach between the native Lucy and her native land and people.

Lucy, the protagonist, is nineteen when she arrives in one of the American states, as an au pair, to help a wealthy family with their children. The novel has been seen as a *bildungsroman*, i.e. a novel that traces the growth as well as the mental development and awareness of the protagonist. She used to think that leaving her colonized land and her people who have an inherent sense of lowness and meanness which they publically demonstrate when they see the vanquisher. On arriving in American, however, Lucy does her best to forget completely about her past that always represented a fettering burden to her. "I looked at a map. An ocean stood between me and the place I came from, but would it have made a difference if it had been a teacup of water? I would not go back" (Kincaid, 1990, pp. 9-10). She received many letters from her mother which she kept unopened. She even finally burnt them all. In America, Lucy was adamant never to return to her motherland despite her longing for her land and an overwhelming feeling of “homesickness” after being in America for a while (Kincaid, 1990, 124). As Paravisini-Gebert (1999) argues that Lucy has asserted “the protagonist’s separation from her past” (p.119).

Lucy’s hate of her past resulted in her hate of any kind of control or domination practiced by any one or any authority over her, even if that was the authority of her own mother. The mother-daughter relationship in this novel was one of the most complex of all mother-daughter relations in literature. To Lucy, mother represented domination and the past that she has long dreamt of getting rid of. She rebels against any and everything that reminds her of past which means history, and, therefore, colonization. To her shock, she discovers that the past largely interferes with her present and foreshadows and to some extent models and fashions her future.

**Conclusion**
To conclude, Kincaid’s *Lucy* is a novel that importantly exposes the evil and ruining effects of colonialism. This research has, thus, attempted to provide a postcolonial reading of the novel. When Lucy moved from one continent to another, she thought that servitude and bondage that were brought about by the British colonization behind back. To her shock, however, she discovered that the imperial history that determined the past of her native land and people actively formulates her present and points to her future. Suffering from the aftermaths of the colonial past inevitably determines her very being and identifies who she is and establishes an essential part of her identity. The language she speaks is a constant reminder of a past of slavery, a past that she is trying her best to escape from.

**About the Author:**

*Samirah Almutairi* has a master's degree in literature from King Saud University. She wrote her graduate thesis on Caribbean drama. She worked in Princess Nourah Bin Abdulrahman University and Imam Mohammed Bin Saud University. She taught drama, poetry, advanced writing, and translation. My ORCID ID is 0000-0002-7065-2579

**References**


Postcolonial Resistance of Western Imperialist Ideology: Constructing Identities of Others as Violent Savages

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Abstract
This paper examines how hegemonic discourse, or the ideology of a dominant society has essentialized, fixed, and divided identities through the construction of binary division of Western’s ideology as civilized and Others as savages. The development of postcolonial theory will be introduced with special consideration to Said’s (1995) theory of Orientalism and Spivak’s (1988) concept of “silencing the Others.” Sample Western literary texts will show a concerted expression of colonial ideology supporting the concept of binary divisions. These will include The Tempest by William Shakespeare (1990), Robinson Crouse by Daniel Defoe (1899), Jane Eyre by Charlotte Brontë (2001), and Passage to India by E. M. Foster (1985). In contrast, literary works by minority authors, mainly postcolonialists, will be examined and considered according to how effectively they resist Western imperialist ideology.

Keywords: constructing, identities, ideology, others, postcolonial

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Introduction
When we think of our world today and how some inferior nations are overwhelmed with tension, aggression, and violence, we may feel, as intellectuals in humanities, that we have a responsibility of reviewing and reexamining world policies and systems that influence these nations. The leaders of world system today proclaimed that they seek freedom, democracy, and human rights, but we see their actions usually contradict their declarations. If we look at history, we may find that arrogance, dictatorship, humiliation, and oppression of the weaker nations by the exploitation of their land and their wealth has constructed hatred and tension within and among these Third World nations. Therefore, weaker nations today have no language to call for justice and equality except a language of aggression and violence. A theoretical argument here may offer an understanding of this situation and some ideas for more equality alongside the overwhelming power and influence of Western popular culture and state ideological apparatus that continually reinforce complacency in response to the status quo.

This paper aims to identify how the hegemonic discourse, or the ideology of a dominant society has essentialized fixed and divided identities through the construction of binary division of Western’s ideology as civilized and Others or violent savages. I will present my discussion here in three parts. First, postcolonial theory will be reviewed as an essential background for considering the subject. In particular, Edward Said’s (1993) theory of Orientalism and Spivak’s (1988) concept of the “Subalterns” will be discussed. This will provide a means to understand how representative English literary texts written by Western authors, such as *The Tempest* by William Shakespeare, *Robinson Crouse* by Daniel Defoe, *Jane Eyre* by Charlotte Bronte, and *Passage to India* by E. M. Foster convey Eurocentric ideologies about identity based on race. While postcolonial critics do their part to respond to such representation, minority authors also provide answers in examples of Third World literature. This paper’s argument is that the success or failure of these minority authors rests in their ability to resist the ideology represented in the works of Western authors. The ability to resist hegemonic discourse, in representing the what postcolonial theory demonstrates, is necessary for breaking the cycle of replicating hierarchies of power between peoples.

Literature Review
Patrick Colm Hogan’s (2000) discusses the nature of postcolonial literature, cautioning that scholars should not neglect the fundamental division of recognizing Third World literature and the White Eurocentric literatures. The ideology of dividing two societies, dominant and dominated, allow postcolonial literature to be introduced in a sense of two literatures; as Hogan (2000) argues that, “one arising from the dominant or colonizer society, the other from the dominated or colonized society” (p. 3). Based on Hogan’s argument, postcolonial literature represents two literatures; one is written by the members of the oppressor society and the other is written by the members of the oppressed society. Hogan (2000) explains how postcolonial literature is classified as, “within the dominant group, we have already distinguished indigenous and alienated peoples. We may isolate two roughly parallel categories within the oppressor group: 1) metropolitan writers – English writers, in the case of Anglophone literature – and 2) settlers and Creoles” (p. 3).
Recognizing both groups, oppressor and oppressed, have significant portrayal and interpretation of violence that is usually discussed in postcolonial literature studies.

Theorists such as Frantz Fanon (1963), Albert Memmi (2013), Aime Césaire (1984), Antonio Gramsci (1971), Edward Said (1995) and Neil Lazarus (2011) with many others portray and postulate that violence is a significant paradigm among postcolonial studies. When we look at the relation between the oppressor and the oppressed, we may find that there is a tension in between that leads to the acts of violence, but how does that happen? Fanon (1963) discusses in his book, *The Wretched of the Earth*, how the colonizer meets the colonized. Fanon mentions that, “[t]heir first encounter was marked by violence and their existence together – that is to say the exploitation of the native by the settler” (p. 36). Fanon’s argument shows that the colonizers are the source of violence in the first part, and therefore, the colonized may use the same act of violence, which justifies their response to the colonized.

Another postcolonial theorist also agrees with Fanon’s argument about who has triggered the act of violence. Memmi (2013) discusses that the relation between the colonizer and the colonized is initiated by violence. Memmi asserts that, “[c]olonialism denies human rights to human beings whom it has subdued by violence and keeps them by force in a state of misery and ignorance that Marx would rightly called a subhuman condition” (p. xxiv). A mode of racism and superiority is part of the colonialist methods, in which human rights does not apply. In addition Césaire (1984) describes this relation saying that, “whenever there are colonizers and colonized face to face, I see force, brutality, cruelty, sadism, conflict…No human contact, but relation of domination and submission” (p. 21). Based on Memmi and Césaire’s arguments, the paradigm of violence as initiated by the oppressor may be justified by the claim of being superior to the oppressed, which are counted as a subhuman. Therefore, this article will discuss how the colonizers, or the dominant societies construct their superiority over the subordinate societies that were essentialized as violent savages.

Postcolonial theory has been influenced by the concept of cultural hegemony that was introduced by Gramsci (1971) and translated to the meaning of the success of the dominant classes to present their view of the world in a way that should be accepted by the other classes as “common sense” (p. 173). This way of only viewing the world as historical reality is discussed by Gramsci to represent the ideology of the White supremacy, through which the dominant cultures can essentialize their superiority over the other nations.

Based on Gramsci’s (1971 concept of the cultural hegemony, Edward Said (1995) is one of the postcolonial theorists who responded to the fixity of the hegemonic discourse in his masterwork, *Orientalism*. Said writes and speaks to change the way of seeing a fixed division between the East and the West. Said understands the relationship between the Orient and the Occident is greatly affected by the interventions of European imperialism, which represents his theory.
Said’s (1995) theory investigates how the Occident created the Orient and the consequences of this understanding. In Said’s words, “[t]he orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences” (p. 42). He is also critical of how the European visitor of the Orient is highly disappointed when he or she does not find the Orient with its European representation. According to Said (2003), the Orient became Europe’s “deepest and most recurring images of the Other” (p. 42). One of the most crucial parts of the study of Orientalism is the freedom of the Other versus the agency of the ideology of the Western colonizer. Said explains how the Western hegemonic structure was conceived that, “Orientalism was ultimately a political vision of reality whose structure promoted the difference between that familiar (Europe, the West, ‘us’) and the strange (the Orient, the East, ‘them’) (p. 42). Said (2003) suggests that the duality thus created is false, both representing manufactured images reflecting one another (pp. 43-44). Therefore, Said (2003) argues that “the Orient was not (and is not) a free subject of thought or action” (p. 44) and he refers the reason to what he calls Orientalism.

Said’s (2003) theory is a controversial approach that can assist the explication of Eurocentric discourse in relation to the Orient as he points out that, “the hegemonism of possessing minorities …are accompanied by eurocentrism in the area of human and social sciences, and more particularly in those direct relationship with non-European people” (p. 97). In other words, Said describes that the Orient, through being possessed, has remained fixed through time and space for the West. Therefore, Said (2003) believes that, “so impressive have the descriptive and textual success of Orientalism been that entire periods of the Orient’s cultural, political, and social history are considered mere responses to the West” (pp.108-9). In this view, Said identifies how the West has been coded as active, the Orient as passive (p. 109). To apply Said’s theory, we need to identify how Western authors throughout several historical periods maintain representations of fixed identities for the Orient that emphasize the Western paradigm of violence as a theme that represents the minor characters among the selected representative literary texts as being violent uncivilized savages.

When we think of postcolonial studies that emerge as an institution, we should not neglect the historical transitions that we have gone through up to the moment. In his book, The Postcolonial Unconscious, Neil Lazarus (2011) introduces the developments of the field in a way that he calls “Periodisation” that offers an intellectual genealogy of postcolonial studies (p. 1). The first period starts from the post-1945 until the beginning of the 1970s. Lazarus (2011) describes this period as one of “explosive global economic growth accompanied, in the core capitalist countries, by an historically unprecedented demonstration of social resources” (p.2). At the same time, Lazarus (2011) notes that the subject, so-called Third World, became characterized by protest against colonization and for self-determination (p. 2). Direct colonization by the dominant countries has marked this period, and, therefore, postcolonial studies became articulated that time, emerging as a response to what has been rationalized by the colonial imperialist policies as a civilization mission.

Lazarus (2011) describes this response as:
The articulation and elaboration of national consciousness; the mobilization of popular will or support; the tempering of this will in the fire of the anticolonial campaigns; of campaigns for national liberation, when the least response of the colonial powers was intransigence and the arrogant refusal. (p. 3)

Such refusal triggers the silent masses to respond through violence as an act of resistance to the colonial domination. Therefore, postcolonial literature portrays several Third World nations, like Kenya and Algeria and others, that went through bloody wars where millions were killed in the name of social freedom and national liberation.

A credible example from Lazarus’ first period is Frantz Fanon, a well-known representative of postcolonial theorists of this period. Fanon (1963) wrote The Wretched of The Earth, creating a significant impact on Third World politics. In this book, Fanon mentions that violence is necessary to fight colonialism. Fanon believes that decolonization should always be violent. His view is that indigenous people should embrace great violence to get rid of a violent colonizer. Fanon, therefore, combines nationalism into the context of postcolonial studies in regard to the Third World.

Lazarus (2011) indicates that the second period starts at the end of the 1960s and the beginning of the 1970s, a time he identifies as one of postwar boom. During this period, Lazarus mentions that, “the world-system stumbled into economic recession and attendant political crisis, from which it has yet to recover” (p. 2). At this time, the transition from direct colonization occurred through the establishment of indirect methods of control which created political crises. During the last forty years, economic power has replaced the use of physical force, but this economic power has been wielded towards the corruption and subversion of political systems in the Third World nations. Lazarus (2011) states:

policies formed part of a consolidated attempt on the part of the neo-liberal political elite then rising to hegemony in the core capitalist countries and elsewhere ‘to overturn rising the limited gains made by working people throughout the world-system in the post-war period’. What was labeled ‘globalization’ and projected by neo-liberal ideology. (p. 7)

Based on Lazarus’s argument, the end result for colonizer/colonized remains consistent between these two periods. The subaltern masses in both periods were silenced and oppressed. In the second period, it is almost the same passivity and oppression that is repeated by the neo-liberal governments, which indicates the indirect colonization. Lazarus (2011) describes the ideology supporting neo-liberal politics as a global strategy which is consciously framed for maintaining inequality of power between the First and the Third World (p. 7). This inequality is then projected onto the political systems developed within the Third World. Lazarus’s argument shows that the neo-liberal system repeats the old division of the colonial ideology with a new version that reconstructs a savage relation between masses and the political elites in the Third World.

Political systems within the third world are notoriously skewed in reserving power to a very few. This is by design and in concordance with the neo-liberal agendas. Lazarus (2011)
discusses the transition of the political state as it was established in the decolonized countries of Africa, Asia, and the Caribbean. Lazarus (2011) notes that the formation of these newly “independent” governments was typically accomplished through negotiation with former colonial rulers (p.10). The case of Kenya forms an apt example for illustrating this. The novel *A Grain of Wheat* by Ngugi wa Thiong’o (2012), accurately depicts the years after Kenya gained its independence from Great Britain. Ngugi portrays how the Mau Mau Act, as the national liberation movement, succeeded in fighting the British colonial authority and achieving Kenyan independence, a fact which is celebrated in the novel. At the same time, Ngugi (2012) demonstrates how the corruption of the new Kenyan government became a threat for the freedom of the Kenyan masses because it was established under the supervision of the British authority in the first part. Lazarus (2011) explains the situation that follows the decolonization transition from period one to period two, indicating that the same apparatus which had been used to disadvantage the masses in favor of colonial interests were now adopted and used to serve the “new leaders own social and political interests (p. 11). The end result for the broad population in Ngugi’s (2012) example, is that the degree of agency has remained unchanged despite moving from one government to another; the subaltern masses remain oppressed and passive. This, in turn, reflects back on the positioning of power described by Said (2003).

If the subaltern masses are to ever move from the subaltern position, the identity of these masses must come to the forefront. Ania Loomba (2005) begins this task by asking these questions: “Are human beings essentially the same or different? Is difference defined primarily by racial attributes?” (p. 91). Developing the thoughts of Abdul JanMohamed, Loomba suggests that the legacy of colonial perspectives is a dire and unbending binary based on the hierarchy of race (p. 91). Loomba discusses how this opposition is fundamental in establishing European identity through differentiating it from foreign Others. In response, Loomba (2005) argues that many anti-colonial and postcolonial theorists exposed the ideological and historical function of such binaries as part of building resistance to the subjugation and exploitation of Others. Essentializing binary and racial division was part of the Eurocentric discourse during the colonization period through which the colonizers institutionalized their superiority over the inferior colonized nations. Racism is an ongoing tool that fueled the hegemonic discourse to emphasize the binary division between the White Western race as superior to the Other darker races, which were essentialized as inferior.

Through abstract divisions which were subsequently established as dogma within Eurocentric discourse, the Occidental constructed the Orient, fueling Western hegemonic practice that essentialized division between East and West, just as Said (2003) describes in his theory of Orientalization. Through this division, the Orientals were assigned essentialized identities by the Eurocentric discourse that makes them always to be the inferior to the White Western dominance. Recognizing these theoretical points is significant to consider before the departure point, as this paper’s argument moves to identify how several literary texts written by Western authors were institutionalized by the hegemonic discourse that essentialized fixed identity for the Orient as inferior.
Discussion
The first example is William Shakespeare (1990), who wrote his last play, *The Tempest* in 1610. His play is one of the significant Western texts that played an essential role in the representation and construction of colonial imperialism. This play represents the Western ideology that represses and exploits the relationship between the protagonist, Prospero, and the antagonist, Caliban. In a sense, this pairing originates the concept of the imperial master and the colonized indigene. The time and space in which the play was performed is the seventeenth century corresponds to the period in which England “discovered” new properties and claimed its first colonial possessions, and this is represented in the play.

Violence is an important aspect of colonial imperialism, which is a concept of representing the uncivilized cannibal indigenous as brutal savages that need to be controlled by violence to be civilized. Susan Bennett (2013) states that the “discursive frames of Caliban’s insurgence in *The Tempest* mark a founding premise of colonialism: that the ‘uncivil’ may be dispossessed by the ‘civil’ on the justification of the latter’s attempt to ‘civilized’ the former” (p. 121). Caliban is not just an uncivilized indigene, but he also represents the threat of revolt as Bennett notes that Caliban’s uprising is timed to contrast with Prospero at his most “civil,” when he is hosting the celebration of the union of Miranda and Ferdinand (p. 121). Therefore, we see in the play several descriptions of Cailban as part of the process of creating a fixed identity for the Orient who is represented as uncivilized, violent Other. Prospero refers to Caliban’s efforts as a “foul conspiracy” (Shakespeare, 1990, p. 52).

Despite Caliban’s betrayal, Prosper retains efficient surveillance of the colonizer, enabling him to counter threat. Turning to his newly chastised subject, Prospero describes him as: “A devil, a born devil, on whose nature/Nurture can never stick; on whom my pains, /Humanely taken, all, all lost, quite lost” (Shakespeare, 1990, p. 54). Although Caliban’s revolt may indicate his resistance to the dominant colonizer, these lines portray the emphasis the colonizer places on describing the brutality of the nonwhite people to justify the colonization of the entire land. Memmi (2013) identifies a theoretical interpretation of such portrayals, saying that “oppression justifies itself through oppression: the oppressors produce and maintain by force the evils that render the oppressed, in their eyes, more and more like what they would have to be like to deserve their fate” (p. xxvi). These lines represent how the Western hegemonic discourse justifies the means of dehumanization of the indigenous by identifying the colonialist apparatus.

*Robinson Crusoe* represents a similar hegemonic discourse supporting colonialist ideology through the portrayal of minority characters as being uncivilized violent savages. Defoe (1899) wrote the novel during the late seventeenth and early eighteenth centuries, a time of great colonial expansion by Europe. Defoe’s text can be read as a representation of the Western institutionalized ideology of creating fixed identities of the Other nations. In his book, *Culture and Imperialism*, Said (1995) considers *Robinson Crusoe* as “a concretely historical narrative shaped by the real history of real nations” (p. 77). The relationship between the protagonist, Robinson Crusoe, and the Other indigenous people (Xury, “the Ottoman peasant Arabian” and Friday “the Black African”) he meets during his journey represents the colonial approach of creating a fixed identity
of the Others. Said (1995) describes the Orient as a fantasy of the Occident’s ideology of opposing the Other, as a process of the Western imagination on reflecting the Orient as a real thing. Said’s argument shows that the Occident essentially controls the identity of Others by initially creating an identity for them through assumed institutions and beliefs. Central to these beliefs is that Eurocentric superiority should be represented over those called “savages.”

Robinson Crusoe reflects the Occident ideology and the imagination of the Orient as violent uncivilized cannibals. The novel gives a predetermined identity to the indigenous that represents their threat to the British Empire. During Crusoe’s adventures, the brutal Moors enslaved him, but Crusoe is able to rebel and flees with the Moor’s servant who belongs to the represented barbaric pirates. Crusoe chooses Xury among those he sees as barbaric and throws the rest of the Moors to the sea because they are a threat to the dominant colonizer. Crusoe enslaved Xury, and Xury’s part in becoming civilized is to learn to speak English and to be able to sacrifice his life for Crusoe. In the novel Xury offers: “if Wild mans come, they eat me, you go wey” (Defoe, 1899, p. 42). The novel represents that part of the Western civilization under the colonization mission is to create a concept in the Oriental mind, as the case with Xury, that the White man is superior over all others.

The same ideology is repeated with Crusoe and Friday’s relationship as master and slave. Crusoe asks Friday to call him “Master” as a process of maintaining his superiority over him. Crusoe also creates a new identity for Friday, initially by changing his name, and then by teaching him some English words as part of the process of civilizing him. At the same time, he uses him to fight threats to his domination by using him to kill the rest of indigenous people who are portrayed as cannibals. Therefore, Robinson Crusoe represents how the Western novelist started to institutionalize the Eurocentric discourse that essentialized fixed identities of the Orient as violent uncivilized beings who should be considered inferior to white dominance.

A similar scenario supporting Eurocentric hegemony is repeated in the nineteenth century, with a different perspective. Charlotte Bronte (2011), chooses to combine gender and the racial violence of Others through her minority character, Bertha, in her novel, Jane Eyre. Susan Meyer (1990) argues that, Bronte’s novel includes an “implicit critique of British domination,” something which the romantic elements of the plot fail to hide (p. 250).

Bronte gives Bertha a silent role with much description of her physically “savage face,” a characteristic based on the color of her skin, as well as her violent actions, driven by her madness. Meyer (1990) discusses the significance of colonialism in the novel as she quotes Spivak’s (1988) claim about Jane Eyre as, “the unquestioned ideology of imperialist axiomatic” (p. 250); Meyer (1990) argues that Bronte’s narrative enables the individualistic social progress of the character Jane Eyre to be celebrated by the mainstream feminists (p. 250). At the same time, Bronte portrays Bertha as “white Jamaican Creole,” and, as such, she is represented in the novel as a “native subject” who is excluded from the individualistic humanity that Western feminists claimed for Jane (p. 250). Therefore, the identity of Bertha as a “Creole” further represents the Eurocentric
discourse to create a significant division that represents the superiority of the Whites over the other races.

Bronte represents Bertha as the source of tension based on her physical appearance as being the Other. It is significant that her madness is linked to her non-English heritage. Therefore, she is represented as a violent savage who burns the house and kills herself. Her husband, Rochester, confirms this attitude as he exclaims of Bertha that, “she came of a mad family; idiots and maniacs through three generations! Her mother, the Creole, was both a madwoman and a drunkard!” (Bronte, 2011, p. 366). In another quote, Jane clearly describes Bertha’s face as a way which reflects the ideology of racial Otherness. Jane tells Rochester: “It was a discolored face – it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!” (Bronte, 2011, p. 172). Adding to these descriptions, the violent act by Bertha as she sets the house on fire, trying to kill Mr. Rochester, represents the Western ideology of recognizing the Orients as aggressive violent savages who are essentialized as a threat to the colonial domination.

These same trends continue into the twentieth century. A similar Western ideology, in which minority characters are still portrayed as violent, savage and uncivilized is evident in the work of E. M. Forster. Forster is another English author who wrote A Passage to India in 1924 during the period of undisputed British colonial rule in the Indian subcontinent. Based on Said’s (1995) Orientalist discourse, this novel represents how Forster, as a British writer, portrays the colonialist ideology that emphasizes on the superiority of the white race by essentializing an inferior identity of the Indians to the dominant British. Forster represents the relationship between the Indians and the British as unreliable and unpredictable because of what Said describes as a repetition of the Orientalist construction of stereotype. The concept of the Orient identity as essentialized by the Western ideology is less and should be inferior to the dominant Occident. Therefore, we see in the novel that Ronny, the British magistrate, is unhappy with the educated Indians, as the case with Dr. Aziz.

A Passage to India represents the Western ideology of portraying the Orient as barbaric, violent beasts. In it, Dr. Aziz is depicted as untrusted by the British authority despite his best attempts to please the British. The best example is his journey to the Marabar Caves with Mrs. Moore and Ms. Adela Quested. Aziz is accused of sexual harassment against Adela, and he is represented to entire nation as a horrible sexual beast. Although Dr. Aziz is innocent, this situation represents the British imperialist ideology toward the Indians, as the Orients, who are essentialized as a source of danger, something suspect because it is not British. The purpose for this is to constantly emphasize the binary of being and the hierarchy it suggests. Said (1995) identified such Western ideology as a way “to note how the ‘East’ has always signified danger and threat” (p. 26). At the same time, in the novel, Dr. Aziz is represented as without agency, as passive, since he is not able to present an authentic proof of his innocence; instead, his innocence is signified through “Oriental Silence”.

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Postcolonial Resistance of Western Imperialist Ideology

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The novel indicates the British superiority over the Indians, and therefore, it is difficult to have a relationship between the Orient and the Occident. Forster ends the novel with Fielding’s conversation with Aziz about this matter: “Why can’t we be friends now?” (Forster, 1969, p. 289). Despite their mutual desire to do this, the answer is, “No, not yet” (p. 289). Said (1995) describes this conversation as “a sense with the pathetic distance still separating ‘us’ from the Orient destined to bear its foreignness as a mark of its permanent estrangement from the West” (p.244). I believe that Forster’s novel interprets the colonial imperialist ideology that emphasizes on the danger of the violent Orient who may not be trusted as a friend to the Occident.

Spivak (1988) follows Said’s Orientalism suggesting that imperialist ideology was the essential element allowing dominant powers to successfully subjugate peoples who were passive and silent. Spivak goes beyond Said by focusing on the less privileged sectors of the colonized people. Spivak’s point is that she wants to give the silenced Others a voice to speak. Spivak (1988) concludes her essay “Can the Subaltern Speak” by stating that the ultimate answer is, no. (p. 104). She discusses how the colonizer disfigured the history and culture of the colonized. Spivak portrays her analysis of silencing of the subaltern by the Western radical intellectuals. Therefore, Spivak raises a challenge that emphasizes the role of intellectuals, in which she suggests that they should avoid denying any legitimacy when representing the oppressed subaltern.

In response to the history of imperial, Eurocentric hegemonic ideology being supported and replicated in European literature, postcolonial critics and minority authors try to challenge and resist the hegemonic discourse by writing back to represent thoughts that resist the Western hegemonic discourse that essentialized the identity of the Orient. Third World postcolonial authors who respond to such representation are divisible into two groups, those who have been successful and those who have failed in their aims.

Among postcolonial authors, Aimé Césaire (1974) and Jean Rhys (1966) are postcolonial authors who succeed in responding to the Eurocentric discourse of representing the Others as savages who should be considered inferior and are, therefore, subject to White dominance. Césaire wrote A Tempest in 1969 as a response to Shakespeare’s portrayal of Caliban as a violent savage. Smith and Hudson (1992) claim that in Césaire’s work, Caliban only seems to be savage because that is what Prospero expects, but, “in reality, he is a trickster and a shrewd, impatient slave who refuses to submit and a who wants freedom without delay” (p. 387). The authors’ argument shows that Césaire did not deny the savagery of Caliban. But they gave Césaire credit for depicting Caliban as “not passive and obedient as some would have him be” (Smith & Hudson, 1992, p. 387). In this, Césaire is successful in his response to the Western ideology which would operate through silencing Caliban. For example, in Césaire’s play, Caliban can speak and his first word early in the play is “Uhuru” (Césaire, 1974, p. 24). This word means a fight for freedom, a Swahili word used also in Ngugi’s (2012) A Grain of Wheat by Kikuyu tribe during the British colonization as a call for their liberty. Therefore, Césaire is giving Caliban the agency to speak for himself to represent his thirst for his liberty from Prospero “the colonizer”.

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Smith and Hudson (1992) claim that Césaire represents Caliban’s as a Third World hero, and that this has become a metaphor recognized within the genre where “a totalitarian Prospero” must be countered by is “an antiauthoritarian Caliban” (p. 394). Therefore, Césaire is decidedly successful in constructing agency for the silenced Caliban. He also a successful in interpreting Caliban’s acts of violence as heroic, as the means through which Caliban was trying to attain his freedom from the legacy of colonialism. Smith and Hudson (1992) claim that, “Césaire now, like Shakespeare before him, is a perpetual subject for literary criticism and contemporary theories” (p. 388). Césaire is successful because he resists the hegemonic ideology of the imperialist colonizer, and because he altered the centuries-old significance evoked by the name Caliban.

Jean Rhys (1966) is another postcolonial author who also succeeds in resisting the hegemonic discourse that silenced Others. She wrote her novel The Wide Sargasso Sea in 1966 and constructed agencies for race and gender identified as double oppression by feminist postcolonial studies. Rhys succeeds in constructing a postcolonial, resistant text that challenges Western ideology. In the novel, Rhys allows Antoinette to speak for Bertha who was silenced and represented as a violent mad woman in Bronte’s Jane Eyre. Rhys succeeded in bringing to life the silenced moments in Bertha’s life. Rhys develops psychological reasons that explain the madness that drives Bertha to act violently, something which Bronte dismisses as passively inherited form her family. The Wild Sargasso Sea responds to such claims, showing how colonial oppression created social struggle and a legacy that impacted Antoinette and her mother physically and psychologically, leading them to act violently, something which is interpreted as an act of resistance. Antoinette’s mother, Annette, violates the colonialist ideology through her race, class, and sexuality, as Rhys begins the novel stating that, “They say when trouble comes close ranks, and so the white people did. But we were not in their ranks” (Rhys, 1966, p. 17). Despite this positioning as Other, Ryes succeeds by resisting the Eurocentric discourse that silences Others.

While successful on the count of giving voice to the voiceless, Rhys failed to represent the impact of the colonial impartiality in creating racial and social division among the West Indians. In her article, Carine M. Mardorossian (1999) discusses Rhys’ description of West Indian social and racial relations in The Wide Sargasso Sea. Mardorossian (1999) is concerned with how Antoinette is represented as “the white Creole protagonist” (p. 1071). For Mardorossian, this categorization mires Antoinette in the colonial discourse, establishing her position in relation to indigene and colonizer (p. 1071). This plays closely into recognized binary patterns, complicating viewing the protagonist as resistant to these binaries. The novel represents the social and racial tension between the black Creoles and white Creoles, as seen in the relationship between Christophin and Antoinette. Rhys does succeed in her response to the Eurocentric discourse that silences the Others and represent them as savages. At the same time, Rhys fails to resists the Eurocentric discourse that essentialized fixed identities even among the indigenous, black Creoles and white Creoles, which can be interpreted as way of maintaining their superiority over the unstable society.

Tsitsi Dangarembga (1988) is another postcolonial author who fails to challenge the Eurocentric discourse that has essentialized the inferiority of dark nations to the dominant White
superiority, as she represents the dominant culture of the oppressors as a desirable ideal society. Instead of identifying the reasons of structural violence among members of her society, Dangarembga wrote her novel, *Nervous Conditions* in 1988, as a depiction of Tambu’s struggling amid Zimbabwean structural violence, especially as exemplified by Babamukuru, her uncle who aggressively had silenced and controlled her life.

David Aberbach (2004) argues how, “[a] persecuted minority that see dominant culture…as a superior, desired ideal, a possible way out of social and cultural entrapment, is highly vulnerable to confusion in social relation and cultural values, acute self-criticism and disillusionment” (p. 214). I believe that Dangarembga (1988) is entrapped by Western ideology in her novel, in which Tambu the narrator seems to reject her own identity as she is discouraged by her native language and culture. This attitude extents to her own family; Tambu is harsh during the moments when she opens the novel saying, “I was not sorry when my brother died” (p. 1). Dangarembga fails to pay much attention to the pressure on her society under the colonial oppression that creates poverty and lack of education. Aberbach (2004) argues that, “[i]n *Nervous Condition*, education heightens awareness of how white control over labor and land determines social relations between Black and Whites and corrupts their institutions, beliefs and values” (p. 222). Even though Dangarembga’s novel highlights the need of education for social conscious, the author fails to challenge the Western ideology that represents her and her nation as being inferior to the dominant society.

Finally, *The Reluctant Fundamentalist* by Mohsin Hamid (2012), a 21st century postcolonial author, who also fails to challenge the Eurocentric discourse that has essentialized the inferiority of Orient. The novel’s protagonist, Changez, represents the impact of 9/11 attacks on his life as a Pakistani migrant who feels isolated by the Americans. For example, Changez portrays his feelings after watching the 9/11 attacks with a sense of being guilty during the time he leaves Manila returning to America. Changez states: “I flew to New York uncomfortable in my own face” (Hamid, 2012, p. 74). The novel might seem to be resistant to racism and Othering, which has increased due to the war and terror, but, if so, how does Hamid resist the Western ideology of stereotyping that he attempts to challenge?

Hamid’s failure might come from the representation of his internalized concept of the Eurocentric discourse that stereotypes the Orient whose violence is a threat to Western dominance. Therefore, the reader sees Changez, as the narrator, is inferior to Western superiority, positioning the character within the traditional binary of colonial ideology. Hartnell (2010) states that, “[a]rguably *The Reluctant Fundamentalist* itself fails to escape the stereotypes it erects and attempts to challenge” (p. 337). In her argument, Hartnell claims that through Orientalist stereotypes, Hamid establishes his novel in a way that makes US imperial power heir to the European colonial legacy. Therefore, Hamid is like other postcolonial authors who fail to challenge the Eurocentric discourse to resist the Western institutionalized concept that represents the violent Orient is always the source of threat to the white dominance.
Conclusion
Based on the provided discussion, examples, and argument, it is clear that postcolonial authors still need to challenge the Eurocentric discourse that represents the Occident as civilized dominant and dehumanized the Orient as violent savage. The portrayal of minority characters as violent savages extends over span of three centuries, pre-colonial, colonial, and post-colonial eras, starting from Shakespeare’s (1990) *The Tempest* to E. M. Forster’s (1985) *A Passage to India*. Commonalities exist among Western writers who have supported the same Eurocentric discourse, demonstrating continuity of ideology developed along binary lines to support a hierarchy of identities. In response, some postcolonial authors like Césaire (1974) and Rhys (1966) succeed to challenge and resist the Eurocentric discourse by writing back and constructing agencies for the silenced minorities. And some others, like Dangarembga (1988) and Hamid (2012), also tried to fight back but they fail because they decline to challenge the Eurocentric discourse. Instead, their texts indicate that minority protagonists accept the same ideology as Western authors, demonstrating a feeling of the being inferior to the Eurocentric dominance. Therefore, I join Spivak’s (1988) call that requires postcolonial intellectual, scholars, and critics to keep challenging the radical Western ideology and avoid denying any legitimacy when representing the oppressed subaltern.

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References


Translating Metaphorical Expressions in Political Discourse: A Comparative Conceptual Study (English – Arabic)

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Abstract:
This paper is to analyze the conceptual metaphors underlying the metaphorical expressions in political discourse, it explores the role of conceptual metaphors on political language and the translation strategy adopted to translate. To prove this, a cognitive approach to metaphorical expressions translation in political discourse is used. The study focuses on the analysis of the conceptual mapping of the abstract concept of politics into some other source domains. The given examples are used to argue that we use existing physical concepts to conceptualize abstract concepts for easy understanding. The results obtained reveal that the set of conceptual metaphors underlying the political expressions are almost similar in both languages in terms of the source domains used as well as their collocation patterns. The paper adds a further support to the claim that metaphors are not only a rhetorical tool used by literary men but it reflects our thinking when dealing with abstract issues in terms of concrete experience. The study has pedagogical implications for media translation students. They can compile their own glossaries using the collocation patterns relevant to each metaphorical expression.

Key Words: metaphor, cognitive concepts, collocation, political, domain, mapping

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1. Introduction
According to Merriam Webster’s Dictionary (1999), metaphor is “a figure of speech in which a word or phrase denoting one kind of object, or idea and is used in place of another to suggest likeness or analogy between them, like drowning in money”. The etymological origin of the word metaphor is from the Greek *meta* which means with and *phor* which means carry. Scholars defined metaphor in a variety of ways. For Charteris-Black (2004:21), metaphor is “a linguistic representation that results from the shift in the use of a word or phrase.” Lakoff and Johnson (1980), claim that the metaphorical expressions are not mere words, but they are part and parcel of our cognitive system and the way we conceptualize things.

Literature Review:
2.1 The Traditional Turn in Metaphor Studies:
In the traditional literature, metaphor is understood as a term of speech and writing. It is a style of language. In literary texts, metaphors can play the role of serving poetic imagination Lakoff & Turner (1989). Shakespeare, one of the greatest masters of metaphor, compared the world to a stage and human beings to players on the stage. As a literary device, metaphor can help the writer delight the audience or readers and persuade them to accept his argument Lakoff & Turner (1989). Later on the 1980s, Lakoff and Johnson (1980) changed the research direction when they provided readers with their cognitive theory on metaphor.

1.2 The Cognitive Turn:
In their seminal book *Metaphors We Live By*, Lakoff and Johnson (1980) identify the major implications of metaphor in language. They argue that metaphors are not arbitrary, because though they may vary from one culture to another, they are still derived mainly from peoples’ physical, social and cultural experiences. Therefore, metaphor can be defined from the cognitive perspective as the understanding of one conceptual domain in terms of another one Lakoff & Johnson (1980; Kövecses (2009). Lakoff claimed his opinion again in his book about metaphor as a way of thought from a philosophical perspective (Lakoff:1987).

In the cognitive view of metaphor, “conceptual domain” is a critical concept in cognitive theories of metaphor Kövecses (2009). We rely on our knowledge and experience on one concept in order to understand another abstract concept. Hence, one conceptual metaphor is formed by two conceptual domains (Kövecses:2009:p.17). These two domains are called target domain and source domain respectively (Lakoff &Johnson:1980; Lakoff:1992; Kövecses:2009). We try to understand the target domain by the use of the source domain. It is not possible to reverse source domain and target domain Kövecses (2009,p.29). For example, we do not talk about journey in terms of life. Cognitive linguists (Lakoff &Johnson:1980; Lakoff:1992; Kövecses:2009) pointed out that concept of systematic correspondences and the conceptual correspondences are referred as mapping.

1.3 Classification of Metaphor:
According to Lakoff (1987) and Lakoff-Johnson (1998, 2005), our conceptual system is metaphorically structured and defined. Thus the way we think, what we experience and what we
do every day is often a matter of metaphor. Cognitive linguists assume that concepts such as *love*, *happiness*, *anger*, *fear*, *time*, *wealth*, *desire*, etc.] are structured on our concrete, physical experience like {human body, buildings, machines, animals, plants, etc.). In other words, conceptual metaphors always combine two domains: a concrete, well bounded "source domain" and an abstract, "target domain"

Lakoff and Johnson (1987) identify three major types of conceptual metaphor: Structural Metaphor, Orientational Metaphor and Ontological Metaphor. They are going to be discussed in turns. Lakoff and Johnson explained *structural metaphor* by using the example: ARGUMENT IS WAR. They talked about *argument* in terms of *war*. Sentences like *I have won the argument with him. / He shot my argument down. From these sentences, we can find out that people can not only have an argument, but also can win or object to an argument. The person who is against my argument is considered as an enemy or an opponent. I tried to defend my point of view when he tried to shoot me down. / I attacked his argument when I tried to win an argument. As a matter of fact, the things we do about the *argument* can be structured in terms of the concept of *war*. In ARGUMENT IS WAR, we are trying to structure the things we do when we are in an argument. Arguing as an activity, is metaphorically structured in this way. The definition of *structural metaphor* is “one concept is metaphorically structured in terms of another” Lakoff &Johnson (1980,p.14).

The second type of metaphor is *Orientational Metaphor*. Instead of structuring one concept in terms of another in Structural Metaphor, orientational metaphor is about a total conceptual system. They mainly come from human body experience. Orientational Metaphor connects firmly with spatial orientation in most cases. Examples are such as up-down, in-out, and front-back. This sort of metaphor gives a spatial orientation to a concept, such as GOOD IS UP. BAD IS DOWN. Here, the concept of GOOD is oriented UP. The metaphorical linguistic expression is such as *Things are looking up* Lakoff& Johnson (1980).

The third is *Ontological Metaphor*. Container metaphor is one of the major subtypes of ontological metaphor. In a container metaphor, a human being is treated as a container, the rest of the world is divided from us by our skins. There is an in-out orientation Lakoff& Johnson (1980). There are some entities which have always been treated as containers, such as room, flat or houses. So we can say *I have moved out of his house. /Let’s open it and see what is inside it.* As a matter of fact, even for something which does not have obvious boundary, we can still view it as container. We try to quantify it ourselves and impose boundaries. For example, we often say: *Are you out of your mind? / I think I have fallen in love with her.* The bounded items can be quantified much clearer. For example, we can say: *There are a lot of people in Hong Kong. Both of the people and Hong Kong itself are regarded as containers. However, they belong to the different types. The former one is a container substance and the latter one is container object Lakoff& Johnson (1980,p.30)*.

*Personification* is another one of the major ontological metaphors. It treats physical object as a human being. In that case, the non-human substances can be understood in terms of human
activities, feeling, and characteristics and so on. We can understand something in human terms more easily Lakoff & Johnson (1980). Examples are like: *Her faith guides her through all the difficulties. /Actions speak louder than words.*

What is more, personification does not represent only one process. Different personifications choose various aspects of people. For example:

*Depression has attacked me seriously.*

*My biggest enemy now is depression.*

*Depression* is treated as a person, but it is not the only message it delivers here. It is more specific. The above two examples give people the information about how to think about *depression* and how to deal with it Lakoff & Johnson (1980).

2. Translating Metaphor - towards a Communicative 'transeme'

Like 'morpheme' in morphology and 'phoneme' in phonology, as the smallest structural units, 'transeme' can be the smallest unit in discourse which is communicatively transferred from one language to another regardless of the similarity in image schema El-Batal (2009) [my translation]. According to Deignan (2005, p.27), collocations, especially those with abstract nouns, evidence the frequently co-occurring lexical units with the analyzed metaphor which allows drawing inferences on the metaphorical thinking. Drawing on English collocation patterns, 'transemes' are arranged according to their frequent co-occurrence in these expressions. These metaphorical 'translation units' can come in various structural and semantic patterns. These patterns, both in English and Arabic, occur in these structures:

1. Noun + Noun [ a health, energy, fuel, debt, midlife, etc. *crisis*]
2. Verb + Noun [ deal with, defuse, overcome, resolve, face, deal with, forestall a *crisis*]
3. Adjective + Noun [a financial, a political, a health, acute, humanitarian, international, etc. *crisis*]

The word *crisis* can collocate in different patterns. These translation units differ from the regular entries in bilingual dictionaries. Their equivalents depend communicatively on context and other collocates they come with (ibid.). [my translation]. To clarify, the word *hunger* which means (جنّة) in the expression "**to go in a hunger strike**" has different meaning when translated in Arabic "**يطرب عنه ليطام**" El-Batal (2009). This means that we depend on the communicative rather than the lexical meaning of words and expressions. Consequently, translators encounter different kinds of challenges when translating metaphorical expressions in media discourse. These challenges are mostly related to inability to find a target language equivalent and unawareness of pragmatic, formal and semantic characteristics of idiomatic expressions, unawareness of the cultural differences between English and Arabic and unawareness of idioms’ categorization namely (proverbs, metaphor, similes and binomials).

For that reason, Schäffner (2004, p.126) identifies five types of metaphor translation in an investigation of translations of political texts:

1. a conceptual metaphor is identical in source text (ST) and target text (TT) at the macro-level without each individual manifestation having been accounted for at the micro-level; (2) structural components of the base conceptual schema in the ST are replaced in the TT by expressions that
make entailments explicit; (3) a metaphor is more elaborate in the TT; (4) ST and TT employ different metaphorical expressions which can be combined under a more abstract conceptual metaphor; (5) the expression in the TT reflects a different aspect of the conceptual metaphor as in the example (to go on a hunger strike - يضرب عن الطعام).

Methodology and Data Collection:
The corpus is collected from mono- and bi-lingual dictionaries [Longman Collocation Dictionary and Thesaurus, The BBI Combinatory Dictionary of English, A Dictionary of Transemes in Contemporary Arab Media, A Dictionary of Modern Political Idioms]. These patterns, both in English and Arabic are used to analyze the data:
1. Noun + Noun [a health, energy, fuel, debt, midlife, etc. crisis]
2. Verb + Noun [deal with, defuse, overcome, resolve, face, deal with, forestall a crisis]
3. Adjective + Noun [a financial, a political, a health, acute, humanitarian, international, etc. crisis]

3.1 Discussion and Conclusion:
Drawing on the framework of the Conceptual Metaphor Theory, the target domain politics has been mapped out into a number of source targets in the press corpus. These are selected because as the most dominant source metaphors in the Anglo-American English (Semino:2008,p.92). They include PATH/ JOURNEY, CONTAINERS, SPORTS, WAR AND PEOPLE.

3.1.1 Politics is war/ conflict, struggle

<table>
<thead>
<tr>
<th>English Metaphors</th>
<th>Arabic Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>A period of political upheaval</td>
<td>فترة من التوتر السياسي</td>
</tr>
<tr>
<td>A heavyweight country</td>
<td>دولة ذات ثقل سياسی</td>
</tr>
<tr>
<td>A political row</td>
<td>شرق عربی</td>
</tr>
<tr>
<td>All warring sides of political spectrum</td>
<td>كل الاتجاهات السياسيّة المتخاصّة</td>
</tr>
<tr>
<td>Political reforms</td>
<td>إصلاح سياسيّة</td>
</tr>
<tr>
<td>Political standoff stalement</td>
<td>تسوية حسابات سياسیة</td>
</tr>
<tr>
<td>A settling of political scores</td>
<td>نتائج سياسیة</td>
</tr>
</tbody>
</table>

All the metaphorical expressions follow the (Adj.+N.) collocation pattern. Like other target domains of our experience, politics is rife with metaphors. It is mapped into a set of war/ conflict source domains (political row, political crisis, etc.) to make it effective and easy to grasp. For example, during the election campaigns, politicians use a variety of metaphors to persuade the audience to vote for them. They use a lot of rhetoric and metaphors as a persuasive weapon to win the hearts and minds of their voters and make their message easy and accessible for their audience. Hence, they go in ‘row’ with their rivals especially during presidential debates. Their discourse come up loaded with figurative language. It can noticed that there are correspondent equivalents between English and Arabic metaphors.
3.1.2 Politics is personification

<table>
<thead>
<tr>
<th>English Metaphors</th>
<th>Arabic Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Political suicide</td>
<td>نتلهار سياسي</td>
</tr>
<tr>
<td>Bloated bureaucracy</td>
<td>جهاز اداري متضخم</td>
</tr>
<tr>
<td>A state of political détente</td>
<td>حالة من الاسترخايةسياسي</td>
</tr>
<tr>
<td>Economic stimulus package</td>
<td>خطة للاسترخاء الاقتصادي</td>
</tr>
<tr>
<td>To scurry for a safe haven</td>
<td>يلمد وراء الذئاب</td>
</tr>
<tr>
<td>Security awareness</td>
<td>وعي لهلي،ي</td>
</tr>
</tbody>
</table>

The second type of metaphor analyzed is based on the generic metaphor POLITICS is PEOPLE. This metaphor allows us to conceptualize political activities as humans. The same collocation occurrences can be detected in English metaphorical expressions and their Arabic counterparts.

3.1.3 Politics is Sport

<table>
<thead>
<tr>
<th>English Metaphors</th>
<th>Arabic Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arms race</td>
<td>مياليه سلهم</td>
</tr>
<tr>
<td>With all the razzmatazz of a funfair</td>
<td>في جميع الأثار</td>
</tr>
<tr>
<td>To thwart UN efforts</td>
<td>يوقف جود الأمثال الجديدة</td>
</tr>
<tr>
<td>To face a formidable foe</td>
<td>يواجه، خصم عنيدا</td>
</tr>
<tr>
<td>Hectic bids for the empowerment of women</td>
<td>محاولات جنونية للتعزيز دور المرأة وصلاح سلطات وأعد</td>
</tr>
<tr>
<td>In a race against the clock</td>
<td>ففعه مباد نزاليين</td>
</tr>
<tr>
<td>A soft target</td>
<td>قف سهل</td>
</tr>
</tbody>
</table>

The third type of metaphor is that based on SPORTS image-schemas. These metaphorical expressions have the same collocations patterns. Sports can be conceived of as a series of activities carried out to achieve certain objectives. They can be used as a rich source domain to understand politics. People feel enthusiastic during sports competitions. Therefore, politicians draw heavily on this source domain and borrow metaphors to persuade the voters to vote for them. When they talk about their election program, politicians or their parties can play a role to bring peace and prosperity to the nation, they can in bringing achievements for the people. They compete to win the election, etc.

3.1.4 Politics is Health and Ills:

<table>
<thead>
<tr>
<th>English Metaphors</th>
<th>Arabic Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>To heal divisions among rebel groups</td>
<td>يخفف من حدة الشقاق بين الجماهير المتناحرة</td>
</tr>
<tr>
<td>To curb the spread of</td>
<td>يحلق، مينيشرار</td>
</tr>
<tr>
<td>To recover from decades of battle wounds</td>
<td>يهرب من جراح خطيرة لا تعود من الحرب</td>
</tr>
<tr>
<td>Post-war trauma</td>
<td>جراح وراء الدماغ للحرب</td>
</tr>
<tr>
<td>To chafe under curfew</td>
<td>يعاني الأحياء من حظر تحت جول</td>
</tr>
<tr>
<td>To strike a deep core of discontent…</td>
<td>تؤدي إلى مواجه ع</td>
</tr>
<tr>
<td>To impeach the testimony</td>
<td>يهرب حزن،</td>
</tr>
</tbody>
</table>

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The fourth metaphor is Human Body. The collocation pattern (V.+N.) occurs in all of the metaphorical expressions. It is easier to transfer the image schema of an 'ailing political situation' through the description of its convolutions and its intricacies as those of a troubled mankind. Therefore, the health and ills source domains can help us understand when politics is in appropriate/ inappropriate conditions just like the human body. People can 'suffer' a defeat or the 'post – war trauma'. Here the political situation under which people live can become unhealthy as the human body. They suffer from unjust treatment or lack of services.

4.3 Politics is Buildings and Constructions:

<table>
<thead>
<tr>
<th>English Metaphors</th>
<th>Arabic Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>To reach a deadlock; to reach an impasse</td>
<td>توصيل إلى طريق مسدود</td>
</tr>
<tr>
<td>To formalize a split in ranks</td>
<td>يحث انشقاقا في الصفوف</td>
</tr>
<tr>
<td>To lay the foundation stone</td>
<td>جهد في بناء الأساس</td>
</tr>
<tr>
<td>Groundless allegations</td>
<td>مزاعم لا أساس لها</td>
</tr>
<tr>
<td>To engage in constructive dialogue</td>
<td>يشترك في حوار بناء</td>
</tr>
<tr>
<td>To lay the groundwork for ... to set the stage for ...</td>
<td>يمهد الطريق ل ...</td>
</tr>
<tr>
<td>To cement ties</td>
<td>تقووي أواصر علاقات</td>
</tr>
</tbody>
</table>

When we think of buildings and construction, we often have the image schema of bricks and other construction material and teamwork. People set up houses, build bridges that connect isolated places, lay roads that bring them closer. These elements of the source domains can be metaphorically used in politics. Politicians promise their voters that they will cement and build stronger bilateral relations with other countries and hold constructive dialogues when they review their election program. They draw on these source domains to persuade voters to vote for them.

Conclusion:
Following the Theory of Conceptual Metaphor (CMT), this paper has presented a comparative study of metaphors in a sample of Arabic and English expressions. The focus was on the expressions used in political discourse. Politics domain has been understood in a number of source domains. Moreover, drawing on collocation patterns, these expressions were selected according to the regularities they form with other nouns, verbs and adjectives. Instead of adopting a conventional method to understand metaphors, this paper opts for a conceptual approach to analyze the underlying metaphors. As a conclusion, we would like to point out that a comparative study of metaphor conceptualization for translation purposes in the field of political discourse cannot be carried out without taking into account local, cultural, socio-political factors that affect the politics of the source or target language at a due point. Therefore, when it comes to translating a metaphor from one language into another, translators should take these factors into consideration.

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References:


Social Themes in Saudi Women Short Stories: Making the voice of Women Heard

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Abstract
Few studies in English have been carried out to explore the realm of Saudi short stories in general and women writers' works in particular. The aim of this paper is to examine how Saudi women short story writers used a western literary form to depict the realities of their country. It also delineates the magnificent representation of social themes through storytelling and provides non-Arabic speakers with an insight into the writings of Saudi female writers. It tries to present a vivid picture of how these stories reflect the social reality in Saudi Arabia in the last few decades of the 20th century and the challenges facing women in this transitional period. Moreover, the study tries to examine how women writers participated in the contentious debates regarding women that dominated the Saudi society especially on questions like marriage, divorce and women education.

The present study is basically a text-based research that involves an analysis of major primary sources chosen. Selected short stories written by Saudi women writers are examined from a thematic perspective to reveal the ways in which women writers incited social change by defining notions of gender and social space and how they give voice to the Saudi women.

Keywords: Gender, Saudi women writers, social themes, short story

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Introduction

Literature and reality are the two sides of the same coin. Literature is the mirror through which we can see reality and follow the transformations within society. Representations of women in literature serve as a barometer by which we can measure the position and role of women in any society and trace the development of their status especially in transitional periods. In addition to its role in helping us understand the social conditions, literature has also played a major role in bringing about change and reshaping the mindset of society. It refashions the culture and document the refashioning. This relationship between literature and change is even more important in societies that are deemed conservative. Al-Sudeary, (2012) tells us:

In an age where sensitivities and prejudices are growing against Muslims, literature becomes an important venue to correct or reinforce existing stereotypes about the Muslim woman. At a time where the political and literary are the one and the same, it is a certainty that what is to be found in the literary domain reflects the political arena as well as the fact that the literary is an agent which aids and abets the political scenario. (p. 69)

The fast economic development in the 1970s, brought attention to women's issues in Saudi Arabia in a way that could not be ignored, especially with dramatic social change that resulted from the economic upsurge. Revenue gained from oil production in the early 1970s introduced major economic, political and social changes; The whole structure of society was affected including the status of women. Questions were raised regarding the place of women in society, their right for education, work and equality. The rise of education was an important outcome of the socioeconomic change and a factor in the rise of women writing. Women got the chance to study and some of them even sought education abroad which resulted into more awareness on the part of women regarding their status and the need for changing it. Based on Hamdawi’s Bibliography of Very Short Story in Saudi Arabia published in 2015, one can argue that, though, short story emerged as a significant form of literature in Saudi Arabia in the 1970s, it emerged as a dominant women mode of writing only in the 1990s. Stories written by Saudi women at the early stages bear witness to the rapidly transforming social, historical and economic conditions of Saudi Arabia. Therefore, they can be considered important documentation of this evolutionary period in the history of the kingdom.

Methodology

The present study is primarily a text-based research that involves a thorough analysis of major primary sources chosen. Selected short stories written by Saudi women writers are examined from a thematic perspective to reveal the ways in which women writers incited social change by defining notions of gender and social space and how they give voice to the Saudi women.

Significance of the study

Despite the significance of the short story as a literary form, it has not received as much critical attention in Saudi Arabia as other forms of literature such as poetry and novel. Few studies in English have been carried out to explore the realm of Saudi short stories in general and women writers' works in particular. One of the objectives of the study is to show how Saudi women short
story writers used a western literary form to portray social life and present social themes through storytelling. The study provides non-Arabic speakers with an insight into the writings of female writers in Saudi Arabia. It tries to present a vivid picture of how these stories reflect the social reality in Saudi Arabia in the last few decades of the 20th century and the challenges facing women in this transitional period. It also tries to examine the form from the viewpoint of thematic concerns and characterization and show how these stories have similarities and variations in themes, characters and styles despite the fact that they are writing about the same time and circumstances.

**Why the short story?**

There were reasons why women writers chose to write short stories; not just by compulsion of any sort but necessarily by choice. Saudi women writers realized the potential of this short genre and began using it as a powerful tool to criticize patriarchy in Saudi society that proved detrimental to the position of women. The range, complexity and variety of the Saudi short story grew continuously to make it the most powerful narrative medium. The thematic component was varied where one can find the rural and the urban, the traditional and the modern, and the gender question. Various themes occupied the attention of the short story writers at various stages in the history of the new form. According to Alsudairy (2017), most women writers in Saudi Arabia started their literary production with the shorts story. "The choice provides the mask for women authors to hide behind, and express freely their opinions or what they long for"(56) The Short story was a preferred form for women writers because it helped them in consolidating their ideas and present them in a compact form. They found in the short story a literary form that despite its shortness is deep, intense and complex. They also found in the new form what Mary Rohrberger calls" the encompassing of time and motion in a present moment, while simultaneously suggesting past and future"(10). Poe, (1994) tells us that a story should “not exceed in length what might be perused in an hour” (Poe 1994, p. 60). In this way the focus is intense and the understanding of the theme is deep. The shortness of the form enables the writer to "to carry out the fullness of his intention, be it what it may. During the hour of perusal the soul of the reader is at the writer’s control” (Poe 1994 p. 61). H. G. Wells (1912) defines: “A short story is, or should be, a simple thing; it aims at producing one single vivid effect; it has to seize the attention at the outset, and never relaxing, gather it together more and more until the climax is reached. The limit of the human capacity to attend closely therefore set a limit to it: it must explode and finish before interruption occurs of fatigue sets in” (P.19) short stories, therefore are precise in delivering their messages and conveying the writer's intentions.

The short story, as a form of art, is used by Saudi women writers to represent the social values and visions of their society and culture. The last decades of the 20th century witnessed rapid development in all aspects of life in Saudi Arabia. This development resulted in many social and economic transformations. The appearance and rise of the short story in the kingdom is closely associated with the social and cultural evolution in all aspects of life in Saudi Arabia. It was the most appropriate medium for expressing the increasing national and individual awareness and manifestation the fast developing Saudi society. In a relatively brief period the country witnessed urbanization accompanied with mass education, occupational specialization and a shift from tradition to modernity. This change gave rise to the conflict between modernity and tradition, and
between the new and the old. These writings comprises of middle-class definitions of family, marital relations and the rights of women. They decided to throw the veil that has covered their mental abilities and prevented them from expressing themselves. They decided to go out to the world with firmness of purpose and a new confidence. They had to face a lot of obstacles created not only by men but also other women as well. Their works exemplify these actions and reactions. They opined that women were fettered by stereotyped roles that society had conferred upon them and they wanted to change that by following their own course and ideas.

There are some social, political and economic factors that have contributed to the flourishing of short story in Saudi Arabia in the 1990 including: political stability, economic augmentation and the social changes that Saudi society underwent during the period. Rise of literacy is another factor that aided the spread of short story when many Saudi young men who studied abroad in the preceding decades returned home with the zeal and zest to bring real literary change in the country. In addition to these factors journalism played important role in popularizing the new literary form. Many stories were published in newspapers and literary magazines. By publishing their works in the rapidly expanding periodical press, Saudi women writers inspired social change by altering the perspective that people towards the world—and the women—around them. According to Hamdawi (2015), short story in Saudi Arabia appeared in the mid-1970s as first attempts were published in newspapers, journals and other literary outlets. Literary and cultural forums, associations and institutions also contributed to the spread, flourishing and criticism of the new literary form. These stories used the classic narrative techniques and the new expressive modern techniques to deal with various issues ranging from the personal to the public issues, from the individual to the social.

The emergence of the short story in Saudi Arabia in the second half of the last century and the beginning of the current century coincided with the rise of the professional woman writer. Short stories published by women writers contributed to ongoing debates regarding the place of woman in society and their rights. The conflict created by the shift from tradition to modernity and from the old to the new become the content for Saudi women writers. They tried to discover innovative patterns of asserting female self-hood, forming a new feminist consciousness in keeping with changed times in the country and showing increasing courage in breaking old practices regarding woman's place in society.

Some of the prominent Saudi women writers who have inspired, redefined the lives of women and created new life patterns are Fawziyya Al-bakr, Badriyya Al-Bisher, Maryam al-Ghamidi, Noura al-Ghamidim Uaima al-Khamees, Khairiyya Ibrahim al-Saqqaf, and Shareefa al-Shamlan. The writers use short story as a tool for social critique, a means of calling for social change and justice, and a tool for social transformation. They escaped the bonds of the enclosed home, entered the public sphere and tried to reshape it. Through their short stories one can learn how gender roles developed in a growing middle-class society within premises of home, the city, and the village. The social and cultural change in Saudi Arabia in the late 20th century has made women conscious of the need to redefine themselves and their position in society. The main objective was to express woman's struggle in the context of contemporary Saudi society, and to
Social Themes in Saudi Women Short Stories

Hezam

The heroines of some of these stories try to surmount the limitations of their prescribed roles by redefining their boundaries and struggle hard in a male-dominated world to discover their own identity. These writers’ innovative works ask readers to reconsider where women could live, how they could be identified, and whether they could be controlled. The stories presents different perceptions of reality that are intended as an opposition to established knowledge. Using different techniques ranging from the traditional narrative modes to the use of symbolism and combining the realistic and the fantastic, they were able to deal with women's problems in a fast-changing society that was moving forwards towards modernization.

Marriage and Divorce

Saudi short stories deal with a wide range of themes. They reflect Saudi culture, tradition, social values and even Saudi history through the depiction of life in Saudi cities, towns and villages. Many of the short stories reveal the centrality of family and social relationships. The concepts of marriage and family are recurrent themes. They are often used as devices to convey social fears and aspirations, and provide insight into the inner-most workings of man-woman relationship at its most intimate. Marriage institution remains the most important challenge for woman. It is in this closed-in arena that every married woman is to fight out her battle as an individual. In a conservative society, when we talk of marriage we usually mean arranged marriage in which women usually have very little say in their matrimonial destiny. Writers examine this institution from all aspects and show the psychological, social and emotional consequences of this type of marriage. One of these consequences is divorce which is a natural outcome of bringing together two different minds. Um Suleiman in Badria al-bishr's The School's Caretaker (Ḩāzimī,2006) is part of the traditional arranged marriage. She stands for the past that was in conflict with the present. Al-bishr is one of the writers who have taken to the short story form seriously with clear intentions. In this story, she presents a good example of the conflict between tradition and modernity, and the old and the new. The writer tells us that Um Suleiman "was the one behind many of the girls’ marriages, and many of those still left had pinned their hopes on her to find their new prince, in her worn-out notebook" working as a school caretaker, Um Suleiman had had the privileged role of finding a husband for the school headmistress. She convinced her through telling her how short life was, and how "unmarried women soon ceased to be eligible.

Najat Khayyat also voices the suffering of some women in arranged marriages. The title of the story One Day the Sun Will Rise (Ḩāzimī,2006) is symbolic because it shows marriage as darkness and freedom from it as the rising of the sun, the protagonist of the story gives a very extreme definition of the husband "The husband -- the worms living with you now, silting up your lake -- this husband provides your bread and butter, but he takes a double price in return, from your mind and your life.” She goes to say "Oh patience, help me. Isn’t it time, you sun, to rise on my black horizon, and take pity on me and my pain? The stench of my silted lake repels me."(p. 207) she also calls her husband " the tyrant slave master" who owns every part of her. Her married life for her is only a "dark grave" where she has remained in darkness for a long time. It is time for her to rebel and regain her freedom. When she succeeded in obtaining her freedom, she was born
again. " Always after that, whenever I was asked my date of birth, I’d give my answer without the smallest hesitation. I was born, I’d say, the day the sun rose." (p. 210) in Their Lifeless Bodies (Ḥāzimī, 2006) the daughter is different from her mother. She refused to live with someone she does not love. The writer tells us that" she wasn't like your mother who did not mind that there was no love between her and your father, who was content to be his wife and live at his feet" (p. 400)

Another story that deals with arranged marriage is "Is There an End" (Ḥāzimī, 2006) by Qumasha Al-Alyan , her lifelong dreams of marrying the man of her dreams, she has nightmare-like wedding in which she sees her white clothes as her coffin' my husband next to me will be the next grave.. And those who celebrate my wedding are the mourners at my funeral.. The wedding hall and the bouquets of the daffodils are the same as the marquee of consolation and the voice of the Koran reader.." she was divorced after a few months of her marriage without " touching my impossible dreams…… I remained suspended between the earth and the sky, the earth did not hold me contradictions and rebel, nor sky swallowed me to rest" . The identity of woman is one of the most important themes in Saudi short stories written by women. Some stories preset married women as having lost their identity and become part of the household. Talking about Layla al-Uhaydab’s story, “Nisa” (Women), Su‘ad al-Mana (tells us that this story "portrays the daily hardship undergone by women in a style that blends the fantastic and the realistic." She argues that the story shows that common household and marital duties have turned women into carbon copies," indistinguishable from one another; even they barely notice the difference between one home and another, in which each woman plays out her preordained role."(p.268)

Some of the stories give a detailed description of the routine life of a married woman. In her story And the Step Changed (1982) Khairiyya Ibrahim al-Saqqaf describes the life of a wife "She was used to being the first to wake. She’d pray, then put the coffee on a fire with which she’d kindle the first log of endless love. ..........She’d prepare a slice of bread and cheese, then take it to him along with the coffee. Then, after that, he’d start a long day filled with toil and struggle"(p.237) although her marriage was an arranged one, she still loves her husband. she is so fond of him to the extent that " Sometimes he’d laugh, the way everyone did. Just an ordinary thing, but for her a day when he laughed was a day of deep happiness, because he was the whole world to her, and everything else was commonplace, not worth her attention( p.238) As a reward for her love and devotedness, her husband left her when he got an educational degree. He left her because she is no longer suitable for him as she cannot read or write. She was forced to marry another man "On her wedding night, the wet earth was mingled with the tears coursing down her cheeks. ‘Awwad had possession of her hand, but not of her heart. As she turned her back on her father’s house, she was trampling the last part of that heart that was still alive.(p.239) The story presents the suffering of the protagonist as she cannot understand what is happening to her or why?

In many of the stories, women have been denied their voices by men, their ideas often discarded and men have made decisions without allowing them to be part of the process. They have been marginalized and this results in a sense of frustration and boredom. In her story, My Hair Grew Long Again! (Ḥāzimī,2006), Hussa Muhammad al-Tuwaitijiri presents a bored wife,
gives us her feelings and the conclusion she reached that life with her husband was growing tedious and stagnant. There was nothing new about her life with the man she does not love. They are constantly disagreeing over so many things. "The odd thing was that we were different from other married couples. We never discussed our problems aloud, nor did we argue. We just took to silence, and the silence between us was growing by the day." (p.247) she tells us that there is nothing worse than living without affection. Unlike Della in O. Henry's The Gift of the Magi, who cut her hair to buy a gift for her husband, the protagonist in this story cuts her hair because her husband loves it. Cutting her hair is a sign of her protest and of her desire to assert herself. When he rebukes her for doing so, she gave this eloquent speech:"I'll do whatever I like. I'm tired of your control over me. You treat me as if I was a doll, just there for your convenience. But you were the stupid one. You never thought I might have a will and feelings. I've come to hate myself, because all I do is follow your orders, without having any views of my own. From today everything's going to change. I've cut my hair, and it was my right to do it. And another thing, I'm starting work and I’m going on with my studies. I’ll have my own say in this house, even if it’s just for a couple of days. I want to feel that I can use my rights." (p.248) she decided to break the chains of her simple life as "Life was too short to be spent in misery. She refuses to keep suffering in a life that is short. She decides to make her own happiness because as she puts it "happiness isn’t a pill we swallow to rid ourselves of the bitterness of despair, but something we work for and earn." (p. 248) He tried hard to get her to return to" an abject life", but she refused and did what she had always wanted to do. She went on with her studies and started working." My hair grew long again and this time I never thought of cutting it!"(p.249) This story is an example of how Saudi women short story writers are concerned with depicting the suffering of women, and what causes unhappiness and pain for women and how women can achieve happiness and ensure their full development and participation in society.

Qumasha al-‘Ulayyan , in Days with No Hope(Ḥāzimī,2006), deals with a unique social problem facing some Saudi women. Unlike the protagonist in My Hair Grew Long Again! , Fatima, the protagonist in Qumasha al-Ulayyan's story loves her husband. Both are the victims of social prejudices where couples are separated from each other by a court's verdict. The story opens in a court room where the judge announced in" a tone of careless indifference " that she must be separated from her husband" on the grounds of general good.” My husband was sterile; there was no hope of his having children. Her father tried to calm her down but she questions his false kindness" "Does my future start by separating from my husband? My love, my soul mate, my very life? Has divorce been the beginning? Or has it been a painful ending, then a dark future and an everlasting grief? Was it just, father, that the love of five years should end like this, with such tyranny?" (p.249) like the protagonist in And the Steps Changed , Fatima was forced to marry another man. Her reaction was similar despite the differences in the reasons for divorce from the first husband. She lived out a fearful nightmare. "I felt as if I was being sent to my grave, not to a new life with a new husband. On the night of my wedding, it came home to me how things stood: a new husband, different from my husband and my love. How could I look him in the face, when the other man’s image was still right there inside me? How could I love him, when my heart was filled with my first love? How could I be faithful to him, when the other man’s love flowed through
my veins? (p.250) The irony at the end of the story is that the second husband as she discover later, was sterile too.

In her story "Half a Woman"(Ḥāzimī,2006) Fauzia Alharbi deals with an extreme way of protesting arranged marriage. The young wife tries to commit suicide. She is saved and the story takes place in the hospital. The writer presents the inner thoughts of the heroine as she lies on the bed surrounded with her family. The story also reflects upon society's reaction that how woman's suicide becomes stronger and more deterrent than legitimate rule that prohibits killing oneself. Her brother is more concerned about what the people will say about her than the life of his sister. She breathes her last because as she whispers to her sister" I cannot live half a Woman" This short story reveals to us the wrong social practices in dealing with the other part (female) and the inferior view of women.

**Education**

Education is the main factor in the development of any country. Education plays a critical role in Women's Economic and social empowerment. Many Saudi women especially in the rural areas were denied this right. Education helps a woman to be more self-confident in taking decision and planning a better future for herself and her family. It also helps her to become aware of people and places outside her community, broadens her thinking and perceptions and exposes her to a world which might be different from hers. It is the Hend Al-sudairy(2017) states that "Education is the medium to reach the desired knowledge for political, economic and social change. Moreover, it will create new paths among individuals and enable them to be adaptable to newly assigned roles in their society.(p.58) With a change in the education of women has come a change in her personal and social status and her way of thinking and feeling. women have become strivers and aspirers, towards freedom, towards goodness, and equality. Fawziyya al-Bakr in her story A Paper Life(Ḥāzimī,2006) gives us the joy of a rural girl resulting from the establishment of a new school in her village and her ability to study." After that it became familiar to run to the school house in the early afternoon. Here was the world come to us at last. Here was a new enchantment, seeping into our blood. We weren’t just weary bodies any more, and fingers torn by reaping"(p.179)

Saudi women writers realized that Empowerment of women through education can change the existing conditions of women. It involves the building up of a society wherein women can live without the fear of oppression, exploitation and discrimination in a traditionally male-dominated society. In their short stories, one finds two types of women: those who reject traditional gender roles, and those who hold traditional views on gender. In her story The School Caretaker (Ḥāzimī,2006) , Al-Bishr gives two examples of the school's girls, Hussa who chooses arranged marriage through Um Suleiman and Munira who stands for the new woman who is not willing to sacrifice her education for a husband through arranged marriage. For Um Suleiman too much studying takes away the girl's youth. Education was a mere scrap of paper, not to be compared with the joy of having children, and a husband.

The use of the first person point of view
Narrative perspective is generally considered a fundamental element in narrative comprehension. With this tool, story writers can guide the point of view from which readers see events and generate a mental model of the story. It is often assumed that narrating a story from the protagonist’s perspective increases the readers’ inclination to take over this perspective. The “I” telling the story allows a character to serve as an involved and active element of the plot. Everything the reader sees, hears, and feels is being funneled through that one character. Most of the short stories written by Saudi women are written in the first person point of view. This is very important because it gives more immediacy and connection with the protagonist of the story. There is a direct link between protagonist and the readers who are given the chance of being “inside” the protagonist’s head. Emotions are conveyed to the reader without being filtered by the distance of a third person narrator. The information provided in the story is limited to the narrator’s direct experience (what she sees, hears, thinks, does, feels, etc.). Thus, an inherent believability is created and this helps in making the voice of the narrators and writers heard.

Najat Khayyat’s story begins "One day the sun will shine on this stagnant lake of mine, wipe away all the sadness and cleanse the silt in the depths." (p.207) Immediately the reader captures the sadness of the narrator resulting from stagnation in her life. We strongly feel the strong emotions of the speaker and this is the first step towards understanding her and sympathizing with her. Here we get the closest possible connection to the thoughts and feelings of the protagonist. One can imagine the closeness the reader feels to the narrator and her emotional state in the first paragraph of Days with No Hope "In a daze akin to submission, I heard the judge’s verdict. His strong voice resounded through the hall, piercing with poisoned barbs to my very heart."(p.249) The narrator is speaking directly to the reader, sharing something private that even those who are with her in the court room cannot fully realize. The protagonist in A Paper Life by Fawziyya al-Bakr introduces herself "I’m the woman from the lands of scorching heat, and of sharp freezing cold that twists the bones"(p.177). The effect of this first sentence is intensified by using the "I" mode. the character’s voice comes through clearly, so there is little room for the reader to misinterpret the character’s motivations and reactions. We feel a deeper emotional connection to the narrator because we get to know all the thoughts and feelings of the protagonist. Whether the protagonists in these stories are objective in their narration or not cannot be known. What is known to readers, though, is that the narrators are women who suffer because of living in a patriarchal society. They want their voices to be heard, their message to be conveyed, and their situation to be understood. They rightly use the first person point of view in their stories to produce more immediate emotional appeal for readers and closely examine the internal conflict that most of the protagonists undergo.

Conclusion:
Short story in the kingdom matured considerably in the last decades of the twentieth century. Women's contribution to this new form cannot be disregarded. By addressing a critically neglected form, this study reveals the ways in which Saudi women writers incited social change by defining notions of gender and social roles. For most of the twentieth century, women were seldom given the opportunity to use language in any way to have any power in society. The situation for women began to change gradually in the second half of the century. The last decades of the century
brought about socio-political changes that gave women more freedom and greater prerogative. They started using the power of language to make themselves heard. The outcome was an emergence of feminine voices from the midst of a male dominated society. Being highly educated and intellectual, they were very vocal and expressive with regard to their thoughts predominantly those regarding women issues.

The new fictional form was able to reflect the socio-cultural realities in the country. The women writers courageously write about difficult and restricted subjects, addressing them with a high standard of professionalism. What adds to the significance of these short stories is that they were Witten by women to tell about being a woman and describe reality from a woman’s perspective. The female characters in these short stories are aware of patriarchy and other forces that seek to hinder their development and desire for more emancipation. Many of the characters grow to be very assertive and utilize whatever is available to them to affirm their independence from traditions. They try to live lives worthy of note, even in the face of such barriers as traditions, culture, polygamy and little education. These short stories are meant to show that Saudi society is changing and the situation of women is also changing. Stories present three types of women in this transitional period: the first group hold on to their Muslim religion as a guide to life. Because of the new circumstances, they are forced to reevaluate their commitment to old traditions and reconsider the place given to them. The second group are careless about both cultural traditions and religious practices. The third group include women who are traditional and happy within their domestic responsibilities and try to propagate the traditional set up of her society.

Analyzing these stories will make it apparent how Saudi Arabia has witnessed unprecedented rapid changes during the last decades, when Saudi women writers have been actively expressing their thoughts. The society depicted in these stories compared to Saudi society nowadays seems a remote past. Saudi Arabia has moved from traditional ways of living to a new high-tech world. Recent years have seen major development in the Kingdom of Saudi Arabia and improvement in the opportunities for women in both employment and education, the upliftment of women and bringing them in the mainstream is burning social issue that has become essential for Arab society to progress. The idea is to establish women's identity and dignity in the society. These writers had raised their voices against patriarchal setup where women's individuality has been ruthlessly destroyed.

Suggestions for Further Research

Very few studies have been carried out on the Saudi short stories in English translation. This critically neglected form needs more attention on the part of researchers to show the non-Arabic speaking societies the creative abilities of Saudi writer of short stories. More studies can be done on other social themes in women short stories and the technical and aesthetic elements of these stories. Contemporary Saudi women have tackled the clash between modernity and tradition, the rise of extremism, environmental hazards, consumerism, and unemployment. All these and other social issues need further studies.
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References


Making sense of Literary Works through Customised Digital Books

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Abstract
The purpose of this article is to highlight the integration of electronic books besides paper books into literature curriculum in English as a Foreign Language Context (EFL). It aims at providing ideas and strategies to be integrated within the digitised version of a literary work and to question their effectiveness on learners’ understanding, engagement and involvement in the learning process. To address this issue, a customised digitised play was implemented with a group of forty undergraduates reading for a BA of English. At the end of the play study, Students’ questionnaire was collected and its analysis revealed a positive feedback. Participants expressed their satisfaction towards this technology and expressed their willingness to see this pedagogy generalised to the study of all literary works. Therefore, integrating customised digital books in literature curriculum is recommended as a facilitating and motivational pedagogy in an EFL context. However, technical difficulties were met and a need for continuous technical support proved to be obligatory in case of generalisation and application of this method to all compulsory literary works.

Keywords: customized digital books, literature curriculum, motivating, understanding, efl context

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Introduction
Teaching literature module to EFL learners has always been daunting. Learners show a low performance in understanding plays, novels and poems and consequently develop a negative attitude and reluctance to engage into the study of these literary works. Students of English in our faculty of foreign languages express their dissatisfaction and the frustration they are left with whenever they approach a literary text because they often find it difficult to unpack the meaning of words and figurative language within a poem or passage and cannot not make sense of what they read. They not only find literary language difficult but they also complain about the way their teacher conduct literature course. On their account, most of the lecture goes over their heads and is teacher directed and thus is meaningless for them. They also complain about the shortage of books supply at the library. So, if EFL learners fail in understanding and appreciating literary texts, developing new methodologies and strategies to remedy to this problematic learning situation becomes urgent. One recommended method which has never been applied in the faculty of foreign languages is integrating digital or electronic books, customised according to learners’ needs in literature classroom.

This experimental study aims at investigating the use of digitised also called electronic or e-books customised according to learners’ needs and fathom how this technology can motivate and provide facilities to EFL learners in the study of literary works. It aims at providing ideas and strategies to be integrated within the digitized version of literary works to facilitate understanding and enhance learners’ engagement and involvement in the learning process. Considering the aforementioned learners’ difficulties, we hypothesise that learners understanding of literary works can be improved if literary works are digitised and enriched with hypertexts that provide vocabulary and figurative language explanation, historical information and make characters and events vivid through images and videos. etc.

Literature Review

In recent years, electronic books have known a boom in educational settings changing the way students learn. Some educators see this technology as an effective tool that contributes to enhancing the learning process and helps teachers to improve learners’ performance. Digital or e-books offer an incredible amount of information, tools for teaching and learning and thus, gained many supporters in the field. Researchers as (Finger, McGlasson & Finger, 2007; Kozma, 2003) are convinced that e-books and other devices such as hyperlinks and other software, if well used, will bring a positive change in the world of education.

Ihmeideh (2014) brings up the point that today’s young generation of learners is being raised in a digital-media world. learners are exposed to multiple forms of technology every day and are familiar with accessing information through smartphones and Internet while reading. This fact facilitates the task for teacher to apply this technology in their classrooms.
Defining e-book, Hypertext and Hypermedia

An e-book is a book in an electronic format that can be read on a screen. It has numbered pages, table of content, exactly as a paper book. Collins English Dictionary defines an “e-book as a book which is produced for reading on a computer screen”. Some e-books are replicas of print books, whereas others are designed in such a way that they can integrate technological devices which afford a variety of digital resources as hypertexts into a single package.

Hypertexts refer to an information system designed to make information easier to find or create. It is often represented by a network of nodes and of connections, in which the nodes are documents (or resources) and the links, references between the nodes. According to Merriam Webster Dictionary, hypertext is “an arrangement of the information in a computer database that allows a user to get information and to go from one document to another by clicking on highlighted words or pictures”.

In turn, hypermedia is defined as an extension of hypertext. It is often used to designate a hypertext in which the nodes are not just textual record but can be other media such as image, video or sound. Thesaurus Dictionary defines hypermedia as “a system in which various forms of information, as data, text, graphics, video, and audio, are linked together by a hypertext program”.

Indeed, hypermedia means different media that may be combined together as text, still and animated images, sound and video. They are interconnected and can be called by users at one click. Image, sound and video are linked with buttons to click on. When a learner clicks on or selects one item, he is sent to another related item or he can see information displayed in a tooltip. A tooltip is a pop-up text that is displayed when a user positions the cursor over a word. When integrated within a text, they offer learners a way to explore information in depth according to their needs and at their pace (Collier, 1987). These elements make hypermedia a rich and engaging learning environment that enhances learners’ motivation and involvement (Chomsky, 1990). Undeniably, many contemporary scholars believe that hypermedia is suited to teaching, learning and assessment.

Many researches as (Chou, 2016; Huang, 2013; Lam et al., 2009) have been conducted on the use of digital books which are just an electronic version of paper books as Hayles, (2002) states: “a first-generation digital object created on a computer and (usually) meant to be read on a computer” (p.3). Project Gutenberg is a good example. It offers over 57,000 free eBooks that can be read online or down loaded. However, little studies have been conducted on customised digital books which are more sophisticated electronic books that go beyond the paper version and offer devices that motivate language foreign learners to read.

Most of those studies report negative results and no significant changes in learners’ behaviour (e.g., Daniel & Woody, 2013). McFall (2005) finds that customised digital books
are challenging and unfamiliar. In fact, the transition from print to digital books is not always so easy for it needs efforts and understanding of the specific nature of digital books enriched with hyperlinks. Teachers need to know basics of programming, a general understanding software environment and of how computer programs work. Many websites offer services to digitalise and even customize a book. Concerning learners, they are accustomed to use technology in their everyday life, though an introduction to the use of digital personalised book in the classroom should be organised before immersing in the course. In what follows, thus, our attention will mainly focus on benefits of digital books and hypermedia use some strategies that may be used to enhance learners’ understanding and involvement in the learning process.

Benefits of electronic books and hypermedia for convenience and differentiation

Digital books solve the problem of insufficient supply of paper books learners complained about. They can download or record the electronic customized version of the literary work under study on their USB device for free. Some web sites propose electronic editions of literary texts as the work of Project Gutenberg that proposes electronic versions of classics that are part of literature curriculum as Mark Twain’s Tom Sawyer, Charles Dicken’s A Tale of Two Cities and more than 57 737 digitalised books free to download. In this way, learners can have access to digital books under study from a personal computer, a laptop or smartphone in the classroom as well as from home. They can read, adjust the font size and brightness of the text at their convenience, benefiting from hypertext devices already prepared by teachers.

Moreover, it is known that students do not learn in the same way and that matching their learning styles with appropriate instructional strategies improves their ability to concentrate and learn (Carbo & Hodges, 1988). Digital books allow differentiation, i.e., They offer teachers the possibility to design lessons based on specific student attributes, including interest (what subjects inspire students to learn), readiness (what students have learned and still need to learn), or learning style (the ways in which students tend to learn material best). In this way, teachers can expand learning opportunities to students who may not have done as well using traditional materials. Woody, et al. (2010) found e-books to offer greater flexibility, accessibility and proved increased visual appeal.

Virtual reality to stimulate understanding

Another key advantage of using customised digital books in literature classroom in an EFL context is the additional features that can be integrated to aid the teacher in teaching as videos about historical events that can “bring life to history” as virtual museum tours that can enable teachers to bring EFL learners on virtual trips and get them immersed in the setting and events of the story as done in this experiment study. Arthur Miller’s digitised play offers a hyperlink that guides learners to Salem, Massachusetts, which is well known as the site of the execution of 20 citizens for supposed witchcraft following a series of trials in 1692. The memorial site for those 20 victims serves as a reminder of the mass hysteria that occurred at that time.
From their classrooms all learners can take a step back in time and visit the street from where many of the witch examinations took place. Events of the story under analysis take form and become vivid living images that speak to learners more than words. This facilitating application helps EFL learners to make sense of the story. This technique can be used before reading the story, as a warm up to introduce the story to learners. Salomon (1988), Scardamalia & Bereiter (1991) find knowledge with hypermedia much easier than with paper because hypermedia can make knowledge explicit and thus help learners internalize and make sense of what they learn.

**Glosses creation to facilitate vocabulary understanding**

In studying literary works, the main difficulty EFL learners encounter is the need for vocabulary support. A long-debated question is whether language foreign learners should infer meaning of unknown words from the text or should they simply be given the meaning of the lexical item? Hulstjin, (1992) asserts that “meaning must be inferred from context by learners themselves” (p. 113). He insists on the mental effort hypothesis and claimed that a word meaning is better acquired when efforts are made to understand than when meaning is given.

This is an accepted logic; however, foreign language learners find literary language more difficult than a native or second language learner because it does not always obey to language rules and is imbedded with culture. As previously mentioned, EFL students complain about vocabulary difficulty and find it a barrier to understanding. Thus, if there is no understanding, there will be no language acquisition as Krashen’s (1985) input hypothesis asserts that a second or a foreign language is acquired by “understanding messages or receiving comprehensible input” (p. 2). This is the objective justifying the insertion of glosses hyperlinks within the literary text under study.

In the study of Arthur Miller’s play ‘The Crucible’, a glossary of key important words that were deemed necessary for overall comprehension of the play is inserted to enable students look up unknown words to grasp the overall sense of events. This device gives students interactive vocabulary help by clicking on a highlighted word to see a pop-up displayed with explanation. The aim behind hyperlink insertion is making the reading process less daunting and more successful so as EFL learners will be encouraged to continue reading the literary work under study using the language and improving their linguistic skills.

**Film insertion to enhance understanding**

Many researchers have reported that the use of films helps EFL learners to visualize clearly different event of the story as well as cultural aspects found in the text (Muller, 2006). Advocates of this pedagogy consider multimedia as videos and films as a rich authentic and motivating teaching resource as Champoux (1999), Allan (1985), Stoller (1988), Katchen (2003) and Sufen (2006). They state that multimedia as films and videos not only bring authenticity and variety into the classroom, but also facilitate understanding through image and sound.
Making sense of Literary Works through Customised Digital

Making use of such technology as e-book combined with hypermedia in an EFL context helps reading comprehension of literature because it is more animated and vivid than paper book (Maynard & Cheyne, 2005; Korat, 2010). Chun & Plass (1996) stated that multimedia as video and sound have a great potential to support text understanding. Similarly, Willingham's (2009) asks a simple question in his research to make his point, “Why do students remember everything that's on television and forget what we lecture?” – Because visual media help students retain concepts and ideas.

In the study of Arthur Miller’s, The Crucible, inserting the whole film version of the play within the digitized book proves to be difficult because of the size of the file. The solution has been embedding YouTube within the e-book as a “widget” which is an application, or a component of an interface, that enables a user to perform a function or access a service. All what learners have to do is to click on film tooltip, and the e-book accesses the web, streaming the video from the cloud. Many masterpieces have been represented through films as Victor Fleming’s Gone with the Wind (1939), Nicholas Hytner’s The Crucible (1998) and Joe Wright’s Pride and Prejudice (2005).

Moreover, it has been proved that eBooks can effectively assist learning process in EFL context, helping learners to make sense of what they read by promoting a learner-centered environment and bringing about new ways of thinking about and organizing materials and as a result increase students’ motivation. Harste (2010) states that learners will be able to “actively read, interpret, talk back to texts, as well as identify the many visible and invisible messages that comprises theses texts” (p. 32). Interacting with eBooks will motivate learners to engage in reading-related activities that will allow them to overcome learning barriers (Shamir & Kora, 2015; Ciampa, 2012).

The education literature suggests that learners who are actively immersed in the learning process will be more likely to achieve success (Dewar, 1999). Once learners are actively involved in achieving tasks, searching for and gathering information, they will feel empowered and will develop self-esteem and confidence. (Stoller, 2006) believes that the most important characteristic of hypermedia (text and video) is its ability to encourage students to develop a positive attitude towards learning.

Indeed, a large number of researches have already been conducted to investigate the effect of electronic books on students’ attitude, motivation and learning progress. Positive feedback has been reported by Rozel and Gardner (2000), Mynard and Mcknight (2006) and Hwang et al, (2014). Other reliable studies have proven the efficacy of e-books in decreasing the achievement learning gap and promoting learning (Korat & Shamir, 2012; Segal-Drori, Korat, Shamir & Klein, 2010; Shamir & Korat, 2015).

However, what distinguishes the present study from others is that it investigates the effects of enhancing EFL learners reading literary works through the use of customised digital books and considers effective strategies for supporting EFL learners’ understanding.
and engagement in a EFL context. It aims at providing ideas and strategies to be integrated within the digitized version of a literary work and to question their effectiveness on learners’ understanding, engagement and involvement in the learning process. The strategies highlighted in the experiment turn around digitised book customised to serve learners’ need.

Method
To address this issue, a digitized play personalized according to learners’ needs was designed and put into practice along six weeks. At first, a brief account on digital books and hypertext was presented with an emphasis on hypertext and hypermedia integration and how they support learning. Then, some strategies and techniques on how to use these devices were provided. After, the method applied to evaluate course effectiveness was explained, then followed the discussion of the findings and conclusion with some recommendations.

**Digitised literary work used in this study**
The literary work used in this experimental study is Arthur Miller’s The Crucible downloaded from a free access web site, then converted into WinWord and customized with hypermedia combining text, images and video. Authors’ biography, Characters’ list, glosses, virtual historical museum tour about Salem (the setting of the story) and the play film. These hyperlinks were designed to support learners while achieving assigned tasks as characters’ description, plot analysis, themes etc. The aim was not to discuss how to analyse a literary work, but how to assist EFL learners overcome language difficulty, lack of enthusiasm and to guide them to make sense and appreciate what they read.

**Pedagogical steps**
Week I, session1 started with an explanatory session organised to explain the experiment to learners. Once students understood that the participation in the experiment was not compulsory and was not linked to the completion of the accredited module, students agreed to embark in the trial. The digital play was presented and made available for recording on USB device. Learners were invited to start reading the digital play and to view the film at home for time constraint. The play comprises four acts. Each act has been studied in one week (3 hours) dealing with the context, characters and plot analysis, symbols and themes. Devices aforementioned were used by learners while dealing with different activities.

**Participants**
The case study undertaken was a volunteering project that took place at the department of English during a six-week period. There were 40 undergraduates reading for a BA of English, aged between 19 and 22 years. The research focus was on integrating hypermedia into a digital paly and evaluating its efficiency on learners’ understanding, motivation and involvement in the reading process.

A mixed method combining qualitative and quantitative data collection was used in the experiment. Qualitative data was collected via a survey questionnaire assigned at the end of the 6 weeks experiment. Anonymity was provided to enable learners express their
opinions freely and to collect valid and truthful data. Besides, a Teaching Method Attitude Questionnaire was designed to assess learners’ feedback about the digital customized play. The questionnaire contained a five-point Likert Scale numeric indicator ranging from 5 to 1 indicating learners’ agreement or disagreement on a particular item. The questionnaire also addressed their perception towards the digital personalised play, the pertinence of different hypertext and hypermedia inserted learners’ degree of involvement in assigned tasks, and attitude positive towards this pedagogy. An open-ended question was assigned to give learners freedom to make suggestions about literature curriculum.

Findings and Discussion

The first question was designed to gauge the degree of familiarity of learners with electronic devices as laptop, tablets, smartphones and desk computer as well as social media.

- Do you have a smartphone, a tablet, a laptop or a desk computer?

![Figure 1 familiarity with digital devices](image1)

The 40 participants declared possessing a smartphone, 18 a laptop, 15 a desk computer and seven a tablet.

- are you accustomed to use social media as Facebook, twitter and Snapchat?

![Figure 2 Participants' use of social media](image2)
All participants said they are familiar with these media. Facebook comes at the first position, then snapchat, educational blogs and then Twitter. From these answers sample, all participants were not beginners in the use of digital devices. To the question how much time do you connect to internet, they said more than 12 times a day. This explains the easiness observed while utilising the digital book.

In regard to Teaching Method Attitude Questionnaire (TMAQ), all participants appreciated having their own personal digital book that they can keep and take home. They also expressed their satisfaction with reading the story on the screen and found it easy to adapt to their convenience. All of them improved their cognitive learning and understanding of the play. They found that hypermedia inserted within the play facilitated understanding and made reading less daunting. They assured that having the glossary available at one click, helped them with difficult words. Furthermore, they loved the hyperlink of Characters’ list with their corresponding photographs. They said that this helped them visualise the characters. All of learners said that this link clarified the relationship between actors of the story and made the conflict easier to identify. All participants loved the virtual Museum Tour which took them hundreds year back in time helping them contextualise the story and understand some aspects of American history.

Above all, learners appreciated the link that directs them to YouTube to watch either an extract of an act, or the whole play video with captioning. Being able to move from reading to watching the play helped them understand better and appreciate events of the story. However, listening to native speakers speaking old English remained a challenge for 20 of the participants. 15 of participants confessed they used the story book while watching the video for more understanding. All participants stated that the customised digital play helped them achieving assigned tasks and changed the classroom atmosphere which encourages discussion and improved learners-teacher relationship. In the open-ended question all 40 participants expressed their satisfaction with this ‘new’ pedagogy and wanted to see this experiment generalised to the whole literary course. Participants even offered their help for digitizing other literary works, and showed expertise in inserting images, video and in designing very attractive and meaningful PowerPoint presentations. In brief, the use of digital play and hypermedia proved to be positive.

To sum up, this study was a successful and fruitful experiment in terms of students’ involvement and motivation. Cognitive outcomes were achieved much more than what we imagined. The digital customized play generated enthusiasm, provided students more freedom and choice in retrieving subject resources and helped them to develop computer and information literacy skills. All in all, the prime objective of the research had been fulfilled. The major focus was to test whether this technology facilitates language understanding, attracts students’ attention, develops a positive attitude within students towards literature and enhances their involvement in the learning process. Indeed, customised Digital Literature Course proved to be efficient and was able to change learners’ reluctance and negative attitude into a positive and promising behaviour.
Conclusion
The unit sample described in this article is based on personalised digitalised literary work with insertion of hypertext guiding the reader towards understanding and reading with pleasure. The researcher claims that reading a literary work on the screen, enriched with vocabulary explanation, extra-information about characters’ identity and images facilitates understanding. He also pretends that bringing the story with characters and events into life through video and virtual visits develops a positive attitude within the learner. Results’ analysis come to reinforce assumptions made beforehand. Learners not only show interest and enthusiasm for this technology, but they also see their reading comprehension of the literary work improved. In brief, this pedagogy may contribute to face EFL learners’ low performance and reluctance to study literature.

However, in case teachers want to used digital books and hypertext in teaching, they have to secure help and assistance from computing department or anyone who masters web applications. To be successful a huge work has to be accomplished in advance. The best suggestion is to convince colleague teachers and staff to engage in this issue so as to benefit from human and technical resources. This kind of experiments can be tackled within research laboratory activities to have more support, visibility and validity.

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References


Signs of Colonial Discourse and their Psycho-Semiotic Significance

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Abstract
Colonial discourse is defined as a “complex of signs and practices” (Ashcraft, Griffiths, & Tiffin, 1998, p.235). In the light of this statement this research article investigates following main questions. 1-What are those signs and practices which constitute colonial discourse? 2- How do they signify according to semiotic theory? This article is a philosophical endeavour to develop conclusive argument to determine the psycho-semiotic nature of those meaning making practices which form the very basis of the colonial discourse. The aim of this study is to establish a triangular link of the sign theory, psychological conditioning and colonial discourse. Fairclough’s (1995) triadic model of Critical Discourse Analysis has been used to analyse various linguistic practices of colonisers at Description—Interpretation—Explanation levels. After exemplifying from various texts, the study concludes that colonial signs are psychologically conditioned, discursively conventionalised and socially upheld linguistic practices which disseminate ideas they stand for. Hence, colonialism is not only a historical fact but also a linguistically and semiotically crafted phenomenon. The article lays down a vivid criterion which can serve for further analytical studies in the domain of colonial and post-colonial discourse.

Key words: colonial discourse, post-colonial discourse, psychology, semiotics, sign theory

Introduction

Stubbs describes discourse as “language above the sentence or above the clause” (1983, p.1). However, Foucault’s (1972) considers discourse from yet another dimension as “a regulated practice that accounts for a certain number of statements” (p.80). He speaks of two things about discourse; regularity and possibility of several meaning making practices which are ideologically unified. This becomes a seminal idea upon which many philosophers and linguists now base their peculiar fields of studies by demarcating the range of those regulated practices which constitute a particular discourse. Said (1978) believes colonial discourse is a system for making statements about the Orient. These statements are linguistic, social, and cultural representations of the colonised in every meaningful form of expression or text. Another important thing which Said mentions is the “discursive consistency” of such “cultural praxis” which he believes exists in colonial discourse (1978, p. 274). Ashcraft et al. (1998) dub this system of statements within the ambit of colonial discourse as a “complex of signs and practices” (p.235). Here arise many questions. Are there any signs which are related to the colonial discourse? Why sign has been differentiated from practices? Can sign encompass all the diverse dimensions of colonial discourse? What theoretical grounds can help us relate signs with colonial discourse? To understand the true nature of colonial discourse, it is imperative that we know as to what these signs and practices are and how do they constitute colonial discourse. Besides presenting a brief review of the sign theory, this article enumerates linguistic and social practices which serve to constitute signs of colonial discourse and its markers. The study relies on Critical Discourse Analysis model of Fairclough (1995) and through exemplification from different texts of colonisers it establishes conventionalised linguistic practices as signs signifying what we know as colonial discourse.

Objectives of the Study

The objective of this research is to determine linguistic practices which serve as signs of colonial discourse. Secondly, the research aims at explaining the psycho-semiotic link of the sign theory with the colonial discourse. Thirdly, it suggests criteria of analysis based on Fairclough’s (1995) model to help researchers further investigate in this filed on proper grounds.

Research Questions:

1- What are the signs of colonial discourse?

2- Which linguistic practices are to be considered as signs?

3- How do these signs and practices signify within semiotic theory?

4- How do they generate psychologically associative meanings?

5- What colonial practices do these signs enunciate?

Literature Review:

Colonial discourse as a theory became known in late 1970s particularly after Said’s (1978) critical and insightful work regarding oriental studies (Ashcroft et al. 1998), however, its emergence spans over centuries. Chronologically speaking, colonial discourse is the predecessor
of post-colonial discourse and part and parcel of social memory of societies which experienced it. Colonial discourse is difficult to define. According to Spurr (as cited in Bentley, 2016) it is a “series of colonizing discourses…having in common certain elements” (p.62). Although heterogeneous in time and space as Young (2016) observes, it is the collective body of discourses which share “systemic and general themes in the ideologies and vocabularies” (Bentley, 2016, p.63). As we have discussed that colonial discourse is a system of statements. These statements are made to uphold the political supremacy and racial superiority of the colonizer, represent the colonized as denigrated, and create a world view based on the hegemony of the colonizer. Statement is primarily anything that has meaning within a particular context. Hence, any meaning making practice may be regarded as statement of that particular discourse which it represents. In conclusive remarks Ashcraft et al. (1998) define colonial discourse as a “complex of signs and practices” (p.235), making it imperative upon us to know the real nature of these signs and practices within which they are imbedded.

Since time immemorial history man has been creating and interpreting signs to reflect his inner ideas. Whether it be graffiti of the cavemen, cuneiform and hieroglyphs or alphabets, all are forms of human expression in which he has been minting signs by connecting them with the signification they stand for. If we could encompass different theories about signs we would find that signs have been categorized as natural signs, associative signs and conventional or communicative signs. According to Augustine (as cited in Jackson, 1969), natural signs are natural objects or events which we can see, and which can refer to some unobservable things as smoke is a sign of fire. They signify on their own, without human intervention. Empiricus (2005) believes signs are associative. Associative signs are based on correlation between the sign and the signified, which we develop through our previous experiences. Hence, we interpret them but also interpret them differently. Conventional or communicative signs are also associative, but they are arbitrarily made to convey what we understand, and a general consensus is developed about their meanings. Augustine categorises them as intentionally produced or willingly given signs because they are made for “transferring to another mind (animum) what is conceived in the mind of the person who gives the sign.” (as cited in Jackson, 1969, p.13). This is the crux of communication. The formation of conventional signs is based on purposefully relating a signifier with a signified, within a particular frame of reference, for a long period of time. When another person, besides the speaker, adopts this relationship of signifier and signified and makes it part of his working vocabulary, the sign gets its meaning through performing the communicative function between them. How does this relationship of signification become strong? It depends on:

1- The longer the signifier and the signified are associated, the stronger the connection.
2- The larger the number of people who understand associated meanings, the stronger the connection.
3- The more they conventionalize this relationship among themselves, the better the connection.

The meaning of conventional signs depends on how and for what purpose people use them. According to Arnauld and Nicole (1996) these signs have “distant relation to the thing symbolised or none at all” (p-6). In this way conventional signs are arbitrarily assigned.
Peirce (1955) in his triadic categorization of signs as icon, indices and symbols, designates human language as symbolic signs which arbitrarily stands for other things. It serves communicative purpose and has an intent behind its use. Locke (1794) also propounds that words are “sensible marks of ideas” (p.430). He is of the view that a linguistic expression gets its particular meaning when it is regularly used, and it continuously stands for a certain idea in communication.

In the light of the above discussion, we can say that words themselves are signs. But they do not appear alone in a void. They are spoken by people, in certain situations and for certain purposes. Searle (1969) says that linguistic communication helps us perform intended speech acts and we use language to present and represent things, state what we feel, give commands, suggestions, requests, and even threats. In this way words have performative force and makes us do or at least respond to what the speaker intends us to do or respond to. Our behavioral responses get connected with linguistic communication. This is the behavioral aspect of language. Linguistic signs arouse a certain psychic phenomenon, an understanding, a feeling or a judgment in minds of the listeners which results in a certain behavioral response and their continuous use together creates a psychic relation (Farooqi,2008). According to the Relevance Theory, a message is interpreted within “cognitive” relevance (Sperber & Wilson, 2004, p.608). This cognitive relevance is social relevance because social relevance structures an individual's cognition. That is why Saussure (1983) believes that signs have their life or role in society. Peirce (1955) further propounds about this social role of sign when he relates it to human intervention.

A sign, or representamen, is something which stands to somebody [emphasis added] for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. (p. 99).

In this way our language, our discursive practices and social and cultural patterns are all signs which mean what they mean within the social setting we are part of. When we receive a sign, we relate it to socially and conventionally accepted meanings. Kristeva (1973) believes that as language is a social practice and it signifies, so do all other social practices. Sapir (1949) opines “every cultural pattern and every single act of social behaviour involves communication in either explicit or implicit sense” (p.104). Therefore, anything that signifies and is adopted by the community as a convention becomes a sign.

Convention is mutually agreed meaning of something that a society or a linguistic community adopts. Regularity is the crux of convention. Peirce (1955) terms it as “learning by experience” (p.98), Clarke (1987) describes it as “association in the past.... result of prior learning” (p.27) and Reid (2000) considers it as “connection with the thing signified...discovered only by experience” (p.59). This is psychological and behavioural conditioning as discovered by Pavlov (1960) in his famous experiment on dog. With repeated associations of food and a bell, the sound becomes an arbitrary psychological stimulus which brings forth a physiological response. This is convergence of psycho-semiotic paradigm about which Ogden and Richards (1989) say that:
When a context has affected us in the past the recurrence of merely a part of the context will cause us to react in the way in which we reacted before. A sign is always a stimulus similar to some part of an original stimulus and sufficient to call up the engram formed by that stimulus. (p.53)

This is “higher order contextualisation” (Thaibault, 1997, p.220), which is required for interpretation of the sign. Contextualisation constitutes significance of the sign by calling forth interpretive rules or conventions necessary for generating meanings. Production and interpretation of texts become a kind of rule-governed activity within which familiar narrative patterns are superimposed on signs and we convey and understand what they mean conventionally. Traffic signal lights work as conventional sign because we all know what they mean. Psycho-semantic paradigm then converges into socio-semantic paradigm because an individual’s social conditioning plays basic role in his adoption of value systems, social trends and taboos etc. Things have meanings for us the way they have meanings for all other members of the community. Beyond the cultural context they don’t have meaning for us because psychologically as well as semiotically, we live within the bounds of social conditioning. As language is a conditioned semiotic system, both above-mentioned paradigms merge into the third one; the Linguo-Semiotic paradigm. Linguistic conditioning gives birth to “conventionalised-linguistic practices” (Farooqi, 2008, p.40), which are part of our psychological, semiotic as well as social being. When we consistently associate a certain linguistic item or an expression with some idea, within a particular context, it becomes a sign of psychological, semiotic and social relevance. To know what a sign means we need to place it in that social, cultural and psychological context within which it means what it means. Hosper (1953) believes that when something starts standing for something else and this practice spreads among people, it is adopted by common convention. Alston (1964) terms this the “habit” of signification because conventions are consistent patterns of socio-semiological resources which are “being used in a certain way” (p.57). Hence, conventionalised linguistic practices are formed through consistent use of a word, a linguistic expression, standing for a particular signified idea or thought in a particular discursive perspective.

Colonial discourse is a reservoir of such signs which have been employed for centuries to create a world view. It is an ensemble of peculiar linguistic items and typical expressions, which are embedded in particular ideological assumptions. It is an example of such a sign functioning and these conventionalized linguistic practices are signs of colonial discourse. These practices are repeatedly and frequently found in texts of the colonizers wherein they describe the world of the colonized as well as their own. In following analysis, such linguistic and thematic features have been explained from various colonial texts of historical importance.

Methodological Background: Fairclough’s Model
To analyse these signs, Fairclough’s (1995) model of Critical Discourse Analysis is of particular importance. He describes three levels at which a researcher may perform in-depth analysis of discourse. Fairclough’s levels of analysis can be understood in terms of these steps:

1- Description: word level. (where exact words as linguistic items relate to a particular discourse and their semantic and connotative meanings are exposed)
2- Interpretation: discursive level. (where meanings interplay with intertextual relations of a text and it is embedded in the discourse it belongs to.)

3- Explanation: conventional or social level. (where particular meaning making practices become conventional narrative patterns of a society within which that discourse generates.)

It is very important to note that such an analysis starts from words, which are taken as particular signs of that typical discourse and then analysis keeps on expanding by incorporating semantic contiguity, intertextual relations and all those linguistic practices which stand for or refer to the same discourse from various dimensions of signification.

**Conventionalised Linguistic Practices as Signs of Colonial Discourse**

Following are major linguistic practices which stand out as signs of colonial discourse because they have attained status of a convention within colonial discourse. For any analysis pertaining to colonial discourse, they are fundamentally relevant.

**Binaries**

Binaries constitute the *Description* level of analysis where words are analysed. They hold special importance in colonial discourse. In binary conception, a thought or a thing is placed in relation with its opposite (Burke, 1969). They create a relation of hierarchical dominance between two opposing things or ideas in which one is superior and the other is inferior. (Ashcroft et al. 1998; Domke, 2004). In colonial discourse Self / Other representation holds special significance. It belongs to binaries of macro level. Macro level binaries like Self and Other exist conceptually through other binaries. They do not appear as lexical items, rather they are signified by micro binaries and are referred to indirectly. Micro level binaries are the lexical items like good and evil, best and worst, we and they, our and their etc. Sometimes, micro level binaries like traits of being good and evil become macro level binaries or conceptual ones when they are referred to semantically by using other linguistic expressions which are synonymous with or stand for good and evil. If best and worst binaries, both or any of them, appear as lexical items in a text, they are micro level binaries referring to a still bigger class of binaries i.e. Self and Other. For example, in his poem “The White Man’s Burden”, Kipling (1994) terms the Europeans as best when he says, “Send forth the best ye breed” (p.334). Here, the self-image is created through best. However, best / worst is to be considered macro level binaries if they are realised in a text through other semantic or even pragmatic expressions. In the same poem the image of the colonised Other is presented by words “fluttered folk”, “wild” and “sullen peoples” who are “half devil” and “half child” (p.334). Here, the worst epithets signify the Other indirectly. Similarly, binaries of Humanitarian / Murderous, innocence/vile belong to macro level because they are conceptual ones and their signification appears through various linguistic expressions often other than themselves. Renowned proponent of colonialism in the U.S. Senate, Albert j. Beveridge’s (1908) address is reflective of this fact when he says that Filipinos (people of then American Colony) were “savage blood, oriental blood, Malay blood” (p.72). He describes Filipinos as “barbarous”, (p.65), which is a derogatory term. In comparison with them he upholds the good image of America as self-governing nation. He says, “What alchemy will change the oriental quality of their blood, in a year, and set the self-governing currents of the American pouring through their Malay veins?”
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(Beveridge, 1908, p.71). He pragmatically rules out the likelihood of a change in Filipinos and relegates them to the lowest level of existence when he says, “in dealing with the Filipinos we deal with children.” (Beveridge, 1908, p.73).

Binaries are linguistic practices which reflect the social practice of the colonizer to compartmentalise the world into *Self* and *Other*. Binaries are ways to create segregated worlds of different identities. In colonial discourse, projection of *Self* is a social practice of the colonizer through which everything superior, orderly and beautiful is related to his own self, while everything ugly, evil and bad is related to the colonised native and “to say ‘native’ is automatically to say ‘evil’” (JanMohamed, 1995, p.19).

A similar binary construction of self, deeply embedded in the idea of racial superiority, finds expression in the words of Rhodes (1976) when he claims that “more territory simply means more of the Anglo-Saxon race more of the best the most human, most honourable race the world possesses.” (p.250)

Lexical items *best, human,* and *honourable race* construct the self-image of the coloniser. Binaries are signs, which construct a psychological schema of immediate associations, expressed through linguistic practices that represent the coloniser and the colonized. Hence, such use of language or linguistic signs towards native people by the colonizer became a social practice, conventionalised in texts reflective of colonial discourse.

**Pronouns and Adjectives**

Next important sign functioning in colonial discourse is to be found in Pronouns and Adjectives. They are also closely related to the creation of *Self* and *Other* identities. Fairclough gives importance to Pronouns for their “relational values” (1989, p.127). The use of *We* in colonial discourse reflects national association and communal superiority. It presents the speaker as a member of a large authoritative community with a higher level of moral obligation and thus creates a psychologically unified and ideologically driven nation in this discursive process. *You, They, Those*, represent the oppositional unified community. So, the use of such Pronouns creates binary view of the world which is of primary importance in colonial discourse. Kipling, (1994) in his poem “We and They” dwells upon colonizer’s mindset to compartmentalise the world in *We* and *They* categories:

All nice people, like us, are we.

And everyone else is they. (p.791)

Another important thing is the use of adjectives. When Beveridge says, “We are trustees of the world’s progress, guardians of its righteous peace” (1908, p.84) certain qualities are immediately following the Pronoun and this proximity creates a relation. Here *We* stands for the coloniser who is projected as the protector of the world, its progress and peace.
Similarly, Possessive Adjectives like *Our* and *Their*, demarcate the ground of possession and belongingness. Whatever is *Ours* is superior and whatever is *Theirs* is inferior. They highlight the class differences and impose hegemony. These linguistic practices reflect psycho-semiotic working of the coloniser’s mind.

**Synonym / Hyponym and Type / Token**

This pertains to semantic and pragmatic or in other words deictic analysis of discourse. Words have relations and in discourse it is important to determine as to what kind of relations do they have (Farooqi, 2008). Fairclough classifies meaning relations of words into three categories of synonym, hyponym, and antonym (1989, p.69). In colonial discourse it is common to use various synonyms to refer to same things belonging to a particular community. In the above-mentioned quote of Beveridge (1908), *trustees* and *guardians* are synonyms used to refer to the coloniser.

Hyponymy relates a smaller concept to a larger concept. For example, *totalitarianism*, which is a larger concept, may refer to Communism and Marxism or fundamentalism. Another dimension of hyponymy is type / token relationship found in words. Peirce opines that *type* is embodied in the *token* which is a sign of the *type* (1931-1935, CP 4.537). *Type* represents a larger class, category of signification whereas *token* is the unit referring to the *type*. *Tokens* may have some or partial quality of their respective *type*. For example, *fascism*, *terrorism*, and *Nazism* share viciousness and they are tokens of a type. Similarly, words *civilized*, *democratic*, and *liberal* share modern egalitarianism. These *Tokens* are instrumental in projecting *Other* and *Self* images respectively which are their *Types*. Beyond type-token relationship which words can express, discourses can also stand as tokens for yet another larger discourse as their relevant type. Discursively, Beveridge’s (1908) repetitive statements about Filipinos that “they are not of a self-governing race……their general ability is no excellent” (p.71) are tokens of the type of discourse they allude to, i.e. the colonial discourse.

**Intertextuality**

Next important signs are the texts intertextually appearing within another text. This is the second level of discourse analysis which Fairclough (1995) describes as Interpretation. Titscher et al. (2000) opine that “every text is embedded in a context and is synchronically and diachronically related to many other texts” (p.24). Intertextuality determines as to which discourse a text belongs to. Intertextuality may be explicit or implicit. It may be in the form of a direct quote, similar words, indirect reference, an allusion, or even a structural or ideological resemblance of a text with another text.

A great deal of background knowledge is required to determine it because psychologically every text is structured in relation with what Fairclough describes as “members’ resources” (1989, p.11). These are resources of knowledge and narrative patterns of thinking which people accumulate with the passage of time and which exist within their mental schema contributing to the structuring of texts. Studying Intertextuality means finding those relations within which a text is embedded. The values associated with the earlier discursive patterns are recontextualized to the
new ones in a manner what Fairclough (2003) calls “a movement from one context to another” (p.51). In colonial discourse we find similarity of language patterns, continuity of underlying ideas, and sharing of values. For example, Kipling (1994) in his poem highlights the duty of the colonizer in following words:

Take up the White Man's burden
Send forth the best ye breed
Go bind your sons to exile
To serve your captives' need;
To wait, in heavy harness
On fluttered folk and wild
Your new-caught sullen peoples,
Half devil and half child. (p.334)

This concept of duty dubbed by Kipling as burden, intertextually reappears in the speech of Beveridge (1908) when he says:

We will not repudiate our duty in the archipelago. We will not abandon our opportunity in the Orient. We will not renounce our part in the mission of our race…

What shall history say of us? Shall it say that we renounced that holy trust, left the savage to his base condition, the wilderness to the reign of waste, deserted duty, abandoned glory? ([Emphasis added], p.59,85)

In these texts we see a barrage of words like, burden, duty, opportunity, mission, holy trust, standing for the concept of colonizer's civilising mission. What Kipling describes as the best breed, is spoken of by Beveridge as a race with glory. Native people, described by Kipling as wild, devil and sullen, are intertextually referred to as savage by Beveridge. Rhodes (1976) also comes up with the same idea and says, “Africa is still lying ready for us it is our duty to take it” (p. 250). All these words stand as signs intertextually signifying colonial discourse.

The third level of discourse analysis pertains to Explanation (Fairclough, 1995) of the discursive patterns. It explains as to what purpose is achieved through certain linguistic practices. It is a parallel process and in the above discussion we see that the purpose of diverse linguistic practices is to project Self and Other image. Following are some themes which also signify colonial discourse through linguistic practices but they represent conventional narrative patterns of more general nature.

**Universalism**

Universalism or universality is an important concept with regard to colonial discourse. Ashcraft et al. (1995, p.55) call it a strategy of imperial control. Basically, it was a concept flaunted in connection with universal appeal of English literature. This concept envisages that everything European (or let me extend it) Western is universal because it is better and more civilised. It was
a kind of hegemonic strategy under which “experiences, values and expectations of a dominant culture are held to be true for all humanity” (Ashcraft et al., 1998, p.235).

The concept of universalism can branch out into three dimensions; 1st- values, 2nd- challenge, 3rd- duty. In colonial discourse, it is customary to believe that:

1- What the colonizer proclaims has universal value and appeal and all civilized nations / people must approve of it.
2- What the colonizer is facing is a universal challenge and all civilized nations / people must stand with him.
3- What the colonizer is performing is a universal duty and all civilized nations / people must join him.

As far as the universality of values of the coloniser is concerned it has further two aspects.

1- The values of the coloniser are universal, beyond time and bounds.
2- Whole of humanity must adopt the great values of the coloniser, failing which they will be deprived of the status of being civilised.

Universality of values means that values and ideals which are acceptable and cherished by Europeans must be accepted by others. Otherwise, the differing notions must be relegated to marginal insignificance of being uncivilised. Democratically speaking, if more people accept an idea it means the idea is more valid. The more valid an idea, the more desirable, superior and valuable it is. Hence, universalism is propagated by the West in relation with everything it holds as true. The idea of universal values elevates the West as giver of values and constructs oriental nations as receiver of values. From this emanates glorification of the West as torchbearer of modern and higher civilization. Besides being a cultural claim, universality of western thought and values is also a political strategy and a pretext for extending colonial rule to other nations. Beveridge terms the coloniser’s enterprise as a universal when he claims, “We are trustees of the world’s progress, guardians of its righteous peace” (1908, p.84). In this way Western ideas, methods of administration and values of progress and peace are universalised.

Regarding second and third dimensions of universalism namely universal challenge and universal duty, they accrue a moral justification for the colonial enterprise. To gain universal support from all the world or at least like-minded people, the colonial enterprise is projected as challenge for all the people and duty of all the nations.

**High Moral Grounds for An Action**

Accruing high moral ground is also a hallmark of colonial discourse. The coloniser proclaims his expedition as a call of God, call of duty, call of time, a great mission or a moral duty. A psychological affinity with God ordained mission is created to justify actions on high moral grounds. Beveridge (1908) highlighted this in his speech when he said that:
God has not been preparing the English-speaking and Teutonic peoples for a thousand years for nothing but vain and idle self-contemplation and self-admiration. No! He has made us the master organizers of the world to establish system where chaos reigns…This is the divine mission of America. (p.84)

A kind of self-awareness as superior race makes the colonizer embark on a God-sent divine and holy mission and imagine himself as “strongest of the saving forces of the world” (Beveridge, 1908, p.86). Macaulay (1835) also tries to accrue a moral justification while proposing a framework for educating the natives. He says:

We do not even stand neuter in the contest between truth and falsehood. We are not content to leave the natives to the influence of their own hereditary prejudices. (para. 23)

Rhodes also expresses the idea of the westerners’ moral obligation when he proclaims that “It is our duty to seize every opportunity of acquiring more territory and we should keep this one idea steadily before our eyes ” (1976, p.250). This moral justification is solely based on the coloniser’s claim of racial superiority as we find in the following statement of a British Government member Mr. Farish dated 28th August 1838:

The natives of India must either be kept down by a sense of our power, or they must willingly submit from a conviction that we are more wise, more just, more humane, and more anxious to improve their condition than any other rulers they could have. (as cited in Boman-Bahram, 1974, p.237)

Conclusion

The choices of words and themes in above mentioned texts reflect a mindset, a wave of thought and assumptions and a whole discourse. It testifies the statement that colonial discourse is a complex of signs and practices. Mills’ (1997) statement also authenticates that colonial discourse not only refers to texts which share similarity of subject matter but also to a “set of practices and rules which produced those texts and the methodological organization of the thinking underlying those texts” (p.107). We have seen that colonial discourse is an ensemble of linguistic practices within which these word-choices, the ways to use them and ideas they stand for, are to be taken as signs. The research questions No. 1 and No. 2 stand answered.

Question No.3 pertains to how they signify according to semiotic theory. In this regard we conclude that they are intentionally produced and communicative signs in Augustinian sense which we discussed in the beginning. Because the senders had specific message and purpose to inculcate through them. They are also conventional in the sense that they have been used with a consistency almost to the level of what Lewis describes as “behavioural regularity” (2002, p.42). This is how psychological patterns become behavioural practices. Psycho-social conditioning ultimately results in psycho-semiotic conditioning and vice-versa. Individuals of a particular community always act and think within the framework of those specific patterns which are shared by experiences and based on previous practices. Language choices and thought-patterns described
above are rooted in the colonizer’s cognition which branch out in form of conventionalised linguistic practices which are signs of colonial discourse. Moreover, these practices suffice the three conditions which we established earlier for the communicative signs. 1- Signs of Colonial Discourse stand for ideas of Self and Other dichotomies, superiority of the coloniser, denigration of the native, universalism and moral duty of the West. 2- They have been repeatedly associated with the signified ideas they stand for and a plethora of literature is available to support this statement. 3- They are also conventional in the sense that there is a whole wave of western thought which has expressed and used these signs. Both the coloniser and the colonised equally comprehend their meanings as their worlds are constructed and described through these signs.

Regarding question No.4 we can confidently conclude that because of their conventional adoption and repetitive emergence in texts spanning over centuries, these signs and practice have attained conditioning in the mental schema not only of the coloniser but also in the mind of the colonised. This constitute the narrative framework of what has come to be known as colonial discourse.

Lastly, regarding question No.5, we saw that through these signs the coloniser has been successfully creating a dichotomic view of the world by presenting himself as superior and denigrating the native. The coloniser intertextually places his colonial enterprise in historical perspective, justifying it on moral grounds, winning an edge over others by propagating a superior value system. In doing all this he has been creating and exploiting signs of colonial discourse in his conventionalised linguistic practices.

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References


Globalization Speaks English: 
The In (visibility) of Algerian Literature and Its Resistance to Translation

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Abstract
The urge to adjust curricular and pedagogical contents of what texts of literature teach to learners of a foreign language, notably English, implies an understanding of the concept of global literary canon. Global or world literature then entails a literature that does not abide by the rigidity of the borders, which imprison texts within the local confinements of national identity traits. It is rather a process which allows the circulation of texts across national borders for the purpose of forming one huge hybrid culture that mixes various literary flavors. In an era of globalization and while the very notion of Western canon seems obsolete and out dated, there still exists some sort of discrimination among the texts allowed to enter the global literary canon. Some literary texts are considered not exotic enough or too exotic to meet the expectations of a wide and translational readership. For that reason, a great number of texts is deliberately marginalized and dropped from the canon confirming then the Western monopole operating upon the marketing and publishing houses. In this view of things, the present paper addresses the particular status of the Algerian literature in French within the global literary canon. It, also, aims to analyze its resistance to translation as major obstacle to its circulation and, thus, invisibility.

Key words: Algerian literature written in French, in (visibility), literary canon, translation

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Introduction

The present discussion is premised on the view that the conservative and consecratory characteristics of the literary canon do not match with the expected revolutionary, liberal and open spirit of globalization. Hence, addressing the issue of the global literary canon requires an objective perspective which would regard all text similar whatever their origin or status. This same perspective would also take into account the inherent qualities of literary texts rather than considering them mere eyes on a contextualized culture that only provides an anthropological understanding. While the issue at stake is not another lament on the fate of the literary canon in the world of today, we will make our own complaints by analyzing the unique status of Algerian literature written in French in a world monopolized by English speaking authorities.

The age of globalization has given birth to the globalization of literary studies, which led to the emergence of the notion of World literature. When first coined by Goethe in 1827, the term world literature ‘weltliteratur’ referred to the multicultural production of literary works in a universal context. Goethe was visualizing, as purported by Hassan (2000), a future state for the literary canon. Wellek (1995) defines world literature as a “... scheme of evolution of national literatures in which they will fuse and ultimately melt into a great synthesis.” (p. 221) Hassan (2000) comments that for Goethe that ideal future is to be distinguished by an open dialogue between nations. Through this dialogue, every nation would display its prominent writers who, in their turn, would reflect, in the words of Herder, their nations’ Volksgeist, or national spirit so as to express the universality of the human experience.

However, Hassan (2000) further argues that the notion of world literature was fraught with difficulties, for even if it aimed to represent a universal and a harmonious dialogue between different national and cultural literatures in the world, it was still Eurocentric. This same literature was primarily synonymous with Western literature that was rooted in its “Enlightenment universalism.”(p.39) In their turn, the socio-economic factors, including a growing wave of nationalism, the post-Cold War era, the increasing globalization of world economy and the rising waves of immigrations in the mid nineteenth and twentieth centuries seemed to have triggered a reconsideration of the very notion of world literature, leading then to a revision of some initial notions.

The aforementioned factors, Hassan (2000) advances, are well illustrated in ‘The Norton Anthology of World Masterpieces’, whose first edition of 1956 was exclusively dedicated to Western European and North American works. Then, it changed into a new expanded edition of 1995 with considerable non-Western works and with the title altered from ‘Masterpieces’ to ‘The less exclusive Literature’. In ‘The World Republic of Letters’, Casanova (2002) notes how the works of certain peripheral or minor writers had to circulate into metropolitan centers in order to be acknowledged as works of world literature. He also emphasized the inequality and the discrimination of the Western canon that monopolized world literature.

In ‘What is World Literature?’ Damrosch (2003) argues that world literature is less an enormous canon of works and more a matter of transmission, circulation and reception. He adds that
works which successfully flourished as world literature are those that gained wider appeal in the field of translation and were, subsequently, translatable. On similar lines, on her influential book ‘The Translation Zone’, Apter (2006) examines the crucial role of translation studies in the invention of comparative literature as a discipline, the tension between textual and cultural translation, the resistance to Anglophone dominance and the role of translation in creating a global literary canon (our focus).

When we turn over the pages of World literature and land at Maghribe literature, the Algerian literature manifests itself through the seminal works of Mohamed Dib, Yasmina Khadra, Kateb Yacine, Kamel Daoud, Meloud Feraoun, Mouloud Mammeri, Assia Djebar, Rachid Boudjedra and many others. Algerian literature is characterized by the cultural fusion of Arabic, Berber and French. The focus of this study then is on the Algerian literature that is written in French. Though written in French, Elimelekh (2015) states, Algerian literature reflects Algerian culture and thought and the revolution against colonialism. However, despite its rising tide, this literature has not achieved recognition yet within the universal literary canon. Thus, our aim is to examine the ambiguous status and the complex identity of Algerian literature written in French, which actually seems to impede its circulation universally and lead to its invisibility.

1- An Overview of the Algerian Literature and its Status

The French language is the most remarkable remnant of the French colonialism that lasted 132 years in Algeria. Walker (1998) assumes that at the very beginning of the French colonialism, schools were mainly attended by a few Algerian bourgeois and European settlers who became French in 1889. However, at the beginning of the nineteenth century a great number of Algerians began to attend French schools. Chaulet (1998) comments that after the independence the French language was still prioritized for intellectual productions despite the strenuous efforts of the Algerian government to instill an extensive programme of arabisation. Subsequently, most of the Algerian literature during colonialism and even after independence was written in French. Saad (2007) states that Algerian literature written in French has witnessed four fundamental periods. The first period relates to Algerian writers coming from wealthy families who assimilated the French culture and, hence, remained loyal to the French values. In contrast with the first period, the second period is distinct by a literature of resistance that endorsed and praised the Algerian struggle for independence as it also revealed the real conditions in which Algerians lived in that period. The third period is characterized by two waves of writers. The first one continues to sustain and praise the Algerian revolution and the second is confined to tackle socioeconomic and political aftermaths of the newly independent Algeria. Finally the fourth period is identified by a need to write autonomously in an attempt to understand the plight of current Algeria.

Salhi (1999) claims that the early francophone novels written by Algerians were published in France and, hence, were assimilated into the culture of the motherland (France). Importantly, the first stage of Algerian literature written in French from 1920 to 1950 was mainly pioneered by privileged Algerian intellectuals called ‘les évolués’, who were receptive to the integration of Algeria into France. They were exponents of the policy of assimilation and the vast majority of them were doctors, teachers whose parents were wealthy people, military officers or civil servants. Their writings cast
light on the advantages Algeria had acquired thanks to the amount of civilization brought by the French or what they dub “la france pays civilisé”. In ‘Le Problème algérien vu par un indigène’, Zenati (1938) was honored to advocate that he was indebted to France and that the Algerian people were fortunate enough to be run by the most civilized society. Regarding this Riche (2014) states:

It is true that the first stage in Algerian literature in French is marked off by Algerian writers following the lead of the French authors of the time such as Louis Bertand and Jean Pommier by writing exotic novels with suggestive titles like The Female Dancers of Ouled Nail and Meriem in the Palm Trees (1930) by Slimane Ould Cheikh. The publication of such folkloric novels in the 1930s was an evidence for the success of the French policy of assimilation. (p.40)

It is compelling then to argue that some Algerian novels in French were written by French Algerian settlers who were born in Algeria, and who began writing in the late 19th century like the pier noir Albert Camus, whose absurdist novels gained him the Nobel Prize. However, over the course of the nineteenth century and well into the twentieth century, a burgeoning literature has spread tackling Algeria’s struggle for independence and the consequent endeavours to set up a new national identity. Nevertheless, the outburst of the Algerian war of independence in 1954 inaugurated a new stage in the Algerian literature written in French. Supporting this idea, Riche (2014) adds:

The reverberation of the revolution was translated in the tipping of this literature toward modernism. Because of the revolution, the conqueror’s language assumed a totally different status for the Algerian writer. From a token of assimilation, it became booty of war. (Cf. Fanon Frantz, 1965). At the level of the theme, one of the effects of the war was the shaking of the French readers’ literary expectations as concerns Algerian literature. (p.40)

Hence, the second period of Algerian literature written in French aimed at shaking the French readers’ deeply ingrained mentalities. Significantly, those readers recognized that the pacific and peaceful tribes of Algeria they were used to in precedent ethnographic literature was was not true. Thus, they became receptive to new themes from the previous Algerian indigenous population. (Riche, 2014)

Equally, the Algerian writings of the second period (1945-1962) displayed the malaise and the search for an identity of their own, as well as a name and a land. Their beginnings were mainly associated with the opening of French schools to a greater part of the Muslim community. This era was characterized by an increasing frustration and despair among the indigenous inhabitants of Algeria. Such feelings were mainly articulated in the works of writers like Mouloud Ferraoun, Mohammed Dib, Kateb Yacine, Mouloud Mammeri and Assia Djeboar, most of who belonged to humble and impoverished families. These writers presented themselves as beholders of an ambiguous reality as never seen before. For Lacheraf (1963), this literature supplied an outstanding image of Algerian reality because it dared reveal a bitter reality, “Cette littérature va refléter pour la première fois dans les lettres françaises, une réalité algérienne qu'aucun écrivain, même Camus, n'avait eu le courage de traduire... »(p.209). To illustrate, Saad (2007) presents the following examples: Mouloud Ferraoun’s ‘Le Fils du pauvre’ (1950) and ‘La Terre et le sang’ (1953), describe the miserable and poor circumstances in which Algerians were living. His main objective was to provide French readers with a genuine picture of the living conditions of the indigenous population.In his turn, Mouloud
Mammeri in ‘La Colline oubliée’ (1952) depicts the injustice and racism that dominated the period. La Grande Maison (1952), L’Incendie (1954), ‘Le Metier à tisser’ (1957) and ‘Un Été africain’ (1959) by Mohammed Dib highlight relatable thematic issues such as misery, inequality, ostracism, exclusion, and social devastations. Kateb Yacine is also an Algerian writer who has been deeply affected by the massacres of May 08th, 1945. His novel ‘Nedjma’ tackles many themes, such as revolution, resistance and quest for identity. On parallel lines, Malak Haddad, through ‘Malheur en danger’ (collection of poems, 1956), ‘La Dernière Impression’ (1958), Je t'offrirai une gazelle (1959) and ‘L'Elève et la leçon’ (1960), places a great emphasis on perplexing situations where difficult decisions had to be made because of the war against France.

Interestingly enough, Algerian women writers emerged to denounce women low status and reclaim their rights. Such a literary endeavour was pioneered by the first Algerian woman novelist Taos Amrouche with her book ‘Jacinthe noire’ in 1947. This was followed by Assia Djebar's books ‘La Soif’ (1957), ‘Les Impatients’ (1958) and ‘Les Enfants du nouveau monde’ (1962), which generate a call for independence from colonialism and from patriarchy. In doing so, Djebar exposed the tough life women endured under the double oppression of the colonizer and patriarchy. (Saad, 2007)

The third period of the Algerian literature written in French is distinguished by the dilemma between praising the revolutionary war and the search for a real identity and truth. Mohammed Dib’s ‘Qui se souvient de la mer?’ and Mouloud Mammeri’s ‘L'Opium et le Bâtonare’ pertinent examples of the ambiguous search. The issue is still present in recent literature as in Le champ des oliviers by Nabile Farès, ‘Le vainqueur de coup’e by Rachid Boudjedra, ‘Le fleuve détourné’ by Rachid Mimouni and ‘Les chercheurs d'os’ by Tahar Djaout. (as cited in Saad, 2007)

Yet, following a short period of time in which most of the writings were basically centralized on glorifying the war of independence, many questions concerning the nature, content, style, and language of Algerian literary productions began to reappear. Numerous writers such as Azzegagh (1966) insisted to stop for an end to praise and glorify the war and the Algerian revolution, he urged: «Arrêtez de célébrer les massacres, Arrêtez de célébrer des noms... Arrêtez de célébrer l'histoire.” (n.p)

Saad (2007), further, expounds that Mohamed Dib along with other writers used the French language as a means of liberation. He explains:

Malek Haddad, Dib and others who regarded the use of the French language as an effective means of liberation. It was considered to be very important to speak the same language as the enemy. Malek Haddad claimed that it was in French that he pronounced the word 'independence' for the first time. As argued by the Moroccan author Laâbi, Algerian literature was for the French but against the French. 'On a écrit contre et pour les Français peut-être plus que pour les Algériens'. (p.6)

The fourth stage of the Algerian literature is considered a continuum and a search for identity. It is known as the literature of 1990s. New names started to emerge namely, Malika Mokeddem, Latifa Ben Mansour, Maissa Bey, Mohammed Kacimi-el-Hassini, Abdelkader Djemaï, Hassan Bouabdallah and many others.
Despite the uniqueness of the newly born profile of the Algerian literature of the 1990s, it was still featured by the need to relate to the past through the use of 'flashbacks' so much used by pioneers of Algerian literature to decline the values inscribed by French colonialism. Additionally, these 1990s narratives were meant to defy existing political, social and cultural conventions. Hence, this Algerian literature continues to reflect the social realities and personal experiences of its people.

2- Algerian Literature Written in French and Sense of Double Identity

The main intricacy of the Algerian literature is the strong divide between French, Arabic and Berber. This complexity attributes a double-edged identity to the Algerian literature due to the diversity of cultures adduced to it. Chaulet (1998) describes the relationship between Algerian writers and French language as complex at times and clashing at other ones. She asserts that Algerian writers do not possess an ultimate linguistic independence, since they are noticeably influenced by a history of which their destiny is the primary element. Along similar lines and in her reflection on this cultural identity split, Elimekh (2015) argues, in an article entitled ‘Muhammad Dib and Algerian Resistance Literature’ that,

Caught between conflicting linguistic and ideological worlds, Algerian literature saw periods of ebb and flow…The conflict, interaction and mutual influence among these three cultures eventually gave birth to an Algerian literature that was written in French but described an Arabic and Berber reality. The linguistic, ideological environmental, historical and human elements all came together to form a new multi-faceted literature whose sources and roots are very diverse. The authors stress their affiliation with two worlds and the tension between their Arab and Western heritage. (p.464)

It is worth mentioning that certain Algerian writings are to a certain extent autobiographical as they chronicle daily life experiences. These works reflect the conflict between the Algerian heritage and the colonial culture, in that both their affiliation to both worlds and also their frustration to be perfectly comfortable in appear highly problematic. Not only did Algerian writers who write in French hold those feelings of alienation, but so did the pied noir writers. In her article “I See Myself Elsewhere: the Works of Marie Cardinal and Assia Djebar” (2015), Chuang writes:

As a pied noir exiled involuntary from her birthplace, Cardinal feels French and Algerian and paradoxically, neither French nor Algerian. Cardinal’s double consciousness and in-between existence is echoed by Djebar as the latter writes in French, which is seen as an act of betrayal under the control of post-independent Algeria’s regime. Writing in French outside Algeria, Djebar suffers the pain of dislocation and exile. Although Cardinal and Djebar appear distinct from each other when placed within an ethnic and political context, they both share an inner struggle of biculturalism, which results in them a sense of displacement. (p. 18-19)

Through their recollections, both writers endeavour to reconcile with their French and Algerian ancestry. Djebar (1995) distinguishes herself as a stranger in her native soil Algeria. In this regard, she advances: « je m’installai désormais dans de constants allers-retours, me résignant à cet entre-deux vies, entre deux libertés. » (188). Those feelings of dislocation became intense when she admonishes herself for not standing by Algeria victims’ side when they were fighting. Djebar claims:
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« Simplement, je ne bois plus L’Algérie…Vous toujours là-bas, et moi, expulse de désert…je me
vois ailleurs…je suis là-bas sans terre natale. » (146-47)

3- The Status of French Language Literature Worldwide and the crisis of Algerian Literature
untranslatability

Despite the striving efforts of certain francophone writers, who took up the challenge to claim
French language as a global language, Tilman (2014) asserts that French language is confined to the
Maghreb where it is mainly used as a teaching language for a number of modules at university
levels. In her essay, entitled ‘The Algerian Linguicide’, Saadi defines the Algerian language politics
that uses the French language as a politics of death. She uses the words mutilation and castration to
convey the wounds inflicted to the linguistic body of Algeria and she views the linguistic history of
Algeria as a history of war constantly waged against a kind of outdated phallic mother. Gafaiti, ‘as
cited in Berger, (2002) purports that to deconstruct the politics which uses binary oppositions
between Arabic and French. Furthermore, Berger (2002) maintains that Algerian nationals tend to
describe France as a step-mother figure. This analogy evokes the wicked step-mother stereotype
and its accompanying feelings of mistrust, hatred and rejection. The step mother (French) dares to
hold the place of the irreplaceable mother (Arabic). Notwithstanding, Berger reflects on a number
of essays revealing that this indelicate stepmother turns to be a good stepmother since it represents
the language of its Algerian intellectuals.

Reflecting upon the future of Francophone literature, Goerge (2013) argues that the future
of francophone literature is less and less French, but more and more Anglo-Saxon. Hence, if kept
untranslated the Algerian literature written in French will remain invisible and, thus, will never reach
the global canon. Even though francophone writers stress the fact that literature is a global practice,
they still reject complete contributions made by colonized nations. As a result, Goerge (2013) calls
many prominent writers to replace the label Francophone literature by literature-monde which has
received support but also cynicism and plain refusal on the part of various other writers and critics.
She states further that the world francophone is really controversial as it links people who share no
commonalities or affinities apart from the French language. Nonetheless, Goerge (2013) assumes that
the word francophone will dissipate or go through a drastic change.

This prevailing danger then seems to reinforce the idea that the Francophone Algerian
literature is in a perilous situation simply because French is not a world language. As an Algerian
woman and writer in exile, Djebar (1995) feels disappointed and powerless about the white silence
of Algerian people, she advanced, “Le blanc de l’ écriture, dans une Algérie non traduite? Pour
l’instant, L’Algérie de la douleur, sans écriture; pour l’instant une Algérie sang-écriture, hélas ! »
generation of writers and thinkers, herself among them, who have not spoken soon enough and loudly
enough.” (p.28)

Among the thorny questions Djebar raised, Seyhan (2003) includes the followings: “How
does one deal with silent voices and the blank page of the dead, How does one represent Algeria with
its conflicts and horrors not translated to words?” (p.164). Djebar, Seyhan (2003) argues, find no
proper solution or answer to those answers. She insists on opening a horizon for writing, for she
believes that words have a great redemptive power which must be shared and that the Algerian literature has a legacy that must be transmitted among generations.

Guardi (2005) explores some of the reasons why Algerian literature is still invisible in the global literary canon. She states that this invisibility is due to the lack of translation. Moreover, the Algerian literature written in French has recently been considered a self-studying entity if compared to the past. Interestingly enough, the significance of Arab countries was not acknowledged due to the widespread fallacy that made the Arab world and its literature a monolith. Therefore, publishing and translating Sharqi authors’ works for instance was more favorable because of historical and ideological reasons which promoted the view that sharqi writers are more Arab than maghrebi authors (Arab authors from North Africa that is the Maghreb). Though, few Algerian works written in French are translated into English, many works are bountifully translated into Italian. To probe this further, Guardi (2005) pointed out the number of translations of Algerian literary works written in French into Italian and shows the ideological justifications behind the enterprise as well. According to Guardi (2005) the aim is to transmit the idea that the Algerian intellectual does not speak Arabic and that the premium language is French and not Arabic. This, ultimately, reveals that Algerian publications are published thanks to the contribution of the French Ministry which could be seen a sign of cultural colonialism. This suggests also that French is a natural language in Algeria which was not imposed by force, while Arabic was. (p.98)

Henceforth, the Italian translation does not really portray the truth of the Algerian literature and its essence. On the contrary, it rather perpetuates the stereotypes that thwart its circulation in a wider global space. To restore the Algerian literature vitality, Guardi suggests: “The Algerian novel is ripe both from its aesthetic and topical points of view, and I strongly believe it deserves to be appreciated within a sensitive and sensible intercultural context.” (2005, p.100) It can be argued that the paucity of translation constitutes an obstacle for the circulation of Algerian works, “A translation anthology… is ‘one of the most enlightening and memorable ways of transferring culture internationally. ’” (Wilczek, 2012 p.1687) However, for this literature to hold a global torch, its Anglo-Saxon translation is urgently required. Another key element to ponder on is the status of literature in Arabic which appears to be very slow to expand as claimed by Elimelekh (2015). This seems to stem from numerous political, cultural and social factors. Furthermore, the low status of Arabic is due to the dearth of communication between the Maghreb and the Mashreq which culminated from a purposeful French policy of curtailing such communication and, hence, results to “the disinterest of the Algerian press in matters of Arabic literature.” (465)

In the wake of the post 9/11, translation became a difficult issue in the United States, particularly in matters of the Arab theology, namely the Islamic religion. According to Apter (2006), translation is considered compellingly “essential to the dissemination and preservation of textual inheritance; it is also understood to be an agent of language extinction for translation especially in a world dominated by the languages of powerful economies and big populations.”(p. 17) Not only are small literatures of minoritarian traditions put on the breadline, but they are also rendered to obsolescence due to the small number of translation that would foster access to their cultural heritage and hence put these literatures in the danger of extinction. Apter (2006) draws a comparison between
the delicate survival prospects of animals and plants in an endangered environment and the prospects of endangered languages. She states:

In many ways, the rush to globalize the literary canon in recent years may be viewed as the “comp-lite-ization” of national literatures throughout the humanities. Comparative literature was in principle global from its inception, even if its institutional establishment in the postwar period assigned Europe share of the lion’s critical attention and shortchanged non-Western literatures. (p.41)

In this passage, Apter is referring to the initial aim of national literatures which harkens back to Goeth’s notion of worlds’ literature whose original objective was to open space for universal cultures to display their literary heritage; a fact that would pave the way to the trendy discipline of comparative literature. However, Eurocentric literature monopolized the global canon leaving no space for minor literatures.

When tackling the status of the Algerian literature written in French, Apter assumes that it is sadly and ironically true that the Algerian novel is relevant to a French audience. She adds, Algerian writers are frightened in their native soil, Algeria. Hence, France became their refuge. In this context Apter (2006) infers that certain Algerian writers have contracted a language fear; the fear to speak in Arabic, Berber or French. That fear stems from “the fear of accusations, of blasphemy and apostasy; the fear of fatwa unilaterally issued by hardline Islamists against those who would liberally interpret Koranic references and the fear of death.” (p.97)

Apter (2006) mentions that Tahar Djaout is among the Algerian writers who have resisted death. He believed that silence is also a form of death, though speaking cost him his life. Djaout writes: “if you speak, you die, if you keep quiet, you die. So speak and die.” (as cited in Apter, p.97)

Apter (2006) also refers to this lack of translation as a politics of linguistic genocide. She represented Assia djaber dissatisfaction with the current status of the Algerian novel written in French advancing that for her, there are no Algerian literary productions to be translated. Instead, there is a void or a gap that is occupied by a body prolific that can be damaged by a suicidal anemia and, becomes “a corpse wrapped in white linen.” (p.97) She sees contemporary writings as a writing desert or blank territory. Regarding this, she infers “the white of writing, in an untranslated Algeria? For the moment, an Algeria of pain without writing; for the moment an Algeria of pain, without writing; for the moment, an Algeria without literature written in blood, ((sang-e´criture), alas.” (p.97) Her view of Algeria as what she dubs a ‘literature-less place’ is emphasized by its low visibility in the universal market of translation.

This shift of attention towards universally translatable monoculture is endorsed because of the growing competition of European languages to win international recognition. Apter (2006) compares “these competitors as gladiators fighting among themselves for the international market share.”(p.99) For example, in French bookstores both translated and untranslated books are rather piled in the shelves. This alludes that French is far away behind English, thus, it is losing the battle against it, “Most cynically perhaps, it implies that France no longer maintains its special hold on the
market in “hot” fiction, philosophy, and theory—a novelty deficit that must be made up domestically by translations.” (Apter, 2007, p.99)

In Algeria, untranslatability seems to acquire a given global market. However, only few works by Algerian writers whether in French or English have international list distribution and the English translation of Algerian writings remains extremely limited and invisible.

Conclusion
The discussion so far has attempted to highlight the ideology which seems to dictate the inclusion of certain literatures in the global literary canon at the expense of others. At the core of the issue, Algerian literature written in French seems to suffer drastically as it finds no echo in the wider world simply because poorly welcomed by the English dominant marketing enterprises. The discriminatory, narrow and one-sided characteristics of the literary canon seem but confirm that the very notion of global canon is a myth. Unfortunately, the deliberate resistance to translation of Algerian works of literature into English is impeding the circulation of these texts out of the confines of the French speaking world. Huge names are dropped out of the global literary canon and great oeuvres are overshadowed by less appealing ones. On the basis of all these depictions, reconsidering the status of Algerian literary texts in the global literary canon, would necessarily offer more visibility to the Algerian culture in general and the Algerian identity in particular.

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Liminality and Decolonization: Discourse Evolution in Robert A. Heinlein’s Trilogy of Liberty and Self-responsibility

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Abstract
This paper analyzes the mutation of Robert A. Heinlein’s (1907-1988) discourse on the question of colonialism and decolonization. The aim is to analyze his discourse evolution. In his ‘trilogy of liberty and self-responsibility’ (Starship Troopers, 1959; A Stranger in a Strange Land, 1961, and The Moon is a Harsh Mistress, 1966). The American science fiction writer has delivered perturbing statements on the notion of freedom. Often labeled as a decadent or fascistic storyteller, Heinlein is equally acknowledged for the audacity of craftsmanship. When intersected with postcolonial studies, his narratives offer an oblique optics to the understanding of the evolution of imperialistic discourse: from unashamed colonialism to apologetic decolonization. Located between science fiction studies (SF) and postcolonial theory, the issue was addressed through the theories of Homi Bhabha, Ngugi wa Thiong'o, and Arnold Van Gennep. These tools were used to substantiate the claim that Robert A. Heinlein’s fiction has incorporated liminalities to sustain the decolonization process of its protagonists. The study revealed a logical continuum along the three novels: the narratives correspond to the three levels of liminality. In other words, the writer’s discourse has evolved from a conservative into a progressive view of decolonization.

Keywords: Decolonization, discourse evolution, imperialism, liminality, postcolonial theory, Robert A. Heinlein, science fiction

Introduction

The American writer Robert A. Heinlein (1907-1988) is a pioneer of the Golden Age of science fiction (1930s-1940s). He contributed to the making of a comprehensive narrative proposition of what he called ‘Future History’. As a renowned writer, he explored a plethora of themes related to his vision of mankind’s future: technology, race, and gender, to name a few. In addition, Heinlein has had strong ideological and political standpoints that challenged the dominant discourse of his epoch. The publication of Starship Troopers (1961) provoked a wave of indignation in regard to its militaristic apology of war and expansionism. Addressed to Heinlein’s young readership, this novel is one of his Juveniles which are serialized narratives that explore themes of the coming of age, rites of passage, and being in a futuristic world.

Then, some readers confined the writer in the sphere of reactionary writers whose theses were close to right-wing ideas and authoritarianism. Heinlein has acquired a reputation that would define his persona for decades: he was seen as a crypto-fascist. Nevertheless, he disclaimed the ascertainment with two libertarian novels: A Stranger in a Strange Land (1961) and the Moon is a Harsh Mistress (1966). The first is considered as the pillow book of the Hippie Movement, while the second is seen as a retelling of the American Revolution.

The authors of this paper attempt to show the evolution of the colonial discourse in Heinlein’s trilogy through the prism of postcolonial theory. Heinlein’s supposed inconsistency stands for a global process of liminality. Hence, a reference to the segments of critical theory is made to explain the mechanisms and discourse of colonialism and decolonization and how they impact the understanding of Heinlein’s trilogy. Furthermore, there will an attempt to establish a narrative and thematic logic (or coherence) in the trilogy by highlighting the elements of this evolution.

1. Theoretical Framework: Colonizing Spaces, a science fiction tradition

Science Fiction writers often hesitated about the color of the future: despotic, imperialist, or libertarian. While scientists affirm that technology would insure progress and emancipation, notorious SF writers (George Orwell, Aldous Huxley, Stanislaw Lem) dwell on more skeptical positions, such as obscurantism, enslavement and oppression. The question of colonizing space has been a constant fantasy of man and an inspirational topic for SF writers. The utopian and dystopian designs are the common depictions of individual or collective quests for self-fulfillment and bliss. The two World Wars and their tragic weight on the value of mankind brought forward a wave of decolonization predicated on the desires of the ex-colonies for freedom and self-determination.

The stretching scope of postcolonial theory debunked the discipline from exclusive socio-historical perspectives and dragged it into unusual epistemic areas. In her seminal work Science Fiction and Empire, Kerslake (2007) reasons that SF is liable for the study of imperialism and decolonization from the original angle of fantasy and futurism:
While conventional postcolonial theory engages with specific historical references and geo-political situations, this text looks at and beyond the constructs of history, to extrapolate postcolonial paradigms and to examine new values of centre and periphery as humanity begins seriously to look at the colonisation of our Sun’s planets (p. 3-4).

The scholar argues that postcolonial paradigms of center vs. periphery; self vs. other, and imperialism can be analyzed via the examination of fictive projections and anticipation.

In *Colonialism and the Emergence of Science Fiction*, Rieder (2008) endorses Edward Said’s belief that the novel (including SF) is a bourgeois product that perpetrates imperialistic foundations (3). Rieder attests of the seniority of the genre and its stereotypical mode of representation:

…early science fiction seems merely to transpose and revivify colonial ideologies, the invention of other worlds very often originates in a satirical impulse to turn things upside down and inside out. A satirical reversal of hierarchies generates the comparison of extraterrestrials to colonialists… (p. 4).

Rieder extrapolates the established ascertainment to cover the most recent forms of the genre. Traditionally, SF glorified men’s superpower and their imperialistic impulses. The figures include the pacification of the savages (aliens) and their reconstruction in a human mold, with utter denial of their specificities and singularities. Old school SF is analogous to imperial expeditions and ethnographic accounts in the sense that it places the humans in spiciest configuration, where there are depicted as superior to the aliens. King (1998) validates this argument in *Bug Planet: Frontier myth in Starship Troopers*. The author enlists an ethnographic tradition in the 20th century SF accounts:

As the narrative on Mars unfolds, Burroughs offers an ethnography of alien culture which readily invokes the terms of frontier narratives and colonial expansion, wherein the indigenous race, ‘green men’, are portrayed, like native American Indians for European pioneers, as warlike, primitive and intellectually inferior. (p. 1020)

King links his statement on Edgar Rice Burroughs’ *Under the Moon of Mars* (1912) to Heinlein’s *Starship Troopers* (1959) and its film adaptation. For him, SF has established a fact consisting in the belief that frontiers are expandable and that all the beings that live beyond these boarders are potential slaves.

Langer (2011) sums the concerns of postcolonial sciences fiction by using Heinlein’s *Stranger in a Strange Land* as illustration of the canons of imperialistic fiction:

These two signifiers are, in fact, the very same twin myths of colonialism. The Stranger, or the Other, and the Strange Land –whether actually empty or filled with those Others,
savages whose lives are considered forfeit and whose culture is seen as abbreviated and misshapen but who are nevertheless compelling in their very strangeness – are at the very heart of the colonial project, and their dispelling is at the heart of the postcolonial one (p. 3-4).

The approach of Langer invokes the works of Homi Bhabah (The Location of Culture, 1994), Ngugi wa Thiong'o (Decolonizing the Mind, 1986), and Bill Ashcroft (Empire Writes Back, 1989). The plausible combination of postcolonial theory with science fiction studies is, thereby, founded and justified in the study of Heinlein’s Trilogy.

2. Heinlein and (de)Colonization

Heinlein witnessed the imperialism-related historical changes which were echoed in his fiction critical in the understanding of the movement of decolonization. The writer penned a plethora of novels and short stories that tackled the themes of invasion, alienation, and rebellion, all of which address the dialects of war and perpetual peace. David Seed’s Constructing America’s Enemies: The Invasions of the USA (2007) explains Heinlein’s obsession with hostile enemies that menace the American Nation. Seed cites The Day After Tomorrow (1949) which pleads for the implementation of the Manifest Destiny, and The Sixth Column (1941) which expressed his alert to the Yellow Peril. Heinlein narrative scaffolding culminated in the writing of The Puppet Masters (1951) and more especially Starship Troopers (p.78). This time, it was the potential Soviet invasion that prompted Heinlein to make his most controversial statement about imperialism. Surreptitiously, Heinlein constructs an ideological apology for preventive war and expansionism.

2.1. Starship Troopers: Glory to the Empire

The novel recounts the coming of age of Johnny Rico and his training and missions in the mobile infantry. Earth is administrated by a Federation which existence is legitimated by the war against the ‘Bugs’. The succession of battles and philosophical theories on the importance of the military in the protection of democracy constitute the core of the plot. The analogy between the ‘other’ as insects is a typical mode of the representation of the enemy.

The imperialistic stance is perceptible in the narrative organization of the events: chronologically, it was the Terrans who invaded the Arachnids’ land and the insects retaliated to the human aggression. Heinlein’s narrative artifacts drag readers into a deceptive appraisal on the actual aggressor. Once convinced, the characters and the readers justify the ethnocentric conception of the world and the Bugs-oriented inferiorizing discourse. Seed analyzes this discourse by stating that the enemies (aliens) force humans (the Americans) to challenge their knowledge of evolution:

Narratives that cast America's enemies as bugs at one and the same time privilege the USA as a representation of humanity itself, and also pose a special problem for those being invaded If the enemy is some kind of subhuman creature, that might carry an evolutionary consolation (p. 83)
Colonialism in SF is often grounded on a Darwinist belief. The empathic humans fight for their survival in a world order that is predicated on force and violence. Heinlein highlights this belief in a dialogue between the teacher Mr. Dubois and his student Carmen: “Violence, naked force, has settled more issues in history than has any other factor” (1959, p.32). *Starship Troopers* reproduces the colonialist measures of pacification through violence and the obliteration of ‘the other’ for the sake of consolidating the myth of superiority and indorsing the heroic figure.

In *Space: the Final Frontier*, Teo (1994) points to the narrative horizon of that type of heroism which is tainted by nationalism:

American science fiction of the 'Golden Age' was influenced by American nationalism in several obvious ways. Firstly, science fiction writers reworked aspects of the national myth, such as the Puritan exodus from the corrupted Old World in order to establish a free society in a new land. In Paul Dennis Lavond's 'Exiles of New Planet', an imperialistic, authoritarian government rules Earth and the Solar System. A group which seeks freedom decides to migrate to a new planet. (p. 29).

For Teo, imperialism is linked to a liable utopian principle of exile and self-renewal. The fiction of Heinlein confirms these tendencies in unlimited expansionism and the confiscation of the bugs’ lands. The Terrans do not solely fight off the bugs but they intend to invade Klendathu (the bugs’ planet). The colonized are either exterminated or submitted to a subaltern condition. The US regional identities are melted into a national identity and extrapolated to the neighboring spaces. King (1998) notes that Heinlein’s novel is connected with the historical and political context of the 1950s (*Bug Planet: Frontier Myth in Starship Troopers*, (p. 1018). In his view, the narrative is more concerned with the present more than what the future would look like. The end of WWII and the advent of the Cold War have forced the imperialistic powers to abandon their colonies. Subsequently, decolonization has been established as the ultimate objective by the oppressed. The outcomes of the Cold War and the decolonization process were meant to create a new world order which is ruled by a super-powerful nation.

Heinlein translated the historical fluctuations into a personal comment on the endangered democracies that need to go for conquest and not remain in inertness and wait-and-see policy. Klendathu is not an especially rich place and it does not have a strategic value. Yet, its invasion would enable the humans to assert their authority on the universe and subject the ‘other’ to the supremacy of mankind. Heinlein portrayed a quintessential concern of post-imperialist powers: the regeneration of the myth of epic territorial conquests to federate people around neo-nationalist doctrines. This posture attracted the wrath of the 1950s critics who disapproved Heinlein’s fascist-friendly discourse. Nevertheless, some contemporary scholars have transcended the fascistic lenses and deal with the novel from a neo-imperialistic perspective.

### 2.2. A Stranger in a Strange Land, the U-turn

Unfairly and prematurely condemned, Heinlein would deliver two years later his most read novel: *a Stranger in a Strange Land* (1961) which was immediately hailed as the Cult book of the...
counter culture. Heinlein operates a discursive shift on the questions of liberty and emancipation. The plot revolves around Michael Valentine Smith a man on Mars and raised by the Martians. He is repatriated to Earth and soon started to be coveted by governmental agencies, religious organizations, and the media. Smith discovers the terrestrial costumes and assimilates language and culture through ‘grokking’\textsuperscript{x}. Smith’s dissatisfaction with his new environment promoted him to establish a new cult: ‘The Church of all Worlds’. Heinlein’s narrative is a virulent criticism of the capitalist values of money, consumerism, and opportunism. The writer instituted his discourse mutation with what Higgins\textsuperscript{xi} (2013) names psychic decolonization. The idea of Mind decolonization is assumed as the most significant form of emancipation. In Ngugi’s words, the process of decolonization passes by the understanding of the colonial condition and its unwholesome alienation strategies:

Colonial alienation takes two interlinked forms: an active (or passive) distancing of oneself from the reality around; and an active (or passive) identification with that which is most external to one's environment. It starts with a deliberate disassociation of the language of conceptualisation, of thinking, of formal education; of mental development, from the language of daily interaction is the home and in the community (p. 28).

Smith landed on Earth with an assembled identity that was menaced by the Terrans and their imperialistic drifts. His indigenous language did not allow him to understand the culture of the Terrans, and he was, therefore, initiated to the local language. Smith was disappointed by the values and ethics of the world. The central Federation - guarantor of peace and prosperity - appeared to be a corrupted system based on delusions, money and religious bigotry. Hence, Smith decided to create a utopian alternative embodied in his ‘Church of all Worlds’. Higgins (2013) explains that Heinlein’s protagonist incarnates a tendency in the 1960s counter culture which consists in fulfilling mental emancipation through artificial paradises:

Iconic 1960s sf texts, such as Robert A. Heinlein’s Stranger in a Strange Land (1961), Frank Herbert’s Dune (1965), and Arthur C. Clarke’s novelization of 2001: A Space Odyssey (1968) offer striking variations on Zieger’s model; each novel centers upon a hallucinogenic exploration of inner space, but these narratives, written within a historical context framed by Western European decolonization and an ascendant Cold War American neo-imperialism, explicitly criticize territorial colonialism and posit inner space as a landscape colonized by social norms and unconscious psychological urges. (p. 228).

Higgins synthesizes the essence of N’gugi’s theories on the priority of cognitive emancipation over territorial recovery. Servitude, in the novel, concerns the Terrans who melted within a corporatist and neo-imperialist system that estranged its adepts. Smith acts as a decolonization catalyst that shatters the linguistic and cultural codes of the oppressive Federation by introducing an alternative utopian model. Heinlein introduced the theme of free sexuality and alternative mysticism to assert the belief that utopianism cannot be through imperialist expeditions but rather through spiritual completion. Thus, decolonization is envisaged within inward change of beliefs and mind liberation.
The voice of Heinlein is assumedly expressed through Jubal’s daring statements. Thus, on servitude and disillusionment, Jubal explains to Jill one of his greatest illusions:

My dear, I used to think I was serving humanity . . . and I pleased in the thought. Then I discovered that humanity does not want to be served; on the contrary it resents any attempt to serve it. So now I do what pleases myself (p. 116).

On the question of language and cultural hegemony, Jubal admits that English (as a global language) is a tool of cultural oppression and identity suppression:

English is the largest of human tongues, with several times the vocabulary of the second largest language -- this alone made it inevitable that English would eventually become, as it did, the lingua franca of this planet, for it is thereby the richest and most flexible -- despite its barbaric accretions . . . or, I should say, because of its barbaric accretions. English swallows up anything that comes its way, makes English out of it (p. 286).

When this linguistic hegemony is contended, in the exchange between Jubal and Mahmoud, Heinlein reaffirms the imperialist stance. When Mahmoud intends to rehabilitate Arabic, as another expressive language, Jubal’s deflective statement eschews the comparison:

[Mahmoud] “But there are things which can be said in Arabic that cannot be said in English.”
Jubal nodded. “That’s why I’ve kept up my reading” (p.286).

Heinlein’s novel offered an insightful conception on language that matched the social and cultural turmoil of the 1960s. Incidentally, Heinlein’s novel was adopted by the Hippies within the era of the Civil Rights Movement. The novel addressed a generation’s aspiration to end imperialistic doctrines and especially those which are located within the same nation. Heinlein’s novel contributed to challenge the canons of hegemonic culture and linguistic subservience. Smith, guided by Jubal, understands that mankind is servile to a corrupt system in which freedom is interstitial. The incisiveness of the statement lies in the annihilation of the hegemonic discourse and the establishment of a counter-cultural proposal.

2.3. The Moon is a Harsh Mistress: Voices of the Oppressed

Published in 1966, The Moon is a Harsh Mistress takes Heinlein previous statement beyond psychological reconstruction: this narrative is a call for rebellion and anarchism. The novel accounts for the insurrection of the Loonies against the Terran authority and their abusive administration of the colony. Heinlein illustrates the early stages of the revolution – organized by MIKE, Mannie, and Professor de la Paz. The germinating insurrection turned soon into a total war, where both battlefield action and international diplomacy were used to settle the conflict. The obstinacy of the Terran authority to suppress the revolt comforted their self-deception in not seeing the scope of the insurrection. After a sustained rhythm of struggle, the Loonies wrested their
independence and the joy of victory was tarnished by the premises of the rise of a dictatorial authority within the ex-colony.

Encompassing the revolution, the narrative allows the discovery of life on Luna, the Loonies are gender and race progressive. Like in *Stranger in a Strange Land*, *The Moon is a Harsh Mistress* emphasizes self-actualization through the exaltation of difference and variety. The liberation of morals announced in *Stranger* is achieved and fully assumed. Moreover, the deportees and their descendents have developed their own dialect which is an omniscient form of cognitive autonomy. Their life mode is a gallery of idealist anarchism and a permanent revolt against the gentrification of their existence: as ‘untouchables’ victims of caste-discrimination, they subsumed themselves to the reality of their condition, and organized their lives in a singular manner. Undisputedly, Heinlein relayed the ideas of Jubal, in *Stranger*, and reshaped them in Professor de la Paz’s most explicit statement on freedom:

> I will accept any rules that you feel necessary to your freedom. I am free, no matter what rules surround me. If I find them tolerable, I tolerate them; if I find them too obnoxious, I break them. I am free because I know that I alone am morally responsible for everything I do (p. 65).

To the Loonies, liberty became accessible and inevitable because they were firmly convinced that despite their efforts, they would neither improve their condition nor change their status as sub-humans. Heinlein outlines the fracture between the Terran elite and the Loonies in a historical reference to the American Revolution (1776-1783). Another contextual reference is the Latin American resonance of proper names (Luna, Terra, Mannie, and Bernardo de la Paz). Heinlein seems to have been inspired by the revolutionary trends in South America and their emblematic figures: Ché Guevara, Simon Bolivar, and Fidel Castro. Both the American Revolution and the Latin American revolutions were historical instances of anti-imperialism. Although theorized by artificial intelligence and a group of agitators, the novel’s discourse is explicitly an anarchist discourse grounded on popular uprising. The revolution is not elitist; it is rather a popular and egalitarian upheaval of the oppressed against the establishment.

### 3. A Comment on the Trilogy

Robert A. Heinlein’s trilogy explored inconsistently the themes of liberty and self responsibility. Often considered as an elusive writer, he confuses the issue by multiplying the authorial outlooks on servitude and emancipation. Nevertheless, there is a discrete nexus between the three novels which may be viewed as logical continuum and an evolution on the questions of imperialism and decolonization. In the trilogy, authority and power are recurrent motives. In all the novels, there is a Terran Federation that rules the world. In *Starship Troopers*, the Federation is blindly trusted as the warrantor of the world’s peace and stability. It employs belligerent and jingoistic means to prevent the world from alien attacks. In a *Stranger in a Strange Land*, the established Federation does comfort the system in an illusory state of stability. Yet, the world order is shaken by the arrival of a mystical Martian who unveils the flaws of the Terrans: money, religious bigotry, media, and morals. Smith contends the prevailing brainwashing and institutes a
mental decolonization via his Church. Finally, the Terran Federation, in *the Moon is a Harsh Mistress*, is depicted as a quasi-tyrannical structure that sustained imperialism as an operating mode. Segregationist and unequilateral, the Terran Federation maltreats the Loonies and ultimately urges them to revolt.

Heinlein’s imperialist discourse in *Starship Troopers* vanished gradually in the next novels. Beyond his distrust of kingly authority, the advent of emancipation movements (Hippies, Civil Rights Movement, and decolonization) comforted his belief in the end of servility and expansionism. Heinlein used outer space as a metaphor to mirror his ideological concerns at the scale of the world. In addition, his perceptions were captured by the readers of the 1960s who made of *Stranger in a Strange Land* an emblem of their blueprint.

The trilogy of the ‘Dean of Science Fiction’ features a charismatic leader who ensures transmission of knowledge and values to a younger disciple: Dubois and Rico; Jubal and Smith; De la Paz and Mannie. This Jungian figure evokes Heinlein’s attachment to juvenile education and his attachment to the universality of this theme. His characters are interchangeable and follow the rites of initiation pattern: young men born and raised in exotic locations are trained to reach their emancipation from a neocolonial or imperialistic project. Emancipation is achieved by verbalization and then by action.

### 4. Postcolonial Discourse Markers: the Emergence of Liminality

In his ideological mutation, Heinlein has disseminated a series of discourse markers that echo his concerns about colonialism and its decline. The postcolonial perspective is illustrated through the relics of imperialist discourse and their incidences on the colonized. Thus, the imperialistic unrequited vision of otherness urged the colonized to question their human condition and the circumstances of their servility. While *Starship Troopers* incarnates the magnificence of the imperialist project, the two other narratives reversed the foundations of hegemonic colonialism.

Awareness was the triggering factor that enabled the protagonists of the *Moon in a Harsh Mistress* to devise and stage riots, insurrection, and revolution. This consciousness was achieved by Smith and his cult in a *Stranger in a Strange Land*. The negotiation from the state of colonized to emancipated included liminalities in which language serves as a tool of passage from an imposed to a fulfilled indigenous identity.

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Heinlein himself changed his conception of otherness: first, an alien (non-human), then a freak (a spectacular attraction), and finally a group of oppressed (rebels). Without excessively victimizing the oppressed, he offered an alternative outlook on the ineluctability of decolonization as part of a biological and anthropological evolution of world order. Therein dwells Heinlein’s progressive discourse: the reinvention of utopian ideals from ruthless mercantilism to libertarianism and egalitarianism.

Conclusion

The examination of Robert A. Heinlein’s ‘Trilogy of Liberty and Self-responsibility’ permitted the disintegration of the preconceived notion that the SF writer was a reactionary. Heinlein appears to be more progressive, on the question of decolonization, than suggested by his reputation. The review of the postcolonial SF theoretical contributions grounded the study on the issues of otherness, imperialism, decolonization and liminality. The works of Bhabha, Ngugi, and Arnold Van Gennep constituted an ideological substratum that addressed the unreciprocated dialogue between the tenants of colonialism and decolonization. Through the prism of a colonial vs. postcolonial reading, Heinlein displayed a verifiable discursive evolution on decolonization. The three novels mirror a possible change of posture regarding freedom and otherness: First, neocolonialism, then mind decolonization, and finally, plain insurrection. Hence, the trilogy enacted a mutation that is similar the anthropological rites of passage: preliminality, liminality, and postliminality.

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Notes

i Nineteen Eighty-four. 1949
ii A Brave New World (1932) and Brave New World, Revisited (1958).
iii Solaris, 1972.
iv In Culture and Imperialism (1993).
v The most notorious accounts being Shakespeare’s The Tempest (1611), Joseph Conrad’s The Heart of Darkness (1899); see Mary Louise Pratt Imperial Eyes: Travel Writing and Transculturation (1992).
vi Discrimination form grounded on the belief in some species’ superiority over others.
viii See Carl Abott’s Rocky Mountain Refuge (20112) where he refers to Heinlein’s Sixth Column: The scholar explains Heinlein’s adoration for regional identities (p221).
ix Reference to Bertham Gross concept. In 1980, Gross published Friendly Fascism, in which he described the post-democratic mutations of Western countries.
x A neologism coined by Heinlein which refers to the assimilation and understanding of complex concepts.
xii An eccentric and iconoclastic philosopher who became the mentor and protector of Smith during his escape.
xiii The inhabitants of Luna (the Moon), a colony of the Terran Federation populated by the ‘rejects’ of the society and the leftovers.
xiv The Lunar Colony’s Computer in charge of the management of the land and its people.
xv A term coined by Arnold Van Gennep in his book Rites de Passage (1909). It refers to the transition stage in the rites of passage. Therein, individuals are tentatively stranded between their former and new spiritual identity.
Busaadiya’s House (2015)
A Short Story from Libya

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Abstract:
Busaadiya’s House is a Libyan short story published in 2015 as part of a collection of short stories titled Hadatha Alhudhud Qal by Libyan author Muhammad Al-Maghboub. Inspired by the socio-political movement of the Arab Spring in Libya, Al-Maghboub transcribes a man’s inner struggle to find his way to his dream in the midst of conflict.

Key Word: Arab Spring, Busaadiya’s House, Muhammad Al-Maghboub, Libyan short story, translation

Introduction
The political censorship enforced by the government for the past four decades kept Libyan literature in the dark. Libyan writers were unable to express their socio-political thoughts and opinions freely. As the ice burg of censorship slowly melts along with the Libyan uprise, writers are producing literary works to reflect on the political sentiments and social issues associated with the Arab Spring context. As a researcher of Libyan Literature and culture, the Arab Spring has created a rich platform for socio-political and cultural analysis. One venue to channel these works to target readers is translation. Muhammad Al-Maghboub in Bussadiya`s House discusses the psychological struggle that follows civil war and political conflict. He brings the reader inside the protagonist`s mind to experience his inner conflict to break free from uncertainty. The author speaks the protagonist`s thoughts through a child game known in Libya as Busaadiya`s House, and as deceiving as the title might be, the game symbolizes Libyans social struggle in the face of the ongoing political game post the Arab Spring.

Muhammad Al-Maghboub is a Libyan writer born in Tripoli 1954 and holds a high diploma in Public Administration. Al-Maghboub has published over 30 literary works in poetry, short story, and novels with many local and Arabic publishers. He also wrote many columns in several newspapers and magazines. The television film Rislat Al-Minifi that was based on his story and scenario won Silver Award in Cairo. Al-Maghboub is currently working on his third volume of his trilogy Falseness of the Phoenix. His short story Busaadiya`s House is one of a collection of short stories under the titled Hadatha Al-Hudhud Qal published in 2015.

Challenges of Translating Busaadiya`s House
The difficulties that surface in the process of translating a literary piece from one language to a completely different one is both exciting and challenging. This selected short story is very interesting for two main reasons: the first, Busaadiya`s House is not merely a story but a Libyan folktale that is rooted deep in Libyan and North African culture; it then turned into a child`s game that was enjoyed by every child growing in Libyan neighborhoods. The author Muhammad Al-Maghboub cleverly set the story in a timeless context, a context that would fit Libya`s socio-political changes throughout generations. He turned this childhood game into a political playground framed by the radical changes in today`s Arab world, i.e. the Arab Spring.

The story has been translated through a socio-political lens to reflect the aftermath of the Arab Spring. This, as a result, demanded a foreignized approach to preserve the cultural struggles and feelings emanating from the original reading; Bringing the target reader to the source text and keeping the cultural sentiments attached was a challenging process in the translation. Some of these challenges were of semantic connotations and what word to use in order to be a better equivalent to the author`s feeling and message in the source text; One example worth mentioning is the verb (يسوقنا) which is used in association with herding animals. In the story, Al-Maghboub places the word in a context where the leader of the game is supposedly leading the players to their destination, instead the word shows degraded attitude towards the players as a way of reflecting dictatorship. In the translation, it is crucial to reveal this political abuse, thus the translator used to
drag to demonstrate force in leadership and hence indicate dictatorship and injustice in Libyan society

The short Story:

**Busaadiya`s House**

The five of us repeated the line`s familiar tune, another repeated the same answer we grew tired of, he led and we lined up behind him, each one of us covering his eyes with his left hand and placing the right hand on the shoulder of the one in front of him. The street stretched ahead of us and our steps exhausted our bodies but we kept asking repeatedly:

*Busaadiya`s house, where could it be?*

My friends would confuse me sometimes especially when they mention the name Saadiya.

Could it be the same Saadiya whom I see in my dreams?

Oh my sweet Saadiya… Sometimes her shadow may stumble in the dark of the night and stop her from coming, or someone may have set her a trap and lured her towards the unknown, or perhaps the road strayed her away to keep her from visiting me in my dreams, but once she makes her way to me, she would appear as a beautiful shadow that delighted my soul, lit up my darkness, and kept me company in my loneliness. She would entertain me with her sweet talk and silky touch,

Oh Allah! Her beauty is astonishing.

Saadiya, who overpowers me with her sparkling eyes and her sweet scented body, entertains me with her tales, and I, sing my poem to her. Together, with the strings of sweet words, we weave a cloak of love to wrap ourselves in and to protect ourselves from the eyes of the envious; together we captivate time.

As I answered to my friends` call to play the game of question, I was suspicious of whether the Saadiya in the game was my sweet Saadiya or the one hiding behind her father`s name and whom we are clueless of where his house resides. So I fired my question:

*Busaadiya`s house, where could it be?*

* A little bit ahead, follow me!

And with this answer one of them led the line and we all followed as required by the rules of the game. We repeated the same question:
Busaadiya’s house, where could it be?

And the one leading us would answer:

A little bit ahead, follow me!

The further we walked that road, the more distant Busaadiya’s house became. Our mouths grew tired, and our strengths grew weaker.

None of us had the power to end the game, nor had the choice to ask any other questions, because this would be considered a violation of the game’s law, we simply kept repeating and following orders. I whispered to the one in front of me:

I think we should withdraw from the game, I’m tired of walking and the question is wearing me down.

It seemed he didn’t hear me, so I repeated myself, and suddenly, he shouted:

I don’t want to hear you!

He stopped, the leader of the line turned to ask us:

What’s going on?

I quickly answered:

Nothing really!

We resumed the game hearing the same answer:

A little bit ahead, follow me!

As we marched, my inner voice questioned me:

“Why are you being dragged like a sheep in a herd to an unknown place, in a game where you repeat like a parrot the same question; a game where you don’t know whether you’re being played on or playing for someone else’s advantage. I wish I never lived in this despicable body of yours, this body that you abusing to destruction. It’s better if you pulled out from the line.”

So I shouted out loud:

I want out from this game.
Everyone froze in their spots; the leader of the line turned around and asked me:

*What did you say?!*

*Nothing, it’s just that we haven’t reached Busaadiya’s house and the road is still stretching.*

With an angry and challenging voice, he responded:

*We WILL get there.*

Fear suddenly grew in me, horror filled me, and as he moved close to me, I said to him preemptively:

*Let’s resume the game then. Busaadiya’s house, where could it be?*

He replied:

*A little bit ahead, follow me!*

We all repeated the question and continued marching.

It was as if I wanted to put an end to this game. I wanted to satisfy my inner voice to keep myself from getting into more trouble. Yet here I am playing along and asking myself:

“What if we were actually heading to Busaadiya’s house and this was not in fact a game? What if we really reach our destination? I could finally meet my beloved Saadiya whose shadow visits me in my dreams. Perhaps this determined leader knows better! She is worth the trouble, and I love her as loving should be. She is beyond the impossible, an aim I must reach.” I shouted out loud:

*Busaadiya’s House, where could it be?*

They noticed that I have fallen off rhyme. One addressed me with anger:

*Control your voice and rhyme with the others.*

I apologized to them and continued playing passionately; as my thoughts drifted away, I imagined my mother drawing Busaadiya` s features in my head:

He is a tall, dark skin man with broad shoulders. He has a big face with wide eyes bloodshot from staying up late and being drunk on bitter, foul smelling booze. He has full lips with sharp teeth and a light husky voice. His nostrils are wide and his deep dark, curly hair has never been combed and never been cut with scissors, probably hiding two big ears behind it.
Busaadiya is a big man with long arms and legs, but has a small brain full of evil. His smile masks his hatred for all people especially children. That is why people approach his house just to provoke him in coming out so that they would run away laughing, leaving him yelling as he tries to grab one of them. Children would finally return to their homes amused. But oh if he succeeds in grabbing one of these children! The punishment would be as that of Solomon to his hoopoe. Children fear him, yet they still play his game.

As my mother described him to me, I asked her about his daughter Saadiya, she immediately scolded me saying:

*Have you no decency boy? How dare you ask!*

But my aunt satisfied my curiosity:

*Saadiya has a face as beautiful as the moon and a body as graceful as a gazelle. God bless her and protect her from the envious eyes.*

Then another question stroke me:

“How could such a monstrous man have such a beautiful daughter as fair as she?” There must be a secret to this mystery, and this may be the reason behind my great desire to see her beyond my dreams. I couldn’t help myself but wondering.

But where can I find Saadiya, and where does her child- terrorizing father’s house lie? I recollected my thoughts and found myself repeating the question:

*Busaadiya’s house, where could it be?*

And I hear the same reply… *A little bit ahead, follow me.*

Sometimes it felt as if I wanted to keep walking and walking and never get to the place, I loved chasing Saadiya, and I didn’t mind asking about her father’s place regardless of what people think of them. She is all that matters to me; meeting her is my sole desire and the dream I want to make come true. That is why I kept playing the game till the end of the day.

It turned dark, we never got to Busaadiya’s house and we grew tired of walking and asking repeatedly. No one ever got there even after many years of repeating the same question and hearing the same answer.

On our path and throughout our years of constant search, we witnessed many incidents, we came across countless obstacles that consumed our bodies and left its trace on our faces as they grew older and as life drew out of our veins. I grew grey and closer to my grave without losing the hope that was painted by our game leader when answering our question:
Busaadiya’s house, where could it be?

I narrated the story to my child, and as I finished, he asked me:

“Where’s Bussadiy’s house Daddy?”

I had no answer but the same old one… “A little bit ahead…”

* ‘Bu’ stands for father of, i.e, Father of Saadiya. Busaadiya’s house is a game played by children in the streets.

*English Translation of Muhammad Al-Mahgboib’s short story Busaadiya’s House.

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Abstract
As an attempt to disclose environmental degradation of the Niger Delta and the suffering of its residents since the oil exploration in 1957, Kaine Agary with her novel Yellow-Yellow (2006) represents the effects of the ecological destruction that socially and environmentally impact a marginalized group of Nigerian people as well as the natural surrounding of the Niger Delta. Employing the literary approach of agential realism with its new material turn, this paper investigates the ways in which Yellow-Yellow (2006) re-imagines the concept of agency through the struggling of female human protagonist, named Zilayefa, and nonhuman actors against the forces of oil exploitation. In doing so, the paper reveals the representation of an environmental ethics in forms of an unbroken bond of multiple agents among which are humans and nonhumans that need to be considered and sustained. This paper aims to become an example of how environmental literature could inspire and urge for environmental preservation and conservation in the reality.

Keywords: agential realism, environmental literature, Kaine Agary’s Yellow-Yellow, literary criticism, representation of environmental ethics

Introduction

When discussing about the Niger Delta, many would have an image of the Niger River at the Gulf of Guinea on the Atlantic Ocean. They would also think of palm oil and an oil-rich region as well as the center of international controversy over the environmental pollutions, violation of human rights and environmental degradation. All of these crucial issues are related and ask for urgent ethical consideration that would mutually consider environmental conditions as much as human conditions. A way to urge this ethical consideration is through the use of imagery in forms of environmental literature, constructing and representing meaning through language, images and imaginations. Some Nigerian writers, such as Ken Saro-Wiwa and Kaine Agary to name a few, have been doing so, yet their voices are still very much marginalized, especially for the literary analysis of environmental literature.

Attempting to resurface one of their voices and insisting on a significance of environmental literature in inspiring environmental-ethical consideration, this paper analyses Kaine Agary’s *Yellow-Yellow*, focusing on the representation of environmental ethics that highlights critical circumstances of the Niger Delta which need to be discussed and concerned. In doing so, the paper first establishes the research framework by introducing the new material turn and a literary theoretical approach of new materialisms, particularly agential realism, coined by the feminist physicist Karen Barad. Upon this ground, the paper examines how the protagonist Zilayefa asserts the environmental degradation of the Niger Delta, caused by the activities of the oil multinationals, through her intra-action with nonhuman environment around her, constituting an intra-relationship in Agary’s *Yellow-Yellow* (2006). As a result, the paper reveals the narrative power of nonhuman agency that allows Zilayefa to make meaning, conveying an environmental ethics from the Niger Delta.

The Material Turn and The New Materialisms

If those arrangements were to disappear as they appeared, if some event of which we can at the moment do no more than sense the possibility—without knowing either what its form will be or what it promises—were to cause them to crumble, as the ground of classical thought did, at the end of the eighteenth century, then one can certainly wager that man would be erased, like a face drawn in sand at the edge of sea (Foucault, 1971, p. 386)

This ending excerpt of Foucault’s announcement of the disappearance of man in *The Order of Things* (1971) reflects his apocalyptic-sounding moments of the demise of the man of modernity that he defines as an unstable doubling of transcendental and empirical subjectivity which aspires towards an impossible sovereignty with respect to knowledge, acquired by the human sciences. Yet, while promulgating an essential insight of how power relations sustain and confine what they seek to control, Foucault assumes the concept of (hu)man as a universal term, and thus, overlays, if not overuses, on multiple forms of investigation. As a result, this urges for a reconceptualization of human, evoking the coming of a new configuration.
The material turn takes this urge as a starting point while taking into account this crumbling of the conceptual foundations of humanism that Foucault anticipates. According to Bergthaller, the project of the material turn is “a redescription of the world that dissolves the singular figure of the human subject, distinguished by unique properties (soul, reason, mind, free will or intentionality), into the dense web of material relations in which all beings are enmeshed” (2014, p. 37). By doing so, it activates a turn to matter that acknowledges the dynamics of matter in terms of multiplicity of meanings and possibilities and recognizes that time and space are nonlinear. Past, present and future are enmeshed in one and so does space in which local and global cannot be segregated.

The material turn, therefore, rethinks humans as being far less sovereign than the humanist traditions have expressed. It insists that inanimate matter is much more than inert as Marxist materialism sustained. The material turn, in forms of new materialisms, considers matter as having qualities that are formerly seen as exclusive to humans. This includes complex self-organization, reflexivity, consciousness and the capacity to act spontaneously, and thus, matter cannot be reduced as purely dependent on external determination.

This insight can be summarized as matter possesses agency, which is emergent and distributed rather than being the property of concrete, isolable entities. The new materialisms see matter as entity, who manifests itself in distributed networks in which it is embedded. According to Coole and Frost (2010), the new materialists attempt to articulate consequences for the humanistic disciplines of selected major transformation that scientific knowledge of the world has undergone over the past decades. This includes complexity studies, systems biology, and cognitive sciences to name a few. As they explain, the new materialists are trying to bring the humanities out of their ignorance towards this development. This ignorance has been licensed by the linguistic idealism of absolute power of language.

This is indeed an aspect that the new materialists share with ecocritics. However, their distinction is also obvious. According to Phillips (2003), ecocriticism continues to rely on outdated conception of nature and ecology while the new materialisms favor the newer scientific models that diminish the old concepts. In other words, the new materialists consider nature as something beyond linguistic construction, stripping of its metaphysical halo that encourages one to think that nature is a merely similarity of the whole. They manifest the recognized absurdity of lamenting abstract alienation of humans from the rest of nature and indicate the ways in which humans have been entangling and enmeshing in material processes that are often overlooked in order to secure human mastery. By doing so, humans are reminded of the fact that their mastery is nothing but illusion and matter possesses both irreducible multiplicity and unpredictability.

In pursuing this direction, the new materialists pose challenges to traditional environmentalisms, especially the biocentric worldviews that contemporary ecocriticism relies. It is significant not to assimilate and replace nature with matter and leave them uninvestigated, and thus, disregard interdependency of matter in the entanglement of the material world of nature. As Bennett concludes that it is wrong to deny vitality to nonhuman bodies, forces and forms, as these
are encounters that are capable of chasing the fantasy of human mastery and highlighting the materiality of all in order to “expose a wider distribution of agency and reshape the self and its interests” (2010, p. 122).

Considering in this sense, the new materialisms offer no more ethical guidance than the attribution of intrinsic value to all living beings of deep ecology. However, by deeply examining the concept of humans and its relationship to nonhuman matter, the new materialisms move beyond merely resurfacing this value. Rather, they bring forth the question of how exactly human and nonhuman values and their agency should be mutually considered and weighted on the ethical scales. Their energy has been spending on either crossing established boundaries between bodies, subjects and contexts or blurring them (Coole & Frost, 2010, p. 16). One of the predominant efforts is none other than Karen Barad and her conceptualization of agential realism.

**Agential Realism: Literary Approach for Representation of Nonhuman Nature**

To enlarge literary lenses to include nonhuman characters into literary analysis, the new materialist notion of agential realism grounds the framework of this paper. Agential realism, as Barad (2007) introduces, refers to the realm of responding agency in which all kinds of agents emerge through and in their relations with each other in a spatial-temporal dimension.

Agential realism foregrounds a new ontology in which everything is intertwined in an intra-activity of knowing, valuing and becoming. Intra-action, according to Barad, involves the mutual constitution of material-discursively entangled agencies. It signifies a phenomenon of inseparability of matter and discourse, objects and subjects, and texts and contexts. As Barad (2007) explains,

Materiality is a discursive performance of the world, but discursive practices are not reducible to human-based actions. Matter does not serve as a mere support for discourse, nor is it merely the end product of human-based citational practices. Rather, discursive practices are specific material configurations/(re)configurings of the world through which local determinations of boundaries, properties, and meanings are differentially enacted. That is, discursive practices are ongoing agential intra-actions of the world. Meaning is not a property of individual words or groups of words but an ongoing performance of the world in its differential intelligibility. In its casual intra-activity, “part” of the world becomes determinately bounded and propertied in its emergent intelligibility to another “part” of the world (p. 173).

Therefore, in contrast to the term ‘interaction’, which, assumes that there are separate individual entities that precede their interaction, the notion of intra-action recognizes that distinct agencies do not precede, but rather emerge through the process of intra-action. Therefore, agency in the framework of agential realism is neither human identity-determined nor human capacity of acting independently. It is neither restricted to human action, human intentionality, nor is it something humans grant to nonhuman entities. Rather, as Barad puts it, “agency is a matter of intra-acting, that is, agency is an enactment, it is not something someone has.” (1996, p. 183). This is to say, an
agency of intra-action is determined by the abilities to response and contribution of humans and nonhumans including material matter in the circle of intra-relationships between them and as Freitas and Sinclair argues, “language performs through a material reconfiguring of the world, rather than replicating, modeling or coding a material entity outside of it” (2014, p. 49). Consequently, an agency can only emerge in and through relations to one another. Drawing from this, intra-activities are considered in narratives by equally investigating into co-existence of humans and nonhumans, whose presence is often relegated as irrelevant and insignificant, as Derrida (2002) also points out that the response-ability has traditionally been denied to nonhumans, particularly animals, and has collectively been ignored by humans, regardless of their capacity of returning a gaze. Accordingly, agency of intra-action always consists of response-ability and substantial reciprocity, existed within and belonged to all kinds of entities.

Reconceptualization of Agency
The concept of agency has been problematic in both postcolonial and environmental perspectives, especially in terms of being closely related to anthropocentrism and oppression of otherness. Spivak (1988), for instance, argues that others may speak but their speech is often pre-positioned, and thus not being heard by those in power. This is a problem of the colonized voices in which self-expression of the colonized is restricted by the process of conquest and colonization. In the similar manner, colonized/displaced ecosystems are also in this subaltern position and even receive a worse treatment due to the lack of wording communication that humans generally recognize as intelligible. This problem becomes more severe when nonhumans in question are represented as being proximate to humans. As Armstrong (2008) states, nonhumans are seen as dependent actors to human characters. Therefore, when talking about nonhuman agency, the allegation of anthropomorphism always comes along, eliminating possibilities of nonhuman’s own capacity for choices and decision-making, because these abilities have been often considered as the uniqueness of human beings. This matches the argument of Latour (2005) that the concept of agency has essentially defined property of persons that has been created to separate humans from the rest of nature.

Additionally, as Huggan and Tiffen argue, this concept of agency “is itself open to charges of anthropocentrism” (2015, p. 208). Drawing from their analysis of Ghosh’s The Hungry Tide, they affirm that “if we define agency less by the essentialist capacities apparently required to effect change than by the effecting of change itself, we have not only a less anthropocentric but also a less circular definition of agency” (2015, p. 208). To support the urge of the reconceptualization of agency, they relate their argument to Philip Armstrong and they claim that:

Many people (outside the West, but in it too) have now started to deconstruct seemingly obvious claims about the privileged status of the human, in contradistinction to the animal, as the source of agency in the world; what is needed therefore is a reconsideration of the term and concept of agency itself (2015, p. 208).

Contributing to redefining the concept of agency, aiming to decenter anthropocentricism, agential realism provides approaches to recognize the similarities and the mutual interdependency as much
as to reconsider difference-ness between human species and nonhumans through which their existence relies on each other. Barad (2007, 2012) refers to this process as “spacetimemattering”—the material-discursive entanglement. Moreover, the argument that Anton W. Amo proposes in his ignored philosophical work, *On the Impassivity of Human Mind*, that the presence of one exists from the presences of others (as cited in Hountondji, 1983, p. 120), seem to be quite convincing. It is unlikely possible for humans to define themselves without others, becoming independent. Even if defining something or someone seems to be an act of oppression or colonization, it also implies commitment and connection between them, leading to the notion that something or someone is important and necessary for another to give efforts to do so. This notion gives ways to challenge and question the human hierarchical separability from the rest of nature, oppressing nonhuman others as instruments, in order to control and exploit them. Instead, human presence is defined and defining by the presence of nonhumans, as Rothfield (1990) argues in terms of “a decentered form of explanation” (p. 124) that acknowledges human engagements with its surroundings helping contour the sense of self. Thus, this means that nonhuman others also possess power to influence human beings in forms of the response-ability.

Accordingly, agency is reconceptualized to be performatively fluid and always in the process of becoming, because it emerges from within every entity, especially when they participate in action, and relationships, enacting or entangling in the material world. Indeed, agency relates to “making meaning” as Allen argues that “[agency is] used […] to retain notions of human participation in the production of meaning without suggesting more absolute notions such as originality, genius or uniqueness” (2011, p. 217). Yet, this also means that agency is about “activities” that, in turn, encourage meaning to be made. This is the rise of the new-material turn in language construction, a material-discursive entanglement in which languages act as mediators between human and nonhuman agencies, highlighting their existence by producing boundaries and properties of things, grasping the materiality surrounding humans, and at the same time, material matter provides space for the boundaries and properties to perform, and thus shapes human languages and knowledge. Without both of them, there is not “thing”. This is how the world is made and comprehended.

Instead of being solely tied to human possession, the concept of agency is transformed to be a matter of response-ability, resistance and survival. It is a product of material-discursive entanglement and is very significant for environmental ethics and other ethical implications that relate to the underprivileged and disadvantaged, regardless of whether they are nonhumans or humans, due to the fact that it gives crucial challenges to the separation of humans from the rest of nature, and thus destabilizes the absolute superiority of human culture over nature that results in environmental degradation and the lack of compassion and considerateness towards others who are in fact companions. Consequently, this reconceptualized agency offers ways to understand the roles of humans and nonhumans in a new light that may be able to contribute to a sustainable future: an ontological-epistemological vision of reality that is constituted as a dis/continuous process that considers matter and meaning as active actors. Their embodiments and forms co-establish and co-emerge into a unitary domain of co-existence.
Emergence of Environmental Ethics in Kaine Agary’s Yellow-Yellow

To apply the literary lens of agential realism in the literary analysis of Yellow-Yellow, both human and nonhuman characters are centralized. The first actor is Zilayefa, the protagonist whose focalization reflects the worsen situations of the Niger Delta in the novel and leads the narratives. Zilayefa, known as “Yellow” in her community, is a Greek-Nigerian girl who has brought up in a small village in which oil pipes have been constructed through and thus she has first-hand experiences of the environmental destruction, caused by the leaked crude oil. Zilayefa indeed perceives as well as assigns meanings to the environmental elements and connected them to the way in which her suffering and the environmental degradation is nothing but the same. As seen in the following excerpt,

My thoughts would have my heart thumping with anxiety, as if I had been entwined in fishing net and throw into the murky waters of the River Nun; each movement, each attempted breath, forced me down to a lifeless state of the bottom of the river. I had to come up with something to do to stay alive. (Agary, 2009, pp. 34-35)

This excerpt reveals Zilayefa’s suffering after she realizes that she cannot leave the dying village with Sergio, her Spanish pursuer and is in fact abandoned by him. Being desperate to leave the village, Zilayefa compares her feeling with the material characteristics of the murky waters of the River Nun. This dark, oil-spilled, toxic stream of waters is lifeless. With toxic elements, the water is dangerous for touching and consumption. Zilayefa metaphorizes the murky water as her village that is slowly forced to become the death land both socially through the neglected government and physically through the crude oil spilled from the oil pipelines that prevents fruitful cultivation and “moves the wealth of beneath [her] land into the pockets of the selected few who rule[s] Nigeria” (Agary, 2006, p. 39). At the same time, however, this metaphor demonstrates the power of the murky waters of the River Nun by relying its connotation with the materiality of the waters that are very much contaminated. The murky waters therefore performatively become agential actors who alsosharp Zilayefa’s perception with its own material narrativity from within.

The agency of waters in Yellow-Yellow does not only help represent Zilayefa’s feeling when they are covered by the leaked oil, but it also allows Zilayefa to express a dangerous situation that has been replaced the life of the Niger Delta.

The water that flowed with streaks of blue, purple, and red, as drops of oil escaped from the pipelines … [L]ands claimed by massive floods during the rainy season, the earth slowly melting into the revers. Women rowed their canoes farther and farther away to find land for farming. (Agary, 2006, p. 39)

Here, Agary employs the pollution of waters to emphasize the fact that streams of waters or rivers are indeed powerful and essential for life. They are able to influence the well-being of people in the village, determining their abilities to cultivate food supply. When the waters are clean and nontoxic, the flood-covered land can be re-cultivated after the rainy season. Unfortunately, in the case of Zilayefa’s village around the Niger Delta, the oil-covered flood forever damages farmlands.
and thus completely destroys the lives of the villagers, including Zilayefa’s mother, Ina Binaebi. She suffers from this outcome that is always ignored and cannot do anything but to accept it.

Agary emphasizes the narrative power of water agency further when Zilayefa makes meaning of the Atlantic Ocean on her trip in Lagos with her friends, Lolo and Kamal.

Everyone was aware of how hungry the Atlantic was, and only the foolish ventured into her belly. There were stories of children sucked into her ravenous stomach as they played around the shore. Some were lucky and she spat them out, back into our world. The others remained in her belly, never to be seen again, joining the number of human sacrifices that sought, seemingly without success, to appease the Atlantic. (Agary, 2006, p. 91)

Drawing from this, Agary indeed thinks of the waters as vibrant matter that has its own agency and stories within itself. The waters are storied matter on whom Zilayefa relies in order to construct her perception, both comparing and contrasting her life and social-religious situations with them. The waters partially have power over her by shaping her ideas, and thus, entangling in space-time dimension with Zilayefa, establishing an intra-relationship between them. The more the waters are polluted, the darker Zilayefa considers her life and those surrounding her. This mirrors Ngozi Chuma-Udeh’s claim that “the people and their environment have been subjected to violent suppressions by the oil companies, and the inconsiderateness of the federal government has not helped matters” (2013, p. 112). Yellow-Yellow becomes the reflection of Agary’s grief for the dying land and suffering people that have been forced to displace and dislocate from the ecological sphere they call home.

Agary undoubtedly chooses to employ the agency of water to stress the aspect of displacement in her novel because water is one of the most essential natural elements that humans need for living and surviving. Waters constitute the life of human force and with that, they are capable of bringing both joy, constructing a life space, and sadness, transforming the space of life into a land of death. Water needs to be guarded in order to guarantee human survival. Yet, in the Niger Delta, the water supplies have not been monitored and maintained. Rather, they have been degraded and considered as less superior than the crude oil investment. As an outcome, the water supplies in the Niger Delta are contaminated by crude oil, and therefore, the local villagers have been suffered and so do the fictional villagers in the novel. Representing through these images, an ethical consideration for the Niger Delta should regard the protection of clean, non-toxic waters. Waters as part of nature will then bring joy, creating living space as well as place for childhood memories. As Zilayafe delivers her nostalgia in the novel,

[T]he images of laughter from my childhood: the moonlit nights that wrapped us as children, when we sang, clapped and danced through games, pretending to tell each other’s fortunes, naming the species of food or dodging possession by a water spirit. The day I spent with my mother on her farm before oil finally swallowed it up. (Agary, 2006, p. 41)
Apart from the problem of oil leaked from the oil pipelines, resulting in the destruction of farmlands and rivers, Agary also presents the problematic deforestation in *Yellow-Yellow*. Zilayefa meets her first love interest, Sergio when he comes to her village for his business deals with a villager, named Tarilabo. Sergio is an antique furniture dealer from Spain. He and Tarilabo go out to survey “potential of the area” (Agary, 2006, p. 27) in which they are interested. Even if Agary never explicitly indicates what they do with the potential area, the reader is able to predict that they are looking for beautiful and valuable woods for their furniture business. As narrated, Sergio and Tarilabo consider woods, products of plants in the forest, as commodities. Plants’ existence as pristine matter is transformed and oppressed as “things” for sale. This reflects an argument of Sunny Awhefeada that the Niger Delta has been devastated and disrupted by the exploitation and exploration by foreigners, aided by local conquistadors (2013, p. 98). To subvert this notion, Agary reveals the agency of plants, resurrecting its value not as commodities, but as a solution to support Zilayefa after leaving her village.

I soon started looking for plants that resembled the ones girls in our village claimed were used to “wash out” belle. Old GRA houses were surrounded by all kinds of trees and plants, some going wild along people’s fences, and I had seen a few that looked like the acclaimed ones for washing out belle. (Agary, 2006, p. 176)

Instead of consulting Dr. George for modern medication, Zilayefa decides to turn to the plants to cope up with her problem. The plants play an important role in the traditional abortion method of her village and even if this method is claimed to be much riskier than the modern one offered by Dr. George, Zilayefa still insists to undergo through it. This is how Agary presents to the reader the interconnectedness between Zilayefa and her environmental root. With its medical capabilities, the plants act as mediators between her and her homeland. Zilayefa remembers the physical body of the plants and this shows that she never forgets her own knowledge from the village. They are always connected and this connection is strengthened further when Zilayefa takes the leaves of the plants. As she narrates, “my being drifted into a river. I could hear the waves slowly chasing after each other; some lapped over my stomach, while others collided with canoes at the shore” (Agary, 2006, p. 177). The effects of the plants remind her of her time when she visits the island “Wokiri”, the land where “[children] could do whatever [they] wanted without the adults disturbing [them]” (Agary, 2006, p. 24), and thus, once again bring her close to the village where she comes from and is always in her heart.

Another environmental agency that Agary underlines in this novel is voice. According to Bernadette Baker (1999), voice is a concept often presumed to be a product of identity and representative of already recognizable group formation. What make voice a product of identity, however, are lungs, vocal folds and air. According to information from Department of Education and Early Childhood Development, without these three, no voice or sound can be produced. This is because diaphragm action pushes air from the lungs through the vocal folds that, in turn, produce a periodic train of air pulses. This pulse train is shaped by the resonances of the vocal tract. The basic resonances, known as vocal formants, can be changed by the action of the articulators to produce distinguishable voice sounds such as vowel sounds. This process creates individuality in
voice and it seems that Agary surfaces this knowledge in *Yellow-Yellow* in which Zilayefa feels attachment towards others from hearing their voices. For instance, Zilayefa is attached to Sergio due to his voice, as she narrates, “I enjoyed the sound of his voice—so much that sometimes I concentrated more on it than on what he said. But at this point, that was it. I was not in love” (Agary, 2006, p. 23). Zilayefa also feels attached to Lolo because of her voice. “At that point, I liked her already. She had a low, husky voice” (Agary, 2006, p. 52). Zilayefa, moreover, says that when she reads her mother’s letter, she remembers her voice (Agary, 2006, p. 79). All of these point to the agency of voice, emerged through a material-discursive entanglement between lungs, vocal folds, air and meanings of identity. This agency of voice, therefore, determines Zilayefa’s contacts with other characters. Moreover, the agency of voice is environmental humanistic, as it emerges from human body, as well as it is a product of air, which is a natural element.

**Conclusion**

All mentioned human and nonhuman actors co-constitute an intra-relationship in which their intra-action entangles to one another. Kaine Agary purposefully emphasizes that the life of humans and the life of natural environment are interdependent through the fictional world in which the agency of water, plants, voice and Zilayefa herself have been redefined and mutually equipped with power of narrativity. All agencies are never passive. The nonhumans possess agency that is as powerful as that of humans. As seen in the novel, their intra-relationship is mutually constructed by all active agencies and can never be neither broken nor separated. As the novel represents, environmental degradation and human oppression, therefore, are intensified hand in hand in the Niger Delta in favor of capitalism and benefits for few people in power. If these issues continue to be neglected, the Niger Delta might literally become the land of death in which nobody want to live. The land would become fruitless like its fictional avatar. No more fish would be found in the rivers. This is the era of subverting anthropocentrism in which human perceptions should also involve and be considerate to the lives of their own kind and those beyond our species. This is after all the land for everyone and so does the Niger Delta.

**About the author:**

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**References**


The Main Characteristics of Arabic Borrowed Words in Bahasa Melayu

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Abstract
Bahasa Melayu (Malaysian Language) like other languages has borrowed a number of words from other languages. This paper presents a study of Arabic borrowed words in Bahasa Melayu. It illustrates the main characteristics of the Arabic borrowed words: nouns of different types, adjectives, astrology, sciences, finance, trade, commerce, religious words and daily expressions. The researcher brought together ten categories of loan words (in three languages, Malay, Arabic and English). In conclusion, the researcher finds out that the main stream of Arabic borrowed words in Bahasa Melayu is due to the large influence of Islam. This study will provide the groundwork for further researches which will lead to enrich the linguistics and Islamic studies.

Keywords: Arabic, Bahasa Melayu, borrowed words, Glorious Qur’an, influence of Islam, Malay

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Introduction: Historical Background

1.1. Malay and Islam

There is a debate about the exact date of Islam’s appearance in South East Asia. Some historians and scholars connect it to the first travels by Muslim Arab sailors to the islands of the region around the 8th century; Arab traders arrived in Malacca and brought with them the principles and practices of Islam. On the other hand, Miller (2004) says that “Islam is believed to have then been brought to the port city of Malacca on the west coast of the Malay Peninsula by Muslim Tamil Indian traders around the 14th century”. (p.1) Since then the influence of Islam grew in Malaysia and intergrade in the life of Malay people and became an essential part of their identity. Islam is “tied to the issues of Malay nationalism and to the deep and indelible connection between the Malay identity and Islam. Indeed, Islam, along with Bahasa Malayu “the Malay language, has been called the chief component of the Malay identity” (Miller, 2004, p.2) therefore the Islamic symbols play an important role in Malaysian beliefs. Moreover, (Mastor, 2000) explains the influence of Islam on Malay and says that most of the Malays are Muslims, and the constitution of the country states that Malay must be Muslim “regardless ethnic heritage” there is a general impression that Malay who rejects Islam is no longer considered a Malay. Since the independence of Malaysia in 1957, Islam has been the official religion of the country, and the main emphasis of such status is to maintain harmony and cooperation between Malays and the other ethnic people in the country. Islam shapes all aspect of the Malay’s life, the value and behavior and the Malays rely heavily on the religious beliefs. Although Islam is the state religion of Malaysia, the freedom of religion guaranteed.

1.2. Malay Language and Arabic Language

The Malay language (Bahasa Melayu) is one of the branches of the Malayo-Polynesian language of the Austronesian family languages (Mastor, 2002). For several centuries Bahasa Melayu has been used as the lingua Franca in various forms of many ethnic groups in five countries such as Malaysia, Indonesia, Singapore, Brunei, and Thailand and in the nearby areas. Malay spoken languages in these five countries have developed differently, each influenced by different factors resulting in many notable differences. Since it is a geographically widespread language, many different dialects exist. Earlier Malay language was written using the Indian script. The old Malay was much under the Indian influence. (Ranavio, 2002)

With the advent of Islam, the Malays tried to use Pallava and Kawi to express their new Islamic faith but found it to be unsuitable to pronounce the verses of the Quran and Hadith. They thus experimented and created the Jawi script. Malay was written widely in Jawi, a script based on Arabic and has additional letters. Over time, the Romanized script overtook Jawi as the dominant script. This was largely due to the influence of Dutch and British and their colonial educational system. However, the Latin alphabet was adopted in the 17th century to replace the Arabic script so people taught in Romanized writing rather than in Arabic script. (Yee, 2007) The Jawi script has been in use for more than 600 years by now and is synonymous with the Malay language itself”. Jawi was the standard script for the Malay language and it has been used extensively for religious and cultural purposes. Yee, (2007) states that “Adapting Arabic into the Jawi script enabled the Malays to record their experience, religious laws and oral literature into a collection
of Malay classical literature. An example is the Malay Annals preserved by the British historian Sir Richard O. Winstedt.”

The Malay language is now written in the 26 letter Roman alphabet due to the influence of British colonization over the Malay Peninsula since 1795. (Mastor, 2000). To the Malays, Bahasa Malayu is the soul of the nation. It became the official language of Malaysia in 1968.

1.3. Arabic Language and Islam

Arabic is a Central Semitic language. Arabic is the mother tongue of over 225 million people in Africa and Asia. It is the main language in 22 countries. It is one of the oldest living languages in the world. It is considered the spiritual language of Islam. Since the Qur'an is written in Arabic, people in other Muslim countries have from the basic to advanced knowledge of Arabic. Arabic is related directly to the Qur'an, the holy book of the Muslim and Arabic is a distinguishing feature of Islam. But this is only because it is the language that the Qur'an was revealed in. With the spread of Islam, the Arabic alphabet came to be used to write many other languages such as Malay, Persian, Kurdish, Urdu, Turkish, Berber, Pashto, Swahili, Hindustani, Indonesian and Azerbaijani. In fact, the Arabic language has a notable influence in most of the languages in our present time. Maybe, the most obvious contribution of Arabic to humanity is the Arabic numerals (0, 1, 2, 3...) There are numerous words with Arabic origins which are used today in most languages. Arabic is one of the permanent languages in the United Nations.

Muslims in the entire world form one community of believers who believe that Qur’an was sent over 1400 years ago in the Arabic language. Therefore, Arabic serves as a common language among the World Islamic Community. Muslims strive to study Arabic in order to be able to understand and comprehend the Qur’an. The Qur’an was revealed in Classical Arabic. The Muslims have strong motivation to keep Classical Arabic alive and well. Arabs consider Classical Arabic as an important component of their culture. Arabic is an efficient language, especially when it comes to the precise statement of laws. “Since the Qur’an is a Statute Book, it was crucial that such laws must be clearly stated. God chose Arabic for His Final Testament because of the obvious reason that it is the most suitable language for that purpose” (Khalifa,2009, para. 5)

Methodology

For more than two years, the researcher has spent a great effort to gather, study, and analyze the different resources. Books and documents, in three languages (Malay, Arabic and English) as well as tracking and monitoring educated Malay speakers. The researchers’ main guide in this study was the glorious Qur’an. After gathering the borrowed words, the researchers organized, categorized and analyze them according to their types.

2. Analysis and discussion.

The Malay language like any other languages has gone through many periods in which large numbers of words from a particular language were borrowed. These periods coincide with the time of major cultural contact between the Malaysian speakers and those speaking the Arabic
language. The waves of borrowing during periods of especially strong cultural contacts are not sharply delimited, and can overlap.

The researchers find out that the mainstream of Arabic words in the Malay language is due to the great influence of Islam, and the terms borrowed range from religious terminology, academic, economy, science logic and everyday expression and conjunctions.

Categorization of Arabic borrowed words
2.1. The Malay language borrowed all Arabic names of the months in the Islamic calendar or Hijrah calendar. The Islamic (Hijrah) calendar has twelve lunar months. Years are counted since the Hijrah, which is when the Prophet Muhammad migrated from Mecca to Madinah (approximately July 622 A.D.). The Islamic calendar was first introduced by the second caliph 'Umar ibn Al-Khattab in approximately 638 A.D. The Islamic calendar is the official calendar in some Muslim countries, such as Saudi Arabia. Table No. 1 below illustrates the names of these twelve months.

Table 1  Names of the Months

<table>
<thead>
<tr>
<th>Names of the Months</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muharram</td>
<td>محرم</td>
<td>the first month in the Muslim (Hijiria) Calendar</td>
<td></td>
</tr>
<tr>
<td>Safar</td>
<td>صفر</td>
<td>the second month in the Muslim (Hejira) calendar</td>
<td></td>
</tr>
<tr>
<td>Rabiulawal</td>
<td>ربيع الأول</td>
<td>the third month of the Muslim(Hejira) calendar</td>
<td></td>
</tr>
<tr>
<td>Rabiulakher</td>
<td>ربيع الآخر</td>
<td>The fourth month of the Muslim(Hejira) calendar</td>
<td></td>
</tr>
<tr>
<td>Jamadilawal</td>
<td>جادي الول</td>
<td>The fifth month of the Muslim calendar</td>
<td></td>
</tr>
<tr>
<td>Jamadilakhir</td>
<td>جادي الخر</td>
<td>The sixth month of the Muslim calendar</td>
<td></td>
</tr>
<tr>
<td>Rejab</td>
<td>رجب</td>
<td>the seventh month of the Muslim calendar</td>
<td></td>
</tr>
<tr>
<td>Shaban</td>
<td>شهري شعبان</td>
<td>The eight-month of the Islamic Calendar</td>
<td></td>
</tr>
<tr>
<td>Ramadan</td>
<td>رمضان</td>
<td>Ramadan; ninth month of the Muslim calendar. When during daylight hours Muslims fast</td>
<td></td>
</tr>
<tr>
<td>Syawal</td>
<td>شهر شوال</td>
<td>The tenth month in the Muslim (Hejira) calendar</td>
<td></td>
</tr>
<tr>
<td>Zulkaedah</td>
<td>ذو القعدة</td>
<td>The eleventh month of the Muslim (Hejira) calendar; the month between Syawal and Zulhijah</td>
<td></td>
</tr>
<tr>
<td>Zulhijah</td>
<td>ذوالحجة</td>
<td>The twelve-month of Muslim (Hejira) the month for performing the Hij</td>
<td></td>
</tr>
</tbody>
</table>
2.2. The Malay language borrowed all Arabic names of the days of the week (Table No.2)

Table 2 *Days of the week*

<table>
<thead>
<tr>
<th>No.</th>
<th>Days of the Week</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sabtu</td>
<td>لَيْبَىْت</td>
<td>Saturday</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ahad</td>
<td>الآَحَد</td>
<td>Sunday</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Isnin</td>
<td>الآْثَلِين</td>
<td>Monday</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Selasa</td>
<td>الْخَلْصَاء</td>
<td>Tuesday</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Rabu</td>
<td>الْيَمَضِيْهَة</td>
<td>Wednesday</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Khamis</td>
<td>الْخَمْيس</td>
<td>Thursday</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Jumaat</td>
<td>الْجُمَاهِرَة</td>
<td>Friday</td>
<td></td>
</tr>
</tbody>
</table>

2.3. Many Arabic words in the field of trade, commerce and finance. Table No.3 shows some of these words

Table 3 *Words of Trade, Commerce and Finance*

<table>
<thead>
<tr>
<th>No.</th>
<th>Trade, Commerce and Finance</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stock market</td>
<td>Bursa</td>
<td>الْبُورْصَة</td>
<td>Stock market</td>
</tr>
<tr>
<td>2</td>
<td>Register; official list.</td>
<td>Daftar</td>
<td>تَفْتَرِير ، سَجِيل</td>
<td>Agent. Broker. A person who buys and sells on behalf of others; middleman.</td>
</tr>
<tr>
<td>3</td>
<td>Agent. Broker. A person who buys and sells on behalf of others; middleman.</td>
<td>Dalal</td>
<td>دَالَالْ سَمَيْار</td>
<td>Agent. Broker. A person who buys and sells on behalf of others; middleman.</td>
</tr>
<tr>
<td>4</td>
<td>Proof; evidence, anything that establishes a factor gives a reason for believing something.</td>
<td>Dalil</td>
<td>دَلْيِل</td>
<td>Proof; evidence, anything that establishes a factor gives a reason for believing something.</td>
</tr>
<tr>
<td>5</td>
<td>Unit of money</td>
<td>Dinar</td>
<td>دَينَار</td>
<td>Unit of money</td>
</tr>
<tr>
<td>6</td>
<td>Gold or silver currency used in Arab countries.</td>
<td>Dirham</td>
<td>دَرَهم</td>
<td>Gold or silver currency used in Arab countries.</td>
</tr>
<tr>
<td>7</td>
<td>Interest on saving</td>
<td>Faedah</td>
<td>فَؤْدَة الْبَايْذَات</td>
<td>Interest on saving</td>
</tr>
<tr>
<td>8</td>
<td>Copyright, perform</td>
<td>Hak Cipta</td>
<td>مَرْجِعَة</td>
<td>Copyright, perform</td>
</tr>
<tr>
<td>9</td>
<td>Ownership</td>
<td>Hak Milik</td>
<td>مَلْك</td>
<td>Ownership</td>
</tr>
<tr>
<td>10</td>
<td>Court; lawcourt</td>
<td>Mahkamah</td>
<td>مَلْك</td>
<td>Court; lawcourt</td>
</tr>
<tr>
<td>11</td>
<td>Company</td>
<td>syarikat</td>
<td>شَرْكَات</td>
<td>Company</td>
</tr>
<tr>
<td>12</td>
<td>list of fixed charges duty to be paid</td>
<td>Tarif</td>
<td>مَحْرُومٌ</td>
<td>list of fixed charges duty to be paid</td>
</tr>
</tbody>
</table>
2.4 Arabic Islamic science flourished under the Abbasid caliphs of Baghdad, gradually spreading its influence over the entire Islamic world. Table No. 4 contains a few of them.

Table 4 *Words of sciences*

<table>
<thead>
<tr>
<th>No.</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fikah</td>
<td>فقه</td>
<td>The study of Islamic law</td>
</tr>
<tr>
<td>2</td>
<td>falsafah</td>
<td>نفيسه</td>
<td>Philosophy</td>
</tr>
<tr>
<td>3</td>
<td>Hisab</td>
<td>حساب</td>
<td>Calculation</td>
</tr>
<tr>
<td>4</td>
<td>Iktisad</td>
<td>اقتصاد</td>
<td>Economy</td>
</tr>
<tr>
<td>5</td>
<td>Ilmu hayat</td>
<td>علم الحياة</td>
<td>biology</td>
</tr>
<tr>
<td>6</td>
<td>Kimia</td>
<td>علوم الكيمياء</td>
<td>Chemistry</td>
</tr>
<tr>
<td>7</td>
<td>Algebra</td>
<td>علم الجبر</td>
<td>Algebra</td>
</tr>
<tr>
<td>8</td>
<td>Alkimia</td>
<td>علوم الكيمياء</td>
<td>Chemistry</td>
</tr>
<tr>
<td>9</td>
<td>Syariah`</td>
<td>علم الشريعة</td>
<td>Islamic law</td>
</tr>
<tr>
<td>10</td>
<td>Mentiq</td>
<td>علم المنطق</td>
<td>Logic</td>
</tr>
</tbody>
</table>

2.5. Arab astronomers invented scores of names of stars which are still in use; The Malay language borrowed some of them.

Table 5 *Words of Astrology*

<table>
<thead>
<tr>
<th>No.</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zuhal</td>
<td>زحل</td>
<td>Saturn (the second largest planet and sixth in order from the sun)</td>
</tr>
<tr>
<td>2</td>
<td>Utareid</td>
<td>عطارد</td>
<td>Mercury (the planet nearest to the sun)</td>
</tr>
<tr>
<td>3</td>
<td>Najam</td>
<td>نجم</td>
<td>A star</td>
</tr>
<tr>
<td>4</td>
<td>Marikh</td>
<td>مريخ</td>
<td>Mars</td>
</tr>
</tbody>
</table>
2.6. Most religious nouns and words used by the Malays are a direct borrowing from Arabic. There are so many Arabic words describing Arab customs and Islamic practices.

Table 6 Religious Words and Nouns

<table>
<thead>
<tr>
<th>No.</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fitrah</td>
<td>فطره</td>
<td>Tithe, obligatory alms by Muslims made before the end of the fasting month</td>
</tr>
<tr>
<td>2</td>
<td>Iqamat</td>
<td>اقامة الصلاة</td>
<td>Arabic verses cited after the muezzin's Muslims last call for prayer to</td>
</tr>
<tr>
<td>3</td>
<td>Izin</td>
<td>إذن</td>
<td>Permission</td>
</tr>
<tr>
<td>4</td>
<td>Jenazah</td>
<td>جنازه</td>
<td>The corpse, a term used for the dead body of royalty</td>
</tr>
<tr>
<td>5</td>
<td>Jibril</td>
<td>جبرائيل</td>
<td>Gabriel, the angel that conveyed divine revelation to the</td>
</tr>
<tr>
<td>6</td>
<td>Jihad</td>
<td>جهاد</td>
<td>The effort to achieve goodness</td>
</tr>
<tr>
<td>7</td>
<td>Khalayak</td>
<td>خلق</td>
<td>Everything created by God</td>
</tr>
<tr>
<td>8</td>
<td>Khatam</td>
<td>ختمه</td>
<td>End</td>
</tr>
<tr>
<td>9</td>
<td>Khatib</td>
<td>خطيب</td>
<td>The title for a sermon reader</td>
</tr>
<tr>
<td>10</td>
<td>Kiamat</td>
<td>يوم الامام</td>
<td>Doomsday; day of the Last Judgment</td>
</tr>
<tr>
<td>11</td>
<td>Petua</td>
<td>فتوى</td>
<td>Guide; special and useful information or advice</td>
</tr>
<tr>
<td>12</td>
<td>Qadar</td>
<td>قدر</td>
<td>God's will; destiny; fate</td>
</tr>
<tr>
<td>13</td>
<td>Qari</td>
<td>قارئ</td>
<td>Koran reader</td>
</tr>
<tr>
<td>14</td>
<td>Qariah</td>
<td>قارئه</td>
<td>Female Koran reader</td>
</tr>
<tr>
<td>15</td>
<td>Rakaat</td>
<td>ركعه</td>
<td>Parts in a Muslim prayer</td>
</tr>
<tr>
<td>16</td>
<td>Sadekah</td>
<td>صدقة</td>
<td>Money is given to the poor</td>
</tr>
<tr>
<td>17</td>
<td>Suhur</td>
<td>سحور</td>
<td>To eat a meal between midnight and dawn to prepare for the next day's fast</td>
</tr>
<tr>
<td>18</td>
<td>Tarawih</td>
<td>شراويح</td>
<td>A non-obligatory prayer at night in the month of Ramadan</td>
</tr>
<tr>
<td>19</td>
<td>Syafaa</td>
<td>فناعة</td>
<td>Advantages granted by Allah to Prophet Muhammad and another prophet to be used to help mankind on Judgment Day</td>
</tr>
</tbody>
</table>
2.7. Daily religious expression:
Table 7 Daily Religious Expression

<table>
<thead>
<tr>
<th>No.</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alhamdulillah</td>
<td>الحمد لله</td>
<td>Expression all praise to Alla</td>
</tr>
<tr>
<td>2</td>
<td>Allahyarham</td>
<td>الله يرحمه</td>
<td>One who is blessed by Alla ; a title that Muslim comes before a deceased man's name, the deceased for a Muslim man</td>
</tr>
<tr>
<td>3</td>
<td>Allahyarhamah</td>
<td>الله يرحمها</td>
<td>One who is blessed by Allah; for the deceased woman Muslim woman</td>
</tr>
<tr>
<td>4</td>
<td>Almarhum</td>
<td>الجريء</td>
<td>Title; a term used for a deceased Muslim man</td>
</tr>
<tr>
<td>5</td>
<td>Insya-Allah</td>
<td>رشше رحمة الله</td>
<td>The Arabic word that means if God wills it</td>
</tr>
<tr>
<td>6</td>
<td>Kalam Allah</td>
<td>الكلم الله</td>
<td>Words of God (in the Holy Koran)</td>
</tr>
<tr>
<td>7</td>
<td>Masya-Allah</td>
<td>ما شاء الله</td>
<td>The will of Allah; a phrase uttered to express surprise, wonder</td>
</tr>
<tr>
<td>8</td>
<td>Rahmatullah</td>
<td>رحمة الله</td>
<td>Pass away; to die</td>
</tr>
<tr>
<td>9</td>
<td>Takbiratulihram</td>
<td>تكبيرات التحريم</td>
<td>The utterance of the takbar, Allahuakbar at the start of prayers</td>
</tr>
<tr>
<td>10</td>
<td>Wallah</td>
<td>والله</td>
<td>An utterance or speech in defense of truth by saying God's name</td>
</tr>
<tr>
<td>11</td>
<td>Zikir</td>
<td>ذكر الله</td>
<td>The practice of uttering Allah's name out of devotion to Him and His Oneness</td>
</tr>
</tbody>
</table>

2.8 There are a numerous number of nouns and adjectives that are borrowed from Arabic. See Tables No 8 and 9 for details.
Table 8 Borrowed Nouns

<table>
<thead>
<tr>
<th>No.</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Takwim</td>
<td>تقويم</td>
<td>A calendar</td>
</tr>
<tr>
<td>2</td>
<td>Tamsil</td>
<td>مثل</td>
<td>An example</td>
</tr>
<tr>
<td>3</td>
<td>Tarbus</td>
<td>طبيوش</td>
<td>Muslim man's high flat-topped red cap</td>
</tr>
<tr>
<td>4</td>
<td>Taubat</td>
<td>شهوه</td>
<td>Repentance; regret for something bad that one has done</td>
</tr>
<tr>
<td>5</td>
<td>Taufan</td>
<td>طوفان</td>
<td>Hurricane; violent storm-wind; typhoon</td>
</tr>
<tr>
<td>6</td>
<td>Ufuk</td>
<td>فلقة</td>
<td>Horizon; line at which earth and sky appear to meet</td>
</tr>
</tbody>
</table>
Table 9. Borrowed Adjectives

<table>
<thead>
<tr>
<th>No.</th>
<th>Malaysian Language</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Wadi</td>
<td>وادي</td>
<td>A rocky watercourse, dry except in the rainy season</td>
</tr>
<tr>
<td>8</td>
<td>Warkah</td>
<td>ورقة</td>
<td>Epistle; letter</td>
</tr>
<tr>
<td>9</td>
<td>Watikah</td>
<td>وثيقة</td>
<td>A letter of commission presented to army officers, police</td>
</tr>
<tr>
<td>10</td>
<td>Zaitun</td>
<td>زيتون</td>
<td>Olive; small oval fruit from which an oil (olive oil) is obtained</td>
</tr>
<tr>
<td>11</td>
<td>Zakat</td>
<td>زكاة</td>
<td>Obligatory alms made annually under Muslim law</td>
</tr>
<tr>
<td>12</td>
<td>Ziarah</td>
<td>زيارة</td>
<td>Visit(to a holy or sacred place); visit(to see a person or a place)</td>
</tr>
<tr>
<td>13</td>
<td>Zirafah</td>
<td>زرافه</td>
<td>Long-necked African animal</td>
</tr>
<tr>
<td>14</td>
<td>Syair</td>
<td>شعر</td>
<td>Poetry</td>
</tr>
<tr>
<td>15</td>
<td>Takwa</td>
<td>تكوى</td>
<td>Godly; sincerely religious</td>
</tr>
<tr>
<td>16</td>
<td>Tahniah</td>
<td>تحيي</td>
<td>Congratulations</td>
</tr>
<tr>
<td>17</td>
<td>Tabib</td>
<td>طبيب</td>
<td>Physician; doctor</td>
</tr>
<tr>
<td>18</td>
<td>Syurah</td>
<td>شرح</td>
<td>Clarification; explanation</td>
</tr>
<tr>
<td>19</td>
<td>Sahabat</td>
<td>صحبه</td>
<td>Friends</td>
</tr>
<tr>
<td>20</td>
<td>Sabil</td>
<td>سبيل</td>
<td>Allah's way</td>
</tr>
<tr>
<td>21</td>
<td>Rukun</td>
<td>ركن من أركان الدين</td>
<td>Commandment; divine command</td>
</tr>
<tr>
<td>22</td>
<td>Rukuk</td>
<td>ركوع</td>
<td>To bend the body during prayers(with hand clasping the knee until the back and head are at the same level) to bow and head are at the</td>
</tr>
<tr>
<td>23</td>
<td>Rebab</td>
<td>عربى</td>
<td>A violin-like instrument with tow or played during .three strings only (usu a traditional ceremony or the King's installation) .a</td>
</tr>
<tr>
<td>24</td>
<td>Imam</td>
<td>إمام</td>
<td>Muslim spiritual leader</td>
</tr>
<tr>
<td>25</td>
<td>Nasihat</td>
<td>نصيحه</td>
<td>Advice</td>
</tr>
<tr>
<td>26</td>
<td>Nazir</td>
<td>الناظر</td>
<td>Inspector; supervisor</td>
</tr>
<tr>
<td>27</td>
<td>Naskhah</td>
<td>نسخه</td>
<td>Copy</td>
</tr>
<tr>
<td>28</td>
<td>Nasyid</td>
<td>نشيد</td>
<td>A song with Islamic elements sung in a group</td>
</tr>
<tr>
<td>29</td>
<td>Rakaat</td>
<td>ركع</td>
<td>Parts in a Muslim prayer</td>
</tr>
<tr>
<td>30</td>
<td>Rakam</td>
<td>رقم</td>
<td>A mark</td>
</tr>
<tr>
<td>31</td>
<td>Rakap</td>
<td>ركب</td>
<td>pedal; a flat bar on a machine such as a bicycle</td>
</tr>
</tbody>
</table>
The Main Characteristics of Arabic Borrowed Words in Bahasa Melayu

Al-Zubaidi

1. Bakhil
2. Munafik
3. Zalim
4. Jahil
5. Kufur
6. Nahas
7. Rahim
8. Sabar
9. Aswad
10. Warak
11. Yatim
12. Zahir
13. Rasmi

Bakhil

Miser, the person who hoards money and spend as little as possible, greedy.

Munafik

pretending to believe and have faith in Islam

Zalim

brutal; very cruel, without mercy; inhuman; not humane

Jahil

Ignorant, Lacking, knowledge

Kufur

Atheistic; blasphemous

Nahas

Unlucky accident

Rahim

merciful; kind and pleasant towards showing mercy

Sabar

patient; showing patience

Aswad

Black

Warak

Devout in religion;

Yatim

Motherless; without a living mother, orphan

Zahir

External; outward; superficial; of or on the surface

Rasmi

Ceremonial; formal; official

2.9. Educational and academic words as illustrated in Table No. 10:

Table 10 Educational and Academic Words

<table>
<thead>
<tr>
<th>No.</th>
<th>Educational and Academic Words</th>
<th>Arabic Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ijazah</td>
<td>إجازة</td>
<td>Diploma, graduation certificate awarded by a university</td>
</tr>
<tr>
<td>2</td>
<td>Ikhtisas</td>
<td>إختصاص</td>
<td>Professional of or belonging to a profession</td>
</tr>
<tr>
<td>3</td>
<td>Majalah</td>
<td>مجلة</td>
<td>Magazine</td>
</tr>
<tr>
<td>4</td>
<td>Maklumat</td>
<td>معلومات</td>
<td>Information; explanation</td>
</tr>
<tr>
<td>5</td>
<td>Akrifat’</td>
<td>معرفة</td>
<td>Knowledge, wisdom</td>
</tr>
<tr>
<td>6</td>
<td>Maktub</td>
<td>مكتوب</td>
<td>Formally written or documented</td>
</tr>
<tr>
<td>7</td>
<td>Mesyuarat</td>
<td>مشورة</td>
<td>Meeting</td>
</tr>
<tr>
<td>8</td>
<td>Nazir</td>
<td>الناظر</td>
<td>Inspector; supervisor</td>
</tr>
<tr>
<td>9</td>
<td>Qari</td>
<td>قارئ</td>
<td>Reader</td>
</tr>
<tr>
<td>10</td>
<td>Afakur’</td>
<td>فقاعة</td>
<td>Meditation; think deeply and quietly</td>
</tr>
<tr>
<td>11</td>
<td>Tafsir</td>
<td>تعنيه</td>
<td>Interpretation; explain the meaning of</td>
</tr>
<tr>
<td>12</td>
<td>Asrif’</td>
<td>يديف الفعَّال</td>
<td>Inflect (a verb)</td>
</tr>
<tr>
<td>13</td>
<td>Ulama</td>
<td>علماء</td>
<td>the body of Muslim scholars or theologies</td>
</tr>
</tbody>
</table>
Conclusion

Islam has been intimately tied to Malaysian life since the time of the Malacca Sultanate in the 15th century. Islam, as one of the key characteristics of Malay identity, and has served to transfer loan words from Arabic to Malay. The researcher noted that people in Malaysia do not perceive some Arabic words as loan words at all. Generally, the longer a borrowed word has been in the language, and the more frequently it is used, the more it resembles the native words of the language. The Malay language has many words borrowed from Arabic, in particular the religious terms.

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Appendix

List of Arabic Borrowed Words in the Malay Language

<table>
<thead>
<tr>
<th>No.</th>
<th>Language Malay (Bahsah Malayu)</th>
<th>Language Arabic</th>
<th>Language English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Abah</td>
<td>مناداة لإطفال لإبا: لفظة يستعملها والد</td>
<td>Father, daddy Children's use</td>
</tr>
<tr>
<td>2</td>
<td>Abdi</td>
<td>عبدي</td>
<td>My salve</td>
</tr>
<tr>
<td>3</td>
<td>Abid</td>
<td>أبيد</td>
<td>Slave</td>
</tr>
<tr>
<td>4</td>
<td>Adab</td>
<td>أدب</td>
<td>Polite</td>
</tr>
<tr>
<td>5</td>
<td>Adat</td>
<td>عادة</td>
<td>Custom, usually way of behaving or acting</td>
</tr>
<tr>
<td>6</td>
<td>Adil</td>
<td>عدل</td>
<td>Fair: just</td>
</tr>
<tr>
<td>7</td>
<td>Afdal</td>
<td>أفضل في الله; أفضل</td>
<td>The best, of highest value in terms of God's acceptance (of one's religious duties)</td>
</tr>
<tr>
<td>8</td>
<td>Afrit</td>
<td>عفريت</td>
<td>Evil Genie</td>
</tr>
<tr>
<td>9</td>
<td>Ahad</td>
<td>العهد</td>
<td>Sunday, the first day of the week.</td>
</tr>
<tr>
<td>10</td>
<td>Ahli</td>
<td>أهلي أو مؤهل</td>
<td>Expert, a person with great knowledge or skill in a particular branch of a subject.</td>
</tr>
<tr>
<td>11</td>
<td>Aidilfitri</td>
<td>عيد الفطر</td>
<td>Muslim celebration after one month of fasting</td>
</tr>
<tr>
<td>12</td>
<td>Ajal</td>
<td>الأجل</td>
<td>Doom, fate, death</td>
</tr>
<tr>
<td>13</td>
<td>Akal</td>
<td>عقل القدرة على التفكير</td>
<td>Mind, ability to think</td>
</tr>
<tr>
<td>14</td>
<td>Akhbar</td>
<td>أخبار, منبر، صحافة</td>
<td>News, newspaper, shopkeeper who sells newspapers</td>
</tr>
<tr>
<td>15</td>
<td>Akhir</td>
<td>في النهاية، في الأخر</td>
<td>Final; in the end, concluding</td>
</tr>
<tr>
<td>16</td>
<td>Akhirat</td>
<td>الآخرة، الآخرة، الآخرة</td>
<td>The next world, an endless period of life after death</td>
</tr>
<tr>
<td>Arabic Word</td>
<td>English Meaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akhirnya</td>
<td>Finally</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akibat</td>
<td>Consequence, result</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akidah</td>
<td>Belief, faith</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akik</td>
<td>Agate, hard stone with patches or brands of color</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akil</td>
<td>Mature</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akil baligh</td>
<td>Puberty, age in Islam at which one is considered an adult (12 years for girls and 18 for boys)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akrab</td>
<td>Close (relationship) dear to each other, intimate, closely acquainted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alam</td>
<td>World, universe, experienced, having knowledge or skill gained by much experience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alamat</td>
<td>Address, sign, signal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Algebra</td>
<td>Algebra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alhamdulillah</td>
<td>Expression all praise to Allah</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alim</td>
<td>Devout in religion, learned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alkimia</td>
<td>Chemistry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alkoolhol</td>
<td>Alcohol</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allah</td>
<td>Allah</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allahyarham</td>
<td>One who is blessed by Alla, title that comes before a deceased Muslim man's name, the deceased for a Muslim man</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allahyarhamah</td>
<td>One who is blessed by Allah, for a deceased woman Muslim woman.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Almarhum</td>
<td>Title; a term used for a deceased Muslim man</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alphabet</td>
<td>A set of letters or symbols used for writing a language.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Al-Quran</td>
<td>Holy book for Muslims</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amah</td>
<td>Housekeeper, maid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aman</td>
<td>Peaceful, calm, establish in peace</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amin</td>
<td>Amen, so be (uttered at the end of a prayer) normally to prayer end a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Word</td>
<td>Arabic</td>
<td>Translation</td>
</tr>
<tr>
<td>-----</td>
<td>------</td>
<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td>40</td>
<td>Amir</td>
<td>أمير</td>
<td>Emir, the Muslim ruler</td>
</tr>
<tr>
<td>41</td>
<td>Anasir</td>
<td>عاصر</td>
<td>The elements, components, atmospheric forces, constituents factors</td>
</tr>
<tr>
<td>42</td>
<td>Arab</td>
<td>الأعداد أوالرموز العربية</td>
<td>Arabic numerals, the symbols 1,2,3 ,etc</td>
</tr>
<tr>
<td>43</td>
<td>Arak</td>
<td>أراق</td>
<td>Liquor; alcoholic drink</td>
</tr>
<tr>
<td>44</td>
<td>Arif</td>
<td>عريف</td>
<td>Wise, showing the soundness of judgment; having knowledge</td>
</tr>
<tr>
<td>45</td>
<td>Arnab</td>
<td>أربة</td>
<td>Rabbit</td>
</tr>
<tr>
<td>46</td>
<td>Asal</td>
<td>أصل</td>
<td>Origin, source, cause from which a thing begins its existence</td>
</tr>
<tr>
<td>47</td>
<td>Asli</td>
<td>طبيعي</td>
<td>Native, natural, not artificial, person born in a specified place</td>
</tr>
<tr>
<td>48</td>
<td>Asker</td>
<td>عسكر</td>
<td>Soldier</td>
</tr>
<tr>
<td>49</td>
<td>Asyura</td>
<td>عاشوراء</td>
<td>Tenth date in the month of Muharram</td>
</tr>
<tr>
<td>50</td>
<td>Aswad</td>
<td>لرود</td>
<td>Black</td>
</tr>
<tr>
<td>49</td>
<td>Aulia</td>
<td>ولأباء</td>
<td>Holy man, saint</td>
</tr>
<tr>
<td>50</td>
<td>Ayat</td>
<td>فيهة</td>
<td>The sentence, a set of words making a single complete statement</td>
</tr>
<tr>
<td>51</td>
<td>Ayataullah</td>
<td>آية الله</td>
<td>Senior Muslim religious leader</td>
</tr>
<tr>
<td>52</td>
<td>Azab</td>
<td>عذاب</td>
<td>Torturer; punishment</td>
</tr>
<tr>
<td>53</td>
<td>Azali</td>
<td>والي</td>
<td>The beginning of time, the entirety</td>
</tr>
<tr>
<td>54</td>
<td>Azan</td>
<td>نداء الصلاة ، لاذان</td>
<td>Summons; call for Muslim prayer</td>
</tr>
<tr>
<td>55</td>
<td>Badwi</td>
<td>بدو</td>
<td>Bedouin. Arab people are living as nomads in the desert.</td>
</tr>
<tr>
<td>56</td>
<td>Baghal</td>
<td>سيل</td>
<td>Mule, an animal that is the offspring of a female horse and a male donkey, known for its stubbornness</td>
</tr>
<tr>
<td>57</td>
<td>Bahalul</td>
<td>مخلول</td>
<td>Not very clever; to make someone look foolish or silly</td>
</tr>
<tr>
<td>58</td>
<td>Bakhil</td>
<td>مغريل</td>
<td>Miser, the person who hoards money and spend as little as possible. Greedy</td>
</tr>
<tr>
<td>59</td>
<td>Baki</td>
<td>بقي</td>
<td>Balance</td>
</tr>
<tr>
<td>60</td>
<td>Bani</td>
<td>بنى</td>
<td>Children or grandchildren; descendants</td>
</tr>
<tr>
<td>61</td>
<td>Bapa</td>
<td>بابا</td>
<td>Father</td>
</tr>
<tr>
<td>62</td>
<td>Batal</td>
<td>بطل</td>
<td>Invalid; not valid; null, having no legal force</td>
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<td>63</td>
<td>Batin</td>
<td>बितन्</td>
<td>Inner feeling</td>
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<td>64</td>
<td>Batu</td>
<td>بَطْنُ</td>
<td>Stone; rock; a small piece of a hard substance formed in the bladder or kidney, etc.</td>
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<td>Bekal</td>
<td>بِكال</td>
<td>Cater for; supply food; provide what is needed or wanted.</td>
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<td>Berkat</td>
<td>بَرَكَةُ</td>
<td>Blessing, boon; benefit</td>
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<td>67</td>
<td>Betul</td>
<td>بَطْلُ</td>
<td>Correct; true; real</td>
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<td>Bibi</td>
<td>بُهَبَيِ</td>
<td>Term to address an elderly lady</td>
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<td>بِدَايَةُ</td>
<td>Heresy</td>
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<td>70</td>
<td>Bilal</td>
<td>بَيْلَاءُ</td>
<td>Muezzin; a man who makes the call to prayer for Muslims.</td>
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<td>Binti</td>
<td>بُنْتِ</td>
<td>Daughter</td>
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<td>72</td>
<td>Bullbul</td>
<td>بُلْبُلُ</td>
<td>Nightingale; small thrust, male of which sings melodiously.</td>
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<td>بَرَاقُ</td>
<td>An animal mounted by the Prophet Muhammad (p.b.u.h.) on the night of Israk Mikraj</td>
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<td>Bursa</td>
<td>البورصة</td>
<td>Stock market</td>
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<td>Daftar</td>
<td>دَفَتَرٌ</td>
<td>Register; official list.</td>
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<td>Daftarkan</td>
<td>مسجّل</td>
<td>Enrolled</td>
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<td>77</td>
<td>Dai</td>
<td>دَايِ</td>
<td>A person who spreads religion missionary.</td>
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<td>78</td>
<td>Dakwat</td>
<td>دَوَاءُ</td>
<td>Ink; colored liquid or paste used in writing with a pen, printing etc.</td>
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<td>دَالَال سَمَّار</td>
<td>Agent. Broker. A person who buys and sells on behalf of others; middleman.</td>
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<td>80</td>
<td>Dalil</td>
<td>دَلِيلٌ</td>
<td>Proof; evidence, anything that establishes a fact or gives a reason for believing something.</td>
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<td>Darjah</td>
<td>درجة مِزَلَة</td>
<td>Degree; stage in intensity; unit of measurement. For angles or temperature.</td>
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<td>Darjah</td>
<td>صَفْر، عَلْامَة، ضَمْع</td>
<td>Class; grade; standard</td>
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<td>Daawa</td>
<td>دَعْوَى</td>
<td>Sue; take legal proceedings against</td>
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<td>84</td>
<td>Dakwa</td>
<td>طَوْؤُ</td>
<td>Propagation; of a belief, preaching</td>
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<td>85</td>
<td>Darjat</td>
<td>درجَة مِزَلَة اَجمَاليَة</td>
<td>Status; rank; social position; prestige</td>
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<td>Dewan</td>
<td>دُوَانٍ</td>
<td>Hall; large room or building for a meeting</td>
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<td>Frdaus</td>
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<td>حاج</td>
<td>Hajah</td>
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Dinar: Unit of money
Dirham: Gold or silver currency used in Arab countries.
Doa: Invocation; invoking; calling to God in prayer.
Dunia: Universe; World; all that exists; earth.
Duniawi: Earthy; of this earth; of man's life on it; worldly; mundane.
Eter: Ether; upper air
Faedah: The benefit, something helpful
Fatihah: The first chapter in the Koran
Fikah: The study of Islamic law
Fikir: Think, the act of thinking
Firaun: Pharaoh, the title of the king of ancient Egypt
Frdaus: Paradise, heaven, Eden
Fitrah: Tithe, obligatory alms by Muslims made before the end of the fasting month
Ftah: The natural tendency, talent, inborn ability
Hadiah: Gift, present, prize
Hadir: Attend
Hafaz: Memorize, commit to memory
Hajah: A woman who has performed the haj
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<td>Hak</td>
<td>Belongings, personal possessions</td>
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<td>114</td>
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<td>Copyright, perform</td>
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<td>115</td>
<td>Hak Milik</td>
<td>Ownership</td>
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<tr>
<td>116</td>
<td>Hakikat</td>
<td>Reality, truth, fact</td>
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<td>117</td>
<td>Hakiki</td>
<td>Real, existing as a thing</td>
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<td>118</td>
<td>Hakim</td>
<td>Judge</td>
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<td>119</td>
<td>Halal</td>
<td>Lawful, permitted</td>
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<td>120</td>
<td>Hadirat</td>
<td>Attendance, presence</td>
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<td>121</td>
<td>Halwa</td>
<td>Fruit preserved in sugar</td>
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<td>122</td>
<td>Haram</td>
<td>Illicit, forbidden</td>
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<td>123</td>
<td>Harfiah</td>
<td>Literal, taking the primary meaning of a word</td>
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<td>Hasil</td>
<td>Product, thing produced</td>
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<td>125</td>
<td>Hawa</td>
<td>Atmosphere, air</td>
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<td>126</td>
<td>Hayat</td>
<td>Life</td>
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<td>127</td>
<td>Hijab</td>
<td>A piece of cloth hung as a partition to divide an area into separate sections for men and women</td>
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<td>128</td>
<td>Hijrah</td>
<td>Leave one place and settle in another, migrate</td>
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<td>129</td>
<td>Hikayat</td>
<td>Tale, story handed down from the past</td>
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<td>130</td>
<td>Hikmat</td>
<td>Knowledge, wisdom</td>
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<td>Hisab</td>
<td>Calculation</td>
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<td>132</td>
<td>Hormat</td>
<td>Respect, feel honor for</td>
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<td>Argument, proof, evidence</td>
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<td>135</td>
<td>Ibadat</td>
<td>Religious worship devotion to God</td>
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<td>136</td>
<td>Ibrani</td>
<td>Hebrew, member of a Semitic people in ancient Palestine</td>
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<td>Ihram</td>
<td>Consecration, unsewn white cloth worn when one performs the haj or Umrah</td>
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<td>Arabic Term</td>
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<tr>
<td>Mahsyar</td>
<td>Gathering place</td>
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<tr>
<td>Mahsul</td>
<td>A country's export</td>
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<tr>
<td>Majalah</td>
<td>Magazine</td>
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<tr>
<td>Majlis</td>
<td>The ceremony, set of formal acts, council,</td>
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<tr>
<td>Majmuk</td>
<td>Compound, complex, made up of parts</td>
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<tr>
<td>Majusi</td>
<td>A group of people who worship fire</td>
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<tr>
<td>Makam</td>
<td>Mausoleum; magnificent tomb, sepulchre</td>
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<td>Makbul</td>
<td>Requests of prayers</td>
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<tr>
<td>Maklumat</td>
<td>Information, explanation</td>
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<tr>
<td>Makmal</td>
<td>Laboratory; room or building equipped for scientific work</td>
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<tr>
<td>makrifat</td>
<td>Knowledge, wisdom;</td>
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<tr>
<td>Makruh</td>
<td>Something (actions etc.) objectionable but not forbidden</td>
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<tr>
<td>Maksiat</td>
<td>Sin; breaking of religious or moral law;</td>
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<td>Maksud</td>
<td>Intent; intention</td>
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<tr>
<td>Maksyuk</td>
<td>A loved one, a lover;</td>
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<tr>
<td>Maktab</td>
<td>Educational establishment for higher or professional education</td>
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<tr>
<td>Maktub</td>
<td>Formally written or documented</td>
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<tr>
<td>Malaiqat</td>
<td>Angel, attendant or messenger of God</td>
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<td>Manfaat</td>
<td>The benefit, something helpful</td>
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<tr>
<td>Markas</td>
<td>Military headquarters, the office of an army chief</td>
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<tr>
<td>Marakas</td>
<td>Maracas; club like grounds containing beads etc. shaken as a musical instrument</td>
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<td>Marikh</td>
<td>Mars</td>
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<tr>
<td>Masya-Allah</td>
<td>The will of Allah; a phrase uttered to express surprise, wonder, etc,</td>
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<td>Masyrik</td>
<td>States in the east, the east</td>
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<td>Mazbah</td>
<td>Altar</td>
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<tr>
<td>Mazhab</td>
<td>Sect; a group with beliefs</td>
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<td>Arabic Word</td>
<td>Malayalam</td>
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<td>Mesra</td>
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<td>مشوره اجتماع</td>
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<td>مجرد فعال</td>
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<td>278</td>
<td>Mujur</td>
<td>ماجور، جازاك اللہ خيرا</td>
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<td>Muharram</td>
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<td>Nafas</td>
<td>نفس</td>
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<td>291</td>
<td>Naif</td>
<td>ظنی (formal)</td>
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<td>292</td>
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<td>فقه</td>
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<td>293</td>
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<td>295</td>
<td>naib</td>
<td>A person appointed to act as a substitute or representative</td>
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<td>296</td>
<td>Najam</td>
<td>A star</td>
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<tr>
<td>297</td>
<td>Najis</td>
<td>Animal excrement; filth, dirt</td>
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<td>298</td>
<td>Nanas</td>
<td>pineapple</td>
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<tr>
<td>299</td>
<td>Nasab</td>
<td>The line of ancestors or descendants</td>
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<td>300</td>
<td>Nasihat</td>
<td>advice</td>
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<td>301</td>
<td>Naskhah</td>
<td>Copy</td>
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<td>302</td>
<td>Nasrani</td>
<td>Christianity</td>
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<td>303</td>
<td>Nasyid</td>
<td>A song with Islamic elements sung in a group</td>
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<td>304</td>
<td>Nazir</td>
<td>Inspector; supervisor</td>
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<td>305</td>
<td>Nevus</td>
<td>Birthmark</td>
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<td>306</td>
<td>Nifas</td>
<td>The blood that is discharged after giving birth</td>
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<td>307</td>
<td>Nikah</td>
<td>Marriage contract</td>
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<td>308</td>
<td>Nisbah</td>
<td>Ratio</td>
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<td>309</td>
<td>Nujum</td>
<td>Astrologer</td>
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<td>310</td>
<td>Papa</td>
<td>Father</td>
</tr>
<tr>
<td>311</td>
<td>Petua</td>
<td>Guide; special and useful information or advice</td>
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<td>312</td>
<td>Padang mahsyar</td>
<td>The plain of masyhar where the dead assemble on resurrection day or judgment day</td>
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<td>313</td>
<td>Qadar</td>
<td>God's will; destiny; fate</td>
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<td>314</td>
<td>Qari</td>
<td>Koran reader</td>
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<td>315</td>
<td>Qariah</td>
<td>female Koran reader</td>
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<td>316</td>
<td>Quran</td>
<td>Koran; sacred book of Muslims containing the word of God</td>
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<td>Rabiulawal</td>
<td>the third month of the Muslim(Hejira) calendar</td>
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<td>Rabiulalakher</td>
<td>The fourth month of the Muslim(Hejira) calendar</td>
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<td>345</td>
<td>Sah</td>
<td>Legal; based on law, justifiable</td>
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<td>346</td>
<td>Sahabat</td>
<td>Friend</td>
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<td>347</td>
<td>Salib</td>
<td>Crucifix; model of the Cross</td>
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<td>348</td>
<td>Salji</td>
<td>Snow</td>
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<td>349</td>
<td>Syahid</td>
<td>A martyr; one who upholds or defends Islam. One who dies or is killed in a holy war.</td>
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<td>350</td>
<td>Sepatu</td>
<td>Shoes; outer covering for a person's foot</td>
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<td>351</td>
<td>Syahadat</td>
<td>Creed; set of beliefs or principles</td>
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<td>352</td>
<td>Syahwat</td>
<td>Lechery; unrestrained indulgence in sexual lust.</td>
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<td>353</td>
<td>Syariah</td>
<td>The Muslim code of religious law</td>
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<td>354</td>
<td>Syariat</td>
<td>Religious law, the rules of religion</td>
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<td>355</td>
<td>Syarikat</td>
<td>Company</td>
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<td>356</td>
<td>Syawal</td>
<td>The tenth month in the Muslim (Hejira) calendar</td>
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<tr>
<td>357</td>
<td>Syeikh</td>
<td>The leader of an Arab tribe or village</td>
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<td>358</td>
<td>Syiah</td>
<td>Sect of the Islamic faith</td>
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<td>359</td>
<td>Syukur</td>
<td>Feeling that one values a kindness or benefit received; grateful</td>
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<td>360</td>
<td>Syurah</td>
<td>Clarification; explanation</td>
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<td>361</td>
<td>Syafaat</td>
<td>Advantages granted by Allah to prophet Muhammed and another prophet to be used to help mankind on Judgement Day</td>
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<td>362</td>
<td>Sahih</td>
<td>True; genuine, authentic</td>
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<td>363</td>
<td>Suhur</td>
<td>To eat a meal between midnight and Duan to prepare for the next day's fast</td>
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<td>364</td>
<td>Syafaa</td>
<td>Advantages granted by Allah to prophet Muhammed and another prophet to be used to help mankind on Judgement Day</td>
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<td>365</td>
<td>syahid</td>
<td>A martyr; one who upholds or defends Islam. One who dies or is killed in a holy war.</td>
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<td>366</td>
<td>Syair</td>
<td>Poetry</td>
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<td>367</td>
<td>Syal</td>
<td>Cloak; loose sleeveless outer garment</td>
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<td>368</td>
<td>Tabib</td>
<td>Physician; doctor</td>
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<td>Page</td>
<td>Word</td>
<td>Meaning</td>
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<td>369</td>
<td>Tadbir</td>
<td>administration, management</td>
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<td>370</td>
<td>Tafakur</td>
<td>Meditation, think deeply and quietly</td>
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<td>371</td>
<td>tafsir</td>
<td>Interpretation; explain the meaning of</td>
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<td>372</td>
<td>Tahayul</td>
<td>imaginings; delusion</td>
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<td>373</td>
<td>Tahniah</td>
<td>congratulations</td>
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<td>374</td>
<td>Tajwid</td>
<td>the sound in reading the Koran</td>
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<td>375</td>
<td>Takbir</td>
<td>uttering of Allahuakbar (Allah is Great) repeatedly in praise of Allah</td>
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<td>376</td>
<td>Takrif</td>
<td>definition</td>
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<td>377</td>
<td>Takbiratulihram</td>
<td>the utterance of the takbar, Allahuakbar at the start of prayers</td>
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<td>378</td>
<td>Takwa</td>
<td>godly; sincerely religious</td>
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<td>379</td>
<td>Takwim</td>
<td>a calendar</td>
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<td>380</td>
<td>Takzim</td>
<td>excessively respectful</td>
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<td>381</td>
<td>Tamar</td>
<td>date; small brown edible fruit</td>
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<td>382</td>
<td>Tamsil</td>
<td>an example</td>
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<td>383</td>
<td>Tarawih</td>
<td>a non-obligatory prayer at night in the month of Ramadan</td>
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<td>384</td>
<td>Tarbus</td>
<td>Muslim man's high flat-topped red cap</td>
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<td>385</td>
<td>Tarif</td>
<td>list of fixed charges duty to be paid</td>
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<td>386</td>
<td>Tarikh</td>
<td>Date; day, month, or year</td>
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<td>387</td>
<td>Tasrif</td>
<td>Inflect (a verb)</td>
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<td>388</td>
<td>Tataadab</td>
<td>Good manners</td>
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<td>389</td>
<td>Taubat</td>
<td>Repentance; regret for something bad that one has done</td>
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<td>390</td>
<td>Taufan</td>
<td>Hurricane; violent storm-wind, typhoon</td>
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<td>391</td>
<td>Taufik</td>
<td>Help or guidance from Allah</td>
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<td>392</td>
<td>Tawaf</td>
<td>To circle the Kaabah seven times with accompanying prayers solely as an act of devotion to Allah</td>
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<tr>
<td>393</td>
<td>Tawakal</td>
<td>Leaving everything in God's hands because of wholehearted faith in God</td>
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<tr>
<td>Arabic Word</td>
<td>English Translation</td>
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<tr>
<td>Utuk</td>
<td>Horizon; line at which earth and sky appear to meet</td>
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<td>Ulama</td>
<td>The body of Muslim scholars or theologies</td>
<td></td>
</tr>
<tr>
<td>Umat</td>
<td>Followers of religion, people, humanity</td>
<td></td>
</tr>
<tr>
<td>Umrah</td>
<td>Minor pilgrimage to Mecca, similar to the hajj but not obligatory and can be performed at any time during the year</td>
<td></td>
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<tr>
<td>Umur</td>
<td>Age; length of life or existence</td>
<td></td>
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<tr>
<td>Ustaz</td>
<td>Male religious teacher</td>
<td></td>
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<tr>
<td>Ustazah</td>
<td>A female religious teacher</td>
<td></td>
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<tr>
<td>Usul</td>
<td>Motion; formal proposal put to a meeting for discussion</td>
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<tr>
<td>Utarid</td>
<td>Mercury, the planet nearest to the sun</td>
<td></td>
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<tr>
<td>Waad</td>
<td>A promise, a pledge</td>
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<tr>
<td>Wadi</td>
<td>A rocky watercourse, dry except in the rainy season</td>
<td></td>
</tr>
<tr>
<td>Wafat</td>
<td>Pass away; die</td>
<td></td>
</tr>
<tr>
<td>Wahid</td>
<td>One(oneseness of God), single</td>
<td></td>
</tr>
<tr>
<td>Wajib</td>
<td>Compulsory; that which must be done, required by rules</td>
<td></td>
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<tr>
<td>Wakaf</td>
<td>Something gave (as a donation) for common use</td>
<td></td>
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<tr>
<td>Wakil</td>
<td>Agent; one who acts on behalf of another</td>
<td></td>
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<tr>
<td>Waktu</td>
<td>Time; point or portion of time; occasion, instance</td>
<td></td>
</tr>
<tr>
<td>Wali</td>
<td>Guardian; a person who can give away a bride (in Muslim marriage)</td>
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</tr>
<tr>
<td>Walimah</td>
<td>A feast or an occasion for merry-making</td>
<td></td>
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<tr>
<td>wallah</td>
<td>An utterance or speech in defense of truth by saying God's name</td>
<td></td>
</tr>
<tr>
<td>Warak</td>
<td>Devout in religion;</td>
<td></td>
</tr>
<tr>
<td>Waris</td>
<td>Heir; a person who inherits property or a rank</td>
<td></td>
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<tr>
<td>Warkah</td>
<td>Epistle; letter</td>
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<tr>
<td>Wasi</td>
<td>A person appointed by a will-maker to execute the terms of a will, the person entrusted with a certain task</td>
<td></td>
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<tr>
<td>Waswas</td>
<td>Indecisions; inability to decide something, hesitation</td>
<td></td>
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<tr>
<td>Wataniah</td>
<td>Of the motherland; relating to one's country</td>
<td></td>
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<tr>
<td>Watikah</td>
<td>A letter of commission presented to army officers, police</td>
<td></td>
</tr>
<tr>
<td>Wazir</td>
<td>A high-ranking official in government; a minister</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Arabic Word</td>
<td>Meaning</td>
</tr>
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</tr>
<tr>
<td>423</td>
<td>Wilayah</td>
<td>Province; administrative division of a country</td>
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<tr>
<td>424</td>
<td>Wuduk</td>
<td>(of Muslims) perform ritual ablutions; clean oneself by ritual washing</td>
</tr>
<tr>
<td>425</td>
<td>Wujud</td>
<td>exist; have a place as part of what is real</td>
</tr>
<tr>
<td>426</td>
<td>Wuquf</td>
<td>To rest awhile on the plains of Arafah while performing the Haj (a Haj requirement)</td>
</tr>
<tr>
<td>427</td>
<td>Yahudi</td>
<td>Jew; a person of Hebrew descent or whose religion is Judaism</td>
</tr>
<tr>
<td>428</td>
<td>Yakin</td>
<td>Assured; confident, certain</td>
</tr>
<tr>
<td>429</td>
<td>Yatim</td>
<td>Motherless; without a living mother, orphan</td>
</tr>
<tr>
<td>430</td>
<td>Zabaniah</td>
<td>The angel entrusted with taking care of Hell</td>
</tr>
<tr>
<td>431</td>
<td>Zabur</td>
<td>Psalms, holy scripture sent down by God to Prophet David</td>
</tr>
<tr>
<td>432</td>
<td>Zahir</td>
<td>External; outward; superficial; of or on the surface</td>
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<tr>
<td>433</td>
<td>Zaitun</td>
<td>Olive; small oval fruit from which an oil (olive oil) is obtained</td>
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<tr>
<td>434</td>
<td>Zakat</td>
<td>Obligatory alms made annually under Muslim law</td>
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<tr>
<td>435</td>
<td>Zalim</td>
<td>Brutal; very cruel, without mercy, inhuman, not humane</td>
</tr>
<tr>
<td>436</td>
<td>Zamrud</td>
<td>Emerald; bright green precious stone, its color</td>
</tr>
<tr>
<td>437</td>
<td>Zamzam</td>
<td>Water from the historic well in Mecca</td>
</tr>
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<td>438</td>
<td>Zaman</td>
<td>Epoch; particular period</td>
</tr>
<tr>
<td>439</td>
<td>Zarah</td>
<td>Particle; a very small portion of matter</td>
</tr>
<tr>
<td>440</td>
<td>Ziarah</td>
<td>Visit (to a holy or sacred place); visit (to see a person or a place)</td>
</tr>
<tr>
<td>441</td>
<td>Zikir</td>
<td>The practice of uttering Allah's name out of devotion to Him and His Oneness</td>
</tr>
<tr>
<td>442</td>
<td>Zina</td>
<td>Adultery; infidelity to one's wife or husband by voluntarily having sexual intercourse with someone else</td>
</tr>
<tr>
<td>443</td>
<td>Zirafah</td>
<td>Long-necked African animal, giraffe</td>
</tr>
<tr>
<td>444</td>
<td>Zuhal</td>
<td>Saturn; the second largest planet and sixth in order from the sun</td>
</tr>
<tr>
<td>445</td>
<td>Zulkaedah</td>
<td>The eleventh month of the Muslim (Hejira) calendar; the month between Syawal and Zulhijah</td>
</tr>
<tr>
<td>446</td>
<td>Zulhijah</td>
<td>The twelve months of Muslim (Hejira) the month for performing the Hij</td>
</tr>
</tbody>
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Living Islam in a German Family and Germanness in a Muslim family

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Abstract
Türkisch für Anfänger, a German sitcom directed by Bora Dagtekin, son to a Turkish father and a German mother, draws on the quotidian of a German-Turkish – Deutsch-Türken– family tossed together by fate in the city of Berlin in the years following 9/11. For the sake of brevity, focus is mainly placed on the first season whose twelve episodes shed light on some of the major issues Muslims, German Muslims, and Turks together with Germans, are faced with when fate brings them together in so cosmopolitan a city as Berlin. With this in the background, it goes without saying that much of the scriptwriter’s personal life is brought to bear on his creation of an ethno-comedy intriguing enough to follow and retrace. This study aims at explicating the ways in which friction leads to the perception and the construction of Muslim Other within the gates as riddled with stereotypes. By deconstructing the stereotypical, the researchers seek to demonstrate how humour can be used to dispel and subvert clichés, thus creating a culture of resistance.

Keywords: construction, deconstructing, humour, resistance, stereotypes, Muslim, Other

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Introduction

There is more to ethnicised humour than the superficially obtrusive and abusive features it is often entwined with. Ethnicised humour, a humour permeated with stereotyping, functions as a safety valve relieving “hostilities and aggressions through individual or communal outbursts of merriment”, (Dudden, 1987, p. xvi). Neither the Germans nor the Turks can complain because both receive their due measure of sarcasm. As such, ethnic humour finds in the power to slander ethnicities a way to promote “pride and self-esteem” (Boskin and Dorinson, 1998, p. 206). In so doing, the oppressed deploy new weaponry as a ploy preparatory to creating a culture of resistance, a humour of resistance. Having premiered on March 14, 2006, Türkisch für Anfänger kept running for two more years on the German channel Das Erste before being aired in other countries as well. No wonder then that it made itself a household name, earning quite a few distinguished awards. Unlike most sitcoms produced prior to 9/11, the post-September and, for that matter, post-modernist experimental species of sitcoms, including Türkisch für Anfänger, break new grounds and take the viewer “in virtually any direction”, extending the narrative scope by “testing the very structures on which they stand in a constant, yet not always obvious confrontation” with previously well-established canons (Savorelli, 2010, p. 25). Were the characters summoned in this series all Muslim Turks, the director would produce a mono-ethnic sitcom whose monolithic discourse would probably only reinforce ghettoisation of audiences (Lotz, 2005, p. 144). What makes the sitcom under study exceptionally fun to watch, analyse and scrutinise is that Germans and Turks, both teens and adults, find themselves in a patchwork family. By living under the same roof, the Turks and Germans now have to make concessions to reach a compromise. Critics believe that the multicultural “casting was a clever decision, as it drew not only German and Turkish audiences, but also attracted audiences from other minorities…to watch ‘their’ identificatory figures on screen” (Yesilada, 2008, p. 87). The mixed family, which the viewers eagerly return to watch every episode, mirrors this metamorphosis that has now become commonplace in metropolitan hubs, Berlin being no exception. The bringing together of the Ozturks with the Schneiders, within the same claustrophobic shot, is in many ways an encounter of the “self” with the “other” with which audiences from near and afar will vicariously identify. The Ozturks are in more ways than one representative not only, though in the main, of Turks in Germany, but equally of other Muslim minorities all over Europe. One reason why this is the case is to be ascribed to the visibility of Turks owing to their ever-growing presence on German soil. The collision ensuing from such a juxtaposition of polar extremes, or perhaps not so, at such a juncture in such a locale serves as the basis for much of the anarchy and chaos which forms the stepping stone on the path to familiarisation and, hopefully, to reconciliation and orderliness. If the Ozturks and the Schneiders can co-exist, so can the three million Turks living in Germany and, by extension, other Muslims. Despite all the unsettling head-on confrontations marring the characters’ hitherto peaceful lives, they soon learn to leave their antagonism aside, their animosity behind and discard their prejudices. Benhabib (2006) posits that the “conflicting narratives” the show is built on “are woven together to form an epistemically plausible whole in the light of which cultural groups continue to resignify the good and the bad, the holy and the profane, the pure and the impure” (p. 384). The ideal and the real, the spiritual and the material, the heavenly and the earthly, all of which I will delve into in due course, are
grotesquely juxtaposed and brusquely upturned in keeping with the maxim that “laughter degrades and materializes” (Morris, 1994, p. 2006), but ‘le rire’ also uplifts and emancipates, according to Critchley (2002, p. 95).

1- Places, objects and names

Not only does migration redefine national borders, but it also leaves an indelible imprint across “the locales in which [immigrants] settle, converting them to translocational spaces, thereby affecting in different ways all who live within these spaces” (Anthias, 2008, p. 6). Berlin, a character in its own right, then becomes the transnational space where identity is imagined and practiced. The co-presence of two cameras, Lena’s and the director’s, function as a pretext to vehicle and mediate this quasi-reality/ hyperreality. The characters’ identities are not anchored in the singular space of the house but are rather constructed on many sites, including the street and the school. The home, the street and the school represent both the private and public “spheres of belonging; they together form the puzzle of the context where social relations, communication and action take place and shape the meanings of identity and community” (Georgiou, 2010, p. 22). Türkisch für Anfänger is replete with instances which confirm the now changed and still changing face of Berlin, hence Germany’s. Lena, the protagonist, has been leading a seemingly uneventful life until her mother Doris breaks the news that Lena will have to share the privacy of her room with a new sister, Yagmur; her house with a new brother, Cem; her mother with a step-father of Turkish descent, Metin. Like so many malcontent Germans, Lena remonstrates that the “familiarity, intimacy and security” of the home have all been lost to “the unknown, the distant and the large” (Georgiou, 2010, p. 23). Only when everyone is gone out does she feel free to do as she likes. With her only friend Katy gone to the US, she feels estranged in her own house and country. Not only does the 16-year old girl have to cope with the swift change that has turned her small family of three into an extended family of six, but she also has to come to grips with a culture and a religion totally foreign to her.

As Lena wanders in the streets of Berlin all alone, she ironically congratulates herself on the vacation she is taking. While her words sound derisive, the images her own camera catches reveal and unveil the multicultural face of Germany. This is a melting-pot culture where one can bump into Italians, Turks and Greeks all in the same spot in the playground. As Lena reports live to Katy from the streets of Berlin on her first day at school, the cameraman accidentally, or perhaps deliberately, takes us on a fast-paced tour of the city. We catch a glimpse of a boutique where mannequins are posing and posed to sell clothes for veiled women dotting the cityscape; next door is an advert for veils for Muslim women and, last but not least, a restaurant for what seems like ethnic food whose smell we can almost scent. This pastiche the canvas of which is Berlin offers a composite of the multicultural and multifaceted capital with which Lena has to reconcile.

Inside the multi-educational school, the viewer glances a mix of veiled women, Chinese and Greece students, black men and women etc. all oblivious of their nationalities, their religion and their race. Cynical as usual and with a supercilious smile written on her face, Lena likens the school to a ministry department. Prejudiced as she is, she walks inside the classroom,
thinking that some of the faces resemble nurses, others racist Eastern Europeans, Turks, Greeks and so on. She taxonomises people and, based on her taxonomies, bandies labels that do not stand when later tested out. Lena’s disproportionately inflated ego, as Hobbes explains, is nothing but an example of self-worth “arising from some sudden conception of some eminency in ourselves” (Chafe, 2007, p. 141) not found in others one belittles and abhors. In treating others the way she does, Lena proves that she is racist and xenophobic, which may cost her the sympathy of the viewership. The names the teacher calls out while filling the attendance sheet hardly sound German, reflecting the diversity of the German society, a diversity Lena cannot take in. Defiant, she sits at the far back all alone unable to mix and mingle with the rest. What makes matters worse for Lena is that a student accidentally smashes the pen her father gave her before he disappeared for good. The teacher notices the commotion in the back and asks Lena to introduce herself. Lena explains that she is a new student, but the teacher cannot find her name on the list. Relieved, Lena leaves the classroom in a hurry but not without taking it out on Cem. Lena locks herself up in her bedroom and takes her camcorder to relate the events of the day to Katy, her only friend. Her mother knocks at the door and Lena pretends she has been speaking on the phone with her new school friends, which makes her mother proud of her. Soon enough, her Mum finds out Lena has been lying all along. Lena would rather live in solitude as many others do than have to befriend a foreigner, let alone a Muslim. Ironically, she cites Tom and Jerry, the cartoon characters, as examples of ‘people’ who lead a solitary life, but even these two need each other. The only friend Lena makes turns out to be a patient her mother has been treating for long. Lena thinks her mother set her up, which adds insult to her injuries. This is clearly an adolescent lacking in self-esteem and revolting against the status quo. Her mother’s divorce is weighing heavily on her, it seems, so much so she fails to see the silver lining.

The mere presence of the other represents a threat. The school is the stage where Lena’s fears of the other are staged and come out tumbling. The school, as a place where so many foreigners study, has become suggestive of society in miniature. However, her idea of school as an inferno soon changes when she bumps into Axel and decides to date him. Their friendship develops into a complicated love relationship. This new-found friend helps Lena regain much of her mother’s confidence in her. In the last two episodes, the very school Lena so hates turns into a melting-spot, not to say pot, with the means and power necessary to channel the potential these youngsters from different ethnic backgrounds possess. Indeed, together with his classmates, Cem, a Turk, unexpectedly proves he is capable of doing lots of good. In the ward where cancer-stricken children lie, Cem sprinkles joy by telling the children humorous epic tales. Humour, as has been foregrounded, has in it what it takes to heal the soul of all misconceptions. In humouring the kids, Cem gains their trust, connects with them and with his entourage, and helps them transcend their bodily pain, albeit momentarily. The shared and collective laughter the sick and the healthy lose themselves to is a moment of transient relief, of détente, where all entranced participants forget their differences/misfortunes and laugh heartily. In fine, where the diminutive classificatory denominators of race, religion and nationalities are thought to engender incurable fissures, laughter comes in to unite Asians, Turks and Germans, Muslims and Christians, through invoking their shared humanity. By
volunteering to help the kids, Cem reasserts his humanity, a thing that wins him Lena over and “unites him with the audience, building sympathy and empathy” (Vorhaus, 1994, p. 42).

While Lena thought of school as hell until she realised otherwise, the religious school Yagmur goes to offers her that which her makeshift family cannot provide. The Muslim school girls have formed may be described as a diasporic community where “the identity of the individual” is largely contingent on “collective identities”, (Habermas, 1994, p. 129) in an embodiment of Anderson’s idea of a “horizontal comradeship” (Anderson, 1983, p. 7). A “feeling of connectedness” (Gilroy, 1993, p. 49) is thereby born out of common grievances and shared aspirations. This connection is “shaped by their history of migration and their hopes and aspirations for return to and reconstruction of their communities, often in the remembered images of the past” (Afshar, Aitken & Franks, 2006, p. 170). This is the case with Yagmur who constantly and persistently fantasises about journeying back. The dim memory of her mother hovers on her in moments of distress, being thus symbolic of everything that constitutes ‘home’. Fully aware that the return home is now next to impossible, Yagmur still retrospectively memorialises and immortalises “the trace of a memory of dispersion, of separation…of contempt, of loss of identity and of transplantation,” (Helly, 2006, p. 7) of separation from her mother/ her home and of contempt for things German, which Lena incarnates. Because the physical journey back en route home is impractical, Yagmur sets out on an introspective mental journey reviving memories of the past, engaging in posthumous epistolary writing and observing some rites such as fasting, praying and attending a mono-educational Islamic school in an attempt to revive her roots.

As a matter of fact, the diasporic moment is a moment of contraction and delivery that begets a novel reality individuals find themselves compelled to adapt to and benefit from. The girls in the school Yagmur attends constitute what Appadurai (1996) terms “ethnoscapes” crossing over both geographical and cultural boundaries. Such a movement, forced or voluntary, raises issues of “belonging or territoriality” (Lazarus, 1999, p. 137) which find in the diasporic community an anchor. The movement through space and time which immigration allows for entails a shift in women’s status, one that empowers them to aspire to positions of leadership previously denied them. This is made apparent in the new roles assigned to women or rather the role these women assign to themselves by taking the lead, hence the community leader’s position has been brushed with a female stroke. The diasporic moment is then caught in those hybridised instances of continuity and change with the same religious practices traveling along and being reproduced, all the while giving birth to transformations which the new actors embody. In an exemplification of this duality which brings forth a tertiary terrain, one can see in the “translocative symbols”, the Islamic school, the veil and the observed rituals, how “the diaspora imaginatively constructs its collective identity” (Tweed, 1997, p. 10). The transformation is visible in the readaptation of a space formerly reserved for secular purposes to a now ritualised parallel religious space without it having to completely resemble those places of worship found in their country of origin. Concepts are no longer space-bound in that they travel and survive in the host culture. The sanctity of space is lost or perhaps conferred to yet another sanctified space that is converted in the process of endowing the new found space
with newer meanings that transcend the limitations of architecture (Metcalf, 1996). For a diasporic community to thrive, it summons “the main elements of its iconography” and concocts ways to “have places for periodic gatherings of a religious, cultural …nature” (Bruneau, 2010, p. 37). In Young’s appraisal (1995), “hybridity is itself an example of hybridity, of a doubleness that both brings together, fuses, but also maintains separation” (p. 21), a fact which Yagmur’s school/mosque epitomises. However, unless Yagmur learns to relax her stance on religion, she runs the risk of ending up all by herself and ruining her relationship with her family.

**Of Precepts and Concepts**

Characters on both sides of the spectrum have different and, at times, conflicting views. Watching them step out of their comfort zone will induce outbursts of laughter worth catching. Episode 3, like every other episode, opens with Lena reporting live from the scene of the crisis, as she so aptly describes it. The conflict, she goes on to add, between the Turkish commissioner for tradition and the German secretary for modernisation has been resolved, or perhaps not so. Lena, we infer, has been trying to convince Yagmur to go swimming with her. Yagmur refuses because she does not want to undress in public. Lena invites Yagmur to watch a sex movie, but Yagmur declines her offer saying that she does not watch pornographic movies. Sex for Lena has nothing to do with pornography and it is only normal to watch movies of this genre. Just as Yagmur feels offended because her step-sister invites her to watch a pornographic movie, so does Lena feeling hurt that her invitation has been turned down. Lena has a better proposal. “Why not go dancing in a nightclub?” she suggests. Yagmur thinks it would be a sin to go to a place where people dance naked to titillating music in the hope of getting hooked by drug addicts. Lena stalks her with her insistence that she bring proof from her “Turk-Bible”, or else join in. Yagmur leafs through the Qur’an, but fails to procure evidence in support of her claim. Then, she argues that her refusal to go stems from her conviction that it is immoral to lose one’s virginity. Feeling embarrassed, she adds that even if she wanted, her father would not let her go out after 9:00 P.M. Lena asks her mother for permission to go to a bar, Doris readily agrees adding that she trusts her daughter will do the right thing. Lena’s mother encourages her to have a boyfriend. She feels proud that her daughter has finally found herself a soulmate. Little does she know that Lena made it all up so her mother would stop treating her as though she were a kid. At the end of episode six, Lena changes her mind about growing up. She would rather stay young than have to solve problems on her own. Metin, however, argues otherwise. He says there are rules Yagmur cannot go against. Lena explains that they will do as they like, and there is nothing he can do to deter them.

Doris thinks it is best for the girls to live their lives fully. Although Metin appreciates her liberal attitude, he acts illiberal. Metin contends that he wants his daughter to grow into a good and obedient Muslim. Doris berates him for his double standards, an attitude that enforces girls and allows boys unrestrained freedom. Whilst refusing to let his daughter out at night, Metin hypocritically allows his son unconditional freedom to stay out as late as he wishes to. He even encourages him to find a girlfriend, something, we can deduce, he would never do for his daughter. Metin plays the secret agent and goes to extreme lengths so Cem and Ching can...
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Akabli & Chibi

start a love relationship. These gendered double standards are the corollary of a patriarchal upbringing that needs to be reconsidered and rethought.

Much to Yagmur’s surprise, Doris and Lena discuss how Lena’s breasts would appear to be flat were she to wear a pink top. The mother wants her daughter to have sex appeal, but Yagmur, as conservative as she is, finds their licentious discussion of bodily parts utterly inappropriate. Doris is a modern mother who is open about discussing anything with her daughter unlike Metin who has never been seen talking to his daughter about relationships, let alone her sexuality. On the way to the disco, Lena and Yagmur discuss their upbringing. Yagmur thinks Lena’s mother is far too indulgent, but Lena thinks Yagmur has grown used to obeying orders and observing rules the way a slave would. Cem meets them on the way and forbids Yagmur from going. Whilst the father may be thought to have relinquished his role as a patriarch, Cem is the living testament that such an authority cannot be lost but is rather delegated and vested to the son. His argument that it is too late for the duo to be going out is hollow given his habit of doing just that. Cem deploys what Duncan (1996) views as “the public/private dichotomy (both the political and spatial dimensions)… to construct, control, discipline, confine, exclude and suppress gender and sexual difference preserving traditional patriarchal and heterosexist power structures.” (p. 128) This is made all the more apparent in his despotic assertion that he rules on the street, in the neighbourhood and, by extension, in the house oblivious of the fact that “where there is power, there is resistance.” (Foucault, 1990, p. 95) Aided and abetted by Lena, Yagmur, who has been thus far submissive and subordinate, revolts spasmodically in the face of a figure of male dominance long dreaded and unchallenged. Cem is left murmuring that as soon as the Germans moved in, respect was lost, ironically forgetting that it is he who moved in. In speaking out, Yagmur divests herself of the normative and conventional role she was supposed to play. Still consumed with fear, Yagmur, who has never been out this late, hopes they will not be allowed in the disco. Lena advises her to pretend to be eighteen, but Yagmur tells the bouncer that she is under age, hoping to be dismissed. Unfortunately, this is children’s night and the bouncer is lenient enough to allow them in. While Lena seems to be having fun drinking and dancing, Yagmur feels out of place.

As the girls go out of the bar, a teenager who has been drinking with Lena wants to escort her home to take advantage of her. Yagmur tries to stop him, but there is nothing she can do. In the manner of a hero, Cem shows up at the right time, knocks the boy out, and carries Lena on his shoulders back home. She wakes up sober and, much to her embarrassment, she recalls how she clung to Cem’s buttocks, and threw up all over Nils’s PlayStation. Doris has no words to console Lena except that she too had a terrible experience once.

Lena, a 16 year-old adolescent, wants her mother to give her some rules to go by to avoid mishaps. Her mother believes that Lena has to figure things out on her own. Lena turns to world religions for rules of conduct, but finds Islam is way too demanding, and so is
Buddhism. She finally comes to the decision that Judaism has the best rules. Lena speaks like a Jew would, prays like a Jew, reads the Talmud and observes the Sabbath. Yagmur, Doris and Metin are all dazzled and puzzled by Lena’s conversion to Judaism. Lena thinks they are being anti-Semitic. She only stops playing the Jew when her mother issues a list of 10 rules for her to follow. What Lena cares about is not so much the rules her mother has set for her, but the fact that her mother now cares about what she does. In times past, when she did as she liked, she thought her mother did not care much about her. Lena scolds her Mom for her libertine upbringing of her. Lena thinks she is far too young, immature and irresponsible to be left to grope her way on her own. Her mother should not have let her fly to Ibiza with Kathie. Lena also blames her mother for her laxity when she caught her smoking. Lena thinks her mother does not worry enough about her, and so she does not love her. All Doris has wanted is for Lena to be independent and to trust her in keeping with the Western way of bringing kids up to be self-reliant. But Lena wants parental authority so she would feel she is loved as much as Yagmur is, forgetting that Yagmur comes from a more conservative background where freedom, especially that of girls, is undesirable. In the last episode but one, the viewer sees so much more of the psychotherapist’s private life as to elucidate some of the mystery surrounding her decisions to leave Lena on her own. In fact, the generational conflict that both Metin and Doris have with Lena and Yagmur also shapes the relationship Doris has with her father. In seeking to prove themselves in the eyes of adults, Lena and Yagmur go to extreme lengths to show their true mettle. Doris went against her father’s wish to become his living image and fought against all the odds to become that which her father hates to see. Doris’s encounter with her father is fraught with animosity. She hides the address so he would not find her. She even lies to Metin, saying that she wants to have it cleaned, a lie which eventually compromises her relationship. However, the father does manage to find the house. His first utterance is revelatory of the generation gap he and Doris have yet to bridge. “You have opened the door to your enemy”, says he ironically. Once inside the house, Doris tells him to his face that he came to visit without prior arrangement. Doris complains to Nils, her son, about the way her father interferes in her private life. He asks her all sorts of embarrassing questions about her work, her income and even about her long gone husband, Marcos. He wanted her to grow into a businesswoman, but he feels disappointed now that she has pursued her dream of becoming a psychotherapist. This somehow explains why Doris makes it a fast rule of the thumb to never poke her nose into Lena’s private life. However she tries, she cannot avoid but run into other problems with Lena, who gauges her mother’s laxity as some sort of disengagement from motherly duties. In other words, the generation conflict repeats itself over and over in a new and subtle guise.

Conclusion

Insofar as humour does not happen in a vacuum, locating the experiences of the characters temporally and spatially in “the total social situation” (Douglas, 1991, p. 293) does indeed lift the veil on those laughed at and those laughing, hence the relevance of the contrapuntal reading of names, places, objects, precepts and concepts we propose. It is no coincidence then that laughter is directed at those who laugh, including the audience whose personas it shakes. This is in keeping with the enunciation that “an egalitarian, multicultural
society only makes sense if we suppose a plurality of public arenas in which groups with
diverse values and rhetorics participate,” (Fraser, 1992, p. 126) an arena which the diversified
cast in Türkisch für Anfänger amply fills. Very much like carnivals, Türkisch für Anfänger is
far from being merely “a spectacle seen by the people; they live in it, and everyone [safely]
participates because its very idea embraces all the people”. (Bakhtin, 1968, p. 7) With its
polyphony of voices, its polyvocality and plurality, Bakhtin would argue, Türkisch für
Anfänger accommodates, besides “the reigning voices of the era”, the emerging, not yet
completely formed, voices of the weak, the disenfranchised”,(Nielsen, 2002, p. 31)and the
Muslim Others/ Othered Muslims within.

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