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When Translation Becomes a Question of Intervention

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Abstract
This article attempts to highlight the social, political, and ethical challenges facing the translator when dealing with religious and philosophical texts. Drawing on our experience in translating books related to these fields from Arabic into French and vice versa, we pinpoint examples of untranslatability of some religious and intellectual concepts due to constraints within the target language. Moreover, the question of the translator as cross-cultural mediator capable of achieving acculturation is addressed. The analysis is conducted following two fundamental concepts in the field of translation studies, namely domestication and foreignization, in addition to another view commonly used by the French philosopher Michel Foucault "authority or power of language" which arises through the discourses that we produce, or that others produce. These ideas will give insights into the translators’ choices, decisions, and even hesitations when handling terms or expressions connected with religious or intellectual concepts.

Keywords: domestication, foreignization, ideology, religious concepts, untranslatability

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Introduction
The debate among translation theorists is still based on problematic issues that appear to be already tackled. Plenty of questions are raised continuously about classical translation issues, such as “faithfulness” that has ended in some dichotomies including foreignization and domestication. These concepts are currently one of the most widely known and refer to those translation strategies, where the translator either complies with the source text’s specific properties and brings them to the target text and audience, or excludes them as much as possible and gets closer to the target language.

This controversy between source text and target text’s proponents only reflects the "Self" and "Other" polarity. As soon as we comprehend the translator’s position from each of them, we recognize translation as a complex interactional intellectual process made up of choices, resulting from several beliefs and opinions that build the translator’s personality.

Accordingly, the present paper attempts to highlight the social, political, and ethical challenges facing the translator, through our experience in translating books from French into Arabic and vice versa. We consider some examples where it might be impossible to translate the concepts due to the target language limitedness. In the end, an attempt is made to provide an answer to the question of whether the translator -as a cultural mediator- can achieve acculturation.

This contribution is the continuation of a reflection already started two years ago on the translation of philosophical and religious texts from French into Arabic and vice versa. Bedjaoui (2018) has stressed the relativity of the translating process when it comes to specialized concepts in sensitive areas. Being especially careful when interpreting the terms related to the management of human relations, and tolerance towards the Other is the greatest challenge that the translator may face.

Theoretical Background
The topic addressed in the 4th Forum for Arab and International Relations is tightly linked to the Arab Islamic identity with all its dimensions, and tackling such issues requires objectivity, because talking about culture and acculturation leads to discussion about mutual influence between Arabs and the Western World.

It is commonly agreed among translation theorists, professional translators or academics that translation is a human communicative act which may hide mines, if realized for propaganda or distorting purposes. Distorting translations are sometimes used for political speeches, such as the speech of the ex-president ‘Mohamed Morsi’ that has been intentionally distorted by the official Iranian channel interpreter in 20152.

To investigate the choices, decisions, and hesitations belonging to translators, two main concepts in the field of translation science previously mentioned, constitute the basis of our analysis, namely “foreignization and domestication.” These terms have been introduced by Venuti (1995/2003) when discussing the translator’s invisibility:
Invisibility is the term I will use to describe the translator’s situation and activity in contemporary Anglo-American culture … A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not, in fact, a translation, but the "original". (p.1)

The two concepts "foreignization" and "domestication" have received considerable attention from translation scholars and researchers, particularly when it comes to conveying the meaning of culture-bound terms and expressions, and could be associated to a certain extent with SL oriented and TL oriented strategies. According to Venuti (1995/2003):

Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. At the same time, domestication tends to create the illusion of transparency, a fluent translation masquerades as true semantic equivalence when it, in fact, inscribes the foreign text with a partial interpretation […] reducing if not simply excluding the very difference that translation is called on to convey. (pp.20-21)

Furthermore, another concept of the French philosopher "Michel Foucault" is used, namely, the power of language that arises from the discourses that we produce, or that others produce. In this context, in a reformulation of Foucault’s idea about language power, Zouaoui (2002/2012) points out that the discourse is a material authority, which possesses power and entails risks and fears, as well as conflicts which may lead to victory or defeat, emancipation or enslavement. This authority goes beyond the self and the institution, and establishes itself as an independent entity, which terrifies the selves, the institutions, and the communities. For this reason, some communities, especially the western one, strive to impose various forms of control over discourse and its power.

However, the notion of language power will be used out of its philosophical context, within a translational context, meaning the limits imposed by languages and discourses concerned with translation. Consequently, the translator becomes a captive and is governed by specific choices, especially in the field of human and social sciences, which deals with issues related to individuals and communities, their cultures and customs.

Research Methodology and The Study Corpus
Taking account of the definition and perception explained in the previous section, we will consider some translations we have accomplished with Algerian and Egyptian publishers (Ben Merabet Library, Dar el Houda, International Echourouk Library, and Dar el Falah). The strategies applied to transfer our culture to others and other cultures to us will be exposed. It is worth mentioning that translated extracts are taken from two corpora: مجمع العلماء المسلمين الجزائريين (Essays of Algerian Muslim Scholars Association), which we have translated in 2015, and Les
conditions de la renaissance (Conditions of Renaissance) the book of the Algerian thinker Malek Bennabi where we translated some parts in 2016. This book was translated by the Egyptian Islamic thinker Abdessabour Shaheen as well, and after reading his version, it could be suggested that what he has accomplished is a rewriting of the original text. This leads us to make a comparison with our translation to show that the translation work is subject to the translator’s conception, his ideological, and intellectual beliefs, and his political orientations, and that translation is a double-edged sword. In this regard, it seems that the most prominent problematic issues of acculturation resulting from translation are related to Islamic Arab identity, such as religious concepts.

Having presented the theoretical framework and the corpus of our study, we provide a detailed table of all the works that we have translated, to explain the circumstances surrounding the translation process such as time and space.

Table 1. The Translated Works

<table>
<thead>
<tr>
<th>Title of the book, author’s name, year of publication and publishing house</th>
<th>The publishing house that has initiated the translation project and year of publication</th>
<th>Remarks</th>
<th>The Purpose from Translation</th>
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<tr>
<td>المجلة المعمّقة لأخلاق المسلمين: الذيتشهد môiج ناسل، ضابط ورسائي</td>
<td>دار الالح للنشر والتوزيع، القاهرة، 2003، 110 ص</td>
<td>Translation of part eleven only.</td>
<td>This is an attempt to clarify concepts connected with the woman’s status in Islam, and to change the Western World conception about her unfortunate situation in Arab and Islamic societies, addressing them with their language.</td>
</tr>
<tr>
<td>مؤلفات علماء جيتي للمسلمين: دراسات في الإسلام والمغرب والجزائر</td>
<td>دار الهدي للطباعة والتوزيع، الجزائر، 2014</td>
<td>We have translated three parts, and a master’s student has translated the fourth one.</td>
<td>-Giving an accurate picture of the Algerian society between 1930 and 1965. -Providing other interpretations to francophone historians to show them history based on an Algerian religious and cultural reference from that period.</td>
</tr>
<tr>
<td>الوعي الإسلامي الذي ننشده، يوسف القرضاوي</td>
<td>مؤسسة الرسالة للطباعة والنشر، دار الفرقان للنشر، 2001-440 ص، القاهرة</td>
<td></td>
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<tr>
<td>The Purpose from Translation</td>
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<td></td>
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<tr>
<td>Arabic Title</td>
<td>English Title</td>
<td>Publisher Details</td>
<td>Notes</td>
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<td>تعلماء جمعية علماء جمعية علماء ومعارضين مقاومات الفكر البيض</td>
<td>Essays of Scholars of Muslim Scholars Association, Essays of Ettaib Elokbi, Dar El Houda 2011, 400p Ain M’lila Algeria</td>
<td>Dar El Houda Publisher 2014, Ain M’lila, Algeria</td>
<td>The same remarks</td>
</tr>
<tr>
<td>تعلماء جمعية علماء جمعية علماء ومعارضين مقاومات الفكر البيض</td>
<td>Essays of Scholars of Muslim Scholars Association, Essays of Larbi Tebessi, Dar El Houda 2011, 400p Ain M’lila Algeria</td>
<td>Dar El Houda Publisher 2014, Ain M’lila, Algeria</td>
<td>The same remarks</td>
</tr>
<tr>
<td>الكتب المقدس و تعمار، مكتبة الشرق الدولي، 2006</td>
<td>The Bible and Colonialism, Echourouk International Library 2006, Cairo</td>
<td>[The Bible and Colonialism, Continuum International Publishing Group, 1997]</td>
<td>This book was published for the first time in English in 1997, then translated into French in 2003 by Paul Jourez, and into Arabic in 2004 Ahmed El Djamel and Mona Ziad, Kodmous Company for Publishing and Distribution. Our translation is presentation of an extremely significant study about how Zionists have used a biased interpretation of the Torah, to deprive Palestinians of their territories.</td>
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The same remarks.

The same remarks.
As seen from the table, The French version of *Conditions de la renaissance* (Conditions of Renaissance) was issued for the first time in 1948, and translated in 1957 by the Syrian publishing company “Dar el Fikr”. It is characterized by a philosophical language, as it addresses questions related to civilization, society, and culture. The author, who sheds light on the causes of Muslims’ decline:

was a Muslim thinker, who was educated in the West and spent a long time trying to understand Western civilization and culture. He believed that the decline of Muslims is not because of Islam, but because of Muslims themselves. Belonging to a country (Algeria) that had suffered for 130 years from one of the worst colonial rules in the world, Bennabi looked deep into the essence of the problem to find out if it is mainly a problem of civilization.5 Kirat (2014)

The texts written by the leaders of Muslim Scholars Association fall within intellectual, religious texts with moderate, Islamic connotative charge, opposing the French Colonialism at that time. They were written in the 1930s and have continued even after the independence. This association has played a major role in shaping public opinion, and in raising public awareness.

The prose of these scholars has a complicated character that originates from the occurrence of uncommon terms and expressions. This usually requires the use of monolingual dictionaries, such as: يتحرك قضهم و قضيضهم (Tebessi, 2011, p.115) meaning respectively (They all move together) and (He protects his family and his honor).

In this regard, it could be argued that Arabic language authority at the terminological level imposes specific strategies that belong to foreignization mentioned by Venuti (1995/2003). To apply these strategies, we usually use borrowing or cloning as Bani Amiri (2014) has pointed out7.

In the following example, we have borrowed the expression: أهل الصّفة (Ahl Assuffah) into French language and added a clarifying translation. Consequently, even if we use foreignization in borrowing, domestication also takes place through the explanation provided in French. This methodical fluctuation in the translation process confirms the idea that translation is an overlap of
many strategies, according to what is required by the translation situation.

Intellectual texts with a religious character have certain specificities and require extensive research before embarking on translation. In the case of the expression "أهل الصّفة" (Ahl Assuffah), we first searched for the meaning in Arabic, because the explanation provided by Larbi Tebessi in the extract below, is excessively concise and does not enable us to understand. Moreover, we remained careful even after long search for this concept in religious websites written in French, because many of them spread erroneous and biased information about Islam. Then comparisons were drawn between our readings in specialized books in Arabic and those electronic websites.

Data Analysis
The first example is centered on the expression “Ahl Assuffah” and how it should be interpreted.

Notons que ce verset ne désigne pas les soufis de l’époque qu’on appelait أهل الصّفة [Ahl Aṣṣuffah] « Les gens du banc », puisque il a été révélé à Makkah et non à Medine où se trouvaient ces gens. Il est vrai qu’Allah a révélé le Coran au prophète que la paix et le salut soit sur lui, pour le diffuser à son peuple, comme il est vrai qu’Allah nous a ordonné de l’adorer conformément à ce verset « et consacre-toi totalement à Lui. » Selon plusieurs théologiens islamiques « se consacrer à Allah » signifie : la loyauté. Dans les deux Sahihs, le prophète -que la paix et le salut soit sur lui- avait interdit à Othmane Ibn Mardan de ne s’adonner qu’aux pratiques religieuses.

This translation and explanation suggest that this verse does not refer to sophists of that period who were called “Ahl Assuffah”, meaning “people of the porch”, because it was revealed in Makkah and not in Al-Madinah where they were living. It is true that God has revealed the Quran to the Prophet -peace and blessings be upon him- to disseminate it to his people, and that we have been ordered by God to worship him in accordance with the verse “ Devote yourself completely to him ”. According to many Islamic theologians, to devote oneself to Allah means loyalty. In the two Sahihs (books of Hadith by Al-Bukhari and Moslem), the Prophet- peace be upon him- has forbidden Othman Ibn Mardan to devote himself to something other than religious practices.

After the translation was accomplished, another explanation in French available on the web was added, in the belief that addressing French speakers with a style that is common to them, can
be more efficient to confirm the reasoning and the explanation:
  (le mot a donné « sofa » en français), en référence à ceux qui vivaient dans la Mosquée du
  Prophète à Yathrib (Médine), et qui furent mentionnés dans le Coran comme « la compagnie
de ceux qui invoquent leur Seigneur matin et soir désirant Sa face» Al Kahf, verset 28, et
qu'on aurait désignés par le mot Suffiyya\textsuperscript{10}.

It indicates that the word has produced ‘Sofa’ in French, in reference to those who were living in
the Prophet’s Mosque in Al-Madinah, who were mentioned in The Holy Quran by “with those
who call upon their Lord, morning and evening, seeking His pleasure” (Chapter of Al-Kahf (The
Cave): 28)\textsuperscript{11}, who would be then called Suffiyya.

In other words, this piece of information is contradictory with what the scholar has meant
to introduce. This is considered as a cognitive burden for the translator who finds himself lost
between controversial ideas, that require long search and careful scrutinizing to avoid this kind of
intellectual contradictions.

In this regard, the question of translatability versus untranslatability is raised, and it is for
the translator to adopt specific strategies to achieve his translation goal. Translation in this context
was almost unattainable, due to the new ideas included in this book, in comparison with what was
prevalent in religious environments in that period. Such terms necessitate research and
examination to such an extent that translating one single concept is time consuming. In fact, in
spite of the high number of translations, it is hard to find a comprehensive work such as a
specialized dictionary or a glossary which gives a detailed account of the terms used in the
complicated and delicate field of Islamic studies. Unlike other knowledge fields, Islamic concepts
entail meanings that were deeply rooted since the era of the Prophet Mohammad, peace be to him,
and are not affected with modern technological factors. To put it another way, these concepts do
not imply new meanings over time, at least within the Islamic context.

Another problem was encountered when translating this concept concerning whether it
should be linked to the idea of Sufism and its emergence. The author strives to show that the origin
of Sufism is not Arabic, because Ahl Assuffah in the Prophet Mohammad’s era were not devoting
themselves to worship and invocation of God for a religious motive, but rather because they were
homeless and found themselves worshiping God in the Prophet’s Mosque, especially in this place.

In support of this argument, the author also remarks that the two verses are Makkan,
whereas ‘Suffa’ is related to the Prophet’s Mosque ‘Almasjed Annabawi’ situated in Al-Madinah.
One scientist has answered this scholar at that time, explaining that the origin of the word
“tassaouf” is from Latin and means wisdom, a piece of information which may be shocking for
specialists in Islamic studies, and about which one should be cautious.

Moreover, there are some problematic issues related to romanization\textsuperscript{12} connected with
writing Arabic words in foreign languages (Saadane, Semmar, & Bedjaoui, 2016). It is a term used
for the conversion of a word sounds to the writing system of Latin regardless of their
pronunciation.

Romanization, or Latin transliteration is witnessing a breakthrough due to the significant use of many languages on the web, to cater for the needs for information search across languages, and could be a handy tool in some translation situations especially in religious texts. Nevertheless, it has been subjected to controversy among scholars and researchers. ElShiekh and Saleh (2011) have examined the use of translation and transliteration in Islamic discourse in Western Countries, and some religious terms were analyzed such as God versus Allah, alms-giving versus Zakat; they argue that it is highly encouraged to use translation even through a general term, for example “praying” instead of Salat/Salaah, as this emphasizes the common elements between religions, produces a positive effect on the target audience, and is connected with a tolerant religious discourse that accepts the other.

According to them, transliteration is a helpful technique when the concept in question is not found in the target culture, or when translating proper nouns. otherwise, they suggest that: " [...]the use of transliteration rather than translation of Islamic religious terms may be more common in the Islamic discourse that adopts an anti-other attitude " (ElShiekh & Saleh, 2011, p.142).

Similarly, Hassan (2016, p.121) notes that one of the problems related to the transliteration of Islamic religious terms is "that the transliterated form may give a sense of the exotic and cultural difference." However, he mentions many advantages of transliteration, and argues that translation of this type of terms into English is only appropriate when source language items and target language items are cross-culturally equivalent, and have the same referents and connotations, whereas transliteration is strongly recommended in all other situations where SL and TL items are partially-equivalent or non-equivalent (Hassan,2016).

He considers transliteration as being appropriate in the case of proper nouns and culture-bound terms with no equivalents, but he maintains that it is compulsory with some words that must be learned by non-Arabic speakers from the Muslim community such as _tashîḥah, takbîrah, taḥmîdah, tahlîlah, tashahhud_ (Hassan,2016).

As for the case of partially equivalent terms, and unlike the view suggested by ElShiekh and Saleh (2011) mentioned above, he argues that transliteration enhanced by explanations within footnotes is more appropriate than translation. The referents shared by (SL) and (TL) terms are similar while the connotations are different, such as in Salaat /prayer, Alhajj /pilgrimage. Thus, transliteration is believed to preserve accuracy and readability, and to avoid any loss in meaning, and the transliterated forms introduced into the target language will be assimilated over time, (Hassan,2016), although the target audience may not fully grasp their meanings immediately.

Another issue linked to the use of transliteration systems especially romanization, is the declining standards in their application by some authors, like errors and inconsistencies appearing in the use of symbols, for example the Arabic letter ayn (‘) and the hamzah (‘) which lead to confusion ( Gul, 2018). In order to reduce the amount of transliteration errors and maintain more
accuracy and consistency, Gul (2018, p.9) suggests the adoption of what he refers to as "generally agreed-upon symbols "or using the transliterated system taken from a reliable dictionary. He believes that transliteration plays a significant role in academic publications, shows the difference between Arabic words which have the same spelling in the Latin script, and are dissimilar in their diacritics such as Kha¯liq/Khalı¯q, as well as enables the author to preserve the meaning of a given concept in a language other than Arabic (Gul, 2018).

In our opinion, this implies that with some Islamic concepts, translation may not be an efficient tool to completely convey the meaning, whereas transliteration, which could be considered as part of foreignization, has more capacity to render the meaning.

An undeniable example on inconsistency in the use of transliteration systems is available when we examine the Roman script of the word ‘Assuffa’ stated above. Three different ways are possible: « sofa», al-soufa, as-suffa. Such scripts may give rise to ambiguity for the translator who wonders about how to select one of the forms produced by the transliteration mode. In such cases, an explanatory translation, a paraphrase, or a footnote for the word that is alien to the target language is usually provided.

Along with those strategies, we had also turned to the reductionist translation when hadith chain of transmission was used. We have summarized by saying “according to many scholars”. The adoption of this style is related to the nature of the target language, which is French, where hadith transmission is inexistent. This leads us to resort to summarizing, because the focus is on what is said and not who said it. This strategy could be included within what is called domestication. It is an attempt to adapt the new text with the receiving culture.

In the same context, we have experienced the translation of what was translated before such as Conditions de la renaissance (Conditions of Renaissance) of Bennabi. In fact, we were invited by the Algerian publishing house ‘Ben Merabet’ to retranslate this book. This need has emerged at the request of Algerian readers, who were seeking a new Arabic version after the one produced in 1957 by the Syrian Publishing House, as mentioned above. This points to changes witnessed by Arabic language over time in the Arab world, and its relationship with translation. This is an important issue but goes beyond the scope of this study.

Translation and Rewriting
Before starting the translation, we have carried out an examination of the translations accomplished by the Egyptian scholar A. Shaheen, but it was perplexing to see the significant number of deviations from the source text. This may suggest that he was not translating but rewriting it, using additions and omissions which may be related with what was described by Butt (2009) as “a modern woman's confrontation with the […] perception of Islam, on the one hand, and the idea of Islam as an absolute truth, on the other” (Butt, 2009, p. 168). Thus, many hypotheses could be formulated. Firstly, Bennabi was the friend of Shaheen and was summarizing his ideas to him, then Shaheen turns to rewrite them. Secondly, he has suggested to him what to write, regarding the specificity of Arabic and the Arab community at that time, for fear of shocking
the Arab readers with his ideas. It is hard to confirm or refute these hypotheses owing to a lack of research about the translations of Bennabi’s books. However, the following example may give a clear picture. The ST is in French, the two translations to be discussed are in Arabic, and the English version is added to ST, TT1, and TT2 by authors for the sake of clarification.

Table 2. Comparison between our Translation and Shaheen’s Translation

<table>
<thead>
<tr>
<th>The Source Text: Le problème de la femme</th>
<th>Our Translation: قضية المرأة (qadiat almar’a)</th>
<th>Shaheen’s Translation: مشكلة المرأة (mushkilat almar’a)</th>
</tr>
</thead>
</table>

Ce langage semble encore établir une sorte d’égalité quantitative entre les deux individus constitutifs de l’espèce humaine. Mais il n’y a pas d’égalité cependant entre deux éléments qui ne sont interchangeables ni dans l’ordre biologique, ni dans l’ordre sociologique. L’homme a créé des chefs-d’œuvre que le génie féminin n’aurait pu enfanter. Mais la femme a enfanté l’homme.

A vrai dire, quand on parle de la femme et de l’homme, on ne parle pas de deux choses, mais d’une seule, d’une unité dans laquelle on n’a pas le droit de dire qu’une partie est "inférieure", "supérieure" ou "égale" à l’autre.

Une semblable comparaison supposerait non seulement la connaissance d’un dénominateur commun,
The Awakening of Female Consciousness in Kate Chopin’s *Alajlan*

**Chapter of An-Nisaa, verse 13.**

“women are the sisters of men.”

God has created them from one soul and told us about this by saying: O men! Fear your Lord Who created you from a single being and out of it created its mate; and out of the two spread many men and women. Chapter of An-Nisaa, verse 13.

Man and woman are the main components of humanity; we cannot have one without the other.

If we question whether the veil should be removed, or can the woman be allowed to smoke, or to vote ? or is she required to get educated? the answer should be based on the benefit of women as well as the society needs and civilizational progress.

The endeavor to involve women in the society aims to uplift women themselves; thus, it is useless to view their problem differently.

This may upset some sensitive people. They argue that this attitude melts women into the society, but we think that giving rights to women at the expense of society means its decline, then the deterioration of woman’s situation as it belongs to it. It is not an individual’s issue but a social issue.

The Muslim woman who was until recently overusing the ‘melaya ‘ (a long and large black cloth which covers the whole body), has started to follow the path set up by Europe for its women, thinking that it will solve her social problem.

[It seems that this language still establishes a kind of quantitative equality between the two individuals who constitute the society. However, there is no equality between two components which are interchangeable, neither at the biological, nor at the social levels. Men have created masterpieces that the genius of women could not have conceived, but

[Although this discourse implies the existence of a kind of equality between two individuals who constitute the human race, there is no equality between two things that are interchangeable neither at the biological, nor at the social levels. Man has designed masterpieces that the woman cannot create, but she gave birth to man. When we talk about man and woman, we are not speaking about two different things but rather one entity. We should not say that one of its parts is inferior, superior, or equal to the other. Do Women want to take off the veil? to smoke? to vote ? to go to the cinema, to receive education ? Nonetheless, we should not deal with these issues as being related merely to women, but to civilization as a whole].
women have given birth to men. Indeed, to talk about woman and man is not to deal with two different things, but only one unity. It is not allowed to say that one part is inferior, superior, or equal to the other. Such a comparison would entail not only the knowledge of a common denominator, which could be called ‘couple’ when needed, but also of a numerator which cannot be identified in the general case. Therefore, we should dispel all the feminist literature to wisely address this problem. It is not linked to one category, class, or gender, but to human society, its future, and civilization. Do women want to take off the veil? Do they want to smoke? to vote? to go to the cinema? to receive education? Such questions should not be addressed to women, but to civilization.

The initial analysis and comparison of these translations reveal that the method used in each case is totally different: Shaheen tends to use adaptation in his translation, for example, when he added a koranic verse and a Prophetic Hadith to justify his opinion. It could be suggested that he expresses not Bennabi’s point of view, but rather his own ideas as an Islamic intellectual with
a specific orientation. Moreover, because Bennabi is an engineer who uses mathematical equations to transmit and justify his thoughts, the French (source) text is characterized by direct and clear style, and solid arguments are put forward. An interrogative sentence where Bennabi wonders about the status of the Algerian woman, compared to that of the European woman, is omitted from Shaheen’s translation:

S'agit-il, en particulier, de faire de l'Algérienne la semblable de sa sœur européenne ?
(Bennabi, 1948/2005, p.124)
Is it a question of making the Algerian woman similar to her European sister?
(Our translation)

Shaheen has substituted the Algerian woman with the Muslim woman, has elaborated on this idea, and changed the sentence form from interrogative to affirmative. Thus, he shifted the text to a spiritual level supported by argumentative evidence from the Quran, Sunnah, and the intellectual approach that he adopts as an Islamic thinker. It could be noticed from his translation that the woman is under social pressure. An observer governs all her behaviors, either it is the man or the society where she lives. Meanwhile, Bennabi describes her as having free rein to make decisions, and as the source of equilibrium for the Muslim community.

What is more is Shaheen’s Arabic translation of the title which we consider as a first-degree cultural problem. Although Bennabi has a froncophone culture, his Arab identity which regards women as a barrier to social development, could be perceived, but is seen only from the title which compares the woman to a problem. Shaheen has followed the same path which may suggest that discussion about women is related to instinct, femininity, and emancipation, in a way that goes beyond the source text. Thus, this may confirm and reinforce some representations which portray women as the cause of social collapse.

We suggest using “issue” (Qadiyyah) or ‘question’ (مذكرة Mushkilah), instead of “problem” (مشكلة Mushkilah), as it reflects in our opinion the woman’s status in Arab societies. She faces negative stereotypes every day and attempts to fight them with all her strength. Furthermore, the word ‘problem’ refers to chaos which prevents women from claiming their rights and implies a pejorative connotation. Instead, the word "issue" allows them to struggle for these rights.

Conclusion
This study aimed to explore the problematic issues related to the translation of intellectual and religious texts, and the major difficulties that hamper the translator in doing his task. Translators swing between domestication and foreignization, transliteration and adaptation, as well as objectivity and subjectivity, to bring forth what is more or less close to the source text. In all that, some uncontrollable external factors affect the translator’s conscious and unconscious choices. We have discussed the language authority emerging from cultural and religious authority in the texts of scholars who belong to the Association of Muslim Scholars. We have also raised the issue of translators’ linguistic preferences, and how specific terminology is imposed by some institutions, mainly when working with international organizations which adopt specialized glossaries. In spite
of this, it can be argued that using objectivity in rendering information that is crucial in shaping the Arab community thought is of high importance, and the translator should attempt to use *invisibility* that was mentioned by Venuti (1995/2003), for keeping the text free from any ideological character.

While our results apply to a particular type of texts, namely intellectual and /or religious texts, other areas in Arabic translation studies need to be further explored.

**NOTES**

1 Bedjaoui has attended this conference on December 13-14, 2017 by presenting a paper entitled: "The French Translation of Religious and Intellectual Concepts: Translatability Vs. Untranslatability", which was published as part of the conference proceedings Translation and the Problematics of Cross-cultural Understanding 4, Doha, December 13-14, 2017 , The Forum for Arab and International Relations.) Bedjaoui has also addressed the issue in a conference held by ESIT, France, in November 2017 on the translator’s challenges.

2 This topic was the title of Dr. Imene Benmohamed’s presentation during the International Conference, held by the High Arab Institute for Translation on December 2016, Algeria. The Iranian interpreter has conveyed his country’s ideology through his official position.

3 This is our translation of the following extract from an Arabic article of Zouaoui B. (2002/2012, p.13):

4 ‘Essays of Algerian Muslim Scholars Association’ is our translation for the original name in Arabic: مقالات جمعية العلماء المسلمين الجزائريين


6 This example is taken from: مقالات جمعية العلماء المسلمين الجزائريين, الفيغو، الجزء الثالث, 2011 [Tebessi, L. (2011). Essays of Muslim Scholars Association, Part 3].

7 A lecturer at the University of Algiers II, Algeria, who has recently suggested this term.

8 This extract is from مقالات جمعية العلماء المسلمين الجزائريين, الفيغو، الجزء الثالث, 2011 [Tebessi, L. (2011). Essays of Muslim Scholars Association, Part 3].

9 The translation of the first part - verse 8, Chapter of Al-Muzammil is from: http://www.islamicstudies.info/tafheem.php?sura=73


11 The translation of part one- verse 28, chapter of Al-Kahf is from: http://www.islamicstudies.info/tafheem.php?sura=18&verse=27&to=31


14 Authority, as explained in a previous section, means the power of language that imposes specific contextual choices.

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References


Mahmoud Darwish and Joy Harjo: Cosmic Consciousness

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Abstract:
This study examines the phases of human consciousness revealed in the poetry of indigenous people in the light of some prominent psychologists and philosophers mainly Bucke, Schleiermacher, William James, Hegel, and Moores. Bucke and Schleiermacher cited three forms of consciousness: Animal or Brutish Self-awareness, Sensual or Self-Consciousness, and Cosmic Consciousness. While examining the poetry of indigenous people, Palestinians and Native Americans, we find out that the majority moves within the confines of the Sensual or Self-Consciousness in their reaction to the brutish consciousness of the oppressors who deny their unalienable rights for life, liberty, and pursuit of happiness. Unlike others, Mahmoud Darwish, the Palestinian, and Joy Harjo, the Native American, attempt to transcend the sensual consciousness and adopt a broader universal vision or cosmic consciousness; however, their peaceful vision is often shattered by bitter realities and frustrated by the inhuman conduct of their oppressors. In their verses, the particular or the sensual is not completely overlooked or concealed. It is always there, yet alleviated by a universal vision held by the two poets.

Keywords: Animal or Brutish Consciousness, Cosmic consciousness, Darwish, Harjo, Native Americans, Palestinians, Sensual or Self-Consciousness

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Introduction

Before examining the poetry of indigenous people, one may feel inclined to shed some light upon the phases of human consciousness as noted by Bucke and Schleiermacher. In their studies of the evolution of human mind, they infer that human consciousness develops into three phases: **Brutish Self-awareness**, or **Simple Consciousness**, possessed by both animals and ancient people; **Sensual or Self-Consciousness**, possessed by common man, encompassing thought, reason, and imagination; and **Higher Self-Consciousness**, or **Cosmic Consciousness**, the highest form, or the pinnacle of human consciousness (Bucke, 2009 p.1-30). For certain the highest is the rarest and often seen in the words and action of godlike figures who possess the capability of transcending animal instincts and Sensual Consciousness, attaining a point of contact with God or the absolute, and seeing the cosmos as entirely immaterial, spiritual, and alive. To those rare individuals all the creatures of God become one. Every living creature has eternal life and belongs to the same cosmic web.

1. **Cosmic Consciousness and Song of Myself**

   Cosmic Consciousness as a term was first coined by Richard Maurice Bucke, in his book Cosmic Consciousness: A Study in the Evolution of the human Mind, in which he relies heavily on Schleiermacher’s earlier manifestations. Bucke explores concept as part of his investigation of the development of man's mystic relation to the infinite as revealed in the most acclaimed poem **Song of Myself** of Whitman, whom Bucke considers the climax of religious evolution and the harbinger of humanity's future (Robertson, 2010, p.135; Parini, 2011). In **Song of Myself**, Whitman lays grounds for a peculiar vision and offers substantial outline for Bucke’s import. In Whitman’s verses, the particular entirely retreats giving room for a more universal vision or at best mingled together (Cook, 1950). Whitman sees himself in everyone, and everyone in himself regardless of race, religion, or gender: "For every atom belonging to me as good belongs to you" (Section 1); and "In all people I see myself, none more and not one a barleycorn less/and the good or bad I say of myself I say of them"(Section 20). In (Section 47), he sees himself as an agent of all common men: "It is you talking just as much as myself... I act as the tongue of you". Whitman transcends the confines of sensual consciousness, and becomes a union of opposites, a melting pot, where all universal contraries reside and mingle (Section 52). Furthermore, all the contraries are essential and belong to the same web, and every individual is equal and an expression of the whole. To Whitman, as it is to Hegel's Geist, God is not a being separate from the universe, instead God is part of His own creation and can be seen everywhere and in everything. His presence in men and nature made them divine; and thus humanity is godlike, neither innately wicked nor worth lamenting (Huysteen, 2003). As well, Whitman, like William James, internalizes that all religions have a common core regardless of any various institutional accession and ritual; and that mystical illumination is the foundation of all spiritual experiences. In mystic states, all individuals become one with the Absolute and become aware of universal oneness, as William James often advocates (James 1892). Equally important, Moores believes that the experience of cosmic consciousness is incomplete without the element of love (Moores 2006 pp. 33-34). In addition, the universe is orderly designed, no ultimate death nor chaos in the universe. When dying, man is going to give his body back to nature and continue his immortal journey. By large, Whitman’s Cosmic...
Consciousness can be understood as an idealistic vision that transcends customary human concerns, vices, pains, miseries, and sees the cosmos as one regardless of gender, race, or religion. Whitman calls for a mystic unison of the whole world where love, mutual respect and tolerance prevail. Such a vision is hardly seen in the verses of indigenous people with very rare exceptions, however.

2. Afflictions of Both Palestinians and Native Americans

Historical records speak bluntly about the resemblance in affliction of both Native Americans and Palestinians. Both nations were exploited and abused. Many were forced to relocate or leave their homeland behind, and sought asylum worldwide. The ones who held up to their ground suffered various forms of persecution, indignation, and segregation. In the 19th Century, Native Americans were forcedly rooted out of their homeland and driven like herds to other designated lands, later called the Reservations. Palestinians have suffered the same fate. After long centuries of peaceful co-existence with other inhabitants, in the 20th Century Palestinians were forced to leave their homeland and to be squeezed into refugee camps in the neighboring countries, especially Jordan, Syria, Lebanon, and Egypt. Ironically, in both regions, unverified religious prophecies are used to legitimize aggression and exploitation of others. The so-called American prophecy of Manifest Destiny and the so-called Israeli prophecy of Promised Land are used excessively to achieve political ends. In reaction to the plight of both nations, poets reveal various forms of consciousness: seldom brutish consciousness, often sensual or self-consciousness, and rarely cosmic consciousness.

3. Poetry of Palestinians

In examining the poetry of Palestinians, one may infer that most inclinations fall within the confines of Sensual Consciousness. The particular plight takes the center stage, whereas the universal, or the mystical, is mostly missing. Many popular poems were collected by Kanafani and classified as poems of resistance (as cited in Hijjawi, Ed.& Trans. 2009). These representative poems are pregnant with feelings of defiance, indignation, and a need for defending and reserving their national identity against attempts of cultural appropriation. One of the most popular lyrics is spoken by a Palestinian rebel addressing Night before his scheduled execution at dawn: O Night, stay a little longer until the captive finishes his song. At dawn his wing will flutter, and the victim will swing in the wind, leaving his fledglings hungry at home and a widow who offered her only bracelet to rebels when her country cried for arms (Hijjawi, 2009, p.5). Such lines reveal utter defiance and readiness to sacrifice soul and gold to win homeland back. Other sensual verses as such are quite popular in Palestine, memorized and recited by most people, young and old. Among those are Mahmood Abdul-Raheem’s two lines: I will carry my soul in my palm, and fling it in the road of doom/ Either a life pleasing the friend/ or a death agonizing the foe. Nothing is left for Palestinians but freedom or honorable death, as the poet states. Defiance of enemy is also strongly felt in Tawfiq Zayyad’ popular poem The Impossible (as cited in Hijjawi, 2009, p.9). Zayyad defies that it could be easier for the oppressor to perform all the impossible tasks, but he cannot
destroy the shimmering glow of a belief/, a march, or our cause one single step. As Zayyad emphasizes, attachment to homeland is deeply rooted and cannot be erased.

Fadwa Tuqan’s poem To Christ on his Birthday, (as cited in Hijjawi, 2009, p.18) speaks about the particular experience of her nation and sounds defiant and hopeful despite the ongoing destruction: out of deep sorrows/out of the freshness of our spilled blood/ out of the quivering of life and death/ life will be reborn in you again. In her poem, Tuqan lays deep sorrow before Christ for all the joys of Jerusalem are crucified/ all the bells are silent/ the domes...in mourning/ ... Jerusalem is whipped/ under the cross/ bleeding/ at the hands of the executioner. Salem Jubran, another displaced poet, wails his forced desertion of his hometown Safad in his poem The Exile (as cited in Hijjawi, 2009, pp. 12-13): Between your sky and my eyes/ A stretch of border walls/ blackens my view! In another poem named after his hometown Safad, Salem Jubran expresses nostalgic sentiments to Safad, where he is now merely an unwelcomed stranger among the current dwellers of erected houses: A funeral of mourning sits on my lips/ and in my eyes/ there sits a lion’s humiliation/ Farewell/ farewell Safad. Sameeh Al Qassim, another prominent poet, often expresses sensual consciousness too as evident in the following verses (as cited in Samih Al-Qassim Poems). In his poem A Letter of a Bankrupt, he defies his enemy and vows revenge for robbing his land, ditching young fellows in prison holes. Despite the nightmare of terror imposed on his village, he defies, I shall not compromise/ And to the end/ I shall fight. At the same rate, Al-Qassim in The Wall Clock expresses utter dejection as he sees everything being collapsed, his neighborhood, the street, the square, home, and the wall. Time goes on and nothing has changed. In his poem, The Ashes, the same feelings of utter dejection engulf his tormented soul: love is now only words... no more yearning, no urgency, no real joy in our hearts/ no wonder in our eyes. Utter dejection also overflows his Confession in the Midday Sun. Out of agony, he turned the trunk of his planted tree into firewood, though spares some to make a flute, yet even the flute doesn’t lift his dejected soul; he thus broke the flute, and lost the fruit and the tune, and mourned the tree. In his poem The Bats, the dream of freedom and struggle to win back his homeland never die, though suffocated by the watchful eyes of oppressor’s police who trail him everywhere, to watch his pauses and moves. Still, he strongly believes that bats are on the verge of suicide, and he keeps digging a road to daylight. In Travel Tickets, his tone mellows somewhat showing feeble hope in the conscience of his killer and in the world body of justice. Before he dies, he would leave three travel tickets in his pocket, one to peace, one to the field and rain, and one to the conscience of humankind, and begs his killer to take them, use them, and ... travel (as cited in Samih Al-Qassim Poems).

In the aforementioned verses, the particular extends over the universal. In philosophical terms, the majority of poets have not gained yet the capability of transcending what the sensual consciousness dictates. Most react sensually due to the distressing circumstances, the continuity of world neglect, and above all the brutish consciousness of oppressor. Such bitter realities left no
room for distressed souls to transcend the sensual consciousness, and thus remain resisting within the confines of the particular. Their poetry can be described as merely a particular protest against a particular injustice, battered spirits against a well-armed hostile executioner. Darwish in his well-known poem A Lover From Palestine describes Palestinian struggle by the metaphor of the grass and rock: a more aggressive and hostile oppressor like the rock, against a more willful yet powerless oppressed people like the grass that defies the solidness of the concrete and keeps growing: Like grass growing among the joints of a rock/ We existed as strangers one day (as cited in Joudah, 2007). No poet seems able to transcend the confines of sensual consciousness and treat bitter realities differently, and the reason is not hard to discern. Only people, one might say, endowed with heavenly stamina can transcend the particular with its unendurable pain and aspire to attain a divine stature.

4. Mahmood Darwish

In comparison to fellow poets, Darwish grows more universal in his vision especially in the final phases of his poetic career. In his final phases, Darwish strives to transcend the particular and embrace a cosmic vision. In his early verses, the sensual consciousness is dominant, though broader human touches can be felt even in his poetry of resistance. Human touches can be dated back to his early days at school. In a poem he wrote once to a Jewish classmate, he innocently wonders, why his fellow student has a house, yet he doesn’t; why he and the Jewish boy are not allowed to play together. Decades later, Darwish recalls being summoned to see the military governor, who threatened him: "If you go on writing such poetry, I'll stop your father working in the quarry (Clark, 2008)." As a young man, he joined the Israeli Communist Party (ICP), a party whom he thought it might be a key to counter with its nonsectarian ideology the Jewish Zionist sectarian ideology. Afterwards, he joined the new Arab party, Jabhat Al Ard (The Land Front), which evolved from the Israeli Communist Party (Jaggi, 2002). In additions, what deepened further his nonsectarian feelings in his early age was a notable love affair with a Jewish young lady (Ferber, 2014). Later, his consciousness grew broader as he mingled with international folks of different background and faith. After he left Palestine in 1971, Darwish closely communicated and integrated then with French, English, Latinos, beside Arabs and Jews. It could be that his intimate communication and integration with people of different walks and cultures inspired him with a new vision of the world, and stood behind the trends of non-exclusive love and peaceful coexistence inhabited his late poetry.

In the early phase of Darwish’s poetry, the sensual consciousness is more dominant. His emotional reaction is expected of a young man whose land is confiscated and banished out of ancestral homeland; his house and entire village, al-Birwa, had been razed by the Israeli army and built upon a new settlement for strangers (Mattar, 2005; Taha, 2002). His popular poem Identity Card, as many of his early poems, recounts a desperate cry of an oppressed spirit in the face of oppressor. After establishing his own identity as a native to the land, he vows to avenge indignation and denial of identity: Write down, I am an Arab...I do not supplicate charity at your doors/ Nor I belittle myself at the footsteps of your chamber. In his outrage, he expresses pride in ancestral heritage and bluntly warns his oppressor of imminent consequences: You have stolen the orchard of my ancestors/ And the land I cultivated/... And you left nothing for us. For such atrocities, he
boldly lays out an emotional warning: *Write down... I do not hate people/ Nor do I encroach/ But if I become hungry/ The Usurper's flesh will be my food/ Beware... of my hunger/ And my anger!* (Joudah, Trans., 2007) In *Defiance*, Darwish registers another bold protest against a series of imprisonment and house arrest. He vows defiance no matter the place or the pain he endures: *I will say it/ In the detention room/ In the bathroom / In the barn / Under the whip/ Under the handcuff/ In the violence of chains/ A million birds on my heart branches /Make the fighting tune.*

Beside *Identity Card* and *Defiance*, many poems roam within the confines of sensual consciousness, even the poem dedicated to his Jewish sweetheart, *Between Rita and my Eyes, a Rifle*. The images encountered, however, are suggestive of a broad heart open to encompass others, mindless of culture or background. *The divinity in those honey-colored eyes/, the moments of utter love, the loveliest of braids are all indicators of genuine feelings to a Jewish beloved. Yet his dream is frustrated by the prejudice of the rifle possessor. Their love, flowing as a stream and flying freely as a million sparrows, was Fired at by a rifle.*

In the second phase of his career, Darwish continues reacting emotionally to the atrocities of a brutish enemy, yet a more mature tone is notably taking over. His tone seems more disputatious, and less threatening or blustering, as if the sensual consciousness, persistent before, has taken a new form. Still the particular is the leading drive. In *O, You Who Pass Among Fleeting Words*, (as cited in Joudah, 2007), Darwish beseeches peacefully the usurper to *Be gone* out of homeland after the latter snatches *the blueness of the sky and the sand of memory*. The usurper, in fact, is alien and has no connection to a land of peaceful agrarians equipped with nothing but stones, bare flesh and rain confronting a stranger armed to the teeth with steel and fire, tanks and gas bombs. He describes the conflict as a clash of existential proportion between a force of nature and a force of anti-nature: the rain, the motherland, the sky, and the sea verses a factitious entity made up of fleeting words, gas bombs, tanks and usurpation. As he says, *from you the steel and the fire and from us our flesh. From you another tank and from us a stone/ From you another gas bomb and from us the rain.* Nevertheless, he amicably asks the usurper to take your fill of our blood, be gone and enjoy your victory upon helpless people elsewhere, and leave us guarding the blossoms of martyrs or the grave grass at our overfilled graveyards. Such a peaceful call is given a deaf ear by the usurper, though the latter’s claim to existence in Palestine is fraudulent and fictitious; it has no moral content whatsoever, but an unverified religious fancies, that ought to be piled in a deserted hole and be gone, … *the skeleton of your bird, …and the holy calf.* As the poem advances, the particular concern soon drifts into a broader image of mankind as a whole. A call for peace is insinuated as the poet resents witnessing the creatures of God on both sides who breathe the same air and live under the same sky engaging into a bloody campaign. By large, this poem in specific disappointed some of his Jew leftist friends who mistakenly interpreted his import as a call for the destruction of their state, an accusation Darwish played down and pressed his faith in peaceful coexistence with the other (Hadid, 2008).

In his poem *On a Canaanite Rock at the Dead Sea*, the tone is also disputatious, and less threatening or blustering, in addition the oeuvre of some lines renders universal relevance. He reminds once again that the usurper’s claims to connection with his motherland is fictitious, fraudulent and lacking in moral or factual basis. In his argument, he surveys the history of Palestine
and its inhabitants throughout the epochs of time. Palestine used to be a place of all monotheistic religions, and all people living in the green plains were Canaanites, closely connected to the salt of sea, birds, sky, and plains where Jericho [still] sleeps under her ancient tree, like baby Jesus Christ, yet with no one to rock her cradle. The religious controversy is reshuffled as he maintains, All the prophets are my family/ Yet heaven is still far from its land, and no divine intervention came along to redress man’s wrong doing. The prophets have deserted his homeland, leaving behind fictitious and fraudulent testaments that incite bloody conflicts between followers. Since then, no white flags, is lifted to exchange declaration of peace. Despite history and its long controversies, his consciousness expands to contain both the natives and immigrants. Unlike his previous call for the stranger to Be gone, he extends his hand for peaceful co-existence:

Stranger, hang your weapons
Above our palm tree, so I may plant my wheat
in the sacred soil of Canaan,
Take wine from my jar. Take a page from my Gods' book.
Take a portion of my meal and gazelle from the traps of our shepherd's song...
Lay a single brick and build up a tower for doves, to be one of us
... be a neighbor to our wheat... leave Jericho under her palm tree
But do not steal my dream. (as cited in Jaudah, 2007)

He urges his opponent to realize the familiarity bond between the two nations, and coexist. Ironically, his genuine call is frustrated by the brutish consciousness of opponent, that seems unwilling to admit any human bond and unwilling to discard the past religious fancies and erase the old steam, leaving Darwish wavering between the dictates of the sensual and the trends of cosmic consciousness. Though dismayed, his trends of peaceful co-existence never wane. He repeatedly reminds his opponents: All the prophets are my family, to reassure the mystical unison of all people in Palestine and the cosmic idea that everybody is an essential part of the whole web regardless of various faiths. In practice, the followers of each faith reshape and mold heavenly revelations, and use religion as a motivation for conflict instead.

In Jerusalem, Darwish re-thrusts the idea of mystic unison of the three monotheistic religions’ followers. To convey a sense of spiritual oneness, he uses references and language from Christianity, Islam and Judaism, treating the ancient traditions embodied in the city with almost impeccable equity (Horesh 2015). All religions are given their fair share of attention as though reiterating once again All the prophets are my family. The Christian Evangel, the Jewish Prophet Isaiah, Prophet Muhammad, the messenger of Islam, are all mentioned briefly: Words sprout like grass from Isaiah’s messenger mouth: If you don’t believe you won’t be safe. As well, he introduces himself as another crucified Christ: And my wound a white biblical rose/ And my hands like two doves on the cross/ hovering and carrying the earth. Prophet Muhammad is also present in Jerusalem: But I think to myself: Alone, Prophet Muhammad spoke classical Arabic. The dream of spiritual unison, or cosmic vision, is soon shattered by bitter realities. Amidst his dream, A
woman soldier shouted: Is that you again? / Didn’t I kill you? / I said: You killed me ... and I forgot, like you, to die. The same rifle, that ruins his dream to cross the barriers of hate with his Jewish beloved Rita, ruins once again his dream of spiritual oneness in Jerusalem. The dreamer is soon brought back to reality with the shout of a soldier at the end of the piece. In other words, his cosmic consciousness that renders non-exclusive love and mutual respect is frustrated by the incivility, hostility animosity, and intolerance of his brutish opponent.

During the last period of his career, Darwish searched for analogies or illuminating parallels with the Palestinian experience in the chronological records of losers: The Moors of Andalusia, the Natives Americans, the pagan cultures of the ancient Near East. Darwish used these chronicles of loss to amplify his sense of Palestinians’ predicament (Creswell 2009). It could be said that his consciousness grew more cosmic, and the particular cause of his nation became part of a long struggle of the oppressed. In his poem The Last Speech of the Red Indian Chief, translated also by Joudah (2007), Darwish puts on an Indian garb to relate both the Palestinians’ afflictions in the guise of Native Americans’ afflictions. Despair, frustration, and a sense of loss are all manifested in this relatively long poem. Still a cosmic vision, that renders reconciliatory tone, cannot be missed in his verses. The Chief expresses first a strong faith in the divine spirit that animates their life, their pastures; as well as the grass that possesses a soul in us that could shelter the soul of earth. Their spirituality is further manifested as the Chief entreats his enemy, Don’t kill the grass anymore; sister tree has a spirit too and being tortured the way they’ve tortured me. Yet the idea of spirituality falls way beyond the understanding of his opponents. Columbus, the emblem of brutishness, can’t recognize the spirits roaming free between the sky and trees; thus he mocks their beliefs and calls their ghosts names of his liking, denying that all men are born equal. And worse, Columbus is bent on carrying out his deadly war, even after he took his fill from the flesh of our living and our dead. Despite Columbus’ brutish consciousness, the Chief extends another hand for peace insomuch as does the persona in On a Canaanite Rock reminding Columbus Isn’t about time, stranger, for us to meet ...., and share the sky, the air, and water; let us share the light, and take your fill of the night, but leave us a few stars to bury our celestial dead. The trends for peace are further pressed as the Chief reminds Columbus of freedom of faith: You have your god and we have ours. You have religion and we have ours. In contrast, Columbus has no real faith, only using God as a courtier in the palace of the king, and unwilling to tame the horses of madness, or to keep his wicked will in check. The brutish consciousness of Columbus, as opposed to the mystical consciousness of the Chief, is brilliantly hatched further in the Chief’s emotional appeal: But if you must kill, white man, don’t slay the creatures that befriended us. A deer will never approach grass that’s been stained with our blood. To the Chief, the universe is entirely spiritual and entirely
alive, and abound by the element of love, whereas to the invader it is only a game of gain, and a place of ruthless competition. In fact, Columbus and followers do not spare even the buffalos, the main life stock of the Natives: Buffalos are our brothers and sisters, as well as everything that grows, the turtle, the trees, the orchards, the blooms, and the river. Such heart-felt words do not appeal to the narrow consciousness of Columbus who arrogantly boasts,

We are the masters of time
Come to inherit the land of yours.
We want God all to ourselves
Because the best Indians are the dead Indians in the eyes of our Lord.
The Lord is white and the sky is white.

The process of destruction never ceases. It continues with the English guns, and sword, French wine and influenza; and Columbus establishes his kingdom in the hallow of a wounded space. Once again the trends for cosmic consciousness are stifled by the dictates of brutalishness of the invader. In reaction, the Chief remains defiant, unwilling to sell a bit span of wheat farm and sign a peace treaty with the killers of his nation and nature. He would rather go back to his mother nature and leave his oppressor build his statue of fake liberty above his corpse. Death would bring no fright to the Indian Chief for it is only a unification with nature and resurrection of his immortal soul: We'll emerge from the flower of the grave. We'll lean out of the poplar's leaves/ of all that besieges you.

In brief, Darwish, like the Indian Chief, strives to abide by the dictates of cosmic or mystical consciousness, especially in the last phase of his poetic career, yet his inclinations are always suffocated by the brutish consciousness of his opponents. Though fully convinced that the Israelis’ claims to connection with the land are fictitious, and lacking in moral or factual basis; however, he is willing to put the past behind, and keeps dreaming of a peaceful coexistence based on tolerance and mutual respect.

5. Native Americans’ Vision and Cosmic Consciousness

Basically Native Americans’ vision and culture bear resemblance to Bucke’s cosmic consciousness, or Walt Whitman’s vision. Like Whitman, they strongly believe in the immortality of the soul as their well-known sayings and doctrines reveal. They hold after a man dies, his spirit is somewhere on earth or in the sky,... we are sure that his spirit still lives... so it is with Wakantanka (Indian God)... he is everywhere, yet he is to us as the spirits of our friends, whose voices we cannot hear (American Indians Poems and Quotes). They also believe in the spiritual unison of the world as it is evident in Chief Seattle’s words: all things share the same breath- the beast, the tree/ the man; the air shares its spirit with all the life it supports. The mystical oneness of the world appears also in some Indian doctrines: Humankind has not woven the web of life. We are but one thread within it.... All things are bound together. All things connect. To the Indians the universe is orderly designed: everything on the earth has a purpose, every disease an herb to
cure it, and every person a mission (American Indians Poems and Quotes). Concurrently, they even feed their young children with ideas of the spirituality of the world and peaceful trends at schools as is the case in the Red Cloud Indian School. In a song, they beseech their Holy Spirit to give them strength not to be greater than my brother/ but to fight my greatest enemy-myself...so when life fades, my spirit may come to you without shame (American Indians Poems and Quotes). Other mystical ideas can be detected in Chief Crazy Horse’s words: A very great vision (intuition) is needed and the man who has it must follow it as the eagle seeks the deepest blue of the sky. In additions, they believe in the goodness of man at the instant of birth. To them, the intimation of immortality is associated with children: Grown men can learn from very little children/ for the hearts of the little children are pure. Therefore, the Great Spirit may show to them/ many things which older people miss. Mutual respect and tolerance are also among the basic values of the Natives. Chief Tecumseh counsels: Trouble no more about their religion: respect others in their view and demand, they respect yours. In summary, one may feel inclined to suggest that the doctrines of Native Indians bear close resemblance to Whitman’s cosmic consciousness.

6. Sensual Poetry of the Natives

Though the basic doctrines of Indians render to a great extent cosmic consciousness, bitter realities pushed most Indian poets to hover within the confines of the sensual or self-consciousness. The notable discrepancy, cited here, is not hard to discern. It could be said that the scar is too deep to put behind, or it could be said that the struggle of the living Indians have not come yet to a comforting conclusion, as is the struggle of Palestinians. Hence a great deal of Indian verses still recounts the past and present injustices and the atrocities they have endured for centuries. To many sensual poets, the infamous Wounded Knee Massacre of 1890 has ever since become an emblem of despicable cruelty, and a weeping wall for the Indian poets (Parsons, R. 2011). The phrase Bury My Heart at Wounded Knee is used poetically to encapsulate a broader sense of loss, grief, and outrage over the historic mistreatment and the continuing abuse of the Natives by government and big corporations. In paging the Indian Foundation of Poetry, one may encounter numerous examples of verses that fall within the confines of Sensual Consciousness. For instance, Colin Ian Jeffery recalls with sorrow the past bluffing of white soldiers who indiscriminately slaughtered young and old men, women, children, and even livestock, and left a few survivors to bury the victims at Wounded Knee Creek:

Parents of Crazy Horse came to the fort
Took the body of warrior
Secretly burying majestic heart
At a place called Wounded Knee Creek

Rebecca Miles, another Indian poet, blends the grave events of the Massacre with the on-going atrocities: Bury me at Wounded knee/ for we won’t do as we’re told/ The women die from lack of food/ and our children are sold, all sold. Jude Kyrie follows suit in her irony of the bloody campaign against Indians: History of settlement marked in blood/... in all the time the land defiled/ with spilled blood of Indian child. Despite such despicable atrocities, in Washington the politicians sleep/ but I
know why the willow tree weep. In the same manner, Smilling Stocks is also ironic of biased politicians, now and then. In his poem Bury my Heart at Wounded Knee, Stocks blends two scenes, one from the present where a Sioux Indian is taken to death chamber and a nurse, in charge of the cyanide hole... keeps the cards that read “Have Mercy on His Soul”. This current scene recalls the infamous Massacre at wounded knee, and a linkage is brought home via the names of past and present politicians, Mr. Abraham Lincoln, Adolf Nixon, George Bush, Mr. 7th Cavalry Jones. All politicians raised no eyebrow for the killing of innocent people, and worse they commissioned the killing meanwhile ask God to “Have Mercy” on their souls. In 1990, the same old phrase surfaced too in Buffy Sainte-Marie’s song titled Bury my Heart at Wounded Knee, one of the greatest protest songs ever written. It is meant to draw the attention of world body of justice to the continuing abuse of the Natives’ natural rights by government and big corporations. Esther Belin in Blues-ing focuses on the particular trauma of relocation that left Indian feeling lost and out of existence: And Coyote blues-ing on the urban brown funk vibe/ wanders in and out of existence/ tasting the brown rusty at times/ worn out bitter from relocation.

Despite the on-going atrocities, still most Native poets embrace peaceful means to redress the evil deeds. Joseph Ward-Langman, unexpectedly asks his fellow Indians, Do not kill, but do not yield; Bury my heart at the sacred land. Even in the famous Indians’ protest in March 1972, the past carnage was present too. In his Black Hills, Ted Glick registers love to nature of snow-drops, honeyed-rain/ fall from the glistening green needles of upper reaches over Rapid City. In contrast, the sacred lands commercialized, organized/ centralized/ scandalized by the white man. Tanya Winder speaks also about the particular humiliation of Indians: 1 in 3 Native women will be raped in her lifetime/ ... Native women are 2.5 times more likely to be sexually assaulted ... while the rest of the world keeps on eating. Winder surveys other forms of indignation: stealing our spirits each day... taking us away... to industrial schools to forced assimilation... genocide. The current atrocities, she demonstrates, are only a continuation of what had happened before, our bodies are targets marked for violence. ...our mothers swallowed these bullets long ago. Being extremely frightened, for Colonization's bullets sits cocked, waiting behind a finger on trigger. Despite the imminent danger, her nation is still alive and breathing. Like Tanya Winder, Mark Turcotte in his poem, Flies Buzzing, displays the Indians’ love for life regardless of the pain and injustices around. His people keep dancing in the greasy light of kerosene lamps and recalling the inspiring spirits of ancestors, and singing, we shall live again. Sara Littlecrow- Russell in her Ghost Dance holds on to the same faith no matter the pain. Unlike what history books say... The ghost dance died with the ancestor.... she challenges, Each time it rains / I go to the sidewalk/ where the trees roots/ have broken the concrete/ listening to the water’s whispering: “It is coming soon.” In fact, the ghost dancers were murdered dreaming of freedom and unison with the holy spirit, but the survivors still embrace the same old dream. They believe their nation will rise again like trees roots that break the concrete to preserve and restore the Native American’s land and way of life.

Sherman Alexie, like others, engages mostly the particular rather than the universal. He illuminates despair, poverty, alcoholism, and other forms of self-abuse that often shape the life of Native Americans living on reservations. In his poem Grief Calls Us to the Things of This World, the persona feels fooled not only by white men but also by the angels who burden and
unbalance us/... Those angels, forever falling, snare us/ And haul us, prey and praying, into dust.

In his poem, *How to Write the Great American Indian Novel*, Alexie resents the particular hyphenation and stereotyping of his own nation, as well the racial pressure imposed even on their arts. An Indian novel cannot see the light, unless it suits the racial expectations of Anglo audience. All Indians characters must have *tragic features: tragic noses, eyes, and arms*. Racial specifications must be strictly observed too in the portrayals of Indian heroes and heroines. The hero *must be a half-breed, half white and half Indian*. The Indian heroine *must be beautiful, slender/ and in love with a white man, or a half-breed Indian man*. All *Indian men*, should be depicted as *storms*, and *destroyer of the lives of any white women who choose to love them*. As well, the Indian community ought to be inhabited by murderers, hopeless men, rapists and alcoholics.

Alexie’s attachment to heritage and fear over cultural appropriation are illuminated in his poem *My mother was a dictionary*. His mother was a reservoir of Indian traditions, culture and language. With her death, the Indian heritage was entombed, or at best stored in a deteriorated cassette tape, a dictionary, a thesaurus, or an encyclopedia. *The Powwow at the End of the World*, is another typical Indian poem in which the particular prevails at the expense of the universal, hence signifying sensual consciousness. The poem speaks about a powwow, *a conference of North American Indians; a ceremony characterized by feasting, dancing, and rites performed* (Ellis. 2003). The ceremony is meant to preserve and restore the Native American land and way of life. It may refer also to the past Ghost or Prophet Dance, a religious ceremony of resurrection of the dead, forbidden by the government in the nineteenth century, and participants often crushed by American troops (Brown, Dee. 2007). Apparently, the battered persona shows how unlikely he will forgive the ones who ruined their life and enslaved nature with man-made dams. He will forgive only when all wrongs put right again, *after the first drop of floodwater is swallowed by that salmon waiting in the Pacific*. In a Spokane myth, the salmon, the immortal agent of the holy spirit, was blocked from its own original stream by the dam. Given the idea that the salmon took human form in the ocean but transformed themselves into fish to be eaten. Neither forgiveness nor reconciliation would come till they *have gathered around the fire with that salmon*. Basically, once their tradition returns, forgiveness might be attained. At the end of the poem, he imaginatively topples the man-made dam and unleashes the waters, anticipating that human arrogance would inevitably come to an end, and the salmon would finally swim upstream *past the flooded cities, broken dams and abandoned reactors of Hanford*. By large, the poem illuminates the Indian’s trauma; yet as other cited verses, it falls within the confines of Sensual Consciousness.

Compared to the particularity extant in the aforementioned poems, Alexie’s *Hymn* entangles more universal issues. In other words, it transcends the confines of the particular and encompasses a non-exclusive vision. In more specific terms, the sensual level dominant before has given way to a rather cosmic vision in which the particular plight of Indians becomes part of the universal struggle. Alexie surveys the evolution of human mind from the lowest brutish self-awareness, to the sensual consciousness, and then to a higher self-consciousness, as though tracing the forms of consciousness illuminated by both Bucke and Schleiermacher. The begins with the
brutish self-awareness in which men act like beasts, *love their progeny, as any lion can be devoted to its cubs*, as well *Any insect, be it prey/ Or predator, worships its own DNA*. This kind of love draws mockery not admiration: *It ain’t that hard/ To love somebody who resembles you… with the same chin/ And skin and religion and accent and eyes*. This form of love suits a caveman who is closer to brutes in his sentiments and afraid of the things outside the cave. *Incivility, volcanic hostility, lists of enemies, and moral apocalypse*— are all features of brutes not real humans. In Schleiermacher's theology, a man remains brutish in consciousness unless he transcends animal instincts and attain a point of contact with the absolute, with no doubt entails non-exclusive love (Bunge 2001). The brutish awareness is mocked further as the fans *worship beneath the tarnished steeple* and admire the *lack of compassion* of their abhorrent dictator. And worse, they are convinced that their deadly sins (*Envy, wrath, greed*) have transformed into wins, misusing religious fiction to justify aversions against others of different race, religion or culture. To make amends, the divisive brutish consciousness is to be encountered by a new vision of non-exclusive love: *I know I will still feel my rage and rage/ But I won’t act like I’m the only person on stage… I will resist hate… I will stand and sing my love… and sing to welcome strangers*; as though *The Powwow* dictated by Alexie’s sensual consciousness has evolved into a cosmic one that encompasses people of different walks. In other words, Alexie transcends the particular in this specific poem and realizes the idea of non-exclusive love as the essence of creation; as well he deems everyone part of the human fabric; and everyone shares in the truly essential things in life.

7. Joy Harjo

Among the rest of the Native American poets, Joy Harjo often shows serious inclinations to transcend the particular and adopt a rather Whitmanian cosmic vision, cemented by Creek values, myths, and beliefs. Harjo chants a unity of the whole universe and a mystical unison among humans, animals, plants, the sky, and earth. In additions, she believes that we become most human when we understand the connection among all living things (Romero, 2012). She also embraces the spirituality of world, the idea of non-exclusive love and the beauty of the whole web. However, like Darwish, her inclinations are often frustrated by distressing realities— the brutish consciousness of her opponents. Harjo grew up in slums and shacks of poor Indians in Tulsa, Oklahoma, a background that deeply informs her work. As growing up, Harjo learned how to maintain and integrate with others without losing or denying her own identity. Like Darwish, she has nurtured herself to adopt and display a cosmic consciousness of her own liking, perhaps for the purpose of containing the reminiscence of past injuries. To some degree, the particular in her verses often surrenders its place to a more universal vision. As she comments once, *the concerns are particular, yet often universal* (Poetry Foundation/ Joy Harjo). Following the footsteps of Walt Whitman, her incantations excludes nothing; it inhabits all American landscapes and revolves around the need for remembrance in order not to deny or lose her own identity, and transcendence in order to rise above the atrocities of brutish consciousness of opponents. In a published interview, she states that she *feels strongly obliged to all past and future ancestors, to home country, to all places… to all voices, all women, all of [her] tribe, all people, all earth, and beyond that to all beginnings and*
endings (Poetry Foundation/ Joy Harjo). She often touches upon land rights for Native Americans, meanwhile she strives to bring realization of the wrongs of the past, not only for Native American communities but also for oppressed communities worldwide (Valenzuela-Mendoza, 2014).

In her poem the Eagle, (as cited in Poetry Foundation) the Indian heritage and Whitman’s vision of higher consciousness inform her verses. Like Whitman, she celebrates not only herself, but all humanity, and indicates that spiritual moments can lead to peace, joy, and knowledge. While praying, her soul transcends the particular and unfolds to encompass the whole world: *To pray you open your whole self/ To sky, to earth, to sun, to moon/ To one whole voice that is you/ And know there is more.* Genuine prayer, as she states, would sweep *our hearts clean.* And in moments of mystical illumination, we learn *That we must take the utmost care/ And kindness in all things,* for every creature is part of the same fabric, and shares in the truly essential things in life. As well, birth and death are part of life journey, yet all should be done *in beauty,* without hyphenation or segregation. The same vision of spiritual oneness and non-exclusive love, she reiterates in her poem *This Morning I Pray for My Enemy.* To her, a human heart should be a conduit through which all man’s thoughts and moves should pass: *the door to the mind should only open from the heart.* A human heart should be open and admit even the foe who dares to be a friend: *An enemy who gets in, risks the danger of becoming a friend,* as she concludes her poem.

In her *Reconciliation- A Prayer,* Harjo channels also Walt Whitman particularly in his well-known poem *Reconciliation,* the concluding poem in *Drum Taps,* written as the American Civil War came to a close. Like Whitman, Harjo based her discourse on the spirituality of the world and the idea of non-exclusive love. Her lines showcase the divine spirit living at the root of molecular structure in all life as a dynamic force, all-pervading and all-loving; it reveals itself at all levels, humans, animals, plants, minerals, as well as in the essence of the sun (Robertson, 2010). Unlike Alexie’s one color gathering in *The Powwow at the End of the World,* Harjo’s powwow encompasses not only the Natives, but all God’s creatures. She invites all people to take part in her prayer, embracing the idea that the foundation of all religious experiences is mystical illumination that all need (James, 1892; Moores 2006). In her poem, the mystical unison of the whole world is attained through a precise balance among the symbols of Christianity, and Indians’ faith. The Indian symbols of love and spirituality merge with the Christian sacrament of the Last Supper: *This god who grew to love us became our lover, sharing/ tables of food enough for everyone in this whole world.* This traditional image of Christ accompanies the image of her Indian Gods: *Oh sun, moon, stars, our other relatives peering at us/ from the inside of god’s house. Keep us from giving up in the land of nightmares and miracles.* Despite differences in rituals, *acts of kindness must be the lights* for all decent worshipers. With no illusion of domination nor undertaking, people should move forward together tolerating the shape and faith of one another with compassion. She further prays that *all the strands broken from the web of life/ shiver with love and sing* for the welfare of the whole universe.
In *Remember*, also the particular gives its place to a universal vision in which all the factions in conflict should be abound in love. Like Whitman who chants always the oneness of the universe, Harjo encompasses in her broader image the whole universe, the sky, the sun, the moon, the sunrise, the sunset, the mother, the father, the earth, plants, trees, animals, as essential parts of the whole web of life. Nothing is excluded. *All are abounding in love*, she adds. Only with non-exclusive love, people of different faith, color, or gender can retain and embrace the oneness of the whole world.

In the *Equinox*, Harjo seems wavering between the dictates of the sensual consciousness and the mandate of a cosmic vision: either to keep fighting, or to extend her arm to meet others at the middle of the road. The sensual that tempts her to carry a *war club* as *the grief staggering toward the sun* is eventually kept in check. Instead, she resorts to a comforting idea of the eternal, for eternity encompasses the whole; and her *addiction to war and desire have been broken*. She consciously decides to *have the dead buried* and to make *songs of the blood, the marrow*. Reconciliatory tone is to prevail despite the spilled blood and racial grudge. However, cosmic consciousness, which renders love, is nearly shaken by bitter realities, and evaded by the aggressor’s insistence on his bloody game. Her plan of transcendence is soon dodged by the reservoir of remembrance. An alarming thought from the past encroaches on her: *How they would forget our friendship, would return to kill me and the babies*. Her fear is temporarily overcome by inclinations to love *the whole world* while whirling joyfully on the dance floor. Still, even the joy she finds in dancing is frustrated and evaporated by *the staccato of the bullets*, and *the artillery* she sees in the hands of dictators.

With a slight difference, her poem *An American Sunrise* reiterates the same peaceful trends, meanwhile those trends are suppressed by the prejudice and the brutish consciousness of oppressors. While revisiting the land of ancestors with its reminiscent of pain and grief, she strives to keep the sensual in check: *surfacing the edge of our ancestors’ fights, and ready to strike*. With alcohol and dancing, she tends to *remember to forget* the atrocities of others and rises above worldly pains: *We drummed a fire-lit pathway up to those starry stars*, and integrate and rather assimilate, yet the other is still in the habit of using religious fiction to stigmatize the Natives as heathens or anti-Christ: *Sin was invented by the Christians, as was the Devil, we sang/. We were the heathens*, and there is only a thin chance to be saved from them. Against all odds, justice has not been done for Native Indians yet: *forty years later and we still want justice*, she concludes.

In brief, Harjo’s verses flicker between the sensual consciousness that entails remembrance of all the past indignation, massacres, and on-going injustices; and an earnest impulse to transcend the past with all its injuries and adopt a cosmic vision that sees the whole universe as one, abound by the idea of non-exclusive love and justice for all regardless of race, gender, or faith. Her cosmic inclinations, however, are often frustrated by the brutish consciousness of the other. Still, she believes that time has come for humanity to turn a new page, and she anticipates that the consciousness of all people will eventually develop into the highest form of human consciousness.
Conclusion

The majority of indigenous people’s verses hover within the confines of the sensual consciousness. In contrast, Darwish and Harjo cherish a universal vision that considers all creatures on earth as one, and dream of a historic reconciliation based on justice for all, tolerance of the other, and above all the idea of non-exclusive love that encompasses foes and friends among the factions in conflict. In the examined verses of both poets, the particular goes side by side with the universal, or the sensual with the cosmic. Both expose the injustices befall their nations, and concurrently strive to transcend the particular and the mandates of the brutish consciousness and attain a point of contact with the absolute. This is not to argue that Darwish and Harjo adopt completely cosmic consciousness; they showcase earnest trends for such a vision, yet their inclinations are always frustrated by harsh realities- the brutish consciousness of their oppressors. Hope, though a feeble one, is still there, as Darwish once relates: I do not despair. I am patient and waiting for a profound revolution in the consciousness of the Israelis.... All it has to do is to open the gates of its fortress and make peace (as cited in Hadid, 2008).

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An investigation into the interpreters’ challenges in conflict zones: The case of Darfur region in Sudan

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Abstract
The study is aimed to investigate and shed light on some of the challenges encountered by local interpreters and language assistants working for UN peace-keeping missions, operating in conflict zones, namely in Darfur region, western Sudan. The study addresses the following research questions: what are the linguistic, social-cultural, mistrust and communication-related barriers that are encountered by interpreters and language assistants in conflict zones, how do they cope with these challenges, and what could be done to train them to handle such challenges and difficulties. The study adopted a qualitative methodology with semi-structured interviews being the main method of data collection. Twenty participants agreed to voluntarily take part in the investigation by allowing face-to-face interviews. Interview data was transcribed, coded and analyzed thematically. The results of data analysis showed that participants faced a range of challenges that negatively affected their job. They reported difficulties understanding and dealing with some social and cultural issues specific to the region. They also reported some serious life-threatening incidents ranging from physical and verbal attacks. For example, interpreters encountered hostilities from their fellow citizens accusing them of siding with enemy parties involved in the conflicts. Additionally, communication barriers were reported by participants as being the most salient challenge they experienced even when they interpreted accurately, as they would still encounter communication breakdowns caused by the inherent differences in the indigenous languages and varieties in addition to some cultural barriers. The paper offers some insights and implications for the conflict zones’ interpreters’ training and professional development.

Keywords: challenges, conflict zones, interpreter training, professional development, Sudan

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1. Introduction
There is a paucity in studies addressing the issues of interpreting in conflict zones. Baker (2010) highlights the infancy of the research in this area calling for more research to be conducted. Indeed, interpreting in conflict zones is an under-researched area, and to the best of our knowledge, there have been no studies on this topic in the region in general and in Sudan in particular. Interpreting in the conflict zones is a complicated and multi-faceted task involving a range of risks, challenges and difficulties. Interpreters often encounter difficult situations where they need a range of skills and specific training to deal with such situations. For example, remaining impartial is the most difficult barrier that an interpreter operating in conflict zones would face. Locally recruited interpreters are the key figures in conflict zones as they also function as cultural informants through giving advice on how to behave in certain situations, especially when religion and other sensitive cultural issues are involved in the interpreting process. Interpreters and translators working in conflict and war zones and very sensitive areas usually experience a number of risks and serious life-threatening incidents while going about their job. For example, they encounter hostilities from their fellow citizens amounting to fatalities in some extreme cases due to the job they handle. Being an interpreter or translator requires many professional, ethical and communication skills. One of the main tasks of the interpreter is to create new spaces for interaction between the two parties, whose languages and cultures are totally different, arrange meetings and offer linguistic mediation and assistance. These skills, tasks and requirements seem particularly indispensable for interpreters operating in war and conflict zones. Focusing on the Sudanese Darfur region, the overarching aim of this study is to investigate the challenges and barriers encountered by interpreters and language assistants operating in the conflict and war zones. Given the scarcity of research in this area and the lack of and need for specific training for interpreters operating in conflict zones, the study attempts to provide insights and implications that could inform the design, development and delivery of training programmes for conflict zone interpreters and language mediators.

2. Contextual background
Darfur is a vast area situated in the western part of the Republic of the Sudan. The region has witnessed an armed and brutal conflict and violence involving the central government in Khartoum and a number of armed factions from the region who revolted against the central government, making several demands. The conflict escalated dramatically in 2003, which later led to an international community intervention. The UN Security Council issued resolution number 1769 on 31st July 2007 to bring stability and peace to the war-torn region of Darfur. The resolution led to the formation of the United Nations and the African Union Mission in Darfur (UNAMID) with the purpose of providing humanitarian assistance, peace-making and peace-keeping. The core mandate of UNAMID is the protection of civilians, contributing to security for humanitarian assistance, monitoring and verifying implementation of agreements, assisting an inclusive political process, contributing to the promotion of human rights and the rule of law, as well as monitoring and reporting on the situation along the borders with Chad and the Central African Republic. The
mission is formed of civil international personnel and military personnel. English is used as the official language of communication among the members of the mission.

Darfur is one of the biggest geographical regions in the country with an area of about 493,180km² and a population of approximately nine million.

The region is inhabited by a diverse range of ethnic groups, speaking a range of indigenous languages, along with Arabic spoken as the predominate language of communication (Lingua Franca) among these groups. These groups are broadly divided into two main divisions: Arab and non-Arab ethnic groups. UNAMID has recruited national and local interpreters and language assistants to facilitate their mission in the region. The main role of interpreters is to facilitate communication between the multiple parties involved in the conflict. Although most of these interpreters and language mediators are professionally qualified, they would still encounter a range of cultural, linguistic and social challenges which hinder them performing their role effectively. The aim of this backdrop is to contextualize the study and to generally help readers understand and interpret the study findings and implications.

3. Theoretical background
This section offers a brief review of the key challenges reported in the literature about interpreting within the conflict zones. The purpose of this background is to contextualize the current study within the existing literature and to help in understanding and interpreting its findings. Although interpreting in conflict zones has played a vital role in the history of war, there is, however, a scarcity in research on translators and interpreters operating in conflict zones (Baker, 2010). Having surveyed the relevant literature, it was found that there is still a paucity in research on this area, particularly in the context of the present study. The challenges encountered by interpreters in conflict zones vary from linguistic, cross-cultural, cognitive, training-related and some other extralinguistic-related challenges. Interpreting as a profession is often associated with a range of challenges and difficulties regardless of whether it is conducted within conflict or non-conflict zones. There are a number of challenges reported in the literature (e.g., Amich, 2013; Baker, 2010; Bello, 2014; Dragovic-Drouet, 2007; Moser-Mercer et al., 2014; Valero-Garcés, 2003).

Moreover, the challenges encountered in the field of interpreting can broadly be classified into three categories: language and culture-related challenges, role-related challenges, and cognitive and emotional challenges. Concerning role-related challenges where interpreters are unable to resolve contradictions between the perceived needs of the interlocutors, and what they have understood from what is being said. They are unsure how to address contradictions between the humanitarian principles governing the organization they work for and their own understanding and perception of the expected role (Moser-Mercer et al., 2014).

In contrast, interpreters and translators working in conflict zones operate in difficult conditions which inevitably has an impact on their role, the quality of their work, their experience of the war and how they are viewed by the conflicting parties (Baker, 2010). Translators and interpreters recruited locally and ethnically who belong to the ‘enemy’ group are generally not
viewed by the other parties as trustworthy and reliable interlocutors (Baker, 2010, p. 210). The reason for distrusting the locally hired interpreters who belong to the ‘enemy’ community is because of their exposure to the public narratives which disfavour and depict them negatively. Moreover, mistrust of translators and interpreters in the conflict zones is often based on their ethnicity. The lack of mistrust in native wartime interpreters, including those who belong to the same ethnic group as the enemy, means their activities need to be closely watched and they should not be allowed to work independently. Some of the translators and interpreters who operate in the conflict zones also engage in a multitude of vital other tasks that have little to do with the type of linguistic mediation which they are hired for (Baker, 2010).

Furthermore, culture plays a significant role in interpreting as well as the consideration of other different attitudes within the society and its institutions (Valero-Garcés, 2003). Interpreters who work within community settings with participants of diverse cultural backgrounds may encounter challenges in conveying the target messages accurately due to cross-cultural differences. These cross-cultural differences range from pragmalinguistic and sociopragmatic differences which go beyond the utterances (Hale, 2014). Cross-linguistic and cross-cultural conflict zone interpreters are often seen as an important strategic resource (Guo, 2015). Valero-Garcés (2003) mentions a range of difficulties encountered by linguistic and interlinguistic mediators such as problems in understanding dialects and specific accents. Moreover, there are also problems in understanding technical and semi-technical words when working with medical doctors and international forces. Additionally, interpreters faced some other extralinguistic and emotional challenges such as feeling uncomfortable with the topic of conversation; positionality problems such as which position to adopt when; being compliant with the clients or the providers; or remaining neutral and impartial. In addition, lack of familiarity with the context in which they operate and its people with whom they were working. Indeed, interpreters operating in high-risk environments are extremely vulnerable and require special protection. This vulnerability is not only due to risks and dangers involved but it is also due to the ambiguous positions they assume in such dichotomized conflict environments (Bello, 2014).

Although interpreting has become highly professionalized from the second half of the twentieth century, it has still, however, remained unregulated job in the conflict zones and often pursued by untrained interpreters (Ruiz, 2016). Finding trained interpreters who are able to speak and understand indigenous languages in conflict zones is sometimes extremely difficult, and the solution is usually hiring civilians in the deployment territories (Amich, 2013). This kind of recruitment can result in language services mediated by local interpreters which can lead to divided loyalties (Dragovic-Drouet, 2007). These interpreters are often recruited not because they have been trained as translators or interpreters, but because they know the local languages/dialects as well as English, which is the dominant language in international relief operations (Amich, 2013). Therefore, having untrained interpreters is currently a sensitive topic.

Yet, another challenge peculiar to interpreters in conflict zones, is the lack of training in essential professional skills, professional ethics, crisis management skills and adequate cultural awareness to perform their tasks adequately. Interpreters and translators need to be impartial and
invisible to effectively function in the conflict settings. Additionally, interpreters are expected to have multi-lingual communication and professional skills on the ground to help provide humanitarian assistance, peace-making and peace-building (Amich, 2013). Interpreters without training cannot meet the needs of multi-lingual communication scenarios and parties (Moser-Mercer et al., 2014).

Moreover, language and cultural competence in at least two languages constitute the bedrock of good interpretation. Interpreters must be able to analyze the communication scenarios, identify the intention of the parties and formulate statements without adding or subtracting anything, unless to bridge a cultural gap and to transfer the messages more successfully. The professional ethics of translators and interpreters require them to adhere to strict confidentiality of what they are interpreting. Breaching any of the principles of professional ethics has the potential of creating mistrust (Baker & Maier, 2011; Moser-Mercer et al., 2014). One of the important things which must be taken into consideration when designing translator and interpreter training programmes is the emphasis on accountability which is the key area of work in the professional world (Baker & Maier, 2011). To conclude, these challenges do not predominately exist in conflict zones only but some of them can be encountered within non-conflict zones due to the nature of the interpreting profession.

4. Methodology
The aim of this study is to investigate the barriers and challenges experienced by interpreters in conflict zones, namely, in the Darfur region in Sudan. The study seeks to answer the following questions: What are the linguistic, social-cultural, mistrust and communication-related barriers that are encountered by these interpreters and language assistants in these areas? How did they cope with these challenges, and what could be done to help them to train to cope with and handle such challenges and difficulties?

The study adopts a qualitative methodology with semi-structured interviews being as the principal method of data collection. Twenty interpreters and language mediators took part in the investigation. All of them are Sudanese nationals with substantial interpreting and translation experience. The purpose is to identify the issues and challenges from the perspectives of the participants and to understand the meanings and their lived experiences regarding such barriers and challenges within the context in which they operate (Mason, 2002). The study attempts to investigate the participants’ views and experiences to enable the researchers to gain a thorough understanding of participants’ views, perspectives and experiences in a natural context (Kvale, 1996). The study also attempts to make a significant contribution to the research on interpreting in conflict zones. The rationale for choosing this sample is simply for practical reasons related to the difficulties in accessing the context as well as the limited number of the available interpreters in the context in question. The interview schedule consists of questions ranging from questions on interpreting challenges, coping strategies, memorable and funny experiences, to what could be done to help interpreters in the conflict zones to carry out tasks and duties more successfully.
The data was coded and analyzed thematically and inductively using the salient themes which were guided by the study’s prior research questions and objectives (Miles & Huberman, 1994). One of the researchers was immersed in the setting of the study and he was able to have access to conduct the interviews with the study participants.

5. Results and discussion
In this section, the main results will be reported based on the study research questions. The most salient themes resulting from the coding of the data will be reported and the findings will be discussed and connected with the findings of the relevant studies in the literature.

5.1 Mistrust and linguistic challenges
Participants reported the challenge of being mistrusted by some parties in the conflict:

The first challenge in translation field in conflict zones is the absence of trust from the conflicting parties, that is to say the translator faces accusations of supporting another party of the conflict.

In addition to mistrust, linguistic challenges were also reported as another challenge:

We are mainly recruited to translate from Arabic to English and vice versa. However, in Darfur, there are many local dialects that encounter the translator even in one language (Arabic). Arab nomadic tribes speak different forms of Arabic and African tribes have their own local languages that is apart from Arabic and we [interpreters] need to deal with and accommodate all these languages and varieties.

Along the same line, the linguistic challenges in turn seem to cause communication barriers as echoed by one of the interpreters: “Sometimes people cannot express themselves clearly and that may result in communication breakdowns”. Another interpreter stated:

Well, actually there are cultural and linguistic barriers that have to do with the local tribes together with dialects and local languages. The style of the language used by people. Another difficulty is the English dialects used by foreigners who are coming from different cultural and linguistic backgrounds can be a barrier. One of the challenges that I had encountered with interpreting in conflict zones is that I feel there is no security. In non-conflict zones you feel safe, secure and calm.

Echoing Baker’s (2010) study, it is clear from the above quotes that interpreters face a number of challenges and difficulties with regard to the issue of trust when operating in conflict zones. This kind of mistrust is likely to make them feel uncomfortable while doing their job and hence negatively affect their performance and professional identities. The failure to understand the cultural and linguistic variations in the region could result in dissatisfaction with the quality of the interpreting provided:
The challenges that I faced were the violent and emotional reactions from the audience when they were not satisfied with my interpreting, claiming that I did not convey the message clearly. These findings suggest that interpreters and language assistants faced both severe violence and unexpected emotional reactions from both the conflict parties when completing their interpreting task. It was noticeable that whenever one of the two parties was not satisfied with what was being conveyed, they would react immediately against the interpreter and this reaction could take any form of violence or verbal abuse.

Evidence from participants suggests that the cultural barriers are considered one of the salient challenges encountered by interpreters and language assistants working in Darfur region. As the tribes have their own dialects and languages which are not always understandable to the interpreters who have no background information on these ethnic groups and their languages, it can be noted from the extracts that the kind of English dialects and accents used by foreign troops who come from diverse countries and backgrounds was also a challenge for interpreters in understanding them. Evidence from data shows that the lack of safety and security which interpreters experienced was a significant challenge for them. The situation made it even more difficult for them to do their job in a safe and friendly environment.

Findings on interpreters’ linguistic barriers in conflict zones also resonate with the findings of some previous studies (e.g., Bello, 2014; Valero-Garcés, 2003) in that it is not uncommon to find problems with understanding the local dialects spoken by different groups who inhabit the conflict areas. In an interesting contrast with the previous studies, in the case of the present study, although all the interpreters in the conflict zone are Sudanese, they still find it difficult to understand and communicate with local people as the vast majority of them are from non-Arab backgrounds and they speak hybrid and simplified forms of Arabic, which are full of jargon and local vernaculars that interpreters need to master and accommodate.

Furthermore, participants also reported that the challenge of mistrust can sometimes be triggered by the interpreters’ ethnic and social class affiliation. Interpreters are repeatedly accused of being spies for one of the conflicting parties of the region – either the government or military groups – depending on their appearance and ethnicity. They are cruelly labelled according to their colour or complexion. Light-skinned interpreters are likely to be labelled “Janjaweed”, one of the conflicting groups who mostly support the government. Dark-skinned interpreters are likely to be labelled as “Torabora”, who mostly considered as pro-rebelling armed groups:

One of the challenges is the way that conflicting parties treat the interpreters. They look at them as spies to each other. In other words, every party accuses you as working for the other side. In Darfur as an interpreter you are treated according to your colour of your complexion. If you are a light-skinned person, you are likely to be considered and labelled as “Janjaweed” government militants or if you are dark-skinned you will be considered as “Torabora” which is mostly the rebel supporting group. For example, the first day for me in Darfur in my first interpreting session, one of the rebel leaders did not allow me to
interpret requesting the Head of UNAMID “don’t allow this light-skinned guy to do the interpreting”.

Mistrusting and targeting interpreters based on their ethnicity is evident in the extract below. This clearly suggests that interpreters’ affiliation to ethnic groups and tribes can constitute a risk for them if they become identified by the two conflicting parties. What can be inferred here is that if interpreters disclose their identity, ethnic group or tribe, they are likely to put themselves in danger and at risk and they may even lose their lives:

One of the challenges that I will never forget was that during a tribe conflict in the region unfortunately my tribe was one of those involved in that conflict, I had to translate the meeting in the UNAMID office mission leader and a head of other tribe, they told the mission officer that I am from their enemy tribe and that they did not want me to interpret the meeting. The argument caused the meeting to be delayed for more than one hour as the mission leader insisted that no one else would do the interpreting but me.

Along the same line, participants also reported concerns when encountered by security forces enquiring about their identities and roles:

It was a challenge for me when travelling with the UNAMID teams and convoys visiting places and camps across the region. We would often get interrupted by security forces and most often they would check on us and ask questions and the like. The atmosphere in most cases was tense.

These findings echo Baker’s (2010) findings in that interpreters in conflict zones could encounter challenges due to their ethnic backgrounds and the association with some parties of the conflict. The findings clearly suggest the need for incorporation of a specific kind of training and guidelines to be used and followed by both interpreters and interpreters’ employers in conflict zones where ethnic tension is high and there is a lot at stake.

5.2 Interpreting in conflict zones as a high-risk career
Participants reported safety and security concerns and hazards often associated with the interpreters’ operations in conflict zones. These concerns were reported to have a potentially negative impact on the interpreters’ professional work as well as their own lives due to the life-threatening incidents they are exposed to.

An interpreter stated:

The work environment in conflict zones has negative consequences upon interpreters’ and translators’ output. Whereas, non-conflict zones comparatively far better – but most of the time there are no computers or designated offices for the interpreters. Being under the supervision of the police or military compartments is a great problem because of the different mentality of both the civilian and military uniformed personnel. We encountered
technical and psychological barriers but serving as an interpreter or language assistant or even translator in conflict zones is an extraordinary career choice as it is not an easy job as we work in a high-risk environment. It was difficult sometimes to facilitate interaction between parties while you are vulnerable to attacks. Translators, language assistants and interpreters in conflict zones place their lives at risk and there are many instances where some of them were kidnapped, threatened and tortured and even killed.

This clearly illustrates how dangerous interpreting in the conflict zones is. It is quite evident that interpreters expose themselves to risks such as kidnapping, torture and even losing their lives due to the risk associated with such demanding, challenging and risky job. This suggests that interpreters in the war and conflict zones need special kind of training that can enable them to carry out their tasks and responsibilities more effectively and professionally due to the specific challenges that their job presents to them. These findings, unsurprisingly, resonate with the findings reported by Bello’s (2014) study in that interpreters’ lives are at increased risk when operating in conflict zones. Interpreters in the present study, however, experienced unique kinds of threats due to the different nature and the multiple parties involved in the conflict, which makes it particularly different to the other types of conflict reported in previous studies, including Bello’s study which predominantly reported on conflicts characterized by dichotomous conflict environments.

Furthermore, interpreters are sometimes reportedly faced with direct risks and life-threatening incidents:

I remember I was working as language assistant with the UNAMID in Darfur back in 2005 and one day we were patrolling some places and towns to meet and interact with the conflict’s internally displaced people. As soon as we went to some camps, we saw everybody there holding traditional weapons such as stones, sticks and hammers, knives, swords, spears, etc. We saw them running towards us. But our commander gave instructions to soldiers to drive back quickly and he contacted the police to know the reason. The answer was that people were targeting the UNAMID personnel believing that they brokered an unfair agreement mediated by a number of African leaders and the displaced people were not happy with the outcome of that agreement.

This suggests the dissatisfaction expressed by some of the local people with some agreements reached to end the conflict and they expressed their anger through attacking the international troops as well as their local assistants, including interpreters. This is a clear life-threatening incident that interpreters can experience in conflict zones. They could have been murdered if they had not had the chance to escape.

5.3 Lack of cultural awareness
Furthermore, participants reported the lack of cultural awareness about the Darfur region and its ethnic groups, social fabric and tribes as a challenge for interpreters working in the region.
Tribalism was one of the most dominant phenomena in that particular region. The region is inhabited by a diverse range of ethnic groups and they have been in conflict with each other for a long time. This conflict seems to have negatively impacted the interpreting process and sometimes interpreters are accused of being unfair and dishonest when interpreting between parties. This kind of accusation may lead to fatal consequences where interpreters can be subjected to torture, verbal abuse and even death in some extreme cases:

The lack of cultural awareness, tribalism and the local authorities in terms of their abuses. In non-conflict zones the situation is completely different where the interpreters feel calm and confident which has a positive reflection on the translation process and the quality of the output.

In a similar vein, some interpreters reported difficulties understanding culture-specific proverbs and sayings:

I remember a case in which I was involved in an oral interpretation between UN personnel and Internally Displaced Persons (IDPs) where the UN personnel was asking the IDPs if they could voluntarily return to their places of origin. One IDP replied with a simple proverb (You couldn’t put a sandal on donkey’s back when it sees the wolf). I have faced so many challenges and difficulties due to the fact that I am working with two conflicting parties and each one wanting me to convey his message the way they wished.

What can be inferred from the above quote is that interpreters experienced cultural barriers in understanding and translating some of the cultural-specific proverbs such as “You couldn’t put a sandal on donkey’s back when it sees the wolf”. Moreover, the conflicting parties put pressure on interpreters to convey their messages in the way they liked which is impossible at some points in time. Interpreters working in conflict zones encounter a number of challenges which can be cultural, social, linguistic, political, etc.

These findings corroborate Valero-Garcés’ (2003) findings in that cultural awareness of the interpreters in conflict zones plays an essential role in effective interpreting and thus the lack of such awareness, as we have seen in the findings of the present study, could cause challenges to interpreters. Such findings suggest that any training intended for interpreters working in conflict zones should attend to these cultural issues. Moreover, interpreters are sometimes faced with increased difficulties in conveying meaning due to the nature of the technicality of register or the jargon being used. For example, participants reported challenges when mediating between medical doctors and local medical care seekers in conflict zones:

I started my work as interpreter in 2005 in “X Camp” for refugees and other refugee camps in Darfur. My interpreting work was mostly in the medical field and I worked as a language mediator between the medical doctors and refugees. The most obvious challenge was to interpret between the people being affected by wars and a doctor who
needed an answer for his questions. Consequently, I had to read on sociology and psychology in order to convey people’s messages who were psychologically affected. Interpreting discipline-specific terminologies seems to cause significant challenges due to the high technicality of terms, conventions and genres of certain disciplines. The findings suggest that conflict zones’ interpreters encountered exceptional difficulties when mediating between medical doctors and patients who are psychologically affected and traumatized by wars and conflicts. Such situations are likely to create highly emotional and complicated atmosphere with potential negative implications on the quality and the outcomes of interpreting.

5.4 Coping strategies
Participants reported a range of coping strategies that they would use to survive and perform their job effectively. They employ a number of coping strategies according to the type and nature of the barriers they experience. For example, concerning cultural challenges, they seek induction and advice from colleagues and other people from the local areas where they operate:

There were unknown cultural and linguistic barriers I encounter; I usually depend on those who are around the areas where interpreting is going to try and overcome them. To deal with such challenges, I had induction courses related to certain environments, whether cultural background or security related to avoid catastrophes. I searched for more consultations with my colleagues and others in the mission. To do your best to cope with the barriers and familiarise myself with the elements of that given culture.

I did my best to be close to the community and it did not take long to be familiar with these barriers. I think effective induction and briefing could save the day. In our organization we have Arabic speakers who do not understand the local Arabic which means that I have to interpret from Arabic into formal and standard Arabic. I use the community itself to help with some areas, I learn from my previous experience and fight for the best.

This suggests the importance of having an induction or training prior to interpreting assignment. It is clear that asking for advice from locals and colleagues to help deal with cultural and linguistic difficulties seems to be an important survival strategy used by interpreters in conflict zones. Indeed, being close to the local community could also help interpreters to immerse themselves into the community and understand them in a better way. Interestingly, the findings suggest that not all Arabic speakers can understand the dialectal Arabic that exists in some parts of Darfur due to the variations between Arabic dialects. This in turn suggests that the mastering of standard Arabic alone by interpreters is not enough to effectively interpret in conflict zones. As an interpreter it is important to understand the local dialects in order to interpret effectively and efficiently.

Developing good listening and comprehension skills was also reported among the coping strategies:

The most important thing is to develop your listening skills to understand both parties carefully in order to create conducive atmosphere of communication. This needs good translation techniques and awareness. You should listen carefully to the parties of
communication and understand the messages perfectly before the translation process, i.e. don’t translate unless you make sure that you understood the message. It is noticeable that interpreters’ listening skills are crucial in doing the job successfully. Developing listening and comprehension skills would be the most successful factors in helping the translation and interpreting processes. Limited understanding of the messages of the two parties can drastically affect the quality of interpreting.

5.5 Supporting interpreters in the conflict zones

When asked about what can be done to help them operate effectively in the conflict zones, participants reported a range of potential training needs and requirements:

The interpreters/translators should be patient, ambitious and hard-working in order to familiarize themselves with the work atmosphere. Training, raising cultural awareness and exposing yourself to similar situations. What could be done to overcome such challenges is good training related to how to handle these barriers and challenges and continuing learning local and indigenous languages. For the psychological barriers, taking rest from time to time and exercising could reduce the stress. This illustrates that some of the interpreters were aware of the importance of training in helping them to do their job successfully. It is apparent that training and enculturating translators and interpreters on how to deal with unexpected cultural-specific, social and linguistic challenges can have potential positive impact on the interpreting process. Learning to speak indigenous languages could also facilitate the interpreting process and help interpreters survive in their jobs and avoid dangers.

Along the same line, participants also stressed the importance of both linguistic and cultural training, and they called for the recruiters to provide such training for their staff who work in the conflict zones including training on local cultures, traditions, values and languages to avoid unnecessary misinterpretations. Indeed, familiarity with local everyday linguistic terms could ease the interpreting process and save time and effort. Cultural and linguistic awareness should be a fundamental component of any training intended for interpreters in conflict zones:

The UNAMID should provide intensive courses to the staff in the field of local culture and languages to avoid conflict that can appear as the result of misinterpretation. You should keep in touch with the locals as much as you can to be familiar with local terms and languages to carry out your job well.

In a similar vein, participants also suggested the role of individual efforts and initiatives to help interpreters operate effectively in the conflict zones.

An interpreter reported his coping strategies:

For the language and cultural barriers, you have to acquaint yourself with the local languages especially in the region like Darfur with 80 different ethnic groups. But the good thing is that all of these groups have many people who can speak Arabic, so you have to find someone to link you with the community. I remained calm and focused in
order to avoid any kind of misinterpretation. Speakers have to simplify their message to match the intended audience.

Once again, this suggests that interpreters could take the initiative and acquaint themselves with the local culture, languages and dialects to be able to carry out their interpreting tasks and duties. These findings also show that Darfur is a linguistically diverse region, but most of the Darfuris speak Arabic, whether standard or dialectical Arabic, which sometimes requires some sort of simplification of the intended message to accommodate and cater for the local audience who are mostly uneducated.

6. Conclusions and recommendations

This was a small-scale qualitative study intended to investigate the interpreters’ and language mediators’ challenges and barriers in conflict zones in Darfur region, Sudan. Interpreters reportedly experienced numerous challenges and difficulties that impacted on their performance. Certainly, there are some limitations with this study which merit consideration. The most obvious limitation is the number of participants who took part in this study which was only 20, and this could impede any attempts for generalization. The study also used only interviews for data collection while the use of other additional methods such as field observations and follow-up questionnaires might have offered more analytical perspectives. However, we believe that the insights gained from the study are illuminating and could be transferable to other similar contexts and could also help inform the design and development of training programmes for interpreters operating in conflict zones. In the light of the study findings, some recommendations can be offered. First, interpreters and translators in conflict zones need to be more diplomatic and mindful of the contexts in which they are doing the job to avoid any potential negative consequences. Second, in addition to the generic and professional skills necessary for interpreting, any interpreting training programmes intended for interpreters operating within conflict zones should incorporate aspects on cross- and inter-cultural communication to help interpreters to be more culturally cognizant. Third, training should take into consideration context-specific needs and realities in order to successfully suit the context and cater for interpreters. Fourth, interpreters themselves need to be proactive and take the initiative to enculturate and familiarize themselves with the domestic cultural, linguistic, social, religious and historical realities. Fifth, employers of interpreters in conflict zones should organize pre- and in-service induction and training sessions covering all these issues. Sixth, employers should consider taking precautions against the potential risks of employing locals who might belong to either of the conflicting parties and whose identity identification, during their assignment, might result in fatal consequences. To minimize the risks, interpreters could conceal their identities in certain cases or could work invisibly behind the scenes to avoid dangers. Finally, training courses should also emphasize the professional ethics in interpreting and other issues such as maintaining neutrality, impartiality, confidentiality and context-sensitivity for interpreting in war and conflict zones.

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**References**


An investigation into the interpreters’ challenges in conflict zones

Ali, Alhassan & Burma
Silence as a Tactic of Communication in Pragmatics, Novel, and Poetry

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Abstract
This study aims to discuss the meaning of the ‘silence’ notion pragmatically and literary; in novel and poetry. As far as pragmatics is concerned, it means an important means of communication within a context, and it is a culture dependent. As for silence in literature, it offers the example in which silence is not only present and comprehended but also a substantial part of communication that encapsulate a sender and a receiver. In novels, it is considered as a new humanistic tactic through which a writer would force the reader to feel words rather than reading them plus more intensity and strength. Novelists tend to use silence in writing their novels as it is an integral part of voices and a revelation of so many hidden things, but it mistakenly might be understood as a refusal for communication. Finally, the notion of ‘silence’ in poetry offers the readers many examples where the poet invites the readers to hear "silence." In some cases, it is even personified and is given a physical being.

Keywords: articulation, communication function, pauses, silence, unspeakable

1. Introduction

1- A Pragmatic Dimension of Silence

Silence is an actual, meaningful means of communication, and it has various functions in a different context and different cultures. It may be defined as “meaningful absence, which leaves its traces back in the signifying empty place in a text” (Moghaddam et al., 2014, p. 251).

It is notable from other concepts such as pause, stillness, and silencing as those are comprehended as a sort of a means by which a non-communicative process is achieved. Breaks, whether filled or unfilled, are the speakers’ choices inserted in their turns to breathe or to plan their next utterance, whereas stillness, using Kurzon (1998)’s words, is a kind of non-communicative absence of sound and it is not speech but noise (p. 15). As for silencing, it is the speaker’s choice of “exercising power over another… it is an act depriving a person of expression” (Ephratt, 2008, p. 1913).

Silence is currently receiving a wide range of attention in literary as well as in linguistic studies as it has a function in the communication process and meaning depending on the context, culture and the topic of the communication.

It, from a linguistic point of view, is a multifaceted concept and complex phenomenon. According to AL-Harahsheh (2013), this complexity is due to the ambiguity that results from its ill interpretation and, furthers because of its linguistic interpretation needs, first of all, a broad knowledge of the socio-cultural background of the text under analysis and the context as well (p. 5).

Almost all the linguists have denied the functions of silence in language studies at the beginning of the 1970s, but the notion of ‘silence’ creeps into linguistic studies almost in the beginning 1970s. It was, at that time, “associated with negativity, passiveness, impotence, and death. It was treated as absence: the absence of speech and absence of meaning and intention” (Ephratt, 2008, p. 1910). The reason behind this attitude towards this notion is that because the majority of those who tackled the concept of silence were mainly concerned with the grammar of the language and ultimately devoted to studying lexicography (Saville-Troike, 1994, p. 15).

The next decade, up to the mid of the 1980s, has witnessed a remarkable development in the interpretation of silence linguistically. Many projects and studies on eloquent silence were carried out by many linguists. Among them was Pinker (1994), who suggests that “people hear language but not sounds.” He primarily takes silence as “a metaphor of absence rather than a phonetic, phonemic or even prosodic or semiotic entity” (p.158).
With the development of pragmatics in the 1990s, the studies conducted on silence investigate the pragmatic dimension of silence and “undergo a slight shift from ground to figure” (Ephratt, 2008, p. 1910). Poyatos (2002) writes that “Linguistics has wasted many research opportunities offered by silence . . . rarely have linguists referred to silence as a component of interaction” (p. 299).

1. B Function of Silence

The communicative silence serves multifunction, and it has a contextual and cultural dependency. This kind of silence is called “eloquent silence” as it is an “active means chosen by the speaker to convey his or her message” (Moghaddam et al. 2014, p. 251). These functions are:

1- Rhetoric Function:
In defining pragmatics, Yule (1996) says it is the study of the speaker’s intended meaning in addition to the contextual factors (p. 3). In other words, it is the study of what and how more than the words is communicated. Concerning this definition, Moghaddam et al. (2014) see silence as a definite source of rhetoric in pragmatics (p. 252).

2- Expressing empty words:
Some consider silence as a non-verbal linguistic element and called it as “empty words” such as “knocking on wood”. These words are culture-specific and draw their meanings depending on the culture of the interlocutors (p.252).

3- Conveying emotions:
Smiling and making different facial and body gestures during conversation are also kinds of silence. They are called emotive silence (p.252). It also might be used to show some other emotional expressions such as surprise, anger, shame, embarrassment, hesitation, and courtesy (AL-Harahsheh, 2013, p. 21).

4- Politeness: silence can be used to serve several politeness functions (p. 16). It is a way of using a face-saving strategy. AL-Harahsheh (2013) argues that “The recipient tends to be silent before saying something that could be embarrassing to the current speaker” (p.16). The speaker, in being silent, chooses to be carefully selective in his words to avoid any inconvenience to his participation in the conversation.

Human silence, using Johannesen (1974)’s words, "is pregnant with meaning because of its assumption" (p. 29). It means that silence has never been out of context and never been a kind of emptiness in the interpretation of the conversation, depending on the culture of a specific
language used. Silence "is rich in meanings, and without understanding these meanings during communication, there is a possibility for ambiguity and misinterpretation" (p.29).

### 2. Silence in Novel

Language is an essential means of communication, telling facts, disseminating knowledge, explaining figures, and expressing ideas, opinions, feelings, etc. Silence in a novel is a new humanistic tactic through which a writer would force the reader to feel words rather than reading them plus more intensity and strength. Mistakenly it might be understood as a refusal for communication, yet this silence is a revelation of so many hidden things. Silence forms an integral part of voices, as Jean-Michel Maulpoix suggests about poetry claiming that: “Silence is a moment, a limit and a quality of speech.” (p.416)

To have a clear vision about silence, one should not consider language as spoken or written words. Interaction is any means by which people of any culture communicates or understands each other. Prof. Laurent Jenny (La vie esthétique. States et flux, Verdier, 2013) describes Arundhati Roy’s use of silence as if she weaves voice and silence to induce a rhythmic presence stating that “All speech is necessary woven with a silence in which it originates and that it extends at the same time. All utterance is resonant with the dullness of something that remains unsaid and which is also its rhythmical source” (Jenny, 2013, p.164).

Roy’s (1998) polyphonic and musical novel *The Gods of Small Things* exemplifies the use of language in a post-colonial novel. It shows her excellent blend of two stylistic choices. She decides to leave her language choice unexplained to give her reader space for digging deep into the characters. It serves several functions and producing varied effects: they enable the text to control its voice, get its breath back, and regulate its breathing. A reader might presume that each capitalized, misspelled, or italicized word transports a cluster of significations. Although she does not remark a specific linguistic selects, she does assert that there is a manner to her writing:

> It was really like designing a building...the use of time, the repetition of words and ideas and feelings. It was really a search for coherence—design coherence—in the way that every last detail of a building—its doors and windows, its structural components—have, or at least ought to have, an aesthetic, stylistic integrity, a clear indication that they belong to each other, as must a book (as cited. in Abraham 1998, p.90).

Roy exposes her readers to new cultural practices. Her characters express themselves by their actions more clearly than they do by their uttered words or visual communication. Esthappen is the best embodiment for this unique point of view; he stayed without communication for nearly half of the novel. His lack of communication or word shows the powerful effects of actions. He is
captivated in the prison of silence, which kept him listening to others and observing the world around him well. It causes his withdrawing from contact, and also to be free from bringing death again to anybody. Thus, silence is a decision for him.

Once the quietness arrived, it stayed and spread in Estha. It reached out of his head and enfolded him in its swampy arms [...]. It sent its stealthy, suckered tentacles inching along the insides of his skull, hoovering the knolls and dells of his memory, dislodging old sentences, whisking them off the tip of his tongue. It stripped his thoughts of the words that described them and left them pared and naked. Unspeakable. Numb [...] He grew accustomed to the uneasy octopus that lived inside him and squirted its inky tranquilizer on his past. Gradually the reason for his silence was hidden away, entombed somewhere deep in the soothing folds of the fact of it (Roy, 1996, p. 13).

Silence signifies absence, Rahel sentences in the next paragraph shows that the blanks invade the page, thus visually representing the void; each word is isolated by only one line:

“Nothing
[...] Out
In
And lifted its legs
Up
Down”

(Roy, 1996, p. 293).

In The God of Small Things, the very visual and brutal image of the dead fish is to be repeated again when Estha has to identify Velutha in cell and thus condemn him to death: “Dead fish floated up in Estha [...] Silence slid in like a bolt” (Roy, 1996, p. 320). Beaten to death in front of them: “Screams died in them and floated belly up, like dead fish” (Roy, 1996, p. 308). For him, silence is the loudest argument he makes with life. It is his language, “there wasn’t an ‘exactly when.’. It had been a gradual winding down and closing shop. A barely noticeable quietening. As though he had run out of the conversation and had nothing left to say” (p. 10).

Part of his usual way to explain this attachment is to consult Iser(2001) theory about “Blanks” in a text. In reader-response theory, it is said that blanks “Leaves open the connection between textual perspectives and so spur the reader into coordinating these perspectives and patterns” (p. 1677).
In this way, Roy (1996) succeeds in connecting Estha to the reader and finds a way to let it go naturally. By the use of these blanks, the reader starts to identify himself with the character because of blanks “prompt acts of ideation on the reader’s part.” I bid blanks are the moments of silence in the presence of Estha. A reader can understand silence as the means to connect himself with Estha when he is in pain. Thus, it is expressive; a reader can shift from silence to words quickly. Estha blends so well into the background that people around him do not even notice that he never speaks “Estha’s silence was never awkward. Never intrusive. Never noisy. It wasn’t an accusing, protesting silence as much as a sort of aestivation, dormancy” (p. 10).

Estha’s soundless actions are not less than actions with persuasive words. Tremendously, this silent obsession with cleanliness and the need to be cleaned is telling his dis-agree to his filthy abuse and incredible violence he undergoes as a child. His actions sound louder than words in this respect. As words translate thoughts, Estha’s silence translates his ideas. The reader feels satisfied with his silence. One can quickly get his point of view in a better way and gets comfortable as does Estha. His silence is not awkward if one gets to understands him entirely “Yet Estha’s silence was never awkward. Never intrusive. Never noisy” (Roy, 1996, p. 10). His silence is acceptable; no one is wandering or questioning it.

“Around them the hosting-jostling crowd./ Scurrying hurrying buying selling luggage trundling porter paying children shitting people spitting coming going begging bargaining reservation-checking” (p. 300).

In these instances, the text itself becomes a voice, and more precisely a singing view. By providing the reader with the essential events that led to Estha’s silence, Roy’s satisfied and fulfilled the curiosity of any reader. She has armed her character and never left space for vagueness or suspension. Estha wins the reader’s pity and compassion. Communication is clear this way, and no gap in the text. The reader would always listen to eloquent silence.

“Communication in literature, then, is a process set in motion and regulated not by a given code, but by a mutually restrictive and magnifying interaction between the explicit and implicit, between revelation and concealment” (Iser, 2001, p. 1676).

With Estha, the reader shares his fear to talk. He has “left his voice behind” (Roy, 1996, p. 326) and witnessed the traumatizing scene of (the murder of Velutha and the drowning of Sophie Mol before the twins’ eyes) that will become unspeakable and will lead to his muteness. Again for this would endanger the safety of another innocent person or it would threaten the life of a dear one. After knowing Estha reason for silence, any reader won’t have to have the enthusiasm for him to utter a word. One would prefer to share Estha’s peace of mind in silence rather than discussing his
still tried conscious brain. However, Rahel’s return plants the seeds of change in all the speeches mentioned before:

It had been quiet in Estha’s head until Rahel came. But with her, she had brought the sound of passing trains, and the light and shade and light that falls on you if you have the window seat. The world, locked out for years, suddenly flooded in, and now Estha couldn’t take the noise (Roy, 1996, p. 16).

The presence of Estha and Rahel in one place requires no words uttered. Unexplained comfort and ease pervade the area in their company. The silent language that links between the two twins felt rather than said. They established their way of communication. Both understand each other thoroughly and naturally:

Silence filled the car like a saturated sponge” … that of Estha, safe in his autistic cell, protected from the noisy world of the bazaar and the crowded tram-“A quiet bubble floating on a sea of noise” … or the silence of the twins who are just about to seal a secret in the factory deserted by the workers: “In the factory the silence swooped down once more and tightened around the twins (Roy, 1996, p. 200).

The oceans of blurred voices, the muted rumblings, the hubbubs, but also the heavy oppressive silences all taken on a concrete and palpable shape thanks to the telling similes and metaphors chosen by the narrator to qualify them (cloak, umbrella, sponge, bubble, sea) and thanks to the verbs which personify sounds and silences, and give them an autonomous existence (approached, covered, grew, spread, floating, swooped down, tightened). Jean Goux claims that differently, “the reader hears what he sees” (Roy, 1996, p. 182).

Even when they are a part of bodies, their communication will not stop. One completes the other through their inner feelings and awareness about the other. Verbal language takes a unique shape between those two twins:

What Larry McCaslin saw in Rahel’s eyes was not despair at all, but a sort of enforced optimism. And a hollow where Estha’s words had been. He couldn’t be expected to understand that. That the emptiness in one twin was only a version of the quietness in the other (Roy, 1996, p. 21).

In *The God of a Small Things*, silence plays the role of a language. It requires the presence of both twins. The nonoccurrence of one twin denotes the feeling of being lost. It is as strong as verbal language. Rahel meeting Estha after twenty-three years has made her drop everything and returns Ayemenem. Each one of the twins feels the presence of the other even if he cannot see him. Their
reunion played a significant part in their healing process “The silence sat between grand-niece and baby grand aunt like a third person. A stranger. swollen. Noxious” (Roy, 1996, p. 21).

When Rahel attempts to speak, her voice jams and the words die in her throat: “Rahel tried to say something. It came out jagged’ (Roy, 1996, p. 29).

Their knowledge that they can begin together again strengthened and supported their broken soul. Many times both were sharing the same thinking and experiencing the same feelings Rahel was the only one who can delve deeply in Estha’s inner being. Both were connected mentally and emotionally soon, after their reacquaints with each other, they recognized the emptiness of any verbal process between them. They watch a Kathakali public presentation and walk home together, wordlessly ignoring Comrade K.N.M. Pillai, who is entering the temple as the twins leave. Their walks home were the source of change for the twins “The twins, not rude, not polite, said nothing. They walked home together. He and She. We and Us”. (Roy, 1996, p. 225).

Words, according to Estha and Rahel, would not do justice to their feeling. Silence can do more than word can do. In silence, the voice is better heard, and the reader should lend an ear to these silences, decode them, “hear the inaudible” (17) to quote Marin, (1981) in La Voix excommuniée. They spent the years of separation in need of one another. As they walk home, they silently go over their family history, the events that took place when they were seven years old:

But what was there to say? Only that there were tears. Only that Quietness and Emptiness fitted together like stacked spoons. Only that there was a snuffling in the hollows at the base of a lovely throat. Only that a hard honey-colored shoulder had a semicircle of teeth marks on it. Only that they held each other close, long after it was over. Only that what they shared that night was not happiness, but hideous grief (Roy, 1996, p. 311).

In Roy’s novel, silence plays the role of redemption. The twin’s silent acceptance of each other helps in breaking the “love laws” as Brinda Bose puts it:

The fact that the Rahel Estha incest is conducted in the (social) invisibility of a family home, and indeed involves a partner who has ceased to speak and to be noticed in/by society at large […] may evade the punishment it apparently would deserve (Bose, 1998, p. 67).

Silence had succeeded in doing what words failed to do for a quarter-century ago. Silence is no more captivating their emotions; it has finally released them to be set free. The potency and strength of silence work effectively in connecting the family member.
Silence as a Tactic of Communication


Unspoken grief will never leave anyone of that little family. Silent grief yet speaks volumes of the changes that come over them and scream within them for the rest of their lives. Silence could make sense between them because it combined with its other half. Rahel’s husband could see the outcome of the silence in her eyes. Silence speaks her thoughts and articulated whatever she needs. Roy’s use of silent language creates ongoing relationships between the characters and the outer world; she digs deep inside the Small Things, which were the actual ingredient of the Big Things in life:

- Instinctively they stuck to the Small Things. The Big Things ever lurked inside. They knew that there was nowhere for them to go. They had nothing. No future. So they stuck to the Small Things (Roy, 1996, p. 320).

Thus, this was Roy’s stylistic choice to unfold the characters through an intention. Roy succeeds the reader to listen to an unwritten text, her novel encourages the reconsideration of silence as a form of language, and an integral part of voice Qui-gnard (1993-1994) argues that “To write is to hear the lost voices.” In The God of Small Things, Roy attempts to regain lost voices. She peers beneath the surface of what worlds and voices say to reveal a darker world of suffering and oppression.

Capital letters in the middle of sentences that convey an oral emphasis on the word enable Roy to give a voice to Small Thing and weight to ordinary words. In The God of Small Things, Uncle Chacko who “said in his Reading Aloud voice, ‘Never. The. Less’ “(55) echoes Rodrigues, the schoolteacher in Shame, who “had the ability to speak in capital letters […]. ‘To Succeed in Life,’ he told the boy, ‘one must be Of the Essence’” (Roy, 1996, p. 49).

Breaking sentences up by punctuation or leaving them unfinished makes the silence more evident in The God of Small Things. The new page number 34 arouses the feeling of emptiness and evokes silence. Words dwindle into silence such as “nictitating” slowly dismantled by repetition:

- “Nictitating
  itating
  ating
  ting
Roy treated her written word as she treats any spoken ones, she inserts holes between words and makes sentences break, so that the text indented like Rahel’s voice: “[she] tried to say something. It came out jagged. Like a piece of tin (29), or:

“And lifted its legs
Up
Down”

(Roy, 1996, p. 293).

The blanks here stand symbolic reserve: something that remains untold, that is held back “When the blank space comes, it marks the transitory limit of the said” (Roy, 1996, p. 309).

Roy successfully has prosecuted the reader with the textual matter as well as the characters. She introduces the reader to new cultural patterns, unlike what they possess. Roy’s *The God of Small Things* is a masterpiece which enfolds a blend of different types of language: verbal and silent, as well as body language. In a way, her writing corresponds to what Barthes calls “writing aloud”:

> [...] writing aloud is not phonological but phonetic; its aim is not the clarity of messages, the theatre of emotions; what it searches for (in a perspective of bliss) are the pulsional incidents, the language lined with flesh, a text where we can hear the grain of the throat, the patina of consonants, the voluptuousness of vowels [...] the articulation of the body, of the tongue, not that of meaning, of language (Roy, 1996, p. 66-67).

3. Silence in Poetry

3.1 Stanley Moss: Subverting Silence.

"The Music is not in the notes, but in the silence between."

Wolfgang Amadeus Mozart.

Poetry offers the readers many examples where the poet invites them to hear silence. In some instances it is even personified and is given a tangible being such as Walter De La Mare's line "Ay,
they heard his foot upon the stirrup, and the sound of Iron on stone, and how the silence surged softly backward"("The Listeners": Lines 33-37). This section of the article intended to examine the endeavors poets, such as poet Stanley Moss introduce to make silence heard in his poem "Silences" published in October 2017 on the Website of the Poetry Foundation in addition to Moss's autobiographical note entitled Satyr Song.

Rave (2016) points out in her article that:

Speaking of silence in literature –in arts in general-, over the years has become a familiar territory. The cases of those authors are known, those who decide to suspend their creative work by giving their words absolute silence. ..among which we can count Arthur Rimbaud, JD Salinger, Racine Pepin Bello, Carmen Laforet, Juan Rulfo and Santiago Davone, among others who are worthy presenters of the so-called syndrome of silence, of the writing of the NO; as departures from the story of Melville, prefer not to do it, that is, prefer not to continue writing (Rave, 2016).

As defined earlier in this article, silence in meaning is the absence of sound, movement, or action. English language dictionaries, such as Cambridge English dictionary, define "silence" as a "complete absence of sound" or a state that involves the action of not making or communicating a sound, a state of not speaking or writing or making a noise. It is an alternative to void and emptiness a concept that cannot tangibly be comprehended or interpreted. Moreover, literature offers an example in which silence is not only present and comprehended but also a substantial part of connection that enclose a sender and a receiver. Silence's position is marked, and its passivity articulated as a verb and an action that marks a connection and an echo. The significant part of this articulation is the other end that gives silence its significance; this other end is the language that is the other end that breaks the silence and restores the identified method of communication.

Others see in silence a subject for their writing; they believe that by naming it, that by writing the word silence and its variants, they conjure up the problem of contemporary art, where the artist paradoxically, as Susan Sontag expresses it, lacks the words and has them in excess, insofar as "the language is the most impure, the most polluted, the most exhausted of all the materials that make up art (Rave, 2016).

There cannot be sound without silence, just like there cannot be white without black. It is the contrast that creates the concept to our perception. However one side is meant to be the media for the message, sounds came first "at the beginning it was the logos, a logos that is not only a measure of reason but also the word, the word. Under this gaze, there is no place for silence: the word covers everything. In this sense "Silence is a place of non-being.." as cited in Maftei 2008; it is a
being "from which all our yearning is to escape..." it is our suppressed voice and the state of anticipation before being broken "silence is oppression ... all silence is waiting to be broken" (a quote that can't be changed) (Maftei, 2008: p.1). Silence, in this sense, is also something "real, separate, actual thing, an ontological category of its own: not a lack of language but other than, different from language; not an absence of sound but the presence of something which is not sound" (Maftei, 2008: p.1).

Influences of silence "auditory hallucinations, intensification of physical sensations, and a strong sense of connectedness to her surrounding environment." The difference between chosen and enforced silence "lies not in the actual events arising, but in one's reactions to and perceptions of the experience" (Maftei, 2008, p.2), it is something meant to be broken.

Stanley Moss is an American Poet, born in New York City (1925) and finished his higher education at Trinity College and Yale University. Moss published poetry collections throughout the half century the first is The Wrong Angel published in 1966 and the latest Almost Complete Poems winner of the 2016 National Jewish Book Award for Poetry. Moss's Book God Breaketh Not All Men's Hearts Alike: New and Latest Collected Poems (2011) was described by the publisher Seven Stories Press as "one that cements the author as among America's best living poets. A work of intense illumination, these poems investigate meanings and subjects usually left in darkness." Moss works as a private art dealer exposing his passion for Italian and Spanish old masters. Moss is also the publisher and editor of the Sheep Meadow Press. He currently lives in Clintondale New York.

His Poem "Silences" is published in the Poetry Foundation website October 2017 and the Academy of American Poets website. This poet is not Moss's first contemplation of silence. The subject and the title repeated in his poetry collections such as the poem "Silence" that is published in his Almost Complete Poems (2016) depicting death as the ultimate silence. Moss quoted Baudelaire as an epigraph in few of his poetry collection "God is the Sole Being who has no need to exist in order to reign" (Baudelaire 2006: 31). Moss emphasized this significance of the articulation of the presence and absence of concepts or actions and to what extent our experience of this action is related the material or abstract form of these actions. Moss examined this through many media specifically religion making sure that it is not the religion that is a cover of this articulation but the spiritual contemplation religions offers "Although Many of Moss's Poems invoke his Judaism, his scope is ecumenical, for Moss is just as likely to draw his images of the divine from Christain, Islamic, Buddhist, Hindu, Chinese, and Classical Greek, Roman, and Egyptian iconographies (sometimes in the same poem)" (Schoerke, 2007, p. 343).
Moss started the poem by marking voices as identities. "after the first word spoken, I'd recognize who's there." Therefore silence to be understood by the reader as the lack of integrity the ambiguous side of us the dark side that needs to be enlightened. Moss does this again in the poem by linking sounds to light and silence to darkness contrasting between sound and silence "The sun is noisy, gossips natural languages. Shhh. Trying to find the truth." However, the poem opens like an invitation to speak, to communicate, and to find connections where people might come close to each other. Moss uses the word silence in the second part. However, he does not present it as an expression of the lack of sound, Moss, instead, identifies the different types of silence he encounters in the city where the city gardens and the library has their silence, which is an existence. Moreover, is visible where Moss depics silence in the white color of 'Happiness' "there is happiness written in white" and here where the poem declares the statement that silence is not the absence of voice but "are the voice I no longer hear." It is a being that ceased to exist or being present but not avoid or a complete absence.

Moss points out the significance of silence not within language itself but with the techniques of art and artistic works "silent instructions without dialogue," plays, sound picture films, music and dances "later in Catalonia I danced the Sardana_ with its opening and closing circles" like in harmony it is the silence, not the notes that give music its identity according to Mozart, same is with dancing the intervals identify the movement and their artistic features. Moss declares that this is not something new in his life or life in general. Opening this part with an invitation to go back to the first silences "Further back again towards first Silences_ alone in the Charleville of my den," Moss continues his experience declaring that like the banderillas, silence is something to be broken not to be kept going.

“I returned with Sancho to Granada,
My forefather's home, my forbearers' caves,
Banderillas in the bull's neck of my mind”.

Silence Moss points out belongs to the world of dreams where he could release all the feeling he could not otherwise suppress; it lies in the still photos and the memories of the past:

“when I was young and difficult,
Lorca's photo near my bed,
I saw Twelfth Night, sang Mozart arias,
Read history textbooks my father wrote”.

Again he depicts silence as the dark side of the persona of identification. The sword is not visible "in a cape of silence," which declares the comparison between visibility and sound and the
invisibility of silence. It is related to our vision our recognition of the dark, comprehending the invisible side through sensation, questioning it too "Is partial light the opposite of silence?". Silence lies in the silence of the bull, which is not emphasized in the silence of the sword in its cape. Hence, silence could break into something like murder, significantly marking a significant change or significant pain; silence acts as the sound of pain. Moss interpreted this by separating the parts of the poem with the words "Interval… Intermission…." Replacing the pause or silence, no absence of words no void; only words separating other words. Moss is subverting silence by breaking it by giving it a direct meaning that is not to be missed in the text of the poem words "remain our master in all things/ some we have to make use of them to be quiet." Silence speaks in the meaning it delivers. Silence Moss adds a reflection a method of self-reliant a spiritual articulation a path to religious contemplation or revolt:

“Because it's common sense, I make noise for the Lord.  
He wants our kind to read, sing, speak  
To each other, to rejoice and play to beat the band,  
Horns, drums, bawdy noisemakers”.

In these lines, what seems to start as a religious allusions soon takes a turn to be a musical interpretation of sounds and pauses "unhearable" deafened with the echo of the "horns, drums, bawdy noise makers." Silence is also the inability to communicate with others. The failure to make connections and understanding. However the media is not humans where "the impulse to the response remains" (Armantrout, 1985, p. 21), but "the language of trees which the birds can understand in all its expressions:"

“who out of gratitude and affection learn arboreal grammar,  
Accents, pronunciation, whatever the weather,“

Moss later in the poem attempts to give silence dimensions. The silence he articulates is a shape of the intensity of emotions "Affection" for my neighbor is easy; love is complicated. Silence can be affection, silence a perfect herald., and other forms such as "speechless love and "there is the silence which is silenced by the presence of another" (Armantrout, 1985, p. 12).

These possibilities and more explains Moss and other poets' eagerness to use silence or use it as a subject in their poetry and how according to Ray they manifest a "full awareness and writing of silence" it could accordingly "mark the legitimate bound of certainty" it "breaks through the words to illuminate them…The word is born of silence, because silence blows between white spaces… the pause makes the poem, Hence the spaces allow words to slide towards the abyss of
meaning" (Armantrout, 1985, p. 22). Marianne Moore points out that this is because "the deepest feeling always shows itself in silence."

4. Conclusion
Silence is an important means of communication; it has never been out of context and never been a kind of emptiness in the interpretation of the conversation, depending on the culture of a specific language used. It is pregnant in meanings during communication. It offers an example in which it is not only present and comprehended but also a substantial part of conversation that encapsulates a sender and a receiver. In literary works, it is considered as a new humanistic tactic through which a writer would force the reader to feel words rather than reading them plus more intensity and strength. It is used as an integral part of voices and a revelation of so many hidden things. It offers the readers many examples wherein the writer invites the readers to hear "silence".

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On Translating Arabic Verbal Emphasis into English

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Abstract
The translators constitute facing a challenge in the translation of Arabic verbal emphasis structure. Therefore, this study investigates the translation of Arabic verbal emphasis category and its subcategories into English from semantic and pragmatic perspectives. It draws upon an examination of several translations of these emphatic devices and structures into English. Specifically, it draws upon the translations of Naguib Mahfouz’s novels The Thief and the Dogs (1961), Children of Gebalawi (1988) and the Harafish (2013) and Ghassan Kanafani’s short stories Palestine’s Children (2000). The study highlights the erroneous strategies adopted by the translators of these literary works and suggests more suitable alternative translations. As a result of several mismatches between Arabic and English leads to such errors. This study attempts to handle a gape in literature and help translators to overcome the obstacles they may face in rendering such Arabic structures in English. The article concludes that translating Arabic verbal emphatic structure into English would be affected by the syntactic, semantic and pragmatic symmetries and asymmetries between the two languages.

Keywords: Arabic verbal emphasis, repetition, translation

Introduction
The translator has to concentrate on the message s/he transfers; since the core of translation is to transfer a text with its connotations and denotations from a source language (SL) into a target language (TL). Furthermore, translators must be faithful and sensitive to the semantic meanings of the source language text (SLT) i.e., the different meanings represented in the content of the message is called “the expressive meaning” related to “the speaker’s feelings or attitudes” (Baker, 2018, p.13). Naturally, different users of a language can express their feelings and attitudes differently depending on a variety of syntactic devices which are available in that language. Users of language resort to language devices as emphatic devices which are intended to highlight primarily verbal emphasis type.

The present study examines the translation of Arabic verbal constructions into English, and it also addresses the effectiveness and contributions of the strategies that translators have adopted to convey the variable emphatic structures.

Quirk and Greenbaum assert that emphasis refers to the additional stress given to a sentence or part of it indicate prominence or importance in the utterance. It is generally used to highlight one or more of the sentence components to draw the addressee’s attention to its importance relative to other constituents. Emphasis can be expressed by either stressing a particular element or using certain structural forms such as the emphatic pronoun and other particular syntactic structures (1973, p.312). Therefore, an emphatic structure is a syntactic technique used to highlight a certain form or part of a sentence for a particular pragmatic purpose. Emphasis structures, in both English and Arabic, have pragmatic functions (emphasis, focus, and theme prominence), and there are different ways to express such functions in the two languages.

Emphasis in Arabic
Emphasis is an ongoing process that restricts its follower by the direction of its report to raise the doubts which attach the mind of the listener. By emphasis, the speaker bases his speed in the attention of the listener in the course of the sentence systems (Albayati, 2003, p.260). Many different devices can express emphasis in Arabic. There two main categories of emphasis in Arabic (a) verbal and (b) meaning. This study confines to Arabic verbal emphasis category and its subcategory.

Verbal Emphasis
Repetition is the most common form of verbal emphasis. It is, in essence, a stylistic technique used to achieve specific pragmatic purposes such as reinforcement, explanation, concentration, illustration, drawing attention, and threat. Repetition is considered the most important and most proper strategy by Arab writers and speakers when trying to draw the attention of their addressees to the focal point of the discourse. Shunnaq (1989), for example, calls repetition indicating emphasis “emphatic repetition.” Thus, emphatic repetition in Arabic discourse can take many forms. Repeating the same item or the item with its synonymous as in noun, verb, particle, sentence, phrase, clause, pronouns (attached and independent) adjective and adverb can achieve
Arabic verbal emphasis. The researchers explain this kind of emphasis in detail in the findings and discussions section below.

**Meaning Emphasis**

Al-Gharanawi (2005) considers it to refine the meaning, without pronouncing it, by some words which are established for that such as *nafis* (نفس), *ain* (عين), *kela* (كل), *kelta* (كلتا), *jamei’* (جميع), *a’ama* (عامة), *kul* (كل) (p.279).

**Emphasis in English**

Mcarthur (1992) defines emphasis as a use of language to mark importance or significance through either intensity of expression or linguistic features such as stress and intonation. Means can achieve the emphasis in general that draw attention to a syllable, word, phrase, idea, event or social situation such as the increase of intensity and volume on of once when someone says: Do it once! (p.348). Celce-Murcia and Larson-Freeman (1983) point out that emphatic structures function overlaps with other structures such as exclamation and intensification. Besides, since the emphasis is mostly a semantic notion, it is likely to be signaled in many ways, including stress and intonation, choice of words, selection of grammatical patterns (p.408).

Arabic has its own syntactic devices of emphasis, so does English. Some of the emphatic tools available in English correspond to those of Arabic, while others do not.

**Ways of adding emphasis**

**The auxiliary verb**

One can add emphasis to a sentence by stressing the auxiliary verb or the be verb such as “I will write you a letter as soon as I arrive.” In sentences where there is no auxiliary or be verbs, *add do* and stress it for emphasis such as “I do believe in miracles.”

**Emphatic do**

Frodeson and Eyring (2000, p.402) indicate that emphatically *do* add emphasis to a whole sentence such as “You really do have a good thesis.” It adds emphasis to an imperative. This use of emphatic *do* softens a command and shows polite encouragement such as “Do come in!” It contradicts a negative statement, and it is widespread in arguments such as “A: you didn’t lock the door. B: you’re wrong. I did lock it.” It adds emphasis to a verb used in connection with an adverb of frequency such as never, seldom, rarely, often or always.

**Adverbs**

Gleason (1966) considers that some adverbs called “emphatic adverb” or “proverb adverb” used to add some kind of general emphasis to the sentence or to express some kind of reservation. They include some words as usual, certainly. For example: I certainly will go.

**Previous Studies**

Hassan (2015) examines the translation of verb repetition from Arabic into English, where it is mostly avoided. The repetition of a verb in Arabic indicates to an assertion, a specific situation, or a reminder of a previous event. Hassan works on translation media and literary texts; he
concludes that the repetition of the Arabic verb is best deleted in English. Fathi (2004) examines repetition as a method of emphasis or reinforcement to speech in both languages i.e. Arabic and English. Repetition is used in different fields to pay the attention of a listener or reader. The study shows this phenomenon through the differences and similarities between the structures in Arabic and English. Mohammed (2013) considers emphasis in Arabic and its particles ways to emphasize the speech in Qur’an. The study shows ways of emphasizing particles in Arabic and indicates to some challenges that a translator may face when translating Qur’anic texts. It concludes that rendering of emphatic verses is not emphatic as the original. AlAubaidi (2013) considers the rhetorical function of repetition of sentences. It concludes that different methods of repetition indicate to different functions as assertion and the effects which emphasis adds to the sentence.

Most Arab grammarians agree that emphatic structures are syntactic techniques applied to focus on particular linguistic units to express a specific pragmatic function (Nahr, 2004 ; Maghalisah, 1997). Emphatic structures are known in classical and modern standard Arabic as verbal emphasis (al-tawkid al-llafthi) and meaning emphasis (al-tawkid al-ma’nawi). Most classical Arab grammarians consider that verbal emphasis happens only when the same item is repeated twice or more in sequence, and nothing separates it from the preceding one i.e., lexical repetition has only one form that is a repetition of the same item or literal repetition. Some modern Arab grammarians such as Deeb (1984), Nahr (2004) and Maghalisah (1997) insist that emphatic repetition also happens when an item is paraphrased by another synonym, and the repeated item can be separated by particular particles. Deeb (1984) considers some of the lexical emphasis functions such as reminding, warning, threatening, or calling attention to some feelings like sadness and happiness.

Alhrout (1983) examines Arabic emphatic structures on the semantic and syntactic levels. He mentions three primary strategies to express emphasis in Arabic discourse: (a) emphasis by the pronoun of separation, (b) emphasis by particular particles and (c) emphasis by additional particles. He concludes that emphasis can be expressed in different ways other than lexical devices.

Johnston (1991) investigates repetition as an emphatic style in most cases in Arabic discourse and regards it as a persuasive device. She discusses two kinds of repetition at the morphological level: (a) repetition of patterns and (b) repetition of roots as in the cognate accusative. She concludes that repetition in English is a deviation from the norm, while in Arabic, it is not ornamental because it affects the structure of Arabic discourse. Farghal (1993) conducts a study on the translation of Arabic cognate accusatives into English. He states three major goals for using Arabic cognate accusative as follows: (a) to evaluate the action of the preceding verb, (b) to show the number of actions expressed by the verb, (c) to show the quality of the action expressed by the verb. Farghal concludes that Arabic and English include such symmetries as in sing a song and asymmetries regarding the cognate accusatives, so it would not be easy to translate them straightforwardly. The translator would have to employ different kinds of equivalence. The translators may opt for both formal and functional equivalences in the case of symmetries. Functional equivalence is due to the absence of one-to-one correspondence in the case of asymmetries.
The Study

This research is a qualitative descriptive study investigates the translation of Arabic verbal emphasis from semantic and pragmatic perspectives. The data of this research stems from the translation of three novels of Naguib Mahfouz (Children of Gebalawi, The Thief and the Dogs and the Harafish) and short stories of Ghassan Kanafani (Palestine’s Children. The researchers choose 36 examples purposefully from the novels and short stories. They encompass the Arabic verbal emphasis structure, and they are classified into certain categories and subcategories. They are analyzed alongside their translations in English. To achieve the purpose of this study, appropriate and representative data were collected from the novels and short stories to exemplify and illustrate the translation of verbal emphatic structures and devices. The analysis of the collected data is comparative between Arabic and English texts to shed light on the strategies adopted by the translators and check whether they serve the same level of emphasis that source language texts suggest. The researchers collect Several English emphatic examples, and they comprise the corpora for the classifications of verbal emphasis. There are illustrative examples of each category are chosen purposefully from the novels and short stories and discussed. Finally, the researchers attempt to suggest the reasons for the erroneous translation in the discussion. Then they propose better translations of the source language as well as the strategies employed by the translators.

Findings and Discussions

The findings of the present study relate to Arabic verbal emphasis and its categories and the strategies of the novels and short stories translators. The focus of discussion is on the erroneous translation where the translators have failed to render quite adequately in English the clauses that include Arabic verbal emphatic structures. Therefore, better translations are proposed.

1. Repetition of the same item

One of the most essential linguistic styles in Arabic is repeating the same item as a noun, a verb, a pronoun, an adverb, a particle, a sentence, a phrase or a clause for the sake of emphasis (Deeb, 1984; Johnston, 1991). Shunnaq (1993) suggests that verbal repetition should be translated literally. Thus, the translator would be able to maintain its significant function in the SLT. Because of the fact that using Arabic verbal emphasis for specific purposes, most emphasis, so paraphrasing is not successful traslation strategy in rendering it. Thus it would affect the original pragmatic meaning.

1.1 Noun Repetition

The speaker usually uses this kind of emphasis to praise, warn, assert an exact idea to reinforce an idea in the text, and delete any doubts. It is evident in the following four examples that the speaker tries to praise the listener as in example (1), assert an exact idea to eliminate any doubts for the listener as in (2, 3 & 4) and warn the listener as in (5). The translator in examples (1 & 2) opts the functional meaning by using the repeated word in SLT once which fails to express praise in (1) and emphasize the meaning in (2) besides the emphatic function. It would be better if the translation is as follow:
Amazing! Amazing! As handsome as your grandpa (1). And Cleanness. cleanness (2). The translator does the same in examples (3), but by using the paraphrasing strategy, which fails to express the emphasis. The translation would be better if it is as follows:
If he had died, the fault would have been your fault.

To express a strong warning in (6), it is better to translate as follow: Be careful, be careful of violence that leads to feud. Thus, it is better to use literal translation in the examples to express the function of the sentences as in example (7).

TT: Amazing! As handsome as Gebelawi! (Children of Gebelawi, p.141)

TT: And Hygiene! Always remember to take precautions. (The Harafish, p.34)

TT: If he had died, it would have been your fault. (Abu Al-Hassan ambushes an English car, p.80)

TT: Legally, you know: every single piastre. (The Child borrows his uncle’s gun, p.50)

TT: First of all, he imagined that the importance of the leader must be to go around to all the fighters one by one guide them in what they had to do. (The Child borrows his uncle’s gun, p.53)

1.1.1 Repetition of the same nouns after words

The repetition of the same nouns after words is used to assert and strengthen the meaning. The translator should translate the repeated words literally as in example (8). Therefore, the translations of examples (6 & 7) would be better as follows: Legally, you know: a piaster by piaster. In example (7); the words bastard is not appropriate; the word villain should be used instead. It should be repeated three times as follow:

The villain was challenging him. The villain was testing him, the villain was having his revenge.

TT: Legally, you know, every single piastre. (The Child borrows his uncle’s gun, p.50)
TT: The bastard was challenging him, putting him to the test, having his revenge. (The Harafish, p.194)

TT: The poor, cousin . . . the poor. (p.132, Guns in the camp)

1.2 Verb Repetition

The verb is repeated to reinforce the action and no need to repeat the subject. The translator should use a strategy to express this emphasis regardless of kinds of the used verb by using literal translation or adding words to reinforce the intended meaning. Therefore, the translator translates the repeated imperative verbs literally in examples (9 & 10), which expresses the intended emphasis. The verbs (جئت، انكسر) are repeated to assert the meaning of coming and feeling crushed consequently in examples (11 & 12). The repetition is dropped which means that the translator opts for omission as a translation strategy to render the verbal repetition in the ST. This caused the English sentence to lose its forceful effect and subsequently its emphatic connotation that is indicated by the repetition of the original (انكسر، جئت). Therefore, the translator should provide literal translation or use verbs to do to express the intended emphasis as follow:

I remembered the festival because you were late so I did come and just on time.

Suddenly he felt so crushed, so crushed by a sense of a total loss.

TT: Get out! Get out at once! (p.81)

TT: Just keep cool, keep patient, until Nur comes back. (The thief and the dogs, p.41)

TT: I remembered the festival because you were late so I came and just on time. (p.100)

TT: suddenly, he felt crushed by a sense of total loss. (The thief and the dogs, p.10)

1.3 Particle Repetition

The repetition of particles, whether it is for answering or not, is for emphasis. It resembles the speaker’s reaction i.e., it reflects the speaker's impatience or irritation to assert his/her point. The translator should repeat the particle to keep its emphatic function as in example 13 and 15. The translation would be better, in example 14 if the translator repeats the particle “no” twice as in TT.

TT: No, no, he didn’t retreat. (the child, his father, and the gun go to the citadel, p.96)
1.4 Sentence, phrase or clause repetition

1.4.1 Nominal sentence

In the following example, the speaker admits that his girlfriend Noor is very kind, so he does love her. Repetition here is used to express an evident love feeling i.e. to declare the speaker’s feeling or point of view to pay the listener attention. The translator ignores the repetition of the nominal sentence by paraphrasing the semantic connotation. Therefore, the translator fails to render the message in TLT, so the intended meaning is ignored. The translation would be better as follows: You are so kind, so kind to me Noor. I want to admit that to you.

TT: You are really very good to me. I want you to know I admit you grateful. (The Thief and The Dogs, p.128)

1.4.1 Repetition the same nominal sentence after words

The repetition here is used to assert the idea or for persuading purposes, so the translator should repeat the same sentence to reinforce what the speaker wants. As what the translator does in example 17 by repeating the same nominal sentence after words, but he should use the same subject of the sentence so it would be better as follows: This child loves the fields . . . the child loves the fields.

TT: The little one loves the fields . . . the child loves the fields. (The Child borrows his uncle’s gun, p.56)

1.4.2 Verbal sentence

The repetition here is also used to assert the speaker’s idea to persuade the listener about the speaker’s idea. The following examples (18 & 19) repeats the verbal sentences to reinforce the idea. The translation in 18 is suitable by repeating the sentence as in TT to assert the intended meaning, but in 19 the translator ignores the repeated sentence and depends on semantic connotation. Therefore, the translator omits the emphasis in the sentence, and that is what the writer wants so the translation would be better as follow: He was on the brink of madness . . . he was on the brink of madness, but refused to despise his mother.
On Translating Arabic Verbal Emphasis into English

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1.5 Pronoun repetition

The three examples below represent the repetition of the same independent pronoun in each example (انت, هم). The speakers address the listeners in the example whether to praise them or curse them in different ways. Therefore, the speaker repeats the independent pronouns, probably with intonation to emphasize the fact. The translator of 20 repeats the independent pronoun to keep the emphasis function. The translator of 21 & 22 does not repeat the pronouns (هم) and (انت) consequently, thus the sentence loses its emphatic source. The emphatic function is appeared in ST by repeating the pronouns, so the TTs are not forceful as the original as a result of ignoring the emphatic function. The speaker in 21 & 22 uses the definite Arabic article (ال-) to specify his sons in 21 and his counterpart in 22. Better translations would be:

You, you are the rabble.
You, you are filthy.

TT: It’s you; you’re the secret of our happiness. (the children of Gebalawi, p.173)

TT: My sons are the rabble. (The Harafish, 21)

TT: You ought to talk! Filthy son of a bitch. (The Harafish, p.198)

1.5.1 Attached pronoun with independent one

The use of independent pronoun (نت) to emphasize the attached pronoun (نح) in example 23 and the independent pronoun (هم) to emphasize the attached pronoun (هم) in 24. The independent pronouns in the two mentioned examples are used to assert and reinforce the idea the speaker when they talk to the addressee. The speaker, in example 23 wants to emphasize that the house is theirs and in example 24 the speaker wants also to emphasize that he resorts to her. Therefore, the translation would be better as follows in 23 and 24 consequently:

I mean, your presence here, in this house, our house . . ours . . Safiyya’s and my house.
That’s why I resort to you . . you

TT: I mean, your presence here, in this house, our house, Safiyya’s and my house, (returning to Haifa, p.164)

TT: That’s why I came to you instead of anybody else.

1.6 Adjective Repetition

The repetition of the same adjectives in the following examples (25 & 26) seems to emphasize the speaker’s intended idea. The speaker wants to assert that the door opened all the time in 25 and to emphasize that Abu Saad is really crushed in 26 so he repeated the adjective to show to what extent he is crushed. So, the translation or repeated adjectives should be translated as in 26 because it is deliberate. The translation in 25 would be better: at the opened door, open all the time.

TT: At the door which was, as always, open. (Abu Al-Hassan ambushes an English car, p.76)

TT: Abu Saad had been crushed. Crushed by the poor, crushed by the victors, crushed by the ration card, crushed under a tin roof. Crushed under the domination of the country. (Guns in the camp, p.132).

1.7 Adverb Repetition

The examples below describe the situation of action exactly or a habit. Therefore, the adverbs are repeated to indicate the action exactly which are difficult to omit. The translators in 27 & 28 look unaware of the function of repeated adverbs, so they ignored them in the translations. Though they translate with good grammatical sentences, but they do not express the emphatic function indicated by Arabic sentences i.e. omission does not serve the function. Translations would be better:

Zaynab was always, always ahead of him.

Watching his father dying slowly, slowly without any single movement.

The translator keeps the emphatic function by repeating the adverb as in 29.

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2. Repetition with synonyms

Emphasizing a particular form by a synonymous word, phrase, or a sentence is very common in both Arabic and English discourses. Shunnaq (1989, p.43) states that this phenomenon is very natural in Arabic discourse while in English, it might be tautological.

2.1 Noun repetition with its synonymous

The speaker wants to emphasize the idea and eliminate any doubts, so the speaker uses the noun with its synonym to pay the listener attention and to eliminate any doubts for the listener too. Therefore, the translator opts literal translation in example (30) which keeps the emphatic function, but the translator paraphrases the meaning of the word and its synonym as “never been” in example (31) ignoring the emphatic role by omitting them. It would be better if the word and its synonym were rendered literally as in:

I’ve never worked as a porter a single hour in my life.

Example (30): لا تتحرك خطوة واحدة. (The Harafish, p.92)

TT: Don’t move a single step. (the child, his father, and the gun go to the citadel, p.96)

Example (31): لا أشتغل حما ساعه واحدة. (الحرافيش، ص 17)

TT: I’ve never been a porter in my life. (the Harafish, p.7)

2.2 Adjective repetition with its synonyms

The use of the adjective and its synonymous to emphasize the idea and make it more expressive, emotive and communicative. The words in 32 are synonymous, indicating that the speaker describes the students’ way of focus and admiration. However, the translator paraphrases the shared meaning of the two words ignoring the emphatic function by using both synonyms (bright, gleaming) together in the same context. It would be better if the two synonyms are rendered literally as in:

TT: Zaynab was always ahead of him. (The Harafish, p.14)

Example (32): وهو يرى أن أبيه يموت رويدا رويدا دون حركة واحدة. (الصغير وابوه والمرتينة يذهبون الى قلعة جدين، ص 95)

TT: Watching his father slowly dying, impotent and unmoving. (the child, his father, and the gun go to the Citadel, p.98)

Example (33): واعترف بينه وبين ذاته: ولكنها جاءت ببطء شديد ببطء شديد. (صديق سلمان يتعلم أشياء كثيرة في ليلة واحدة، ص 123)

TT: He admitted to himself: “it’s coming very slowly.” “very slowly.” (Suliman’s friend learns many things, p.116)
the pupils clapped when the child returned to his seat, where he sat quietly. Sixty staring eyes, bright and gleaming, but Muhsin

The translator is aware of emphatic function in 33, so the adjective and its synonymous are used in the translation (anguish, desperation) to keep its expressive and emotive roles.

TT: The pupils clapped when the child returned to his seat, where he sat quietly. Sixty staring eyes, a twinkle, but Muhsin. (The Slope, p.34)

2.3 Verb repetition with its synonymous

The use of a verb and its synonym is to reinforce the intended meaning and to assert the connotation emphasis. Therefore, the translator opts literal translation as in examples (34, 35, 36). The translation for the underlined words would be better as follow: abusing and cursing, rant and rage, threatening and swearing consequently.

TT: Batikha was annoyed and get up from his place in the café, cursing and swearing. (p.174)
TT: He talked out fuming with rage. (p.194)
TT: cursing and swearing and uttering threats. (p.196)

Conclusion

This study concludes that to some extent, there is some kind of formal-functional correspondence of particular Arabic and English emphatic structures and devices, but not all. In other words, there are some symmetries and asymmetries in this regard. Regarding symmetries, there are several Arabic emphatic structures and devices which have equivalents in English such as synonyms and verbal repetition. Regarding asymmetries, there are several Arabic emphatic devices, and structures which are untranslatable into English; they have no parallel equivalents in English. Among these are the pronouns and emphatic particles. To sum up, the translation process is an integrated one. It overlaps with several linguistic aspects: semantic, syntactic and pragmatic. Therefore, translating Arabic verbal emphatic structures into English would be affected by the syntactic, semantic and pragmatic symmetries and asymmetries between the two languages.
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Abstract
The increase in the number of terrorist attacks, especially the shocking event of 9/11 led to the wide coverage of topics such as terrorism and extremism. Such coverage is not only conveyed by the media and newspaper articles, but also by creating novels. As a result, the current study focuses on the concept of extremism. The hallmark of this study is to illustrate how such concept is ideologically embedded within a text. Thus, this study is confined to Don DeLillo's *Falling Man* (2007). In this novel, DeLillo describes the trauma caused by 9/11 attacks. It is important to note that he recruits his language to mirror Islam as an extreme religion. To access the concept of extremism in this novel, the researchers will apply a critical stylistic approach. Therefore, the analysis will depend heavily on the textual conceptual model that is represented by Jeffries (2010) to uncover the hidden ideologies related to extremism. The aims of current study is to investigate the way the linguistic meaning is used as a vehicle for constructing the ideology of extremism in the selected novel; in addition to identify the textual meaning that underlies extremism in the selected novel. With the aid of critical stylistic tools, the researchers find out that DeLillo employs the use of certain linguistic choices in his novel. These choices tackle the concept of extremism focusing on the violent attitude behind such a concept with an attempt to link this concept to Islam and Muslims.

*Keywords*: 9/11 attacks, critical stylistics, extremism, Islam & Muslims, terrorism

1.1 Introduction
The terrorist attacks of 9/11 are imprinted in people's minds inside the United States and in the whole world in general. The shock of bombing of the World Trade Center was attributed to the so-called "Muslims" that led to numerous propagandas of depicting Islam as a religion of violence, struggle, and extremism. This view is widely held by mass media, press, and literature. The portrayal of the attacks has become part of the popular culture. On the one hand, the media and press have been covering the event, its causes, and its effects. On the other hand, the literary texts especially novels, have started to work on depicting the “the other” or the so-called "Muslims". In one way or another, those Muslims are associated with the attacks, the reconstruction of American identity, and the consequences of the aftermath that arose fears of terror and extremism. While other novels attempt at dealing with the struggle of Muslims after the attacks. This kind of fiction makes its way to establish the era of post 9/11 novels that constitutes its own share within the American literature and the global literature in general.

As a matter of fact, ‘extremism' as a concept has been studied from political, social, and psychological points of view. It lies at the heart of recent studies yet dealing with this concept in 9/11 novel from a critical point of view is the goal of this study. Thus, the present study will bridge the gap in literature by studying the linguistic choices and textual meanings that underlie extremism in the selected 9/11 novel. The study will be of value for the field of linguistics as it attempts at tackling the subject of extremism in literary texts. This will enrich the field of linguistics with new understandings of the language that is recruited by the writer to establish particular believes by using certain linguistic strategies.

It is significant to enrich the field of linguistics in general and critical studies in particular with a study that deals with the concept of extremism in literature. Also, it reveals the employment of this concept by the writer and how he portrays Muslims. Thus, it provides an understanding of the language of Falling Man. This is beneficial not only to linguistics but also to the field of literature by giving new insights about the concept of extremism.

1.2 Background
1.2.1 9/11 Fiction
The literature of 9/11 is a mixture of representations of the event, mourning, trauma, globalization, the conflict of ‘the other,' and most important the depiction of a world under terrorism and extremism. Away from literature, the event of bombing the twin towers of the World Trade Center is traumatic. This is due to the fact that many people died, and others suffered from the collapse of the towers because of losing family members, friends and loved persons. The towers are symbolic as they represent power and capitalism, and they are symbolic post their destruction as they represent grief and mourning memories. Some literature on the event covers issues of representing the reality and history of the event. Other works raise questions such as the war on the terror and the meaning of the event inside and outside the U.S. with being cautious of misrepresentation or politicization of the event (Keniston & Quinn, 2008). The literary works on 9/11 attacks varied between poetry, plays, and novels. Falling Man is one of such works.
It is not the only novel by DeLillo that tackles issues such as extremism and terrorism. It is one among other novels such as Mao II, The Names (1982) and White Noise (1985). DeLillo's previous novels also foreshadow the 9/11 attacks. This fact makes some critics to entitle DeLillo as a prophet, and he renounces such a description (Tsiokou, 2017).

DeLillo's works set themselves within the postmodern literature supported by statements from the critics John N. Duvall, (2008) and Peter Knight (2008) who hold this view. However, Falling Man is not considered one of his best novels as it fails to meet his audience’s satisfaction. Another fact about Falling Man is that it depicts the 9/11 event by intermingling facts driven by pictures and news of the event and by the prediction made in his previous works. It is one of the novels about 9/11 that reconsider the oppositions between us vs. them, personal vs. political, private vs. public, the oppressor vs. the victim (Gray, 2011).

The narrative of Falling Man revolves around Keith who survives the South Tower during the bombing. When the North Tower collapses Keith escapes to Lower Manhattan. Then, Keith's life with his family in the aftermath continues three years later. The novel shows flashbacks to the time before the attacks where a group of terrorist cell plans their attacks. The novel ends with the suicide bomber inside the towers to explode them. The whole novel, from the beginning to the end makes a full circle for the incident pre, during, and post the attacks. Falling Man follows the mentality of the extremists themselves shedding light on their extreme viewpoint about the world. The novel presents characters such as Hammad and Mohammed Atta to reveal the way an extremist perceives everything around and the beliefs that identify him as an extremist. The novel provides its readers with two different worlds and societies, the group of Muslim fundamentalists and the American culture. All this is mixed with the novelist's comments. The novel represents the extremists part mainly through the character of Hammad through focusing on Hammad's confusion who is baffled between keeping the necessary human desires or adopting the false society of al-Qaeda by struggling such desires (Rowe, 2011).

1.2.2 Critical stylistics

Critical stylistic analysis is an approach to language study by Jeffries who merges stylistic analysis with critical discourse analysis. It has emerged as a reaction to the critical discourse analysis since it does not provide a satisfactory set of analytical tools as Fairclough (1989) accepts this fact by stating:

The present chapter is written at an introductory level for people who do not have extensive backgrounds in language study...The set of textual features included is highly selective, containing only those which tend to be most significant for critical analysis. (p.110)

Although Fowler presents the following tools (transitivity, some syntactic transformations of the clause, lexical structure, modality, and speech acts), Jeffries views that they do not give thorough coverage of linguistic features. Critical stylistics acknowledges its debt to critical discourse analysis. Hence, essential attempts of critical stylistics is to provide the analytical tools for examining how a text affects the ideology of its recipients. Text is not a mere grammatical unit;
instead it is more suitable to consider it as a semantic unit because it has form and meaning (Abdul Zahra & Abbas, 2004). According to Jeffries (2010), all kinds of texts, whether political texts, poems, novels, newspapers have meaning and conceal a specific ideology.

Jeffries (2010) sets the objectives of critical stylistics which are similar to those of Simpson (1993). Jeffries is concerned with the stylistic choices and textual analysis which are made by a text producer whether intentionally or not. Such a text conveys particular ideologies that influence the text recipient. The aim of using critical stylistics tools is to make the text recipient conscious of these ideologies, whether they alter their viewpoints or not.

Furthermore, Jefferies (2015) makes use of Halliday's metafunctions by reproducing them. She renames these metafunctions (textual, interpersonal, and ideational). Thus, the textual meta-function parallels the linguistic meaning in Jefferies terms in which it includes the linguistic structure and meaning to include Phonetics, Phonology, Morphology, Syntax, and Semantics. The ideational meta-function is called by Jefferies, the "textual meaning," and it represents the contextual effect in which the linguistic system creates certain structures. Also, it manifests the way they work to deliver certain ideologies. It answers the question of what text is doing in creating ideational 'world.' This textual meaning is at the core of critical stylistics as it is in the mid-way between language structures and language system and the contextual influences and individual responses of the situation. Finally, the interpersonal meaning which comprises pragmatics is wholly contextual. It is related to the question of what language is doing to/with the people in the situation.

According to Jeffries (2010), how language embodies the world is solely related to the way the author depicts what he/she views in a linguistic form. For her, all kinds of texts have ideological basis. She adds that it is not impossible to spell out the ideologies that a text constructs an acceptance or a disproof by its readers. She gives an example of the far-right political group like the British National Party and how their ideologies are evidenced in their propaganda. In addition to how such ideologies are clear for the supporters and opponents of such a text; without indicating that the two groups will be affected equally by the same text.

To sum up, critical stylistics is defined by Jeffries (2010) as a method of finding the ideology in any text, whether or not you agree with it.

1.3 Methodology
1.3.1 The adopted model
The present study is a critical stylistic one, and it relies on adopting the textual conceptual model of Jeffries (2010). This model consists of ten tools (naming and describing, representing actions/events/states, equating and contrasting, exemplifying and enumerating, prioritizing, implying and assuming, negating, hypothesizing, presenting other's speech and thoughts, and representing time, space and society). These are known as critical stylistic tools. Nevertheless, the present study will limit itself to seven only (naming and describing, representing actions, states and events, equating and contrasting, implying and assuming, negating, hypothesizing, and space,
time and society representation). The reason behind choosing seven tools only serves the purpose of revealing the concept of extremism directly as they offer a thorough explanation of the extremist’s ideology in the selected extracts. The following sections will review the selected critical stylistic tools in detail.

1.3.1.1 Textual conceptual model

Textual conceptual functions model is the model set by Jeffries for her critical stylistic approach. The functions in this model represent the level of meaning that lies between language structure and language in context. They are part of the ideational function of language as they create worldviews.

At the core of critical stylistics lies the notion that there is a level of meaning which sits somewhere between the systematic meaning and the contextual meaning of language. In other words, they represent Saussure’s ‘langue’ and ‘parole.’ Within the level of contextual meaning, the text (or utterance) will employ language resources to show a certain view of the real-world or the fictional world in literature. It is this level of meaning that concerns the analysts to discover what the texts are doing in presenting the world. Here comes the role of textual conceptual functions that help to uncover the various types of meanings created by a certain type of texts (Jeffries, 2014).

It is a mixture of textual features and ideational function. It comprises a prototypical form which always transmits the conceptual effect, and occasionally peripheral form which also transmits the conceptual effect. For example, negation can take the prototypical form characterized by ‘no’ and ‘not’; morphological negators like ‘un’, ‘dis’ etc.; grammatical items with semantic content ‘never’, ‘nowhere’ or it takes the peripheral lexical items like ‘lack’, ‘fail’ etc. (Jeffries, 2014).

The whole idea behind the textual conceptual functions is that they attempt to seize whatever the text is doing conceptually in presenting the world (or the fictional world in the case of literature).

To sum up, Jeffries states that textual conceptual functions with its tools might not be a comprehensive, but they present a coherent model. Such a model is not restricted to these tools; tools of this kind can be added with keeping the basic model.

1.3.1.2 Critical stylistic tools
1.3.1.2.1 Naming

It is believed that the text is used to name the world. For example, a person may have the name Janie Jackson and might be called ‘the beautiful girl,’ or ‘the worker in the factory’ or any other way of naming. Before going deep in the discussion of naming, a note for the main parts of the sentence should be made, which are the verb phrase and noun phrase. For verb phrases, they stand for processes, actions, or states. While for the noun phrases, they stand for entities. Such noun phrases function as either the grammatical subject or object of a verb. Thus, its role in a sentence is an actor when it is the subject and a goal when it is the object. However, noun phrases are
employed ideologically in a text to 'package up' ideas and information which are not about the entities but actions, processes, or events.

The process of naming includes the following practices:

1-The choice of a noun
The choice of a noun refers to the selection of a noun to exemplify a referent. The selection of a certain noun to refer to something rather than another. Such a selection denotes or enhances a certain ideology, for instance, the choice between 'boss' and 'manager.'

2-Noun modification
Naming involves not only the choice of nouns, but it also involves the use of nouns modifiers. These nouns modifiers are additional information that can be included to modify the noun such as 'The honest child.' Such a process of modification and the use of particular modifiers carries particular ideological potentials.

3-Nominalization
The last technique of naming is nominalization. The use of nominalization is not newly presented in Jeffries approach, it is used before by the critical discourse analysis. This technique involves the transformation of a verb to a noun. For example, a verb such as 'add' becomes 'addition' or the verb defend becomes 'defense' etc.

1.3.1.2.2 Representing actions/events/states
It is one of the tools of analysis that is presented by Jeffries in her critical stylistic approach. It refers to transitivity choices. In other words, it refers to the choice of a verb. It criticizes the previous models of transitivity such as the Latin-based model of transitivity. The focus of that model only on distinguishing between the transitive verb (that requires an object) and intransitive verb (that does not require an object). It does not label the ditransitive verbs where they require more than one object, or the verbs which require an adverb of place, or verbs such as "drop" where it is intransitive with an inanimate subject and transitive with animate. Hence, such a model discards the meaningful aspects behind verb choice in favor of structural aspects. However, Jeffries finds that Halliday's model of transitivity that is adopted by the critical discourse analysis is concerned more with the meanings behind verb choices. According to this model, the choice of verbs underlies a certain view that is essential to each clause, and it plays a role in affecting the other parts of the clause. According to Simpson (1993), transitivity is part of the ideational function. This function refers to the way that meaning is exemplified in the clause. It displays the way that language users encode their mental picture of reality and the way they exemplify their experience of the world around them.

So far, Jeffries (2010) adopts Simpson's model of transitivity (1993). In this model, the lexical verbs are distributed across four main categories as far as the processes they indicate are concerned:
1-Material action process which consists of three subcategories as follows: intention (it comprises conscious being i.e., The man throws the book.), supervention (it comprises unintentional actions i.e., The man fell on his knee.), and event (it comprises the use of inanimate actor i.e., The car damaged);

2-Verbalization process which describes actions that use human language and include verbs such as 'told,' 'reported,' etc.;

3-Mental-cognition process which represents the processes that the human beings experience. It includes three subcategories as follows, mental cognition (think, know, realize, etc.), mental reaction (feel, like, hate, etc.), and mental perception (see, hear, taste, etc.); and

4-Relational process, which is the final category of verb processes. It refers to the stable relationships between carriers and attributes. It includes the intensive relational process (verbs to be), possessive relational process (have, has, etc.), and circumstantial relational process (verbs of movement, verbs to be).

1.3.1.2.3 Equating and contrasting
This tool refers to the use of similarity construction as it is represented by equating and opposition construction which is represented by contrasting. Both of equating and contrasting have certain syntactic triggers or linguistic realizations that identify them. However, in each case these triggers are not definite ones and new triggers can be added.

According to Jeffries (2010), equivalence or equating triggers are mainly included in the following list:

1-Intensive relational equivalence x is y, x seems y, x becomes y, x appears y
2-Appositional equivalences x, y, z
3-Metaphorical equivalences x is y, x is like y

While for contrasting or opposition, Jones (2002), Davies (2008) and Jeffries (2007) set possible linguistic realizations as the following list shows:

1-Negated opposition x not y
2-Transitional opposition turn x into y
3-Comparative oppositions more x than y
4-Replacive opposition x instead of y
5-Concessive opposition despite x, y
6-Explicit oppositions x by contrast with y
7-Parallelism He liked x, she liked y, your house is x, mine is y
8-Contrastives x, but y

1.3.1.2.4 Implying and Assuming
Implying and assuming refers to the employment of implicature and presupposition. Starting with implying, the model of implicatures is drawn from Grice's (1975, 1978) work (as cited in Jeffries, 2010). This model is based on the notion of the cooperative principle and Grice's four maxims
(maxim of quality saying the truth, quantity saying as much as it is required, relation be relative and manner avoid obscurity). Any flouting in one or more of these maxims will lead to implicature. The implying process attempts at finding these implicatures to detect the ideological potentials behind any implied meaning.

As for assuming, it is parallel to presupposition which denotes "the assumptions that are built into the text" (Jeffries, 2010, p.94). A principle issue in presupposition is the invariable proposition in the cases of negation and interrogation (Abbas, 2005). As far as Jeffries is concerned, she limits presupposition to two main types as follows:

1) Existential presupposition: it is the type of presupposition that is identified by the use of definite noun phrases. It is introduced by the use of the determiner 'the' or demonstratives 'this,' 'that,' 'those,' 'these,' or introduced by the use of possessive forms (my, our, their, his, her, its, your).
2) Logical presupposition: it is the type of presupposition that is less easy to identify than the existential presupposition. Logical presupposition has a set of triggers as the following list:
   - Changing the state of the verb which presupposes the earlier state of affairs; i.e., She stopped smoking.
   - Using factive verbs like realize, know, understand, regret, discover, with the clausal complement usually starting with 'that' and this clausal complement carries the presupposition; i.e., He regrets that the car has damaged.
   - Using a cleft sentence which presupposes the post-modifying relative clause i.e., It was Janet that damaged your car.
   - Using iterative words such as again, yet, any more, or verbs like a rewrite, revisit, etc. These words and verbs presuppose a process which takes place earlier or later i.e., They will not change their office anymore which presupposes that they changed their office before.
   - Using comparative structures which presupposes the comparison basis of two entities. For example, 'Linda is as innovative as Susan' which presupposes that Susan is innovative.

1.3.1.2.5 Negating
It is the tool by which text producers create a view of a world that does not exist; in other words, create an alternative reality which is considered to be unreal. Nevertheless, the text recipient will conceptualize this hypothetical worldview as it has a kind of persuasive power.
It is important to note that the process of negation is realized by a set of triggers, as shown in the list below:

1-Syntactically by adding the negative particle to the verb phrase either to the auxiliary or the dummy auxiliary verb. If there is not an auxiliary, the negative particle can be added to the dummy auxiliary (do);
2-Another way of negating is through the use of pronouns such as 'nobody,' 'no one,' 'nothing,' 'none' etc. or by using the adjectival no to modify the noun such as 'nobody';
3-Lexically through the semantics of certain words having negative connotations in the open-ended list that consists of nouns (lack, absence), verbs (exclude, omit, reject), adjectives (absent, scarce), adverbs (rarely, seldom); and
4-Morphologically like the following negated adjectives irrational, unprofessional, or the negative verbs like 'disconnect,' 'disrespect.'

1.3.1.2.6 Hypothesizing
This tool refers to the process by which the text producers do not always providing the view of the world as it is. On the contrary, they sometimes provide their own view of the world by creating a hypothetical reality. This falls within the system of modality, which uses a critical approaches to language, and it is one of the major functions in Halliday's functional system (1985). For this textual tool, Jeffries adopts Simpson's model of modality (1993) which comprises the use of modal auxiliary verbs such as 'will,' 'would,' 'shall,' 'should,' 'can,' 'could,' 'may,' 'might,' 'must,' 'ought,' 'dare,' and 'need.' Each of these modal auxiliaries has a modal meaning or several meanings. The first modal meaning is epistemic (likelihood), which indicates the speaker's doubt or certainty. The second modal meaning includes either the expression of obligation known as a deontic modality or the expression of desirability known as a boulomaic modality.

However, there are other forms of modality which includes the use of lexical verbs such as 'think,' 'suppose/' Modal adverbs such as 'probably,' 'maybe,' 'definitely' Modal adjectives such as 'probable,' 'possible,' 'definite,' 'sure,' 'certain' /Conditional structures such as 'if,' 'then.'

Back to Simpson's model, in his model, he introduces a combination of person, modality, and semantic aspects of a text. For a person, it refers to first-person narration labeled as category A and third-person narration labeled as category B. It consists of the narration mode where the viewpoint is expressed without the consciousness of any participant in the narrative, and the reflector mode where the viewpoint is expressed with the consciousness of the participants. The categories and subcategory have three shades of modality:
1-Positive deontic and boulomaic;
2-Negative epistemic and perception modality; and
3-Neutral complete absence of narrational modality.

1.3.1.2.7 Space, time and social presentation
This tool of analysis deals with how the text producers construct the world in space, time and society dimensions, and these are known as "text world theory". To access such dimensions, Jeffries relies on the model of deixis. The importance of deixis lies in the information that it yields a particular interpretation of a particular utterance in a particular contexts of a situation, on the contrary, the lack of this information yields misinterpretation (Abdul-Majeeed, 2016). The potential behind deictic expressions is to highlight a certain time, place, and social circumstance. The speaker of a certain text in a certain time and place is presumed to be at the deictic center. The English language has the following main categories of deictic expressions:
1-Place deictic→ which is expressed by the use of adverbs such as here and there; demonstrative such as this, that, those, and these; prepositional structures such as in front of, opposite to, etc.
2-Time deictic→ which is expressed by adverbs now and then, verb tenses, demonstrative, adverbials later, earlier, etc.
3-Personal deictic—which is expressed by personal pronouns first person, second person, and third persons; and
4-Social deictic—which includes Mr., Dr., etc.

1.3.3 Methodological procedures
The present study will make use of the previously mentioned critical stylistic tools to detect the language and the underlying meaning of extremism in *Falling Man*. The analysis of data will be based on five extracts from *Falling Man*. To achieve a comprehensible procedure of analysis the researchers organize the analysis as the following list illustrates:

1. Selecting certain utterances from the extracts that manipulate a certain ideology of extremism;
2. Figuring the linguistic meaning: this part gives an account on detecting the selected text linguistically, and it is after the structure of each extract;
3. Uncovering the textual or ideational meaning: which is after the way that each extract exploits the linguistic choices to deliver a particular ideology about extremism; and
4. For a clarification purpose, the researcher attaches a table beneath each section of the analysis of the five extracts. The tables will show each sentence, and the tools used in uncovering the extremist ideology with its target. It is important to note that the target represents the linguistic realization identified within each tool of analysis.

1.4.1 Data analysis
The researchers have selected five extracts which are speculations of the character of Hammad in *Falling Man* by DeLillo (2007) to examine extremism using Jeffries (2010) model of critical stylistics.

**Extract 1**
*Hammad sat crouched, eating and listening(1). The talk was fire and light, the emotion contagious(2). They were in this country to pursue technical education but in these rooms they spoke about the struggle(3). Everything here was twisted, hypocrite, the west corrupt of mind and body, determined to shiver Islam down to bread crumbs for birds(4). (P.79)*

**Linguistic meaning**
This extract describes the extremists as they are condemning the west. At the beginning of the fourth utterance (Everything here was ... hypocrite) the subject 'Everything' is described as being 'twisted' and 'hypocrite.' While the noun phrase 'the west' is modified by 'corrupt of mind and body.' Furthermore, the extract constructs opposition through the noun choice of 'the west' and 'Islam.'

**Textual meaning**
The use of the place deictic 'here' at the beginning is a place representation, and it denotes Western society. The subject ‘Everything here’ is equated with 'twisted' and 'hypocrite' to form a metaphorical equivalence. Thus, everything in this society is twisted and hypocrite. Words such
as a 'hypocrite' and 'twisted' are principally used to refer to a human agent; however, it is used as a metaphor since the subject is inanimate (everything). Thus, the process of equating reveals the extremist's view about Western society as it holds the belief that everything in such a society is 'twisted' and 'hypocrite.' This is a generalization, as it refers to everything. In this case the extremists leave nothing as they perceive everything related to Western society is 'twisted' and 'hypocrite.' This is an extreme way of thinking to condemn the whole society with such a description.

Moreover, in the second part of the utterance, the naming process is apparent. The noun phrase 'the west' is one of the labels that is always used by the fundamentalists to refer to Western society. This choice of the noun refers to 'Everything here' mentioned at the beginning, which means that the west refers to the Western society, which is 'twisted' and 'hypocrite.' The utterance continues with the west corrupt of mind and body which is a metaphorical equivalence. Since 'the west' is non-human to have a mind and a body to be corrupted, thus, this is a metaphor refers to the Western society. Ideologically, the noun phrase and the metaphorical equivalence denote the extremist's view of 'the west' as it is corrupted in their minds and souls. Such view considers them to be corrupted from the inside (their thinking) and outside (their appearance). This is a pretext for those extremists to fight and bomb the western people.

The naming process makes use of the west vs. Islam to construct a difference between the two. The equating process deems the west to be immoral through the metaphors (twisted, hypocrite, corrupt of mind, and body). Conceptually, extremism is built in the structure through the naming choices as they set the difference between the West and Islam, and equating strategies through which they make a judgment about the west immorality and corruption. All the above tools are summarized in table (1) below:

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Tool</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Everything here was twisted, hypocrite, the west corruption of mind and body, determined to shiver Islam down to bread crumbs for birds</em></td>
<td>Space representation</td>
<td>Place deictic 'here'</td>
</tr>
<tr>
<td></td>
<td>Naming</td>
<td>Choice of noun 'Islam'; 'the west'</td>
</tr>
<tr>
<td></td>
<td>Equating</td>
<td>Metaphorical equivalence</td>
</tr>
</tbody>
</table>

**Extract 2**

*He was very genius, others said, and he told them that a man can stay forever in a room, doing blueprints, eating and sleeping, even praying, even plotting, but at a certain point he has to get out(1). Even if the room is a place of prayer, he can't stay there all his life(2). Islam is the world*
outside the prayer room as well as the Surah in the Koran(3). Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans(4). (P.79-80)

**Linguistic meaning**

This extract displays a description of Amir, the leader of the terrorist group. The extract reveals Amir's beliefs through the use of the indirect speech. The first utterance comprises the modality choices of 'can' and 'has to' beside the transitivity choices (stay, and get out). Furthermore, it introduces a contrast using 'but.' However, the second utterance employs negation to the modal verb 'can.' While, the third utterance starts with the subject 'Islam' and the intensive relational verb 'is' with the adverbial phrase 'the world outside the prayer room' as its complement. Also, the subject complement 'The world' is modified using of place deictic 'outside.' Finally, the fourth utterance also has Islam as its subject and the intensive relational verb 'is' as its main verb, the struggle against the enemy as its complement which is modified by the apposition 'near enemy and far.'

**Textual meaning**

The above extract employs a set of critical stylistic tools such as modality, transitivity, contrasting, equating, and assuming. The subordinate clause 'that a man can stay forever in a room' in the first utterance starts with the creation of the hypothetical world. It is introduced by the modal verb 'can' and the rest of the clause in which a man stays forever in a room. The hypothesizing process, which is represented by the epistemic modality through the verb 'can' foreshadows a doubt about staying in a shell-like room. This is proved by the contrast, 'but at a certain point he has to get out.' The contrast shows the contradictions and complexities within the extremist's mind. By setting the contrast with the deontic modality in 'but at a certain point he has to get out,' a man is obliged to get out for a certain purpose. This might imply that he is getting out to kill or bomb. The final clause indicates that they are waiting something for getting out, they are getting out for a particular purpose to be fulfilled. The next utterance consists of the main clause 'he can't stay there all his life' and a subordinate clause introduced by 'even if the room is a place of prayer.' By placing the negated hypothetical clause 'he can't stay there all his life' at a higher-level structure, the speaker is prioritizing the idea of not staying over praying. Thus, the reader of the text will become skeptical about the speaker's motifs behind getting out and will think of different scenarios resulting after getting out. Also, the reader will construct the image that this group of people when they are staying at a room their life is restricted to 'eating,' 'sleeping,' 'praying' and 'plotting' and nothing else. It is as if they exclude every activity in life other than the mentioned which by itself an extreme way of living. Thus, those extremists spend their life either isolated in a room doing nothing except eating, sleeping, praying, and plotting or getting out when the time comes for a particular purpose.

The next utterance 'Islam is the world outside the prayer room' is equated with the utterance that follows 'Islam is the struggle against the enemy through the parallel structure. Both utterances contain the carrier 'Islam,' and the intensive relational verb 'is' but with different attributes in each sentence. The implication behind such equating is that the world outside the prayer room in the
first utterance is the struggle in the second utterance. It implies that for those extremists, the world outside the borders of the prayer room is only a struggle for him since the noun 'Islam' does not refer to Islam as the holy religion. Instead, it relates to their interpretation of Islam as a struggle. Furthermore, Amir uses at the beginning 'a man can stay….he has to get out'; then he starts to use Islam to make his addressee identify himself/ herself with Islam. This will make his view stronger when it is being carried out by the label of Islam. 'The struggle against the enemy' by its own is an existential presupposition with the definite noun 'The struggle.' It presupposes that there is a struggle, and there is an enemy for the speaker. This raises the image of the struggle between Islam and the enemy. This enemy represents the West in general and the American and Jews in particular. Besides, the noun phrase 'the enemy' is identified by the contrast 'near' and 'far' with further identification as Jews and Americans who are named as enemy. From this whole paragraph, it becomes apparent that the motive of the speaker behind getting out is the struggle against the enemy. Actually, this is what constitutes the ideology of extremism, which is based on having enemies that must be struggled.

In this extract, the extreme ideology is presented a step by step from staying at a room then getting out to struggle against Americans and Jews as for him. All in all, the above extract incorporates the use of transitivity choices, equating, assuming, and hypothesizing. The transitivity choices here identify through the dynamic material action intentional verbs the main activities of the extremists in life whether staying enclose in a room isolated from the outside world or getting out for a particular purpose. Then, they identify Islam with the use of the stative intensive relational 'is' as a religion of struggle. However, the equating process finds its own way in the last two utterances to mirror the world as a struggle for Islam. While the hypothesizing process shows the alternative realities for those extremists either to stay enclosed in a room or to get out for a certain purpose. As far as the assumption process, it hints on the extremists' claims that they are living in a struggle. The tools and targets of the second extract are summarized in table (2):

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Tool</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>a man can stay forever in a room, doing blueprints, eating and sleeping, even praying, even plotting, but at a certain point he has to get out</td>
<td>Hypothesizing</td>
<td>Epistemic modality</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Deontic modality</td>
</tr>
<tr>
<td>Even if the room is a place of prayer, he can't stay there all his life.</td>
<td>Hypothesizing</td>
<td>Epistemic modality</td>
</tr>
<tr>
<td>Islam is the world outside the prayer room as well as the Surah in the Koran</td>
<td>Transitivity</td>
<td>Intensive relational verb</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Equating</td>
<td>Parallelism</td>
<td></td>
</tr>
<tr>
<td>Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans</td>
<td>Transitivity</td>
<td>Intensive relational verb</td>
</tr>
<tr>
<td>Assuming</td>
<td>Existential presupposition</td>
<td></td>
</tr>
<tr>
<td>Equating</td>
<td>Parallelism</td>
<td></td>
</tr>
</tbody>
</table>

**Extract 3**

Hammad in a certain way thought this was unfair(1). But the closer he examined himself, the truer the words (2). He had to fight against the need to be normal(3). He had to struggle against himself first, and then against the injustice that haunted their lives(4). (P.83)

**Linguistic meaning**

The above extract exposes Hammad's inner thoughts and psychological struggles. Starting with the third utterance, it employs the subject 'he' followed by the deontic modality through the use of modal auxiliary 'had to' plus the material action verb 'fight' and the preposition 'against.' The rest of the utterance represents an existential presupposition 'the need to be normal.' The fourth utterance also employs deontic modality through 'had to' plus the verb 'struggle' with a two-part list that identifies the things for which he had to struggle. These things are represented by him, and the morphological negation in 'the injustice' which is modified by the relative clause 'that hunted their lives.'

**Textual meaning**

In this extract, the third utterance has an existential presupposition 'the need to be normal.' It presupposes that the need for normality exists inside Hammad. However, by using the deontic modality (obligation) he "had to" fight this need, he creates an alternative world in which he bares himself from this need of normality to be abnormal. This is an extremist ideology because being abnormal means being an extremist as those extremists fight everything normal. The transitivity choice of the material action intentional verb 'fight' proves this extremist world view of fighting anything normal. He continues creating an alternative world again by using the deontic modality 'he had to struggle' two things 'himself' and 'the injustice' that haunted their lives. Moreover, he uses the material action intentional verb 'struggle' with 'he' as an actor and himself and the injustice as the goal of this struggle. In other words, Hammad's struggle is inside that is represented by himself and the outside that is represented by the injustice of the Western society. Not only this; but also this injustice is an existential presupposition. It presupposes that the speaker and his group are living in injustice which haunts their life. He uses 'their' to generalize the idea of the injustice.
that haunts them as Muslims. The reader of this utterance will start to think of what type of injustice the speaker means.

Overall, the above extract makes use of assuming, hypothesizing, transitivity choices, and negation to carry the ideational meaning of the extremist's view of fighting against the normality, and the assumed injustice. For assuming, the existential presupposition sheds light on the fact that Hammad confesses with his need to be normal that exists within himself. Nevertheless, the hypothesizing process of using deontic modality (had to) with the transitivity choices of verbs 'fight/struggle,' yields an obligation to fight this need. Moreover, he uses this deontic modality to oblige himself to struggle with the injustice that haunts their life. The negation process of adding the prefix 'in' to justice shows that Hammad and his group live in injustice. In other words, for him they are not treated equally because of the injustice of the Western society. Consequently, Hammad attempts at creating a worldview in which he and his group can live in 'justice,' in that case he will not struggle anything. Hence, he has to struggle this injustice to achieve justice. It is important to note that Hammad tries to convince himself that he and his group are living in injustice to justify his struggle. This is part of extremism in which the extremists attempt at convincing themselves and finding justifications for their activities. All this happens within inside their minds, in other words, they view the world as they like. Finally, this extract involves the struggle within one's mind to depart against normality and adopt the extremist's views. All the above points are summarized in the table below:

Table 3. Tools and targets in the third extract

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Tool</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>He had to fight against the need to be normal</td>
<td>Hypothesizing, Transitivity, Assuming</td>
<td>Deontic modality, Material action intentional verb, Existential presupposition</td>
</tr>
<tr>
<td>He had to struggle against himself first, and then against the injustice that haunted their lives</td>
<td>Transitivity, Hypothesizing, Negation</td>
<td>Material action intention verb, Deontic modality, Morphological negation</td>
</tr>
</tbody>
</table>
Extract 4
They read the sword verses of Koran(1). They were strong willed, determined to become one mind(2). Shed everything but the man you are with(3). Become each other's running blood(4). (P.83)

Linguistic meaning
The present extract displays a description of the extremists. The first utterance comprises the use of the subject 'they' referring to the group of extremists and the verb 'read' with the object introduced by the phrase 'the sword verses of Koran.' The third utterance proceeds with the verb 'shed' and the object 'everything' with using the contrastive 'but' which excludes only their group from this process of shedding. The extract closes with the intensive relational 'become,' and this time, they will be each one's running blood.

Textual meaning
In the first utterance of this extract, the choice of the noun phrase 'the sword verses' underlies the fact that as from the holy Koran the extremists made up their mind to read only the verses related to sword which hints on their motifs for fighting. Also, the role of the noun phrase as an object puts it in the position of a goal for the material action intentional verb 'read.' In other words, reading only' the sword verses' hints on their willingness to fight. Such a choice of the noun phrase 'the sword verses of Koran' foreshadows the writer's viewpoint in linking Islam, the extremist ideology, and violence together, just to mirror Islam as an extreme religion. Another ideological potential that can be recovered from this extract is the transitivity choice of the material action intentional verb 'shed.' It suggests their attempt to get rid of everything except the members of their group. By making such an implication, they go so far in their extreme world by excluding everything and everyone outside their group.

The extract contains transitivity choices and a naming process to reinforce the extremist's violent attitudes. The naming process through the noun choice of 'sword verses' holds the idea that those extremists interpret and choose from Koran what they like to meet their willingness to fight. Furthermore, the transitivity process through the material action intentional verb 'shed' with 'everything' as the affected foreshadows their determination for violence. Also, the contrasting process through using 'but,' and the rest of the utterance, sets a contrast between insiders and outsiders. The insiders represents the extremists group, and the outsiders represents the Western society. As a result, the transitivity and contrasting processes emphasize the idea they are now ready to kill and fight everything outside their extremist world. The idea of in-group and out-group becomes apparent in this extract as it is evident in 'shed everything, but the one you are with.' By this, the extremist's ideology reaches its peak.


Table 4. *Tools and targets in the fourth extract*

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Tool</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>They read the sword verses of Koran</em></td>
<td>Transitivity</td>
<td>Material action intentional verb</td>
</tr>
<tr>
<td></td>
<td>Naming</td>
<td>Choice of noun</td>
</tr>
<tr>
<td><em>Shed everything but the man you are with</em></td>
<td>Transitivity</td>
<td>Material action intentional verb</td>
</tr>
<tr>
<td></td>
<td>Contrasting</td>
<td>The conjunction 'but'</td>
</tr>
</tbody>
</table>

**Extract 5**

The beard would look better if he trimmed it(1). But there were rules now and he was determined to follow them(2). His life had structure(3). Things were clearly defined(4). He was becoming one of them now, learning to look like them and think like them(5). This was inseparable from jihad(6). He prayed with them to be with them(7). They were becoming total brothers(8). (p.83)

**Linguistic meaning**

The last extract is a description of Hammad's life within the group of extremists. It starts with a hypothesizing process in "The beard would look better if he trimmed it". Then, it continues with a contrast in the second utterance. As for the fifth utterance, it comprises the use of transitivity choice of the intensive relational verb 'becoming' and the time representation through the adverb 'now'. The sixth utterance employs the critical stylistic choices of the morphological negation 'inseparable,' and the noun choice 'jihad.' The utterance before the last makes use of the transitivity choice of the verb 'prayed' with the subject 'He' referring to Hammad and the prepositional phrase 'with them to be with them' as an object. Finally, the extract ends with the transitivity choice of the verb 'becoming.'

**Textual meaning**

The last extract includes a set of critical stylistic tools such as presupposition, hypothesizing, transitivity, contrasting, and equating. At the beginning of the extract, the hypothesizing process appears in the first utterance through the epistemic modality 'would' and 'if.' By doing so, the speaker creates an alternative world of trimming his beard to look better. The choice of epistemic modality through 'would' and 'if' shows that he is uncertain of whether keeping this beard or not. However, the second utterance sets a contrast to that alternative reality as it starts with the contrast 'but' in 'But there are rules now' plus the use of time representation 'now' suggests that his group puts rules, one of them is to have a beard. Thus, the first and second utterances suggest that if Hammad does not belong to the group, he will trim his beard to look better. The focus on the outside look is one of the indications of extremism as they attempt to have a unified look by growing beards. For Hammad, the first step to be an extremist is to keep his beard just like the other extremists even if he does not like the beard. Moving to the fifth utterance, it comprises the
use of transitivity choice of the intensive relational verb 'becoming' with 'he' as the carrier and 'one of them' as the attribute. The transitivity choice and the time representation here show the turning process that becomes clear through the time deictic 'now' which is a time representation indicating that the relation between the carrier 'he' and the attribute 'one of them' is a new one. The rest of the utterance continues by identifying how he becomes one of them by learning to look like them and think like them. So, the equating process through the parallel structure (look like them and think like them) proves that each one of those extremists looks and thinks like the other one in the group. In order to be one of them, Hammad has to learn to look and think like them. The next utterance proves this by using the morphological negation 'inseparable' in 'inseparable from jihad.' Thus, for those extremists unifying their looking and thinking is part of jihad. Through the negation, Hammad creates an alternative reality in which looking and thinking like his group can be separable from jihad. In such a case he would be free to think and look as he likes. He learns these beliefs because it is part of jihad to hold his group's beliefs. Furthermore, he adds that 'he prayed with them to be with them' using the material action intentional verb 'prayed' with the subject 'he' as an actor and the prepositional phrase 'with them' to be with them' as a goal. He confines the process and the aim of prayer to be part of the group. The last utterance makes use of the transitivity choice of the intensive relational verb 'becoming' with 'they' as a carrier and "total brothers" as an attribute to shed light on repeating the idea of the in-group. To sum up, this extract reinforces the idea of one group holding the ideology, the beliefs, thoughts, and the look of that group. The above-mentioned tools and targets are shown in table (5):

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Tool</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beard would look better if he trimmed it.</td>
<td>Hypothesizing</td>
<td>Epistemic modality</td>
</tr>
<tr>
<td>But there were rules now and he was determined to follow them.</td>
<td>Contrasting</td>
<td>The conjunction 'but'</td>
</tr>
<tr>
<td></td>
<td>Time representation</td>
<td>The adverb 'now'</td>
</tr>
<tr>
<td>He was becoming one of them now, learning to look like them and think like them.</td>
<td>Transitivity</td>
<td>Intensive relational verb</td>
</tr>
<tr>
<td></td>
<td>Time representation</td>
<td>The adverb 'now'</td>
</tr>
<tr>
<td>This was inseparable from jihad.</td>
<td>Negation</td>
<td>Morphological negation</td>
</tr>
<tr>
<td>He prayed with them to be with them.</td>
<td>Transitivity</td>
<td>Material action intentional</td>
</tr>
<tr>
<td>They were becoming total brothers.</td>
<td>Transitivity</td>
<td>Intensive relational verb</td>
</tr>
</tbody>
</table>
1.4.2 Results and Findings
The five extracts show that the critical stylistic tools work jointly to uncover the concept of extremism in the selected novel. The researchers finds out that modality, transitivity and assuming, transitivity and equating, transitivity and modality, are woven together in the text to create an inherently extreme world view. The selected critical stylistic tools vary in their existence in the selected extracts. Starting with the naming process, it appears twice in the first and fourth extracts only. It denotes a process of labeling. In the first extract, it sets a diverse line between two worlds represented by the West and Islam. In the fourth extract, it makes use of 'the sword verses of Quran' focusing on the words 'sword verses' to link Islam in one way or another to violent attitudes. The second tool, which is transitivity choices, it is implemented from the second extract to the last extract. Though it is used more in the last extract than in the second, third, and fourth extracts. It is repeated three times in the last extract while it is used only twice in the second, third, and fourth extracts. This attributes to the fact that the last extract demonstrates on how Hammad becomes one of the extremists by looking and thinking like them. It will make the reader of the novel assumes of what is the next thing that Hammad will do just like them. Contrasting and equating, both of them appear in the first, second, fourth, and fifth extracts. Assuming occurs twice in the second and third extracts. On the one hand, it constitutes the struggle between Islam and the West in the second extract. On the other hand, it shows Hammad's confession with his need to be normal in the third extract. As for negation is used twice in the third and the fifth extracts. It denotes Hammad's complaint of the life in the West in the third extract. While in the fifth extract is used to show how following the group of extremists for him is considered as something that cannot be separated from Islam. The hypothesizing process is used more in the second and the third extracts than in the last extract. It occurs twice in the second and the third extracts while it is used once in the fifth extract. Space and time representation appears in the first and the last extracts only with space representation in the first extract and time representation, which is used twice in the last. However, transitivity choices are highly structured in the text, particularly by adhering material action and intensive relational verbs. Throughout the five extracts, transitivity choices are built in the structure of the utterances and accompanied the other critical stylistic tools. For example, in the second extract, the transitivity choice of the intensive relational 'is' in the utterances 'Islam is the world...in Koran' and 'Islam is the struggle against the enemy...the Americans' constitutes an equating process through parallel structure to give the ideology that for those extremists the world outside the prayer room is the struggle against the enemy. Thus, the transitivity choices appears to be the most recurrent tool in four out of five extracts. The total number of transitivity choices is nine. Through using material action verbs contribute the main actions of the extremists in life represented by fighting, struggling, and shedding everything. While the intensive relational verbs construct certain facts that are considered to be traits of extremism. Then, modality comes in the second place as it appears five times in the analysis by focusing on epistemic and deontic modality. Nevertheless, the remaining critical stylistic tools ranging between three to two times in their occurrence throughout the five extracts. Following the five extracts on the ideological level, the extremist's ideology starts with constructing a diverse line between Islam and the west in the first extract. Furthermore, the second extract identifies the extremist's mentality and how it sets the idea of Islam's struggle. While the third extract follows the extreme ideology inside one of the extremists (Hammad) as he fights against the normality. The fourth extract sets
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the ultimate aim of extremism of fighting and shedding everything except themselves and their group. While the last extract emphasizes the idea of in-group through becoming similar in their look and thoughts. The notion of the extremism in this novel attempts at associating Islam with fighting and struggling. This destroys the image of Islam and makes Islam something wrong. DeLillo in this novel presents an Orientalist perspective of Islam through presenting extremists Muslims who were growing beards and praying. Besides, he links the term Islam to struggle and fight. Such linkage retains the conflict between the east and the west as Islam has enemies who are the Western people in general and the American and Jews in particular.

Conclusion

The concept of extremism comprises a set of beliefs and notions which need to be accessed critically. As such, the current study finds its way by applying a critical stylistic approach. The work within this approach involves the analysis beyond the form-function relationship. Also, there is more than one tool of analysis that can work together to unlock the key to the ideology within each text. After analyzing each extract, it has become clear that more than one tool collaborates for uncovering extremism. This concept is revealed by the linguistic choices or tools that reflect the violence, struggle, abnormality, hatred, complex and contradictive nature of this concept. All these are conceded by implications, presuppositions, hypothesizing, representing space and time, representing actions, events, and states, equating and contrasting, negation, and naming processes. The present study proves this in the selected novel Falling Man that fictionalizes this concept backgrounded by DoLillo's view. The writer represents extremism as a synonym for Islam with picturing Islam as a religion of struggle and fight. To sum up, the researchers have found that the writer of Falling Man applies linguistic choices including nouns, verbs, conjunctions, modal auxiliaries, negation, deictics, and presuppositions to yield the concept of extremism that is based on struggling, fighting and hatred.

Acknowledgments: The researchers of the present study are indebted to the College of Education for Women, University of Baghdad, Al-Jadiriyya, for carrying out this study.

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References:
Machine Translation and Technicalities of Website Localization

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Abstract
Machine translation tools are widely used by companies. The tools are on an increasing demand. Translators need to equip themselves with the knowledge and the mastering of these tools. This study explores two machine translation tools involved in website localization. These tools are Alchemy Catalyst and Trados Tageditor. The study adopts an evaluative methodology to shed light on the intricacies and technicalities of these two localization tools. It discusses some of the cultural issues that localizers come across in the process of localization. In addition, it delves into the technical issues, mainly focusing on localizing into Arabic with a special focus on string, text, lexis, and orthography. The study concludes that the process of localization requires teamwork and involvement of computer engineers, and both localization tools are valuable in achieving a localization task.

Keywords: Alchemy Catalyst, Arabic, localization, machine translation, Trados

Introduction

Machine translation (MT) and localization are interrelated industries. The developments in the area of machine translation will ultimately reflect positively on the industry of localization and website localization. This is because the localization companies have an increasing interest in offering regulated services in their competitive markets. Machine translation has its sister tool called translation memory (TM). With the development of technology of translation, they are "becoming the one thing" (Pym, 2013, p. 61). Machine translation programs and software work through translation memories to provide consistent translations. Pym (2013) explains that companies have their translation databases that have been built through time with translation memory applications. Due to its productivity and consistency, TM opens the door for companies to work on translation projects of large scale. This is what has made the localization industry flourishes – the usefulness of TM in producing fast translations with consistency.

Website localization widens the scope of communication among cultures and opens new doors for businesses for some commercial websites. According to Pierini (2007, p. 85), there are three types of web localization: informational, promotional, and commercial. Although some web pages may be restricted to only one of these three kinds, other web pages may share more than one of these features. Pierini (2007, p. 86) further elaborates that informational websites are those sites which provide information on particular topics such as tourism. Promotional websites are those which promote specific products: an advertisement on a particular destination in the field of tourism, for example. Commercial sites, on the other hand, are likely to be related to market and business and customer services via the Internet.

Internet surfing is changing, and there are many languages found to serve the needs of the various locales. Such surfing is not restricted to English and those who are interested in the economy and markets will do their best to promote their products on the Net, making them available and accessible by using the language of the target audience (Maroto & Bortoli, 2001). One way of achieving this goal is to go local and translate or adapt the web page using a process known as localization.

Localization is a process that is carried out on a particular product (website page) to translate and adapt the content and presentation of that website page. Content includes text and style, while presentation consists of the "graphical" and "technical components" (Maroto & Bortoli, 2001, p. 4). Therefore, it is crucial for the translator (localizer) to have a technical expertise in some computer programs.

This paper is intended to make a critical appraisal of some of the localizing tools and to critically discuss the technical issues involved in the process of localizing websites, using Alchemy Catalyst and Trados Tageditor. It will start with a definition of the term localization and will then compare it with internationalization. Moreover, some localization concepts will be presented to link them with the intended web site for localization. However, the main discussion will be concerned with the technical issues that occur during the localization operations.
Research Context
This paper sheds light on the technical issues that arise in the process of localizing websites. It adopts and evaluative method to evaluate two localizing tools: Alchemy Catalyst and Trados Tageditor in order to check their effectiveness and which one can be more attractive to users. It is not the intention of the study to examine the translation accuracy of the machine. This is because it is a translation memory, which means the input will have a direct effect on the output. Thus, the evaluation of the tools does not mean which one offers the best translation, nor to compare it to human translation. Instead, it highlights the technicalities of both systems in terms of their usability, applicability, and efficacy.

The study discusses the technicalities of localizing websites into Arabic, along with some of the cultural constraints that appear during the process. The paper handles the steps of carrying out a localization task and mainly focuses on issues pertinent to string, text, lexis, and orthography, along with page formatting, graphics and the tone of the final product.

Localization and Web Localization
The operation of localization is a complex process which involves different factors such as content, communication tone, graphical and scripting components, and page formatting. These web technicalities have to be translated and adapted in a suitable and functional fashion. Pym (2004) defines localization as "taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold" (p. 29). Localization requires teamwork involving translators and computer and programming engineers, as well as a text revision editor, proofreaders and, in some situations, marketing consultants.

Internationalization, on the other hand, is the opposite of localization, and is the process of making a product universal. Pym (2004) defines it as "the process generalizing a product so that it can handle multiple languages and cultural conventions without the need for redesign. Internationalization takes place at the level of program design [in the case of software] and document development" (Pym, 2004, p. 29).

Localization is carried out for several reasons, such as cultural and linguistic restrictions with respect to symbols or images (Pierini, 2007). For example, when the website is technical, the focus needs to be on the technical issues, rather than cultural ones. Merino (2006) argues that the localization process should take into account the target audience of the intended web translation. It is advisable that the audience perceives the product without hindrance. In other words, high quality and efficiency of the localization process should be conformed for the product to be successful.

Translation Software
Alchemy Catalyst is advanced and innovative software that offers achievable solutions for technological obstacles in localization. It also enhances the productivity, quality, and efficiency, as well as the effectiveness of automated translation. The software itself offers compliant solutions for the users of the software, with tutorials and instruction services that facilitate the work of the
localizers and help them to meet the challenges that might occur. It is possible to export what you have translated on Catalyst to other software such as Trados. The translation will then be saved in memory and will provide matches for the rest of the translation required.

On the other hand, Trados is other software that used for translation and website localization. In Trados, a text is not stored as a whole, but rather in segments. The segment or unit usually resembles a sentence. The localization function in Trados is capable of adapting a product – website – to another one that suitable for the market. In addition to translating texts, it can handle graphics and cultural nuances to target the local intended market (Austermuhl, 2014).

The localization Process
Some websites are not complicated and do not contain the features of dynamic webpages, such as texts embedded in graphics, video, or scripts. However, they may contain strings, texts, and links leading to other pages. The first step in localizing a webpage is to save the page in HTML (Hypertext Markup Language) format in the documents file. This will make it possible for Catalyst or Tageditor to allow localization. What follows then is that the webpage needs to be inserted into the localizing tools and will then be ready for working on.

In a particular case of translating a web page into Arabic, one has to be careful with the dialects of the Arabic language (Wilmsen & Youssef, 2009). As the webpage targets an audience, all of whom speak Arabic, it should, therefore, be localized with standard Arabic. However, in other situations of localization such as forums and so on, dialects may be considered when localizing. Likewise, the pictures may remain the same as in case they convey no specific cultural content.

1- Strings
Both localization tools allow translation of the web content by strings. Hughes (2002) defines string as "a sequence of zero or more characters from Unicode character set" (p. 318). In other words, a string is a series of characters usually recognized as a single unit. It may include letters, digits, symbols, a phrase, or a sentence. Each of the strings is translated in turn, usually taking the form of a link which leads to another page. To place the page under the link, the full link will have to be copied with the tags and then pasted onto the translation bar, in order to be rendered into the target language. To activate the link in the target language, the localizer has to work on the language between the tags, keeping the tags as they are, as they contain all the commands and the programming language.

2- Texts
According to Jimenez-Cresco (2011), a web localized text should preserve source text features in terms of macro and microstructure. Some texts in web pages are not generally intended for experts in the field that the website addresses, but rather to the public who have a reasonable interest in particular knowledge and eager to learn new information about specific concepts. Therefore, the nature of the texts can be very flexible, and the localization is achievable working with either tool: Catalyst or Tageditor and the outline (whether macro or micro) of the texts were maintained.
3- Lexis and Orthography
The lexical terms in the original texts of webpages can generally have equivalence in the target language. However, some very technical terms have no equivalence. Two strategies can be applied in this respect: transliteration and adhering to the same spelling. In fact, Jimenez-Crespo (2011) argues that many of what he calls "lexical and syntactic anglicisms" appears to be maintained in texts localized into other languages (p. 17). Therefore, Phrases such as file names and abbreviations should be left in the original spelling. This strategy is followed as many technical terms are known to the audience in the foreign orthography and many feel comfortable with them, rather than foreignizing the terms. For example, 'exe file' is best written in this form rather than distorting the shape into another language in which it may appear difficult to the mind or the eye of a programmer or computer user. More importantly, this type of file name is well-known to the target audience. Both Catalyst and Tageditor managed to deal with the tags which were to be translated.

In the case of Arabic, one serious problem that can difficult to overcome is the orthography and the left-right issue in writing between Arabic and English. It is not possible to re-arrange the overall appearance of the webpage from right to left, but that would not be an obstacle to the audience, as each chunk or phrase of a sentence is readable and well-presented.

Conclusion
Localization is a very complicated process that requires teamwork as the localizer may face some programming issues which may necessitate the assistance of a computer engineer or programmer language (Pierini, 2007, p. 96). It is also not a cheap process and may, indeed, be highly expensive in some cases. Both localization tools have the advantage of presenting the target text and source text of the webpage on the same page of the tool. Catalyst uses WYSIWYG (What You See Is What You Get) mode and appears to be more practical text as it allows immediate editing. It also features the Comparison Expert and Translation Memories, in which project files such as TTK (Translation Toolkit) are stored and made available for future work. On the other hand, Tageditor is also adequate in translating web pages, and it saves the work as 'save target as'. By choosing this, the page is saved and can be viewed as a web page. Moreover, the page can be saved in an 'index html' form for future work. Some technical issues have been highlighted in the work of translating webpages into Arabic by comparing two localizing tools.

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Abstract
It is widely known that Western invasion brought new ideologies over colonized countries, from eradicating its traditions to impressive news reforms. Thus, the colonized country becomes torn between former traditions and newly modern perspectives. In this respect, the focus of this research paper will fall over as it witnessed Western imposition over its society that tried, in its turn, to maintain a traditional lifestyle, while there were attempts for change. Hence, the researcher attempts to shed light on Jordan as it sways between traditions and imposed reforms through the literary work of Fadia Ahmed Faqir, whose main motivation resides in the strong messages she conveys in her novel *The Cry of the Dove*. Thus, the concern of this paper is how far carrying a double identity affects people’s sense of belonging? In this respect, the article introduces a hint of the author’s life embodied in the protagonist Salma, who carries a swaying identity torn between tradition and modernity through her adventures. Salma moves forward and backward through time, then she- the protagonist-wins a voice in a foreign country and adopts a new standard of living, releasing herself from the cultural boundaries of Jordan. Salma is naïve but loses her original identity while she had an opportunity to be a wife, with her husband who travels to provide for his family. But she flies to Britain rejecting the double life she leads between her traditional and modern habits. As this paper submits, the addressees should depict the impact of living a double identity adopted by a traditional character living in an imposed body and culture.

Keywords: Cultural boundaries, double identity, social change, tradition vs. modernity, Western reforms, women’s oppression

Introduction:
For writers, Literature is a means to tackle issues dealt with in real life, from political problems to personal ones. Thus, the novel has been relating to society throughout centuries, which gives literature new reasons to take distinct horizons and perspectives in writing, until it deals with issues of postcolonialism in order to picture unspoken Western impositions and resistance in literary works authors. Postcolonial literature, as a new movement, is the writing which has been — as Ashcroft claims — “affected by the imperial process from the moment of colonization to the present day” (1989, p.2). In this respect, many authors collaborate within literature, such as Arudhati Roy, whose novels reflect indigenous modes of invention and creation besides many others, who characterize postcolonial literature as a literature of change, invention of new words and styles to communicate how a special behavior, in a sense, has been forced upon them.

Much of postcolonial literature attempts to restore the voices that have been silenced for a remarkable period of time. Literature justifies actions as violence against those who resist colonial rules. As an answer to this, a category of human beings has been gathering its strengths, a voice from Africa, another from India, and many others from colonized countries; all voices are female ones. The post colonial literature impacts not only men but women as well. Using the English language as means of self-expression, women write about the way men and society oppress them; they explain that being a woman means she has no role in society, so she is marginalized. As a result, post colonial woman literature deals with social differences between men and women in a male dominated society. Though postcolonial women literature is criticized, it still attempts to widen its roots to win a space among men, for instance, the best known writers Leila Aboulela, Nawal al-Saadawi, Edna O’Brian, Fadia Faqir and Assia Djebar.

This research paper will be dealing with the impacts that affect Middle Eastern societies — especially Jordan — by Western invasion that carry huge and political difference over Jordan, meaning that Jordan has been trying to stick to its traditions, but Western colonialism resumes the change, especially Arabic novels.

Westerners affect other countries too, but Jordan is known by its rude applications of political, traditional and religious rules, even if it costs the dearest person of one’s life; rules are rules. Its famous women writers expose this country: FadiaFaqir and Layla Habaly.

In discussion of general matters facing women in the Middle East, the lifestyles and conditions are often lost. Westerners perceive Middle East as passive, weak and veiled. The oddness that might occur here turns around the type of causes women are put into, and the kind of literature occurred in that era. Jordan, as a subject matter to study, demands answers about its context as a Middle East society.

1. Middle Eastern War and its impact on Arab Women

Arab world witnessed many wars for the most of the twentieth century. For varied reasons, Western colonial projects had an impact on regions in Ottoman Empire at the end of World War I, culminating until 1948. This period — according to every Arab in the region — marked the beginning
of the reign of terror and unsettlement, characterized by geographical and spiritual displacement. Therefore, the Civil War is imposed over men and women, whether victim ones, or unwilling participants. In this respect, political literature-a new genre- outlined interpretation of legacy of pain and displacement.

By evaluating past events, the researcher relates with the fact that Jordan witnessed extreme changes because of terrorists of the West. Therefore, the writer’s concern is about Jordanian context as responsible for transgression of crimes, especially honor.

1.1 Jordan society

Jordanians’ social life lies on the family; Nyrop (2008) details its importance:

The household is composed of Kinsman, and family ties ramify into the structure of clans and tribes. In principle and usually in practice the individual’s loyalty to his family . . . overrides other obligations . . . often outweighs personal achievements in regulating social relationships. (Nyrop, p. 82).

The quotation communicates the idea that that good reputation of kinsmen must have good reputation. This concerns women beliefs that the dignity of a group is tied to its kin and when the status of women is good, it reflects a significant concept of honor both in Jordan and in the Middle Eastern society in general. Besides, Jordanian society is characterized by the deep roots in patriarchal tradition, which creates a deep fissure between men and women. Due to the scope of this paper, it is necessary to limit the dynamic feminine background. Hence, this section will maintain a focus on educational system and the occupation kept by women in order to mirror the status of women in Jordan. During Postcolonial era, Arab women were not given any voice or importance as they are seen as cook and raise children.

1.2 Women in Jordan

The long-established roles within households, Jordanian society incite women to attain certain occupations. Despite that they are low paid and are not granted much power in the work place, she is allowed to maintain her traditional household responsibilities without having total control on her money since the latter is controlled by the husband, and in rare occasion is used towards any means that can empower her. In some cases, women are submitted to crimes practiced over those who are not highly-paid, most of them are victims because they are dependent on their husbands who, in return, strike their wives of any “monetary freedom autonomous power, which directly results in her subjection in almost every other area of her life and reiterates her submissiveness to her husband and his standards.” (Fargues, 2005, p. 38). In response to that, Miller adds: “Many times, this results in domestic violence, and in extreme cases involving family honor, the death of young women” (Miller, 2009, p. 65). Lately, women are favored with some liberating movements towards the male domination and authority, but are futile, perhaps because of political representation of women in the Lower House of the Parliament.
From another perspective, and due to the Western influence over Jordanian women, many of them demonstrate their movements, through gaining place among men, and establishing organizations for protesting against issues related to discrimination in opposition to them. This organization pushes the government to adopt the UN’s Convention on the Elimination of All forms of Discrimination Against Women (CEDAW), giving result to two articles, for the Article 9 concerns citizenship and the Article 16 having concern with equal rights in marriage, divorce and parenthood. However, issues like honor based violence, sexual harassment are issues with no solution that women keep skeptical once being outside home.

Women fail in competing with men in legislative and municipal elections because of the idea that women are inferior in Jordanian society when it comes to their ability in political work, so, men are better placed in such domain. According to Owemer (2012) “Because women lack the support of official and unofficial leaderships that affect the process of political participation, who do not aspire to the development of modernization due to the weak cultural, social, and religious pretexts” (p. 187). All in all, Political participation of women is an issue affecting not only Jordan but nearly the whole Arab world as well, but it is crucial in Jordan because women constitute half of the population in there.

2. Isolated Echoes

Nothing hunts a woman but her feelings most, as a result, some change their ways of looking: some sing, some establish institutions to help women and some include their words into history; becoming writers, all of them, believing to share their lived experiences and narrate their stories in a way or another, hoping to transmit a particular message, and for some, imagining a better world. The researcher is mainly concerned with what the Arab women writers try to say and what they do not.

To live into Arab women’s writing in the twentieth century, going back to the latest half of the nineteenth is needed; the cultures over the Arabs heartland their worlds characterized by a climate of openness and acceptance of the new. Thus, it is easy to share Cooke’s belief that male’s writings differ from female’s ones, for the former write about reflective of reality that need reform, while the latter’s being less graphic, less violent and perhaps for that reason less known.

Lebdai in Arab Women Lives (2007); she mentions that today’s Post-colonial African Literature has evolved by including themes such as duality, hybridity and self-analysis for ultimate purpose of (dis)covering and defining one’s individuality and one’s positioning in the course of “History” . He cites many women writers dealing with distinct topics as confirms Bill Ashcroft in The Empire Writers: “Contemporary accounts . . . are beginning to assert the hybridized nature of postcolonial experience” (p. 35). This refers to the harshness of migration that causes both physical and psychological aches because of the impossible adaptations to new environment. As a result, post-colonial women writers tackle such issues and become the leaders.

It remains to be seen that women are finally captivated by uprisings that mark both the Middle East and the Arab countries. Abbas’ Revolution is Female: The uprising of women in the
*Arab world* 2002 says that: “The moment was poignant one for the Arab feminists. Though few outside that the Arab world knows it, women’s radicalism in the region has long and deep roots that span more than a century”. Besides, it cannot be erased that Arab women’s writings are critiqued, though, but from a feminist perception, they feel a must to fight hard to gain recognition as artists. However, some of Arab women seem to be more feminist then others, since they engage with extra feminist themes than others. Literature written by women themselves brings to another dimension as the real experiences of life and hardship have a touch of femininity, not only in the Arab world, but in foreign one as well.

To be more precise, Fewzia Bedjaoui, in her distinct articles tackles a novel which mirrors all what echoes of women sound like. In one of her titles (Trying to Belong), she refers to Monica Ali’s *Brick Lane* as a story that debates the perennial of how the individual can remain constant and change, exploring the challenges that exist in identity and “femininity”, keeping the Indian traditional discourse. She (2011) argues that:

Writing for Indian women among other is a way of expressing feelings of suffering, loneliness, frustration, fear, alienation as well as hopes and dreams” while she sheds light on how men see the women writings: “The argument that women writers were not active in literary production is simply untenable, for the illustration of Kali publishing shows the opposite. Indian male critics may quickly point out that Western literary awards are not reliable indicator of the artistic achievement of women writers. (p.39)

As an appropriate way to sum up all what is said is that feminine writings and more precisely Arab writers tend to open doors to silenced voices, capable of saying a lot, hoping a better expectations through their writings, using whether “harsh” direct words or most of the time killing the beast by their sweetness of lines. Though the attempted works, male domination still remain, and though the Arab women writers still fight with their words. They may encounter some problems in dealing with stereotyped world, trying to belong, feeling urged to be adopted with social change.

2.1. Salma’s Belongingness

Linguistically speaking, Fadia Faqir seems to represent a suitable example with her book *Lost in Translation*, when referring to the difficulty of publishing in their countries and problems of translation while living in the West, trying to adopt the language of the other. So, Arab women writers living in the West feel urged to create a new shape of pen for writing, in another sense “an Arab book” in the culture of the other, since they are displaced in exile. *Pillars of Salt* is the instanced novel in which she inhabits transcultural and translinguistic position using proverbs, translated Arabic words, phrases as well as culturally specific moments and actions in her English texts. In this respect, Maleh’s *Arab Voices in Diaspora: Critical Perspectives Anglophone Literature*, says that:

What Faqir’s *Pillars of Salt* attempt at can best be described by what Miriam Cooke has identified in the work of other Arab women writers as “multiple critique” in which authors critique simultaneously the global system, their own political regimes and religions and
family contexts and the patriarchal vein that runs through them all and still remain wary of other ‘desire to coop their struggles. (Maleh, 2009, p. 242).

She confirms, thus, that: “Although the text empowers the Arabic reader, it does not mean at all to sugar-coat Arab women’s oppression, while the West is already certain that such oppression exists and exults in seeing it displayed” (p.254) when dealing with Western Arab issues.

Anastassia Valassopoulos’ *Contemporary Arab Women’s Writing: Cultural Expression in Context*, deals with problems and prospects feminist Arab writers face, arguing that: “In her article “Publishing in the West: Problems and Prospects for Arab Women Writers”, Amal Amireh argues that it is often easy to discern why certain works by Arab Women Writers succeed in the West and are embraced as somehow ‘enlightening’ . . . What has also been interesting is the way in which women writers have been critical for each other in terms of whom their work appeals to and why” (Valassopoulos 23). In her turn, Amireh uses Nawal el-Saadawi as an example of an established author and feminist, arguing- pointing out the difficulties that Arab women writers have had in avoiding certain predictable responses that:

I agree that el-Saadawi is popular in the West partly because her works have played into Western prejudices. But I do not think this fact should be merely used to dismiss her achievements. This current generation of Arab women writers faces the same problems of reception she has faced and will be better of reflecting as the historical factors behind this kind of reception than evaluating themselves at the expense of their predecessor. (Amireh, p.56).

In a nutshell, the telling of Arab women writers display a variety of themes, among them the delicate one about wearing the veil. Whatever approach, these women find finally the capacity to say that they are responding creatively and vigorously to the existed dilemmas, and that they can challenge the rapid social change through exposing abusive situations, raising controversial issues and criticizing many aspects of Arab society, with the goal of generating a constructive dialogue by both men and women. They gain their places in interpreting their personal experiences in sight fully and offer authentic accounts of realities of their lives. The use of their reasoning voices rise above the male-dominating space, and all this, believing on the ink falling down from their pens with an inch of distinctive, especially inner talents.

2.2. The Bleeding of Pens

With the appearance of literature, specific framework are categorized by the recent impressive boosting narratives, produced in English by women authors who are Arab British/ American immigrants, or daughters of early Arab American/British immigrants. This category is widely recognized by Western critics and interested in by many academics and researchers. From Long years of British colonization in most Middle Eastern countries, ‘Anglophony’ did not make its appearance as it is the case with other South Asian and South African countries. Hybridity writings and the emergence of hybrid identities are favored after Bhabha. The list of writings produced by Middle Eastern Arabs-compared with the literature in French produced by North African (Algerian, Tunisian or Moroccan)-become one on the whole unimpressive challenges after that,
by increasing of English production by Arab writers, mainly like Ahdaf Soueif, Leila Aboulela, Fadia Faqir and others who either live in Britain, in the USA or between the US/Britain and the Arab world.

The methodology applied in the following literary analysis is the feminist qualitative research approach in literary studies with specific reference to Arab immigrant writers. The challenges faced by Arab women have been interpreted throughout their lines, attempting to give voice to the voiceless. How do they envisage their revolution of these challenges? Why women are challenged? The purpose of this paper is to provide a framework that can give an adequate account of challenges through evaluating solution found between the Arab women writers in the UK’s lines.

To conclude, those women are dealing with such writings since they feel a kind of displacement, so they speak articulately to the diversity of Arab women wherever they are—to their ideas, desires emotions and strategies for survival. The works of those writers do not, in the name of unity and solidarity, gloss over socio-economic and political differences among the women they represent. In fact, difference becomes a site for investigating commonalities, since the works cited show a commitment to approaching the politics of location as a site for understanding particularized experiences within a global framework. Broadly speaking, all novels tend to enumerate characters through which the reader is given a chance to examine different context in which characters live, and all this, in order to shape contemporary Arab cultural identity.

3. Fadia’s Shadow in Salma

The writings of Fadia Faqir scream the silence and pain that a woman passes through, because of male domination and harsh governmental laws, and the way that property owns a property, the way Arabs interpret the Islamic canons and known as a victim that owns her rights. The novel formally constructs empathy and compassion. Faqir utilizes Salma as a mirror of her life. More than any novel, Fadia uses descriptive themes in which she shows that Salma is affected with tastes of food, herbs, trees and flowers, and evocates language as in Lavender, ripe olive, orange blossoms, jasmine, sage tea, lentils, frozen fish sticks, spicy ghee butter sandwiches and many others. Was this done consciously? What does this tell us about Salma? A stranger in a country? England or Hima? In this respect, we will attempt to clarify some of the key words that Faqir uses as a reference to her being and beliefs.

Beginning with FadiaFaqir’s You arrive at a Truth, not The truth: An interview with Fadia Faqir by Lindsey Moore; Fadia explains the most influential factors that she pictures in Salma, beginning with the fact that she-Fadia- used to live next to an English club and that the Jordanian people never had the access in, thus, she pictures it in Salma when-in Britain- she is always looking into other people’s gardens in England, since she is always on the outside. She-Fadia-adds that she hates the fact that her father urges her to put the veil and do her prayers at time; she responds to his behavior, she says: “all kinds of things that made me react against institutional religion” which means that she does the contrary of what her father asks her to do.
Next, Faqir mentions that her influence of her mother’s liberality makes her able to express her needs, even if this reaction enters her to fight with her father. But the last one, which she characterizes as ‘the biggest fracture in my life’, is the verity that she loses her son, she says:

My father insisted on my marriage, but then pulled me out of it when it turned out to be a disastrous match. . . I lost custody of my son as a condition of my divorce. I broke down after that, after they took away my son . . . I went to University but if people spoke to me, I would consider myself as not worthy of their greeting . . . I was riddled with guilt. I started writing because it was perhaps a way to talk to my son perhaps it is a long letter to him, all of it.

Fadia Faqir pictures themes through the adventure of Salma, moving forward and backward through time. She portrays what a post-colonial woman can pass through and how such character as Salma can flee this condition to be killed at last, just as her sisters, who have committed honor crimes. Fadia wins voice in a foreign country and adopts a new life style.

The connection between past and actual generations illustrate that when the topic is about a woman, there are no boundaries in both time and place. The post colonial period has given birth to such women who do not know how to keep silent but yell their pains between their lines.

As a scale of this study, the message extends over several steps, as it is recommended the move from the general to specific, the story takes the top. As for the rest, they attempt to dig deeper between the lines until Fadia Faqir, and her relation with her main character. Being aware of what a post colonial literature wants us to know, themes vary from one setting to another, and eager to reflect such issues that affect women especially, Faqir pictures each theme at the level of possibility. History is part of each soul, and one of Salma gives answers to how a woman should free from oppression, from grief; that is to have a character, not to stay aside and cry as a baby, just as Salma did. Everyone commits mistakes, but we have to learn to pardon ourselves in order to know peace, Salma did not. The message seeks to empower women, to sparkle the inside of her capacity; to be a real feminist.

Conclusion

Wishing to represent the experiences of people and their societies in all works to mirror the society by using language, which is the medium of expression, holding the story as it is, the researcher can deduce that literature espouses, therefore, such interventions and hopes at documenting the lived experiences of a people. Curiously, one of the sharpest points comes to shed light on, is the literature written on women, since whenever feelings are found, it refers to the fact that this part of self-expression is shown through her writings, depicting the sense of belonging in her literary works.

Fadia Faqir, in her novel, diversifies in the use of a variety of cultural elements such as songs, beliefs and Arabic words, wishing to keep the original speech of characters. She uses as many descriptions as she can, as in:
I would watch how the sea woke up when touched by morning light, its colours changing from grey to corcel, to gold, then to turquoise. . . The sun would fight the darkness of the sea. The sunlight would win the day, filling the air with light. The dark-blue sea, exhausted, grew mossy around the edges. (72-3)

In a nut shell, several findings resume the concepts that have emerged during post-colonialism, which, finally, favor women to speak out and loud in a male dominated society, in addition to carry an identity free from ups and downs in terms of belonging, culture or lifestyle. Besides, the Western invasion over Jordan liberates and gives birth to a new kind of writing that has spread over the journals and even media.

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The Awakening of Female Consciousness in Kate Chopin’s *The Story of an Hour* (1894) and Charlotte Perkins Gilman’s *The Yellow Wallpaper* (1892)

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Abstract:  
This paper aims to analyze the two short stories *The Story of an Hour* (1894) by Kate Chopin and *The Yellow Wallpaper* (1892) by Charlotte Perkins Gilman in an attempt to unfold the journey that leads the female characters to awaken their consciousness and to stand against the dominating male figures in their lives. In both short stories, the central characters Louise Mallard and Jane, undergo an essential journey of self-realization, which leads them to finally freeing themselves from patriarchal authority and oppression. Moreover, the paper stresses the impact of the authors as females on their characters’ development throughout that journey. Following the analytical approach within the feminist theory, the article is influenced by two major feminist critiques; Virginia Woolf and Simone De Beauvoir, who believed that women should incorporate their voices into their writings to depict more realistic female characters. Finally, both characters rejected being subordinate and oppressed and formed a reaction against it. Moreover, both authors succeeded in portraying the true characteristics of a female character; they were able to voice their own opinions and represent their true feelings.  
*Keywords*: Charlotte Perkins Gilman, female consciousness, feminism, feminist literature, Kate Chopin, short story

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Introduction

In the feminist essay written by Woolf, (1929) a hypothetical female writer stands against male criticism and pursue writing as a profession, and states this powerful statement “Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind” (p.76). Despite all the physical and psychological oppression and dominance imposed on women, their minds are their own and are eventually liberated. The free thoughts of this hypothetical character resemble what both female characters in the short stories *The Story of an Hour* (1981) by Kate Chopin, and *The Yellow Wallpaper* (1892) by Charlotte Perkins Gilman finally end with; A free soul.

In both short stories, the central characters Louise Mallard and Jane, undergo an essential journey of self-realization, which leads them to finally freeing themselves from patriarchal authority and oppression. Thus, this paper aims to analyze the two short stories in an attempt to show the journey that the female characters go through in order to free themselves from the haunting male figures in their lives and to shed light on the impact of the authors as females on their characters' development throughout that journey.

Literature Review

The patriarchal ideology controlled the literary canon until the late 18th century. Male writers exploited women both in life and in literature. They were depicted as inferior, and their characters were marginalized and silenced. Gubar (1981) addresses this unjust depiction of female characters in her essay “The Blank Page” and the Issues of Female Creativity. She discusses the re-creation of the female character in the male’s image as objects; “But if the creator is a man, the creation itself is the female, who, like Pygmalion's ivory girl, has no name or identity or voice of her own” (p. 244). Gubar believes that the position of female characters within a culture is not only as an object but as an art object, she compares her to an engraving made of ivory, a replica made of mud, an icon or doll, she could be anything but the sculptor itself (p. 244).

A few male writers might deviate from the stereotypical depiction of the female character. Claridge and Langland, (1990) believe that their intentions are not necessarily sympathetic towards it, on the contrary, they primarily employ feminism as a means to serve their ideology, agenda, and to further assert their masculinity. They state:

> Although many male writers are interested in a space or possibility for expression coded as “feminine,” they are not necessarily interested in particular women and their plights or even the general plight of the generic “woman.” A male writer may simply need the space of what he or his culture terms the feminine in which to express himself more fully because he experiences the patriarchal construction of his masculinity as a constriction. He may, that is, appropriate the feminine to enlarge himself, a process not incompatible with contempt for actual women. (p. 3-4)

Consequently, female writers sought against the patriarchal literary canon that, as indicated above, portrayed a wrongful image of the female character and thus failed to deliver its actual
characteristics. Feminist theorists Gilbert and Gubar, (2004) encouraged and called upon women writers to contribute to the literary canon to negate the stereotypical image of the female character. They add:

A life of feminine submission, of ‘contemplative purity,’ is a life of silence, a life that has no pen and no story, while a life of female rebellion, of ‘significant action,’ is a life that must be silenced, a life whose monstrous pen tells a terrible story (p. 36).

Similarly, Woolf (1929) encourages writing as a profession for women, and discusses the issue of men who wrote about women to sustain their superiority, and promote their false ideology:

Have you any notion of how many books are written about women in the course of one year? Have you any notion how many are written by men? Are you aware that you are, perhaps, the most discussed animal in the universe? (p. 23).

Additionally, male writers fail to capture the complexity of female nature. Gardner (1981) believes the reason behind it is that women’s experiences are different from those of men (p. 348). Berkove (2000) may serve as a prime example of a male writer's point of view that fails to understand the depth behind an oppressed female character. He believes that there is no evidence that Mrs. Mallard underwent any suppression (p. 153). He also adds that the role Mrs. Mallard portrays is unreliable; therefore, her statements are misleading and contradicted (p. 153).

Opposed to that, female writers prove successful in capturing the essence of the female character. Gardner, (1981) adds: “The other main explanation of female difference posits a "female consciousness" that produces styles and structures innately different from those of the "masculine mind" (p. 348). She further adds that the heroines are an extension of the author's identity and a representation of her ideals (p. 357).

Moreover, Ghandeharion and Mazari (2016) take on the idea of Feminine writing “Écriture féminine,” a term coined by the French theorist Hélène Cixousto, in an attempt to emphasize the importance of writing for women to escape the patriarchal mindset.

Seeing that this paper is within the Feminist theory, literature on this matter has been reviewed. However, to my knowledge, none of them address the awakening of the female consciousness in both stories. Nor do they address the impact of women authors on their female characters. Therefore, this paper intends to address this gap by bringing these two works in comparison.

Methodology

Considering that both writers were the forerunners in American feminist literature, this paper follows the analytical approach within the feminist framework. Influenced by feminist theorists Virginia Woolf and Simone de Beauvoir.
Reimer (1996) defines female consciousness as “women’s recognition and acceptance of the culturally defined gender role they are expected to fulfill” (p. 79). It differs from the Feminist consciousness in the sense that the latter refers to “the motive force behind the social and political liberation movement women have formed in reaction against … a status of subordination and an experience of oppression” (p. 79). Then it can be established that the Female consciousness was a trigger for both characters to start their journey of realization toward the awakening of their Feminist consciousness.

Additionally, Woolf (1929) discusses the status of female writers within the male-controlled society. She situates the profession of writing atop the ladder of jobs that help women to gain the upper hand in their relations.

Similarly, de Beauvoir (1953) believes that societies are patriarchal, and men treat women as subordinates in those societies. She declares that:

"one is not born, but rather becomes a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine" (p. 267).

De Beauvoir equally believes that working is essential for women if they are to break free from the norms imposed on them by the patriarchal society. She adds that “It is through work that woman has been able, to a large extent, to close the gap separating her from the male; work alone can guarantee her concrete freedom” (p. 813).

Analysis

It is important to note that the personal incidents that occurred to the authors influence both stories; hence, it is valid to consider both as semi-autobiographical stories. It is also crucial to understand the effect of a female author on characterizing her female character, similarly to what Gardner (1981) believes, those characters are an extension of the authors’ identity (p. 357), making them reliable and trustworthy.

In the case of Chopin (1894), her story resembles that of her mother’s, Eliza Faris. A young French woman who marries Thomas O’Flaherty, a man the age of her father, to secure her family financially. As Toth, (1999) states "The Story of an Hour" can be read as the story of Eliza O'Flaherty's marriage, the submission of a young woman to someone else's will" (p. 48). Thomas dies in a train crash, resembling the train crash that kills Mr. Mallard, and leaves her a widow at the age of twenty-seven. Toth adds that the death of Chopin's father helped Kate from growing up in a typical patriarchal household in the nineteenth century "in which a powerful husband ruled the roost" (p. 50).

In Chopin’s story, Mrs. Mallard’s journey towards the awakening of her consciousness starts from the moment she learns about her husband’s death. Chopin characterizes Mrs. Mallard
as a woman who isn’t physically oppressed, but psychologically. Despite Mrs. Mallard's young age, she has heart troubles; besides that, Chopin describes her facial features as having a fair, calm face with lines that speak of strength and will (p.2). All these physical and psychological manifestations serve as proof of oppression, which negates the above-stated argument by Berkove (2000) that there is no clear evidence of Mrs. Mallard's abuse (p.153). Mrs. Mallard receives the news in a way anyone would expect a typical woman would, “She wept at once, with sudden, wild abandonment, in her sister’s arms” (Chopin, 1894, p.1). However, Mrs. Mallard goes through a moment of realization and asks to be alone in her room, as if she is rejecting the society’s stereotype of grieving widows. Woolf (1929) stresses the importance of personal space for women, a place only for them to liberate from societies constraints, Woolf adds “for it is a fact, that there is no arm to cling to, but that we go alone and that our relation is to the world of reality and not only to the world of men and women” (p. 95). When she is alone in her room, Mrs. Mallard looks out the window and notices the small things outside; the smell of rain, tops of the trees, the twittering of birds. Amid her rumination, Mrs. Mallard starts to feel her exhaustion being washed away, and she physically feels her freedom being handed to her from the sky “But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air” (Chopin, 1894, p.2). Mrs. Mallard then realizes her current state as a liberated woman. At first, the feeling is strange and frightening for a woman whose life was overpowered by her husband. However, she is finally relieved that she is never to be dominated by her husband and declares that she is "free! Body and soul free!" (p.3). Her freedom is to be able to live for and by herself, thus not existing as a silenced, marginalized wife.

To the family of Mrs. Mallard, her illness is a weakness to her. When she dies from the shock that her husband, her oppressor, is alive, the only assumption that comes to the male doctor's mind is that she died from an immense joy her heart could not endure. Sadly, this ending is what Chopin had to write to publish her story because, in a society conquered by unjust patriarchal ordeals, it is unacceptable for a woman to be in the joy of her husband's death. Toth (1999) adds:

“Kate Chopin had to disguise reality. She had to have her heroine die. A story in which an unhappy wife is suddenly widowed, becomes rich, and lives happily ever after. Eliza O'Flaherty's story would have been much too radical, far too threatening, in the 1890s” (p. 50).

Similarly to Chopin, Gilman’s story is considered to be a reflection of her own experience. Gilman (2011) discusses the case of a male physician who protests her story, even though it is based on Gilman's personal experience with depression. The "rest cure" prescribed by the doctor, besides restricting work time to two hours to be well, proved its failure as an effective cure, as Gilman states that she followed the directions for three months and she was on the verge of madness (p. 265). She then disregards the physician’s advice and starts working and gains her health again.

In her story *The Yellow Wallpaper*, Gilman tells a tale of a depressed woman who slowly descends to her destructive fate. Jane, who is controlled by her husband, John, who happens to be her physician. John believes his wife is ill and in need of a rest cure, depriving her of her profession
as a writer and disregarding what she thinks she has: a postpartum depression. John fluctuates between the husband/doctor characters, even if neither is supportive of his wife's choices. In addition to being depressed, Jane is neglected, deprived of working and in constant fear of writing openly. Even as an ill woman, Jane defies her husband's rules and writes when she is unobserved. Nonetheless, she becomes unable to keep herself sane, and it starts to exhaust her, she says "I did write for a while in spite of them; but it does exhaust me a good deal – having to be sly about it" (2009, p. 5).

Jane starts her journey of self-realization by walking into the room that she was intended to rest in for several months. She notices the wallpaper and describes it as the worst paper she saw in her life (p. 8). This wallpaper is what triggers her unconsciousness, and as time goes by, Jane finally sees her reflection through the mysterious figure inside the paper. At first, the paper’s smell, appearance, and color repel her. However, she starts seeing patterns across the wallpaper, that is when she becomes determined to follow the pattern to a conclusion. Jane's determination resembles her journey; at first, she is not aware that John is imprisoning her, and as time passes she becomes more determined about her fate, Jane writes about the wallpaper saying: "There are things in that paper that nobody knows but me, or ever will. Behind that outside pattern the dim shapes get clearer every day" (p. 21). This figure that Jane starts to recognize turns out to be a trapped woman: “I didn’t realize that for a long time what the thing was that showed behind, that dim sub-pattern, but now I am quite sure it is a woman” (p. 26). With time, she realizes that the woman trapped behind the paper is the real Jane. This woman only appears when no one is around, and precisely appears when John is either asleep or when he is out of the house, this is an indication that Jane is not able to act freely around her dominating husband, she is trapped and imprisoned. It was time for Jane to start liberating the woman behind the paper, she is determined, and she changes her mind about leaving the house, she has a purpose now and writes about it saying "Life is very much more exciting now than it used to be" (p. 27). Finally, she frees the woman by ripping off the paper: “I’ve got out at last, in spite of you and Jane, And I’ve pulled most of the paper, so you can’t put me back!” (p. 39). According to her husband, Jane is taken over by madness, but to her, she is finally liberated from under his oppression.

Conclusion

It can be said that both authors portrayed a realistic journey for their characters, both Mrs. Mallard and Jane had their moment of liberation, but these moments either ended by death or by madness. These characters’ lives were deeply affected by the dominance and oppression of their husbands, and their entrapment and suffering are strictly connected to them. Both characters rejected being subordinate and oppressed and formed a reaction against it. Moreover, both authors used their profession to write about women's suffering within the patriarchal society and successfully negated the patriarchal norms.

Additionally, they succeeded in portraying the authentic characteristics of a female character; they were able to voice their own opinions and represent their true feelings. In contrast to male authors who as Gubar (1981) stated, treated female characters as Pygmalion, a status with that “has no name or identity or voice of her own” (p. 244). Gilman declares that the reason behind
writing the story was not to drive people mad, as to what the physicians claimed she did, but to save people from going insane, which she eventually achieved. Gilman (2011) states that her article had an immense impact on a family who assisted their daughter back to recovery and normal activity (p. 265).

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References
Translation Challenges of Arabic Built-in-Language Repetition into English

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Abstract
The present paper investigates Arabic built-in-language repetition that the researchers select from speeches delivered by the late president of Egypt Jamal Abdul Nasser, and the frequency of this phenomenon. The sample consists of 16 examples taken from chosen speeches. To ensure maximum accuracy, the researcher enlists the help of a professional translator to translate the study’s samples. The study aims at detecting and shedding some light on translation’s problems that the translator face when translating political texts. The results of the study indicate that built-in-language repetition exists in the Arabic translated text, and the use of repetition, in general, is more frequent in Arabic. The results also suggest that the translator should be fully aware of the Arabic and English linguistic systems as well as its culture to be able to convey the proper meaning.

Keywords: built-in-language repetition, problems, political discourse

Introduction

A translation is a matter of equivalence between the source language text (SLT) and the target language text (TLT). The translator has to seek optimal translation by trying to preserve both the form and function of the source text. In this respect, Catford (1965) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” (p.20).

Every language features specific uses and structures that reflect the convictions, values, beliefs, and intentions of its producers. This study investigates and analyzes the linguistic phenomenon of repetition in speeches delivered by Jamal Abdul Nasser with particular reference to their translation into English.

The present research relies heavily on previous studies and in particular, Shunnaq’s (1989) categorization of built-in-language repetition, which the speakers usually employed due to the lack of choices. Whereas Shunnaq’s research is concerned with repetition in general, this study investigates ‘built-in-language repetition’ in Nasser’s speeches.

The researchers explain and discuss repetition challenges in greater depth; so translators are aware of its importance in general, and specifically the significant role it plays in political discourse. This study aims at examining the phenomenon of built-in-language repetition by exploring its various functions and types in political speeches. It is a device which produces the desired effect on the recipients through persuasion and emphasis. The user needs to use it in the appropriate place to be effective; otherwise, it will be devoid of sense. This study investigates and discusses repetition in Nasser’s speeches focusing on the goals behind this repetition whenever employed and the challenges it causes for translators.

The present study can be assistance to both translators and linguists by showing some challenges in translating repetition in Nasser’s speeches. It also reveals the importance of being aware of this phenomenon while translating political speeches from Arabic into English.

Political Discourse

Lyons (1991) observes:

The notion of communication is used to express feelings, moods, and attitudes. Language is used to perform many communication functions, and the most essential function language is the communication of views and information, the value of the use of language is to convey messages embodied in the cultural form (p.32).

Al-Hammed (1999, p.34) defines political discourse as a form of reflecting the living situation at a certain period, time. The reflection is in the form of words, expressions, idioms, and the structure that indicates specific goals that the speaker hopes to fulfill within that particular time and place. For further illustration, consider this Quranic verse: 

وَشَدَّ أَمَلَهُمْ وَتَقَنَّى أُلُجْهَمْ قِيَصَرَلْ لَخُطَابٍ (دْن 20) سورة ص
PT: We strengthened his kingdom, and gave him wisdom and sound judgment, in speech and decision. (Ali, 2008, p.1934)

In this example, the word (خطاب) is used to give the meaning of speech. The verse itself tells us that Allah gives prophet David the grace of persuasive and convincing speech. In our context, speech is written to promote an opinion or attitude of the general public toward an issue addressed. According to Larson (1998, p.6), the emotional reaction or response of SL or the dynamics of the text are untranslatable; since Muslim feelings towards the Quran are not the same as those of non-Muslims. Consequently, loss of meaning is inevitable on unavoidable at best. Nasser’s speeches talked about economics, politics, religion, and culture.

Al-Hammed (1999, p.41) considers that socio-political discourse concerns addressing the society in its different conditions. This kind of speech usually discusses the social conditions of people from different classes and the difficulties they face in their daily life, in light of what the contemporary society witnesses the current developments.

Political discourse has its distinguishing jargon. Connolly (1993, p.2) points out the terms of political discourse refer to the vocabulary employed in political thought and the ploys adopted by politicians so that their words convey a unique and particular connotation.

Shunnaq (2000) indicates that a researcher should take into consideration the semantic phenomena in political discourse, such as emotiveness, figures of speech, and collocations. He specifically mentions that because translators should pay strict attention to these phenomena in both the source and target texts when translating between Arabic and English.

Newmark (2008, p.146) believes that because we are living in an age of cultural diversity as well as linguistic and psychological transformation, the translation of Arabic political discourse has come to the fore.

Review of related literature

Shunnaq (1989, 1992, 1993, 1994, and 2000) dwells on the phenomenon of repetition, its types, functions and its relevance to translation, discussing repetition in Arabic political discourse (concerning translation). He (1989) distinguishes three kinds of repetition: built-in-language, functional and unnecessary and a repetition which exists by use of “word-strings,” a term used to refer to “two or more different lexical items strung together to constitute one group, roughly showing the same meaning” (1992, p.6). He (1994) deals with semantic redundancy in both Arabic and English, by discussing forms of repetition such as “إطالة,” “إطناب” and “إتباع’,” tautology, ‘pleonasm,’ and ‘binominals.’ Hassan (2015) examines the translation of verb repetition from Arabic into English, where most translators avoid it. The repetition of a verb in Arabic indicates an assertion, a specific situation, or a reminder of a previous event. Hassan works on translation media and literary texts. He concludes that the deletion of repetition of the Arabic verb is best in English. Fathi (2004) examines repetition as a method of emphasis or reinforcement to speech in both languages’ Arabic and English. Repetition is used in different fields to pay the attention of
the listener or reader. The study shows this phenomenon through the differences and similarities between the structures in Arabic and English. AlAubaidi (2013) considers the rhetorical function of repetition of sentences. It concludes that different methods of repetition indicate to varying features as assertion and the effects which emphasis adds to the sentence. Persson (1974) uses emphatic repetition to refer to all kinds of repetition that reinforces a concept such as a kind of repetition with emphatic, emotive, assertive, or connotative force (e.g., forget all about it. It’s a false alarm, a false alarm). Ghazala (2012) recommends that translators should follow the writer whenever he repeats, even when repetition has no function, which is a view that the present researcher finds it challenging to agree.

Johnston (1991) investigates repetition as an emphatic style in most cases in Arabic discourse and regards it as a persuasive device. She discusses two kinds of repetition at the morphological level as follows: (a) repetition of patterns and (b) repetition of roots as in the cognate accusative. She concludes that repetition in English is a deviation from the norm, while in Arabic, it is not ornamental because it affects the structure of Arabic discourse.

The Study

This paper is a qualitative descriptive study examines the translation of Arabic built-in-language repetition as a stylistic device employed in the Arabic language system. The study consists of 16 examples taken randomly from selected speeches delivered by Nasser. A professional translator of political discourse translates these examples. The researchers classify them into a main category and two other subcategories. A main group is: built-in-language repetition, which has two different subcategories: (a) phonological level and (b) morphological level. The first subcategory includes the continual repetition of sounds and syllables. The second provides repetition created by case, number, and gender, which divides into six subcategories. A comparison between Arabic and English texts are made to analyze the collected to shed light on the problems that face the translator. Several Arabic built-in-language repetition examples are collected, and they comprise the corpora for the classifications of built-in-language repetition. The illustrative examples of each category are chosen purposefully from the speeches and discussed. Finally, the study suggests the reasons for the erroneous of translation in the discussion, and then the researchers propose suggested translations of the source language.

Findings and Discussions

The findings of the present study relate to Arabic built-in-language repetition and its categories and the problems that face the translator of the examples. The discussion focuses on the erroneous of translation where the translators have failed to render Arabic built-in-language repetition clauses to quite adequately in English; thus, the researcher proposes suggested translations.

1. Built-in-language Repetition

Repetition is a double-edged device; while it is a rhetorical device to create effectiveness, textual cohesion, and clarity, it can simultaneously produce redundancy. Repetition is also a vital process which may involve any unit of a text, such as morphemes, words, phrases, and even
sentences (Nida, 1990, p.150). The speakers often use it more in spoken than in written discourse. This type of repetition is embedded in the language system, occurs in ordinary speech, and can be observed at different levels.

1.1 Phonological level

Newmark (2009, p.58) notes that translators should consider sound-effect, even at the level beyond the sentence, not only in poetry but also in jingles. The continual repetition of sounds and syllables such as -ing and -ed words and interjections has a powerful effect. In the following two examples, the repetition of the same sounds and morphemes appear clearly. Cruse (1991) defines homophone the repetition of the similar case ending in adjacent words or words in a parallel position.

مثال (1): كل فرد من الحكومة من اجل بناء المجتمع الذي نريده، وفروضه مع تتساوى مسؤوليته، و

PT: Everyone of us is responsible, and; his responsibility is equal to that of every member of the government for the sake of building the society we want.

ST: Everyone of us is responsible; his responsibility is equal to the responsibility of each member of the government for the sake of building the society we want.

The researcher states that professional translation (PT) initially ignores “the responsibility,” although it is essential in clarifying and emphasizing the full meaning of the sentence. The repetition is of the same sound /s/ in the four words: مسؤول، مسؤولية، مسؤولية، مسؤول في in the repetition of the letter (س).

The repetition of the same morphemes (كم) and (تم) appears at the end of the words in the following example:

مثال (2): انكم تنكر: لمجد، لمجد تم، وتنكر: لمجد، لمجد تم، وتنكر: لمجد، لمجد تم، وتنكر: لمجد، لمجد تم، وتنكر: لمجد، لمجد تم

PT: You ignored your nation, your history, your power, and your glory.

ST: You denied your nation, history, power, and glory.

In the above example, the sounds of the last pronoun in Arabic (كم) and (تم) in the verbs give the rhythm of the speech. Neither PT nor ST involves the same repetition of those two morphemes in the English rendering. This example is sufficient to convince the reader that the Arabic version is more emotive and has a stronger impact than the English version due to the effect of the repetition of the same sound.
1.2 Morphological Level

Morphology is a grammar branch that considers the forms, the structure, and the classes of words. Koch (1981) stresses the importance of the morphological system in Arabic as follows: The morphological system of Arabic is both linguistically and culturally the keystone of the language. The system is highly productive and easily accessible to the speakers of the language. Arabic speakers are very much aware of the system and use it in planning and in creating aphorism. A foreign learner of Arabic finds one of his first tasks to be learning lists of morphological patterns, since Arabic dictionaries are arranged alphabetically by roots rather than by word-initial letter. (p.90)

The present study shows that case, number, gender, definiteness and indefiniteness, and the nisba suffix in Arabic are morphological features of built-in-language repetition and have the function of conveying meanings like Shunnaq’s previous studies.

1.2.1 Repetition created by Case, Number, and Gender

1.2.1.1 Masculine Singular

The adjective agrees in gender (masculine) and number (singular) with the noun which it modifies. In this case, the inanimate does not change, as it would if it were animate. (النضال) (العربي)

PT: I am hopeful . . . Because I have been living with the Arab struggle since 1952.

Firstly, the researcher would like to correct the translation because it is unsuitable. The speaker did not mean the nation, but he said the people in Syria. Anyway, we can see there is no difference between this example and the previous one, both showing agreement of gender (masculine) and number (singular).

1.2.1.2 Feminine Singular

Here, the adjective (زائفة) agrees in gender (feminine) and number (singular) with the noun democracy (feminine, singular). It also appears in the following example:

PT: But we do not want a pseudo democracy.

Here, the adjective agrees in gender (feminine) and number (singular) with the noun democracy (feminine, singular). It also appears in the following example:
This example shows how the two adjectives (ديمقراطية) and (صحيحة) agree in gender (feminine) and number (singular) with the noun (حياة).

1.2.1.3 Feminine Dual

This dual morpheme (الذان) agrees with the noun (السنين). PT: The two great powers... England and France. ST: The two great states... England and France.

The choice of diction of the word ‘state’ is more proper than ‘powers.’ As a result of a gender-number agreement, the dual morpheme -aan is twice repeated. The following example also shows the same agreement in gender and number, but with a different repeated morpheme -ain, i.e. the accusative form, it is unknown in English.

PT: Government and people should be two balanced powers.

It is meant to show a unique Arabic language system as different from that of the English language.

1.2.1.4 Masculine Dual

This dual morpheme (الذان) agrees with the noun (السنين). PT: The two countries which haven’t recognized your country are England and France.

The number and gender (masculine and dual) in the relative pronoun (الذان) agrees with the noun (the two countries) which is both masculine and dual. Besides, the morpheme -aan is repeated as a result of the number-gender agreement.

PT: We must distinguish between two basic things.

The number-gender agreement also appears in the following example, but in the morpheme -ain. The translation in TL does not have the same morpheme.

PT: They answered him, saying:

However, their English renditions do not look the same. For instance, the translator translates the dual in Arabic as plural in English. The translator should add an expression such as “both” or the “two of” to make his translation more exact.

1.2.1.5 Feminine Plural

This plural morpheme (الصناعات) agrees with the noun (الصناعة). PT: Tomorrow, we will see dozens of industries.
The repetition of the plural feminine morpheme -aat which is a suffix to the noun (عشرات اث) and its adjective (لحفي عات) agree in number and gender, whereas the English version does not present these same characteristics. Therefore, the translator should be aware of the linguistic differences between two languages which influence the meaning equivalence.

1.2.1.6 Masculine Plural

In this example, the number-gender agreement creates the repetition of the two plural morphemes -een suffixed to nouns in Arabic. The repetition of sounds in this example adds to the meaning, whereas it’s English correspondence does not carry the same.

1.2.2 Repetition forced by ‘definiteness and indefiniteness.’

Beeston (1990, p.24) discusses definiteness in Arabic and contrasts it with that in English. He points out that the Arabic definite article /al-/ has two quite distinct functions as follows: ‘the particularizing function’ and ‘the generalizing function.’ Only the context determines which is appropriate in the above two cases. While in English, usage fluctuates between zero article ‘a,’ and ‘the.’ The article /al-/* is used more prolifically in Arabic than the definite article ‘the’ in English. Consider the following example to explain this point:

PT: Social freedom is the only appropriate entry to political freedom.

In Arabic, the definite article /al-/ is repeated seven times, whereas in English, the definite article is only used once. The above example shows how /al-/ in Arabic has prefixed adjectives and how a series of English nouns may be defined by one ‘the.’ The repetition of the morpheme /al-/ is also shown in the following example.

PT: It stands by us . . .

It supports us politically, militarily, and economically.

The morpheme /al-/ appears four times as a prefix, whereas, in English, the definite article is not used; despite this, the translator faithfully conveys the meaning of the Arabic sentence in English. Therefore, the use of the definite article is more prevalent in Arabic than in English.

1.2.3 Repetition created by nisba suffix

The present study uses morphemes (-iyya and -i) at the end of nouns to illustrate a morphological repetition.
The repetition of the nisba suffix (-i) in this example shows agreement between the word (كشف حساب) and the adjectives (مادي وبشري ومصري وعربيا ودوليا وعسكريا وعسكريا) following it in number and gender. This repetition appears in eight words in Arabic, but it does not appear at all in English. It is axiomatic that there are differences between Arabic and English. The researcher points out these differences to enlighten translator about them. The following example also shows similar repetition but with a different nisba suffix (-iyya).

Example 16: نأو نبغي فقط نهضة عمرانية أو صناعية أو عسكرية، ولكننا نبغي نهضة بشرية (الجزء الأول). (1953)

PT: We are not only after development in the construction, industry, or military fields; rather, we are after human development.

The repetition of the nisba suffix (-iyya) in four words shows agreement in number and gender, whereas there is nothing similar in English; anyone translating from Arabic into English should be aware of this difference.

Conclusion
This study concludes that built-in-language repetition phenomenon exists in Arabic more than in English. Any repeated word, expression, or idea in source language text should be dealt with and rendered carefully into the target language as it might serve a specific function. The translator of this kind of repetition should be fully aware of linguistic differences between the two languages which make the translation challenges.

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References


Orientalism in Children’s Literature: Representations of Egyptian and Jordanian Families in Elsa Marston’s Stories

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Abstract
Children’s literature plays a significant role in people’s lives. For children and young adults, a story is a discursive space where they find answers, solutions, and ideas. Contrastingly, to adult writers, it is a space dedicated to promoting ideological beliefs and values to young readers. Thus, this study attempts to investigate the problematic representation of Arab city and village families found in two children stories written by American author Elsa Marston (1933-2017). She classifies families into two opposing extremes; the civilized city families and the poor, conservative village families. Using Edward Said’s Orientalist discourse analysis, alongside David Spurr’s rhetorical trope of Classification, the researcher explores how and why Jordanian and Egyptian families are classified with disregard to cultural differences. The analysis reveals that Arab families, both Jordanian and Egyptian, are equally classified based on education, social class, and culture. City families are viewed as developed due to their interaction with the west, whereas village families are portrayed as ignorant and uncivilized for their lack of communication with the west. The analysis also detects the author’s negative attitude towards village families.

Keywords: children’s literature, colonial enterprise, Egyptian families, Elsa Marston, Jordanian families, orientalism, representation

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Introduction

The existence of children’s literature can be traced back to the beginning of time. However, it was generally neglected by scholars who believed it to be unworthy of investigation (Nodelman, 2008, p. 139). It was only during the late twentieth century that critics recognized the ideas implemented within children’s books of the nineteenth century, which extended the ideology of colonialism and the British Empire. Rose, (1992) argues that children’s literature is not about “what the child wants, but of what the adult desires - desires in the very act of construing the child as the object of its speech. Children's fiction draws in the child, it secures, places and frames the child” (p.2). To adult writers, children’s literature is a discursive space dedicated to promoting ideological beliefs and values to young readers. Such stories must be investigated for their ambiguous content. Accordingly, the aim of this paper is to analyze two stories written by American author Elsa Marston, (2008) who attempted to teach American readers about the Arab world (p. xi). Her main objective was to show young western readers that Arabs are not different as it is portrayed in social media. However, her representation of Arab families throughout her book is problematic. She describes Arab families in a negative manner that is strikingly similar to colonial literature written about the East by Western writers. Thus, this paper’s main objective is to look beyond the text by uncovering the stereotypical misconceptions about the Arab world employed by the author. This would help in providing a better understanding of the Arab world, in addition to highlighting the ideologies which lie within children’s books. As for the theoretical framework, Edward Said’s Orientalist discourse analysis will be used to investigate the texts, alongside David Spurr’s rhetorical trope of Classification. Spurr’s theory will be used to understand why Marston classifies Arab families negatively in both stories.

Review of Literature

Children’s literature as a generic term has been the subject of controversial discussion among critics. The term is believed to be impossible due to the genre’s diversity; ranging from stories for early childhood to young adulthood. Rose, (1992) explains that “the very ambiguity of the term 'children's fiction' - fiction the child produces or fiction given to the child? - is striking for the way in which it leaves the adult completely out of the picture” (p. 12). Even though adults write the stories belonging to that genre, Rose claims that the term itself excludes the very presence of adults. She persistently argues that “children's fiction is impossible, not in the sense that it cannot be written...but in that it hangs on an impossibility, one which it rarely ventures to speak. This is the impossible relation between adult and child” (p. 1). This existing gap between adult writer and young reader makes it extremely difficult to have a fixed definition, or a set of characteristics, for this diverse genre. Critic Jones, (2006) agrees with Rose on the impossibility of the term, concluding that “the possibilities of children’s literature are irrevocably undermined by the confusion created by the term” (p. 15).

Contrastingly, Perry Nodelman, a well-known critic in Children’s Literature, argues against the notion that Children’s Literature is impossible to define. Nodelman, (2008) criticizes scholars, including Rose and Jones, who refuse to “question the existence of children’s literature as a genre with definable characteristics” (p. 139). He, therefore, proposes a set of various qualities which he believes to be present in any text written by adults for children. Such characteristics include simple
writing style, special attention to action, realistic tone, children as protagonists or childlike animals or adults among many other things (pp. 76-77). He is one of the first critics to outline fixed qualities found in children’s literature regardless of its diverse nature. His work could be used as a framework to investigate any text written by adults to the younger audience.

Apart from the controversy the term evokes, children’s literature is found to be problematic due to its gap between adult and child. Rose, (1992) believes that children’s fiction constructs a world “in which the adult comes first (author, maker, giver) and the child comes after (reader, product, receiver), but where neither of them enter the space in between” (pp. 1-2). She asserts that children’s books are never about children, but it is mainly about the adult who attempts to control the child outside the book; “If children's fiction builds an image of the child inside the book, it does so in order to secure the child who is outside the book, the one who does not come so easily within its grasp” (p. 2). Nodelman, (1992) is similarly alarmed by this serious gap between adult and child, insisting that children are colonized by adults. He argues that the attitudes of adults who write about children are similar to Orientals as described by Edward Said. Children’s literature is adult-centered, he says, in the sense that it silences the child and regards him as the Other. Children are made inferior by writers who believe that they have the right to speak on behalf of youngsters (pp. 29-30). His interesting discussion on the parallels between Said’s Orientalism and the representations of childhood highlights the importance of investigating children’s literature and the ideologies found therein.

Consequently, Critic Hourihan, (1997) argues that children’s stories should not be disregarded, on the contrary, they must be analyzed as any other work of literature. She determinedly calls for analyzing hero stories in particular as they reflect Western ideologies about the white man’s superiority (p. 1). She further explains

We can begin to unpack the ideology of hero stories by examining the binary oppositions which are central to them. The qualities ascribed to the hero and his opponents reveal much about what has been valued and what has been regarded as inferior or evil in Western culture. A consideration of what is foregrounded, what is backgrounded and what is simply omitted from these stories throws further light on the hierarchy of values which they construct. (p. 4)

Hourihan believes that all stories are ideological, thus they must be treated accordingly. One must examine different aspects of these stories to uncover its hidden content.

Many researchers responded to the problematics of children’s literature as addressed by the previously mentioned critics. They conducted studies on different Western works of literature which were written for youngsters. Their findings are shockingly alarming, as they conclude that all these stories reflect colonial ideologies. Wallace, (2002) believes that children’s books written during the “Golden Age” of children’s literature, i.e. the nineteenth century, are in actuality colonial discourses. She further explains that “it is no accident that the ‘golden age’ of English children’s literature peaked...during the high noon and faded with the dusk of Empire” (p. 176), asserting that children were needed to serve the ideology of colonialism. This justifies why the age
of imperial expansion marked the same era in which children’s literature flourished. She argues that

an idea of ‘the child’ is a necessary precondition of imperialism—that is, that the West had to invent for itself ‘the child’ before it could think a specifically colonialist imperialism—and, further, that while this ideological complex is overtly coded in such children’s books of the period as the boys’ adventure novel, it also underlies the more critically respected fantasy literature of the mid- to late-nineteenth century. (p. 176)

As denoted from the lines above, children’s literature of the Golden Age featured the adventures of “the child” character to reflect the colonial expansion and the discovery of the unknown.

Brittany Griffin has explored another brilliant interrelation of children’s literature and the imperial enterprise. She argues, (2012) that children’s literature in the nineteenth century reflected the evolving attitude of England and the British Empire towards its Eastern colonies. Using Said’s Orientalist discourse analysis, she explores three literary works, Christina Rossetti’s poem “The Goblin Market” (1859), Lewis Carroll’s stories on Alice in Wonderland and Frances Burnett’s The Secret Garden (1911), each belonging to a different period in the nineteenth century. She explains how each of these works reflects the shift in the British Empire’s attitudes toward its colonies, which were triggered by historical events including the Indian uprising and the fall of the Empire (p. 59).

Unsurprisingly, the ideologies of colonialism are reflected in postcolonial children’s literature written by Western writers about the Arab world, among which is Elsa Marston. Researcher Masud, (2016) argues that Western writers of children’s literature, including Marston, deploy stereotypical settings which extend the image of the East as exotic and dangerous (p. 601). He explains that

Persistent engagement with war and violence is one of the most common ways in which the region is imagined in children’s and YA literature about the Arab world written by non-Arab writers... The construction of the Arab world as imagined by a multitude of other books relies on generalizations about its physical and cultural environment. (p. 613)

This body of literature relies heavily on stereotypical images and misrepresentations about the East, which contribute to promoting distinction between East and West. The East is therefore rendered inferior to the West. Such ideology is passed down to the younger audience through these stories.

The efforts made by the scholars discussed above highlight the dynamics of Children’s Literature and the fatality of its hidden content. Whether these stories are intended for adults or children, their ideologies must be analyzed and exposed. Shohat, (1995) an academic in cultural studies, asserts that
Each filmic or academic utterance must be analyzed not only in terms of who represents but also in terms of who is being represented for what purpose, at which historical moment, for which location, using which strategies, and in what tone of address. (p. 173)

With that being considered, this paper extends existing argument on the interrelation of children’s literature and the colonial enterprise by exploring the representation of the Arab city and village families in Elsa Marston’s *Honor: A Story from Jordan* (2008) and *In Line: A Story from Egypt* (2005). The existing research regarding children’s literature focuses on the problematics of the genre in addition to the ideologies extended by the authors. I intend to focus on the ways a Western writer represents Arab families.

**Methodology**

This cultural study is influenced by theories in postcolonial studies. Since the selected stories feature representations of the East by a Western writer, Edward Said’s Orientalist discourse analysis will be used as the main theoretical framework. Said, (2007) defines Orientalism as “a style of thought based upon an ontological and epistemological distinction made between the ‘Orient’ and the ‘Occident’” (p. 2). He argues against Western discourse written about the East as it forms an imaginary distinction between the Orient and the Occident. Found in these discourses are negative portrayals and false representations about the “exotic” East. He asserts

> In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the orient therefore relies very little, and cannot instrumentally depend, on the Orient as such. On the contrary, the written statement is a presence to the reader by virtue of its having excluded, displaced, made supererogatory any such real thing as “the Orient”. (p. 21)

The East is made inferior by the West through negative representations which reduced the East to a place of romance, exotic creatures and savagery, as opposed to the West; which is considered a place of civilazation and rationality. Said’s theory is essential in understanding why the East is portrayed as such in the selected texts.

Consequently, since Arab families are classified in Elsa Marston’s stories, Spurr’s rhetorical trope of Classification will be used to analyze the texts. Spurr, (1993) identifies the basic rhetorical features of Western discourse, believing that they served the process of colonization (p. 1). He explains that one of the rhetorical types used in colonial discourse about the Orient is classification. Classifying the natives based on their level of advancement and civility helped the colonizers maintain hegemony over the colonized natives. He elaborates:

> This system of classification is indispensable to the ideology of colonialization as well as the actual practice of colonial rule. On the level of ideology, it serves to demonstrate the fundamental justice of the colonial enterprise by ranking native peoples according to their relative degree of technical and political sophistication as seen from the European point of
view. On a practical level, these distinctions are made in order to show that each category of native requires its own administrative tactic. (p. 69)

This method of Classification is still found in western texts about the East. It is thus essential to understand how and why Marston classified Arab families as such.

**Analysis**

The act of speaking on behalf of a group from which the speaker does not belong has always been problematic. When a group is represented by an external observer, misrepresentation becomes evident. As a result, false images are constructed and maintained throughout history. Said, (2007) argues that “In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation” (p. 21). Thus, no representation is ever authentic and altered versions of the truth are produced. This act of representation posits the observer as superior and renders the represented inferior. In Elsa Marston’s stories; *In Line: A Story from Egypt* (2005) and *Honor: A Story from Jordan* (2008), the representation of city and village people is problematic due to the false images it employs. She presents village and city families as opposing extremes and classifies them based on education, social class, and culture. The analysis presented in this section is devoted to discussing how and why Arab families are portrayed as such.

The first thing noticed in the representation of city families is their level of education as opposed to the village families. The mothers, particularly, are depicted as educated and progressive. Yasmine’s mother in *Honor* is “a hard-hitting investigative journalist, and she saw opportunities for social change and noble struggle in practically everything She was so good at her job... that she’d won a special fellowship to study in London” (p. 131). Rania’s mother in *In-Line* has an “honors degree in English literature” (p. 98) and studied in American schools most of her life (p. 103). The mothers’ education and open-mindedness are attributed to the West, as they both have been westernized. It is also implied that Yasmine’s father is unconventional due to his work nature. Yasmine explains “both of my parents were very democratic. Mum just loved getting lathered up about social causes, and Baba’s import-export business gave him a more or less worldly view of things. Justice, Freedom, Democracy! Equal rights for everybody!” (p. 132). Having an import-export business allows the father to interact with foreign cultures, and the mother’s activism showcases her individuality from the society to which she belongs. Their progressive mentality, in contrast to the community depicted in the story, is attributed to cross-cultural interaction; specifically Western cultures. Presenting the city families as such highlights the author’s attitude towards the Orient, implying that these families are only progressive due to the West. Marston highlights the West’s superiority in education and progressiveness over the East. She thus extends the stereotypical image about the Orient as being, in Said’s words, “not quite ignorant, not quite informed” (p. 65).

As for the village families, Marston presents a sharp contrast in their education, occupations, and open-mindedness. Wafa’s mother in *Honor* is restricted to the domestic realm as she does not “do much except stay home, cook and watch Egyptian films on television” (p. 134). Her narrow-
mindedness is evident in the way she reacts to subjects concerning science and religion. She doubts that her daughter’s friend Yasmine is not a good Muslim due to her experience in London and fears her influence on Wafa (p. 133). She thus restricts Wafa from talking to Yasmine too much, warning her that her father is not paying “for [her] to socialize” (p. 133). Even though Wafa’s family moved to the city two years ago, they are reluctant to change out of the notion that “people don’t drop their ways just because they move to the city” (p. 145). Rejecting development highlights the village family’s backwardness in contrast to the city family. Similarly, the Egyptian village family presented in In-Line is portrayed as uneducated and undeveloped. Rania explains that “Fayza’s father is a farmer, Mummy, like most everybody else. He has chickens and a donkey and a cow. He raises cotton. That’s what people do around here, you know” (p. 97). These lines also generalize specific characteristics to the village society, which lead to implicitly negating individual differences. It is also implied that village people, in contrast to city people, have no future in spite of their potential. Rania’s mother tells her that “the future of a girl like Fayza—even though she might be very smart—is so limited. But you can prepare for anything you want, be a doctor or architect or university professor, anything” (p. 105). This negative notion renders village people inferior as they are incapable of moving forward.

Marston further contrasts city and village families based on their social class. She not only juxtaposes them accordingly but makes it clear that neither are meant to cross the class border. In Honor, it is stated that Wafa’s family, as members of a particular tribe, do not belong in the city “A girl from Beit es-Souf in the glittering capital of the Royal Kingdom of Jordan! I don’t wonder she’s awed” (p. 132). It is further noted that Wafa does not belong in “a progressive place like the Ayesha Modern School for Girls” (p. 132). When asked about Wafa’s home address, Yasmine answers, “I told you what part of Amman, Mama,” I said. “It’s not where most of the girls at school live. The school bus really has to go out of its way” (p. 152). These words “part of Amman” not only indicate Wafa’s social class but also highlight her family’s detachment and separateness from the rest of the city society. This reflects the imaginary borders which Marston draws between city and village families presented in the story. As for In-Line, the issue of social class becomes more evident in the way Rania’s mother views village people. She does not wish for her daughter to be associated with Fayza’s family; “what would people think about the daughter of the senior social services officer, a government official from Cairo, being entertained in a peasant home? Really, was this friendship something to be encouraged?” (p. 98). She furthermore questions Fayza’s family’s “cleanliness” and associates the village with dangerous diseases (p. 104). Moreover, Marston’s description of city and village clothes is consistently emphasized to highlight the difference in class. Fayza’s clothes are described as “faded and a little outgrown” (p. 99), whereas Rania’s clothes are described as “nice” and clean (p. 100). Rania’s mother’s head covering is furthermore described as “a fancy headcovering [sic] of white fabric with fringe, which covered all her hair—the Islamic thing, not like the little scarves that the village women wore” (p. 99). Whereas Fayza’s mother’s appearance is described as “a wrinkled little black kerchief over her hair and a loose, faded flowered dress down to her ankles, like most of the village women” (p. 100). This constant contrast of physical appearance between city and village people highlights Marston’s negative attitude towards the latter, as she associates the villagers with filthiness and diseases. This sharp distinction of social class is problematic as it betrays the author’s limited
knowledge of the Orient. The ending of both stories emphasizes her views as village and city people are forever separated.

The Arab families presented in both stories are furthermore classified according to their cultures. Since the city families are westernized, Marston showcases the superiority of the Occident’s cultures in contrast to the Orient’s. Both Egyptian and Jordanian city families are portrayed as civilized as opposed to the village families. Wafa describes her uncle when he gets angry as irrational; “but Uncle Nabeel. . . he jokes a lot, but he does like to have his way. If something displeases him, he lets you know it! He’ll be roaring with laughter one minute, and roaring with something else the next” (pp. 138-139). Yasmine, in return, explains “I couldn’t imagine my father ever roaring. He and Mum always tried to debate in a civilized, rational way, no matter how much anger there might be underneath” (p. 139). Yasmine’s family’s civility is attributed to their interaction with the West. The village people’s irrationality is furthermore highlighted when Wafa’s family decides to kill their daughter for talking to a man. This irrational behavior is contrasted with the Western people’s attitude towards couples;

the young couples in London, holding hands or with their arms around each other as they walked down the street, and sometimes even kissing right out in public, with lots of hugging and grabbing and messing up each other’s hair. And nobody told them not to, nobody hardly even looked at them. (p. 143)

The Occident’s culture is thus perceived as rational and civilized, in contrast to the Orient’s culture, which is portrayed as irrational and uncivilized. This is also evident in the way Marston’s describes the eating customs of Egyptian city and village families in In-Line. Fayza explains

We each had a plate, and in the middle of the circle sat a large pot of stewed chicken with lots of onions and garlic, and a heaping platter of stuffed cabbage leaves. Everyone dug in and ate without ceremony. I couldn’t help thinking how different it all was from home, where my mother set the table with style and care, made sure everything was clean, and kept reminding Ameen and me of our manners. (p. 102)

This sharp distinction between city and village families reflected in both texts not only highlights the author’s negative attitude towards Arab village people, but also reflect the superiority of the Occident’s culture. Egyptian and Jordanian villagers are given similar stereotypical characteristics in spite of their geographical and cultural difference. This negative image of the Arab has always been present in Western texts, as Said explains, “the Arab is always shown in large numbers. No individuality, no personal characteristics or experiences” (p. 262).

The author’s language in describing village people further emphasize her negative attitude towards Arab villagers. In Honor, Wafa is continuously described as being “so conservative”, “boring”, “so covered up by her hijab”, a “tortoise” tucked into herself, in addition to the family, which is described as” notorious”, “super-religious” with “idiotic mentality”, and one of the wealthy villagers is described as “tribal bigwig”. Their village is described as a “benighted place
Out in the desert” (p. 151). Similarly, in *In-Line*, all the Egyptian village natives are described as “peasants” and their land is described as “flat”, “nothing-happening”, “dusty”, and “muddy”. Marston not only extends stereotypical images about the Orient but also negates the Oriental landscapes and presents them as empty. She observes these landscapes from the standpoint of a foreigner, which David Spurr calls “the foreign eye” (p. 14). He explains that “this visual survey carries with it an assessment of aesthetic and economic value...the city itself is ambitious but empty and incomplete, marked by gaps, vacancy, absence” (p. 19). Marston’s representation of the Orient, or any representation for that matter, thus falls into the problematic issue of misrepresentation.

**Conclusion**

The analysis of both stories confirms that Arab and city families are classified based on culture, social class, and education. The city families are represented as civilized, rational, and developed. Their advancement is attributed to their interaction with the western society, which reflects the West’s superiority over the East. In contrast, the village families who remain loyal to their native culture and lack connection to the West, are represented as uncivilized, irrational, and undeveloped. Giving such extreme oppositions indicate that the Orient has no middle grounds. The analysis further engages the author’s use of language, which implies a negative attitude towards Jordanian and Egyptian villagers.

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**References**


Domesticating the Text: Collocation Patterns and their Significance in the Translated Text

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Abstract:
This paper is an attempt to examine, through examples, the significance of collocation patterns for the translated text. To prove this, a corpus is collected from two translated articles in National Geographic magazine, Arabic version and their English counterparts. The given examples show that a great abundance of collocations patterns surfaced in the Arabic target texts (TT). The results obtained are used to argue that these patterns have cohesive, coherent, and aesthetic functions in the target text. To produce a translation that can read as much fluently and naturally as possible, professional translators work painstakingly to domesticate the source text as the magazine, in its Arabic version, is targeting different readership and culture. To accomplish their task, translators draw on their language competence especially 'collocation competence' as a domesticating strategy.

Keywords: collocations patterns, English collocations, Arabic collocations, fluency, naturalness, domesticating strategy.

Introduction

Collocations are "are partly or fully fixed expressions that become established through repeated context-dependent use. Such terms as 'crystal clear,' 'middle management,' 'nuclear family,' and 'cosmetic surgery' are examples of collocated pairs of words." (Wikipedia). The translation theorist, Hatim (2001), defines collocation as "the way in which words are found together conventionally" (p.228). A few examples will suffice: commit a mistake, deliver a speech, bright ideas, strong tea, heavy rain, etc.

1.1 Collocations: a literature review

Since it was first introduced by the British linguist Firth, (1952,1968), as part of the "collocational meaning", the notion of collocation has been the topic of debate among linguists and no agreement on one definition seems to be reached. Other opinions followed. The "Neo-Firthians" scholars such as Halliday (1966), and Sinclair (1966) also made their attempts to refine and elaborate on the concept.

In his dictionary, A Grammar of English Words, Palmer (1938, p. iv) defines collocation as a "succession of two or more words, the meaning of which can hardly be deduced from the knowledge of their components." According to this definition, words such as "on the other hand, look for, last but not least are "chunks" to be learned as one unit.

Firth states that the collocation of a word is the "habitual or customary places of the word" Halliday based his definition on Firth's conceptualization. For him, collocation is "a linear co-occurrence relationship among lexical items which co-occur together." He adds that although the two adjectives "powerful" and "strong" are the same, the word tea doesn't collocate with "powerful" but we can say strong tea (Halliday, 1966, p.150).

Baker agrees with Sinclair. For her, collocation is "the tendency of certain words to co-occur regularly in a given language" (1992,p.47). Baker argues that two factors determine the collocational range of any word in a language. First, the number of senses it has; second, how specific the word is. That is to say, Baker gives the verb "bury" and "inter." According to her definition, Baker thinks that the collocational range of "bury" is more comprehensive as it can collocate with "people, treasure, feelings, memories, and one's head, face" whereas the verb "inter." has one collocation with the word "people"

Abdul-Raof (2001) stresses the importance of collocational restrictions. He explains that words are "collocationally restricted" because "they occur and co-exist in conjunction with their mates in a special linguistic environment." These restrictions can decide and limit the range of collocations patterns each word has. For example, the adjective "heavy" can collocate with "rain" but "strong" collocates with "tea"(pp.28-34).
Finally, words have preferences to occur with each other. Cruse (2000) refers to this when he states that words "tend to have definite preferences and discrepancies" (p.76). This tendency can clearly be seen in the following example. The intensifier "strong" can come in "strong wind" and "strong tea" but can't say "strong rain," we say "strong rain" instead.

1.2 Collocations: Classifications in the Arabic Language:
In Arabic, linguists have also discussed this linguistic phenomenon and have come up with different conceptualizations. Ghazala (2004) identifies twenty collocation patterns in Arabic. They are as follow:

<table>
<thead>
<tr>
<th>Collocation pattern</th>
<th>English Examples</th>
<th>Arabic Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-noun +adjective</td>
<td>deep wound</td>
<td>جرح عميق</td>
</tr>
<tr>
<td>3-noun+ noun connected by the Arabic conjunction (و)</td>
<td>right and wrong wealth and children glory and might</td>
<td>اللمال والمجون للخطأ والصوراب اللمد الفصيود</td>
</tr>
<tr>
<td>4-adjective +adjective</td>
<td>- quite sufficient</td>
<td>- كاف واف</td>
</tr>
<tr>
<td></td>
<td>- smiling crying</td>
<td>- ضاحك باك</td>
</tr>
<tr>
<td>5- verb + noun (actual meaning)</td>
<td>- to draw a sword</td>
<td>يميط سيفها</td>
</tr>
<tr>
<td>6- verb +noun (figurative meaning)</td>
<td>- to become strong /grow up</td>
<td>يشبط عدهه</td>
</tr>
<tr>
<td>7- verb+ cognate accusative (unrestricted object)</td>
<td>- to win emphatically</td>
<td>فهوز فوز</td>
</tr>
<tr>
<td>8- verb+ adverb</td>
<td>- to bite the dust</td>
<td>يغص صبعا</td>
</tr>
<tr>
<td>9- verb + preposition + noun</td>
<td>- to take into consideration</td>
<td>- أخفب بين الالبصاع</td>
</tr>
<tr>
<td>10- verb + relative pronoun+ verb</td>
<td>- as one sows; so will one reap</td>
<td>- حصد ما زرع</td>
</tr>
<tr>
<td>11- verb + conjunction + verb</td>
<td>- (go) back and forth</td>
<td>يقبل و يدبر</td>
</tr>
<tr>
<td>12-time /place adverbial+ conjunction +time/place adverbial</td>
<td>- morning and evening</td>
<td>صباحاً و مساءً</td>
</tr>
<tr>
<td>13- prepositional collocation and it falls in four subcategories: a-preposition+ noun+ noun, b- preposition +noun +conjunction+ noun , c- preposition + noun + adjective and d- preposition + noun + conjunction + preposition + noun</td>
<td>- under the seal of secrecy. - to be most welcomed at first sight( glance) before and after</td>
<td>علي للرحم بالسعة فضي طول القدام لطويلة الألابا - نبذة ولكي وبري جنود</td>
</tr>
<tr>
<td>14- collocations that start with negative particles</td>
<td>- nothing wrong with it/ faultless</td>
<td>لا غبار عقية</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>---------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>15-noun + verb</td>
<td>- alive and kicking</td>
<td>حي يرزق</td>
</tr>
<tr>
<td>16- noun + preposition + noun</td>
<td>- passable with difficulty</td>
<td>سالك بصعوبة</td>
</tr>
<tr>
<td>17- collocation that starts with a particle functioning as a verb (semi-verb)</td>
<td>- (verily) with hardship goes ease</td>
<td>إن مع العسر يسرا</td>
</tr>
<tr>
<td>18-oath collocations (do not follow one typical structure)</td>
<td>- may I be made your ransom. I swear by God</td>
<td>وأبيت الله يسرا</td>
</tr>
<tr>
<td>19- cursing collocations (do not follow one typical structure)</td>
<td>- Curse on you/ damn you. (God) damn you</td>
<td>تبًا لك</td>
</tr>
<tr>
<td>20- Compliment collocations (do not follow one typical structure)</td>
<td>- well said God forbid cursing you</td>
<td>لا فين فواك</td>
</tr>
</tbody>
</table>

### 1.3 Collocations and their central importance in Translations

The Language uses several devices to keep the text cohesive. In their argument, Hatim and Mason (1990) consider collocation as a cohesive link. They stated the point that the “more frequent the collocational pattern; the more cohesive would be the resulting text.” (p.205). Palmer (1930, as it cited in Cowie 1999: 52-53), the famous British linguist, stressed the central importance of collocations when he wrote that: "It is not so much the words of English nor the grammar of English that makes English difficult…The vague and undefined obstacle to progress … consists for the most part in the existence of so many odd comings-together-of words"

Following the new developments in corpus research, linguists like John Sinclair (Sinclair 1991), the founder of corpus linguistics, went further to extend the notion of collocations. He explained:

"A language user has available … a large number of semi-preconstructed phrases that constitute single choices" (p.110).

With the help of these ‘semi-preconstructed phrases’, which Firth name as "collocation" language users can communicate with the utmost clarity, naturalness, and economy. Not only that, there is a strong correlation between frequency in a corpus and typicality, which means that the use of common collocations contributes to the naturalness of a text. Drawing on Ghazal's model of Arabic collocation categorization, this study will identify the most frequent and common collocations patterns used in Arabic.
2. National Geographic Magazine

Since was first launched in 1888, National Geographic has gained worldwide popularity as its articles deal with environmental issues, science, history, and geography. According to Wikipedia, "the magazine is currently published in 37 local editions around the world."

In 2010, the magazine launched its Arabic version. Chris Johns, the editor-in-chief of National Geographic magazine, said he hoped the launch of the Arabic title would act as "a bridge of understanding" between MENA and the rest of the world. "We look at National Geographic as a bridge across nationalities, cultures, religion, and ethnicity."

"We want people to connect and understand that they are people who love their children and many share the same values that we do and, in turn, for Muslims to understand Christians and Hindus and people of other faiths. "I believe that our work has never been more important? in the United States right now there is an alarming amount of misinformation about Islam and Muslims."

The Arabic-language magazine will feature a mix of features on geography, archaeology and natural science, with more than 20 percent of each issue generated locally.

In his statement, Gavin Dickinson, ADMC's executive director of publishing stated that "We believe our locally tailored offering will provide readers with a unique opportunity to engage with and learn about the region's rich geography, habitats and anthropology."

As for the complex translation task, the Emirates Foundation, in cooperation with a specialized team of environment experts sponsored by Abu Dhabi Gas Industries Company (GASCO) handled this excellent task.

3. Data Analysis and Discussion

For the analysis of the selected data, the study draws on Ghazala's categorization of Arabic collocation patterns as the most elaborate and comprehensive model. The target texts and its English counterparts have been put in a parallel to point out the collocations patterns used. These patterns are selected as the most dominant in Arabic since they are partly derived from the Quran and the other sources of the language.

3.1 Extracts that indicate Fluency and Naturalness in the target text:

In the following extracts, a lot of collocation patterns are used in the target texts in comparison with the number used in the ST. To produce natural and fluent translations, the translators used different collocation patterns that are most common and frequent in classical Arabic (the Quran, pre-Islamic era poetry, prophets sayings) and also in modern texts. Patterns such as "انتشار النار فالهشيم, قيود الرق والعبودية, يشي يمظهرها".

Extract # 1
"… its Victorian mansions still beautiful, is at the center of a colossal American health crisis."
Verb + Noun + Adjective
Extract # 2
"… high rates of obesity, diabetes, high blood pressure, heart diseases: …"
"... ورة التهاب العيون، منظار البصر، الشلل النصفي، انسداد الأوعية الدموية ...
Verb + Prep. + Noun + Noun Pattern
Extract # 3
"… a crop that brought the ancestors of most Clarksdale residents to this hemisphere in chains."
"وهُز أجدادهم في الشمال، وشهدت حركة العبيد.
Prep. + Noun, Verb + Relative pronoun+ Verb
Extract # 4
"… she was wearing scrubs- standard Monday dress for teachers, to reinforce the school's commitment to health and wellness"
"وكانت ترتد اللباس الممرض، لتأكيد التزام المدرسة في جذب حياة صحية لطلابها.
Noun + Noun
Extract # 5
"Of course, I'm not one to judge."
"لا أسو الأحكام في وضع يسمح لي لست.
Verb + Conjunction + Verb
Extract # 7
"… a striking 38-year-old, Jones told me she had changed her own eating habits …"
"...نهايًا هذا الوجه الأشعة، جونز قالت أنها قد تحولت...
Verb + Cognate accusative (unrestricted object)
Extract # 9
"...And I say, No, I'm doing it 'cause I want to live and be healthy."
"...أقول، لا، أنا أفعلها "لأنني أرغب في الحياة والصحة ".
"It was like throwing paint at a fan: "
"کثیرینت قلمی که قلمی کشتار نیافته‌اند" "

**Verb + Noun**

Extract # 10
"For years, sugar refinement remained a secret science, passed from master to apprentice"
"وطوال السنوین عجیبه، ظل کار معیار در علم عفونیات انسان الهیات، از آموزه‌های محمد مرزا هم‌مردانه و امام محمد مردانه" "

Extract # 11
"It is at this price that you eat sugar in Europe."
"هَذِهِ هِيْ الْكَلْفَةِ (ِمَثَلَةُ)، (ِلَمْ تَتْرَكْهُ بِصَمَتٍ) "

**(Verb+ Cognate accusative), ( Prep. + Noun + Noun)**

Extract # 12
"wherever they went, the Arabs brought with them sugar, the product and the technology of its production," writes Sidney Mintz in Sweetness and Power, "Sugar, we are told, followed the Koran"
"اصطحاب مَنْ آفَى اِبْتِغَاءً، وَمَا يَقْرَأُهُ وَإِلَى مَنْ آفَى اِبْتِغَاءً، وَمَا يَقْرَأُهُ وَإِلَى مَنْ آفَى اِبْتِغَاءً، اِنْتَصَرَ الْكُرُونُ "

**Verb + Prep. + Noun**

Extract # 13
"... demonstrated the wealth of the state."
"... تُشْرِي بِثَرَا الرَّوْلِ "

Extract # 14
"By 1500, with the demand for sugar surging, the work was considered suitable only for the lowest of labourers."
"وَبَيْنِ الْحَلْوَاتِ عَلَى مَنْ احْتَلَّ، وَلَوْ نَفَقَ عَلَى مَنْ احْتَلَّ، لَهُ يَقْرَأُهُ وَإِلَى مَنْ آفَى اِبْتِغَاءً، وَمَا يَقْرَأُهُ وَإِلَى مَنْ آفَى اِبْتِغَاءً، اِنْتَصَرَ الْكُرُونُ "

**(Verb + Prep. + Noun), ( Verb + Noun + Noun)**

Extract # 15
"Perhaps the first Europeans to fall in love with sugar were British and French crusaders who went east to wrest the Holy Land from the infidel"
"وَبَيْنِ الْحَلْوَاتِ عَلَى مَنْ احْتَلَّ، وَلَوْ نَفَقَ عَلَى مَنْ احْتَلَّ، لَهُ يَقْرَأُهُ وَإِلَى مَنْ آفَى اِبْتِغَاءً، وَمَا يَقْرَأُهُ وَإِلَى مَنْ آفَى اِبْتِغَاءً، اِنْتَصَرَ الْكُرُونُ "

3.2 Extracts that reflect the cohesive function in the target text:
Coherence and cohesion are important features of texts. Linguists identified different strategies texts employ to look cohesive. Adopting appropriate use of collocation patterns can produce
lexically cohesive and coherent texts. Hatim and Mason (1997, p. 47), stated that "The more frequent the collocational pattern, the more cohesive will be the resulting text". As it can be clearly seen from the following extracts, translators employed different collocations patterns to produce for their readers a coherent and cohesive translations:

**Noun + Adjective**

Extract # 16
"... but in this case it won the males a malign reputation" 

"نال الأرواح الأسود شمعة سمية" 

**Prep. + Noun + Noun**

Extract # 17
"Eventually, a condition known as metabolic syndrome kicks in," 

"لا في الجسم يسمى بالمالزمة اضطراب، يحدث اضطرا في النهاية" 

**Collocations that start with negative particles**

Extract # 18
"According to Johnson and his colleagues, this misses the point" 

"لا يصيب كبد الحقيقة فيقول جونسون وأروائه أنها تخطت النقطة..." 

**Verb + Prep. + Noun + Noun**

Extract # 19
"Yet the portion of America that is obese has grown larger" 

"ظلت في ازدياد مطرد للفتيات الأمريكية البدينين" 

**Noun + Prep. + Noun**

Extract # 20
"Life is hard and precarious on this unforgiving landscape, and dead is dead" 

"فِحَيَة هِذِه الْأَرْضِ نَصْرِيَّة، وفِي هَذِهِ السَّيْرِ هَيَّرٌ، وفِي هَذِهِ الْأَرْضِ سُوْدَ صَعِبَة، لاَنَفْقُ..." 

Extract # 21
"For a certain young male, black-maned and robust, known to researchers as C-Boy, the end seemed to have arrived on the morning of August 17, 2009." 

"وَلِوْدَةُ ذَكْرٍ فَيْتَأَذِيّهِ، أَوْلَى بْنَانُجُرُ، وَأَزْدَأَهُ أَمْرٌ، وَأَرْهَبُهُ أَحْيَاءٌ، فِي يَوْمِ 17 آَبَا أَحْيَاءٌ 2009" 

**Prep. +Noun + Noun**

Extract # 22
"Now he was four or five years old, just entering his prime." 

"فِي ضُحْى هَذِهِ الْوَرَعَة، تَقُلُّفُ فِي مَيْتِهِ مَطْمَعٌ، يُقْصِرُ فِي هَذِهِ الْأَرْضِ وَفِي هَذِهِ الْأَرْضِ سُوْدَ صَعِبَة، لاَنَفْقُ..."
Extract # 23
"... as he spun and rolled desperately to escape"

Extract # 24
"... fathering cubs and becoming resident, loosely associated with the pride. They also play an important role in helping kill prey"

Adjective + Noun
Extract # 25
"... as members of another coalition, a group of four ambitious young adults males, notorious in her record as the Killer"

Verb + Prep. + Noun + Adjective
Extract # 26
"One lion had a bloody tooth, the lower right canine, suggesting a very recent fight"

Verb + Noun
Extract # 29
"Seconds later, the fight erupted again."

Prep. + Noun + Noun
Extract # 31
"One thing that happens is death"

3.3 Extracts that reflect the "Aesthetic and Eloquent" language functions:
Collocation patterns have other functions. It can add an aesthetic aspect to the text. Arabic is well known for its eloquence. Words such as ...

They are normally found in literary texts.
Verb + Noun + Adverb, Adjective + Noun
Extract # 32
"The Killers strolled off and positioned themselves atop a termite mound, with a commanding view of the river … while C-Boy slunk away. He was alive, for the moment, but defeated"

Verb+ Cognate accusative
Extract # 33
"… killed by the conquering males, … C-Boy was yesterday's favorite, yesterday's stud. This is the cold arithmetic of lion society"

Verb + Noun
Extract # 34
"Other researchers followed. A young English man named Brian Bertram succeeded Schaller and stayed four years, long enough to begin teasing out the social factors that affect reproductive success …"

Verb + Prep.
Extract # 35
"If you are making the first detailed study of any species, he told me recently, you grab what you can"

Adjective + Noun
Extract # 36
"They were handsome devils, a quartet of eight-year-old males, resting in a companionable cluster. They looked forbidding and smug"

Verb + Noun
Extract # 37
"It seems like every time I study an illness and trace a path to the first cause, I find my way back to sugar"
Verb + Noun + Adjective, Verb + Noun + Prep. + Noun
Extract # 38
"C-Boy had made a new life for himself in a new place, with new lioness, and seemed to be thriving."
"تلتسلس بسيط في قدامية جديدة من جديد، بجانب نظام جديد، وظروف أخرى، ويدهات عديدة، سعت لتهدئة ذراعه من جديد."

Extract # 39
"... so we heard from Nichols, who had seen it."
"وحسب ما سمعنا من نيكولز، الذي رأى الاشخاص.

Verb + Noun + Prep.
Extract # 40
"C-Boy had fed on the eland carcass alone, taking choice morsels but not too much."
"راح سيبوي وحده في حيذه، من أجل لذ لذ، ولذ لذ، ولا لذ لذ، ولا لذ لذ.

Verb + Noun + Verb, Verb + Prep. + Adjective
Extract # 41
"So they were living the good life, those two, with all the prerogatives of resident male lions."
"هكذا، فإنهم، الذين في الأصل، يعيشون على حياة هادئة، مع حقوقهم الخاصة، مع حقوقهم الخاصة، مع حقوقهم الخاصة.

Noun +Prep. + Noun, Verb+ Cognate accusative
Extract # 42
"Rosengren had suspicion- and it was confirmed when, amid the high grass of the riverbank, we came upon the Killers"
"انتاب روزنغرين شك - وتم التحقق منه، عندما، بين الأزهار الطويلة،imos، قابلنا القتلة.

Extract # 43
"... it might even be adaptive for males in some cases, ..."
"لذلك، فقد تكون ضرورة للذكور في بعض الأحيان، ...

Extract # 44
"... but in this case it won the males a malign reputation"
"لكن في هذا الاسم، أعطى الذكور سمعة سيئة.

Preposition +noun +conjunction+ noun, Noun + Prep. + Noun
Extract # 45
"Those numerals did seem somehow more concordant with their air of opaque, stolid menace"
"الرقماء، تبدو، بعض الشيء، أكثر، معروفاً، بالخطر والصلابة، بطريقة أو بأي طريق.
"Less luck, and the loser is killed in a fierce leonine battle, or he limps away, losing blood, may be crippled, maybe destined to die slowly of infection or starvation"

"أما أن كان حظه لتصادف أسد آخر، ثم يعند القتال، ويقتله في معركة شرسة، يفقد حظه، ويجيب في الجريحة، ويتكون من الإصابة، حديثًا "

**Noun + Prep. + Noun**

Extract # 47

"This allows the formation of crèches, lion nursing groups in which females suckle and protect not just their own cubs but others too."

"هناك تشكيل دور الحضانة، ففي هذه المجموعات ترضع الفتيات شياطينهن وأشبال بناتهم أيضاً، حديثًا"

Extract # 48

"He was an eight-year-old lion, healthy and formidable, commanding respect within a pride"

"كان هذا الأسد من العمر الثامن، صحيًا ومitiousًا، حديثًا يعترف بالاحترام، حديثًا في القطيع"

**Verb + Noun + Noun**

Extract # 49

"Then they set out, all four together, on what looked like a purposeful march."

"ثم بدأ اربعتهم معاً في طريق يبدو محددًا، حديثًا"

Extract # 50

"Occasionally, during stop, they let their voices rise in another chorus of roar, "

"أحياناً، أثناء التوقف، يرفعون صوتهم في لوحات من الجرو، حديثًا"

**3. 4 Other extracts that support domestication strategy:**

Extract #

- "Perhaps the first Europeans to fall in love with sugar were British and French crusaders who went east to wrest the Holy Land from the infidel"

"وقد يكون أول الأوروبيين الذين وقعوا في حب السكر في الصليبيون الذين نجحوا في انتزاع ميناء الشرق الأقصى من المسلمين" 

Extract #

"They say that cats have nine lives."

"قال العرب أن القطط يزعم إنها تملك سبع أرواح" 

Extract #

"When the Arab armies conquered the region, they carried away the knowledge and love of sugar"

"ومنذ ذلك الحين، عندما تمكن العرب من الاسترداد الشمالي، نقلوا معهم المعارف والходят حول السكر" 

Lefevere (1992a, p. 14) proposes that translation is a form of "rewriting altered and produced in accordance with the socio-cultural, ideological and literary constraints of the target culture"
system.” On the above extracts, the translators tried to domesticate the source texts and produce an appropriate version for the Arab readership that fit in well with the target socio-cultural constraints. Therefore, words such as 'conquered', 'from the infidel' are loaded with negative and ideological meaning in the minds and memory of Arab readers. They were rewritten and purified from the all historical ideology to be domesticated as 'محررين'، 'مسلمين'.

Also, the whole text 'They say that cats have nine lives' has been domesticated in accordance with the socio-cultural constraints of the Arab world. It was translated as "تقول العرب ان للقطط سبع أرواح". These examples clearly demonstrate that translators work as 'filters' that only allow for what closely conform to the target culture norms.

**Conclusion:**
The paper has attempted to discuss the significance of collocation patterns in a corpus of (50) extracts taken from two articles in the world-famous magazine, National Geographic, English and Arabic versions. It is an attempt to demonstrate that translators exert efforts to present to their readers as natural, fluent, and eloquent translation as possible. They employ all possible strategies in their disposal and crunch on their language proficiency to achieve that. Among these strategies is using appropriate collocations patterns.

Drawing on the framework put forward by Hassan Ghazala in the classification of Arabic collocations, the paper has presented a comparative study of collocation patterns in a sample of article extracts from Arabic and English. The focus is to pinpoint the fact that the abundant use of collocation patterns in the (TL) is a good indicator of the translation quality. The paper has elaborately argued, through examples, that these patterns give naturalness and fluency to the (TT). They help produce a natural and eloquent translation for a different readership. All the 'foreignness' of the source text has been toned down and domesticated to tune in to the new socio-cultural context. Collocation patterns also worked as cohesive and coherent strategies for translated texts as they are demonstrated in the extracts from the two articles under study. The translators used a lot of collocations usually found in the Quran and other registers to 'domesticate' the texts and give Arab world readers as natural and aesthetic translation as possible. This comparative study of collocations patterns can also have pedagogical implications for translation teachers and students as they can compile their glossaries using the collocation patterns relevant to each text and register.

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References:
Identity Malaise of Exiled characters in Ethnic Fiction
Case study: Mohja Kahf’s The Girl in the Tangerine Scarf (2006)

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Abstract
This paper presents a critical study of how a contemporary ethnic writer presents exile cases and counter-hegemonic discourses throughout it as regards to notions of belonging and identity. The process of identity-making is discussed through an examination of the protagonist’s development in The Girl in the Tangerine Scarf (2006). This study focuses on how the protagonist constructs a new meaning of exile that challenges previous conventions and seeks to recuperate the sense of pride in cultural difference. It also attempts to highlight how this literary work is a counter-narrative regarding the cultural practices that hitherto have been regarded as archaic; backward; and yet fit to adapt the new changes of the Western World.

Keywords: belonging, dislocation, ethnic fiction, exile, home, identity, Mohja Kahf

1. Introduction
Exile has been one of the significant productive literary topics in twentieth-century literature. Together with related themes of displacement; Diaspora, and alienation, it features prominently in the works of writers who quit their homelands due to suffocating totalitarian regimes. More recently, the notion of exile has been adopted in postcolonial literature as a central theme. In its conventional sense, the notion of exile pertains to geographical displacement. It has often been discussed in spatial terms as a composite of the prefix “ex” meaning “out” “ile” meaning island. However, postmodern literature on exile provides a new interpretation of the concept of exile in which “ex” means “previous,” and connotes life in the past and its inconsistency with the present. This is mainly due to mass mobility that has fragmented the sense of attachment to local communities.

Because there is a multitude of works profiling the hardships of exile subjects, this work is devoted to probing into the life of a different generation of exile. This category assembles refugees that were born, and educated and come of age in the host land because their parents are exiled or voluntarily choose to self-exile. These exiles constitute what Rumbaut, (1991) calls the “one and half generation” (p. 22). Although not directly shattered by expulsion, this generation experiences the exile of the previous generation, albeit differently.

Throughout the examination of topics that pertain to displacement and nostalgia in this literary oeuvre at work here, the aim is to answer the following interrogation: is the postmodern exile a temporal or a spatial experience? Noting that the displaced subjects often live through hope of an eventual return, do the one and half refugees hold place-bound identities like first generation exiles?

In probing these questions, two hypothetical scenarios are envisaged. First, taking into account the close bond between parents and children and the impact of this parental relationship on the formation of children’s identities; it is suggested that the one and halfers are likely to share the nostalgia and nationalistic ideals of their parents.

Second and last, taking into account the fact that the one and halfers, unlike their parents, grow up in the host land they are more likely to consider it as a homeland, albeit feelingly. Culturally speaking; however, it is suggested that due to the nostalgic stories they learn from their parents and that partly shape their identities, the one and halfers are likely to create their new hybrid characters that combine the host and home cultures.

A prolific scholarship and research done about the notion of exile from a sociological point of view were available. Works like Edward Said’s Reflections on Exile(2002), Sophia McClennen’s The Dialectics of Exile: Nation, Time, Language, and Space in Literatures (2004), Paul Tabori’s The Anatomy of Exile (1972), John Newbauer’s Exile: Home of the Twentieth Century (1991), or Michael Hanne’s edited collection of articles entitled Creativity in Exile were very instrumental in the discussion of exile and related concepts. Since this work is dedicated to an examination of the state of exile in literature (2004), Claudio Guillén’s article “On the Literature...
of Exile and Counter-Exile”(1972) forms the basis of the theory advanced in this work since it distinguishes two categories of exile writing.

Before examining the central aspect of this paper, we will investigate the basic concepts that explain the condition of exile. These concepts tend to frame a theoretically informed methodology for this study, where the aspects of trans-disciplinary work on memory and nostalgia relate it to the mainstream.

2. Exile, Identity and Belonging in a Liminal Space

The notion of exile is polysemous and can be discussed from various perspectives. While expulsion is related initially to geographical displacement, some writers and critics discuss feelings of deportation even though they have never quitted their homelands. In this sense, exile cannot be confined to spatial uprootedness; however its definition can rely on other parameters such as time. Conveniently, many scholars deal with the experience of exile in terms of their nostalgia for, what Marcel Proust calls, “times past.” Concepts of mobility and displacement lie at the center of the Western canon beginning with the idea that to be a human is to be exiled from God. In terms of ontology, some critics like Buruma, (2001) regard the entire human race as an exiled race:

Exile as a metaphor did not begin with the Jewish Diaspora. The first story of exile in our tradition is the story of Adam and Eve. No matter how we interpret the story of their expulsion from the Garden of Eden – original sin or not – we may be certain of one thing: there is no way back to paradise. After that fatal bite of the apple, the return to pure innocence was cut off forever. The exile of Adam and Eve is the mark of maturity, the consequence of growing up. (p.3)

The theme of exile has floated through myriad scholarly texts by authors like Said (2002), Bhabha (1994) among many others whose aim was to report various experiences of exile and analyze its consequential losses from different perspectives. Depicting exile as a condemnation, Tabori, (1972) begins The Anatomy of exile with “Song of Exile” wherein he writes:

Exile is a song that only the singer can hear.
Exile is an illness that not even death can cure—for how
Can you rest in a soil that did not nourish you? (p.6)

Identifying exile as an incurable illness, Tabori overlooks any opportunity of well-being offered in the host land, and discusses deportation in terms of Ovidian nostalgia. However, exile in the postmodern age has conversely come to signify relief from strenuous life conditions in the homeland, or is synonymously used with the term refugee. It has also come to denote not a fragmented identity but an “international one” (2004, p.24) to use Abani’s terms. In the postmodern globalized age marked by transnationalism and multiculturalism, exile becomes a source of creativity rather than a source of despair. Taking into account the multiple enclaves in the United States, for instance, an exile subject’s strangeness in the host land is no more as acute
as it used to be in the past. In this typical case, his difference is allowed and tolerated in the sense that his cultural practices are no more regarded as awkward.

3. Exile and Home Matters

One of the basic concepts explaining the condition of exile is the feeling of homelessness. The latter points to an individual’s perceptions of anguish and estrangement while out of home. But what does home mean? Is it necessarily the place where one is born and brought up? Or a place where one feels security and exercises all liberties and enjoys all rights? If we consider the first alternative, homelessness is felt outside the geographical contours of one’s country of birth. The second alternative, however, puts a link between one’s well being and feelings of homelessness. In this sense, home is not a place but space. In a precisely distinctive manner, Tuan, (1977) points to the difference between place and space in his seminal work Space and Place: The Perspective of Experience:

Space that is stretched over a grid of cardinal points makes the idea of place vivid, but it does not make any particular geographical locality the place. A spatial frame determined by the stars is anthropocentric rather than place-centric, and it can be moved as human beings themselves move. (p.150)

Therefore, the conceptions of home are problematic. Home, following Tuan’s logic, refers either to a country or to a particular locus that one occupies and is a signifier of the homeland, or as Tuan, (1977) put it in Space and Place, “Homeland is an important type of place at the medium scale. It is a region (city or countryside) large enough to support a people’s livelihood” (p.149)

So, rather than concretely defined through geographical contours, the home has become an abstract notion reflecting a feeling of belonging in a space and not a place where someone resides. Said, (2002) provides an excellent example for this argument in “Reflections on Exile,” although non-referential of the link between home, belonging, and space. In an entirely narrative mode, Said tells his readers about the time he spent with Faiz Ahmad Faiz, the most distinguished of Urdu poets who was exiled from Pakistan by Zia’s military regime and found shelter in strife-torn Beirut. Said explains that despite the affinity of spirit between Faiz Ahmad Faiz and his Palestinian closest friends, nothing matched – language, life history, culture or poetic convention.

Understandably, twentieth-century exiles’ feelings of estrangement and homelessness are also different from pre-modern conceptions of homelessness. These means that in a globalized world characterized by constant displacement, either urged or voluntary and were cultural as well as national borders tend to dissolve; the feeling of homelessness tends to be present always and everywhere.

Let us recall that home is not necessarily a physical structure or a geographical location but always an emotional space. Moreover, it is among the most emotionally complex and resonant concepts in our psychic vocabularies. In a pre-global epoch, identifying a place as home could be delineated through the feeling of belonging in a specific place, whereas the lack thereof translates
into feelings of homelessness. The feeling of belonging is relatively linked to experiences of exclusion or inclusion. The sense of being at home and the sense of harmony between one’s innermost self and the cosmos prevent the need for political markers of identity to feel belonging in a specific home.

From a clinical point of view, one’s home can also be one’s memories. Take for instance people affected by Alzheimer’s disease. These people feel estrangement vis-à-vis the time they are living, and their sense of “homeless” or “placeness” is to be found in their memories. Therefore, this consolidates the argument that the concept of exile is not only related to places, but pertains to spaces and time as well.

As a result, conceptions of home can be framed within geographical as well as historical contexts. Exile narratives, in their earlier forms, emphasized the impossibility to separate history from its geographical context or more appropriately the place of its birth and emergence, and hence the sorrow of more previous authors of exile. Modern narratives of exile, however, seek to create their histories in new geographical locales. Thus, contemporaneous representations of home in exile stories pertain more to the way history can be transplanted in a geographical locus. This new approach has been made possible by multiculturalism and globalization.

4. The Dynamics of Exile in The Girl in the Tangerine Scarf

Thematically, The Girl in the Tangerine Scarf mostly concerns itself with the issue of psychological and social alienation both at home and abroad and features its protagonist as a double-exile, i.e. an exile from her ancestral homeland and later an exile in the host land. Exile is foisted upon Khadra, the protagonist of the novel, by her dissident Syrian parents. Therefore, Khadra belongs to what Rumbault, (1991) has labeled the “1.5 generation” (p.51). Constrained by her hijab and Islamic religious practices in a land hostile to Islam, Khadra attempts to discover the meaning of a homeland throughout her brief journeys in Middle Eastern countries.

At the beginning of the novel, we learn that Khadra’s parents viewed themselves as temporary residents in the United States. They thought that within a matter of time, Hafiz al Assad would be overthrown and they would be able to return to their homeland:

Wajdy and Ebtehaj always viewed their stay in America as temporary. That was part of the reason they were always reluctant to buy many things; they’d just be more attachments to leave behind when the time came. Money saved buying beat-up furniture in America was money that could be spent back home in Syria one day. (Kahf, p.131)

However, that seemed less likely to happen and it became bright for the Shamy family that they were going to have more extended stay in the United States of America:

But the return kept getting postponed. Wajdy’s idea had been to set things on a good course, train his replacement, and leave. But year piled on top year, and soon two whole children, Khadra and Eyad, had practically grown up, with Eyad in college and Khadra in high
school. And Jihad was halfway through a childhood spent in America only by default. (Kahf, p.132)

The Muslim characters in *The Girl in the Tangerine Scarf* hold the same view as Wajdy and view themselves as temporary exiles. To mitigate their pain and console the Muslim newcomers in the United States, they created the Dawah Center intending to provide a haven for the newly arrived homesick.

Khadra inscribes her identity on an Islamic religious register that stigmatizes her in a western society utterly hostile to her spiritual values. Henceforth, Kahf’s novel draws a woman’s trajectory of double self-exile from the first American community and second Arab American Muslim community. Her self-exile is motivated by her eagerness to discover who she really is and where she most appropriately belongs.

What explains Khadra’s feeling of exile is her nostalgia for Syria, although she almost remembers nothing about it. Khadra’s “little boomerang-shaped scar on her right knee that had been made on a broken tile in Syria” (Kahf, p.15) makes her always think of Syria. Although Khadra had only vague memories of Syria, her nostalgia for it is propelled by the scar that has become an organic part of her body. The scar is visible and ineffaceable permanently reminds Khadra of an invisible and yet ineffaceable place in her memory, i.e. Syria. Khadra’s inability to link a real life-long memorable scar with an unmemorable place justifies her urge to undertake a journey back into the past.

Unlike the Dawah center members’ exile that is geographically and nationalistically defined, Khadra’s exile is related to time and not to place. She is in Proustian terms in search of times lost. For Khadra, Syria is often either a hazy memory or a place she has learned about second-hand, through stories, photos or family visitors. Therefore, Khadra can retrieve the past through memory in spite of the geographical separation. Eventually, what teenage Khadra cannot secure in space, throughout her physical return to Syria, she constructs in time, by returning through memory.

Khadra’s remembrance of Syria is refreshed by the smell of dry, sunny days and the gustatory effects produced by tart plum or dark cherries. When Khadra “bit into a tart plum or a dark cherry, her mouth felt like Syria” (Kahf, p.15). Syria, here, refers to the childhood time spent herein and not the place: Syria. The tart plum and the dark cherry, on the other hand, are analogous to Swann’s petite Madeleine in Marcel Proust’s “Swann’s way”.

In the same way, Swann recollects many images of his past life immediately after he tastes the Madeleine dipped into tea, the plum tart and dark cherry remind Khadra of times spent in Syria, albeit hazily. In this sense, Khadra’s exile is explained by her nostalgia for times past that is fostered either by olfactory or gustatory sensations. Associating home with comfort and homelessness with discomfort and taking into account the exquisite joy felt at moments of recollection, Khadra’s exile is clinically identified with her amnesia and her sense of home is to
be found in her memories. Proust (1992) views the olfactory and gustatory sensations as the last vestiges that challenge extinction after everything past dies:

But when from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, taste and smell alone, more fragile but more enduring, more immaterial, more persistent, more faithful, remain poised a long time, like souls, remembering, waiting, hoping, amid the ruins of all the rest; and bear unflinchingly, in the tiny and almost impalpable drop of their essence, the vast structure of recollection. (Pp.63-64)

Khadra’s exile is also explained in culinary terms. Her nostalgia for Syria is elucidated throughout her gastronomic preferences. Middle Eastern cuisine with its variety of foods is an apt space for Khadra. For instance, she was “overwhelmed with a sense of home as she entered Im Litfy’s kitchen” (p.188). For Khadra and Eyad, Im Litfy “felt as familiar as their grandmother, whose kitchen felt like home” (p.189). Kahf establishes a link between exile and Syrian cuisine since the latter is relocated and transplanted to mitigate feelings of homelessness. In the case of refugees, “Food becomes the mother’s love-potion for her family, a potent talisman of care and protection that envelops them in the aroma of memorable enchantment” (as cited in Mehta, 2009, p.216). Im Litfy’s kitchen re-creates the familiarity of home through the dynamic of the home cooking; its typical and familiar tastes and fragrances are potent signifiers of memory. Thus, food becomes an ostensible agent for identity exploration and identification as well. It also becomes a memorial keeping a cherished memory alive.

Khadra’s adult years oscillated between East and West. In her particular case, exile is extended to the Arab context. Perceived as a foreigner in Mecca, Khadra infinitely argues with her cousin’s friends who refuse to believe that she is an Arab observant Muslim and keep on regarding her as an American. The social ailments that affect the Muslim world urge Khadra, who cannot identify with contemporary Muslims, to undertake a journey back in time. In so doing, she harbored a delusive hope that she would live in a Mohammedan Islamic society. Eventually, she “went on a regime of dates and water to emulate the diet of the Prophet” (p.153) and creates her world where she is surrounded by monumental figures of the Prophet’s generation. Mimicking the Prophet’s diet, although it was not one as Wajdy explains that, “The Prophet ate dates because they were the most abundant food of his land” (p.154); Khadra refuses the excesses of American society together with its McDonaldization.

Thus, becoming an Islamic activist, Khadra economically self-exiles from the American consumer society by first refusing its food excesses and second rejecting its fashion markets. Indeed, wearing “a black scarf and a navy-blue jilbab her father had sewn at her request” (p.149) and not being interested in attracting men’s gaze towards her, Khadra represents a threat to fashion designers and consumerism. This clothing style is her way to individuate as a Muslim in America and at the same time constitutes her cultural and economic self-exile from American society.

Another scene clarifying Khadra’s feeling of estrangement in the USA is when her parents opted for American citizenship as a last resort. This infuriates Khadra who cannot help regarding her
parents as hypocrites. This event gives more unobstructed view of her attitude towards America and her state of exile, more particularly. The following interior monologue offers direct access to Khadra’s thought, yet only to the reader, and deprives the other characters of seeing the different path Khadra was following to identify:

Wasn’t she supposed to be an Islamic warrior woman, a Nusayba, a Sumaya, an Um Salamah in exile, by the waters dark, of Babylon? Wasn’t she supposed to remember always the children in Syria who had to scour toilets on their knees at her age? For whom her tongue cleaved to the roof of her mouth, hamburgers, with the guilt of one who got away? It was an ache that had gnawed her gut for years. (Kahf, p.141)

Here, Khadra is still in a dumb phase when she cannot deliver her dreams. Keeping her thoughts for herself represents both her doubt about them and her fear to communicate them with other characters. However, Khadra’s silence will not last for long as she soon breaks it and unashamedly creates her discourse about many taboo issues in the Dawah center community like khulu, abortion, dating and so on. Khadra identifies with three notorious exiled women in the history of Islam whose exile brought relief and rendered the practice of the Islamic faith easier.

Similarly, Khadra identifies with Syrian children and pains for their miserable status, and thus feels exiled from a community of children with whom she could share many things. Like Sumaya, Nusayba and Um Salamah, Khadra feels exiled for a noble purpose. Although she identifies with these three women in terms of displacement, her exile is different from theirs. Nusayba, Sumaya and Um Salamah self-exiled from the land of non-Muslims to the land of Muslims; however, Khadra is exiled from the land of Muslims to the land of Kuffar, to use Wajdy’s characterization of Americans.

In the case of the three women, the effect of exile is reversed as displacement becomes advantageous because the loci of exile, Mecca or Medina, is home to Muslims while the places these women left behind were home to Kuffar. Similarly, exile for Khadra is advantageous as the host land offers more freedom than the homeland. Unable to find her version of Islam in Muslim nations, mainly because of the social scourge that has affected Muslim societies, Khadra recognizes that home is not to be found in the Middle Eastern Muslim countries. In recourse, she turns toward a self-wrought homemaking that is grounded in dislocation, celebrating and claiming exile on its home ground. As a result, exile becomes an existential necessity.

However, while Khadra ultimately chooses the United States as a homeland, she still feels exiled because as her name indicates she cannot abandon Islam for the secular norms of American life. The name Khadra, meaning the color green is very symbolic in the novel. It provides a hint about Khadra’s belonging and destiny. Green is a holy color in Islam. It is the color of various flags of Muslim countries like Saudi Arabia. It is also the color used in the ornamentation of mosques. Green is the color of the soft covers of the graves of saints. More importantly, green is the color of paradise, and even the garments of the inhabitants of heaven are green. In fact, the choice of this color as a name for Khadra is very symbolic and might be considered as an indication
that Khadra cannot dissociate herself from the Muslim community and is thus condemned to eternal exile.

5. Khadra’s Scheherazadian Narrative of Survival

Exile narratives deal primarily with the theme of survival, and their characters are similar to Defoe’s Robinson Crusoe in that both, regardless of the motives, try to carve a new home after being, accidentally or not, displaced. However, unlike Crusoe who found himself on a desert island and could act as master, exiles of the 21st century can only be slaves to the host land masters as Friday was to Crusoe. However, if we take the two issues of gender and religion into account, Muslim women exiled in the West might be compared to The Thousand and One Nights heroine Scheherazad. The fact of always having to tell new entertaining stories to survive in her new home, Scheherazad’s trajectory resembles exiled Muslim women’s one who is continually arguing against the Western discourse describing them as debased and subservient.

Kahf’s narrative in The Girl in the Tangerine Scarf revolves around her heroine’s attempt to survive and resist the Western effort to efface the existence of Muslim women through ethnic cleansing. Metaphorically, Khadra’s infinite arguments in favor of Islam to save the whole Muslim community resemble Scheherazad’s narratives to save other women from Shahryar’s homicide. Like Scheherazad’s attempt to survive in a misogynistic locus, Khadra refused to die out in an Islamophobic society, and both are eager to save endangered species. Golley, (2003) describes Scheherazad’s narrative in terms of resistance and self-assertion when he states:

Through the act of telling stories that is, through the medium of the reproduction of words Shahrazad managed to save not only her own life but also the lives of hundreds of potential wives of Shahriar. Death is conquered by narrative; silence is broken by discourse. The narrative becomes indispensable for life. Shahrazad’s “Cogito, ergo sum” becomes “I narrate; therefore, I am.” (p.80)

Similarly, Kahf’s narrative saves not only her protagonist Khadra, but Muslim women living in the West, in general. Narrating, in the case of Khadra becomes indispensable as it allows her to resist the hegemonic discourse held by the West. As a counter-hegemonic discourse, her narrative creates equilibrium between what they say about her and what she says about herself. Khadra’s identity is thus like a jigsaw puzzle whose pieces are collected from her narratives and joined together to form her harmonious identity. Henceforth, Khadra’s “cogito, ergo sum” becomes “I speak for myself, therefore, I am.”

By entertaining the Sultan, the primary purpose of Scheherazade’s narrative was to divert his attention from the desire to kill her to the desire to listen to her never-ending stories. Likewise, Khadra’s narrative reflects her willingness to distract the West’s attention from judging her on what she wears to judging her on what she is. Following this line of thought, Khadra’s frustration may be compared to Khaleda’s in Kahf’s poem “Descent into JFK”. The speaker states that no matter how Khaleda is enlightened, Americans would never acknowledge it, and continue to judge her as a backward woman because of the veil:
They'd never know Khaleda
Has a Ph.D.
Because she wears a veil, they’ll
Never see beyond (Kahf, p.23)

Being reduced to a piece of cloth renders breaking silence a commitment for Khadra who thematically engages in an autobiography whose aim is to correct and criticize the biography authored by the Western hegemony. Therefore, the importance of the strategy of retelling history as a way of criticizing hegemonic narratives can be clarified throughout the following Gramscian statement, “In a given state, history is the history of the ruling classes, so, on a world scale, history is the history of the hegemonic states. The history of the subaltern states is explained by the history of the hegemonic states” (1995, pp.222-223). Using narrative as a strategy to counter the hegemonic scripts becomes Kahf’s commitment also. At the author’s level, the words ending the poem Hijab Scene #7 characterize the whole set of Kahf’s writing as counter-discursive:

Yes I carry explosives
they're called words
and, if you don't get up off your assumptions,
They're going to blow you away (p.14)

In The Girl in the Tangerine Scarf, Khadra starts her resistance narrative at an early age in high school where she starts penning her real view of America and the world in her essays. Khadra cannot grasp her teacher’s grading when she explains:

Whenever Khadra wrote an essay about how it was hypocritical of America to say it was democratic while it propped dictators like the Shah and supported Israel's domination of Lebanon, “and then they wonder why people over there hate them,” she got big red D's and Mrs. Tarkington found a reason to circle every other word with red ink. As soon as she turned in a composition on a neutral topic, no politics or religion, the Tark gave her a big fat A. It was that black-and-white. (Kahf, p.123)

Finding the way history is taught in American high schools very selective, Khadra engages in a Zinnia approach to writing a new colored history from the standpoint of the conquered and not the conquerors. The relationship between Khadra and her teacher and the way the latter powerfully acts and the former reacts describe the dynamics of power and the way they control history writing. Khadra is in a position that does not enable her to be heard or read while the teacher is in a situation that allows her to silence Khadra by metaphorically censoring what she writes. In this sense, The Girl in the Tangerine Scarf reports many historical events, political as well as social, from the standpoint of ordinary people. For instance, it is the victims of the Hama Massacre and the Iranian Islamic Revolution, Reem’s mother and Bitsy, respectively, who tell the history of these genocidal events. Khadra’s aunt Razanne narrates how her daughter Reem was forced to take off her hijab during the Hama Massacre days. The protagonist also shapes a new idea about the Iranian Islamic Revolution when she learns from Bitsy that:
[Her] parents died in ’78 ... killed by the Islamic Revolution. I was very little. I remember running through the street, terrified, and being surrounded by women dressed like you are dressed right now, and Islamic phrases ringing out all around me. It was the scariest time of my life. (Kahf, p.375)

Let us note here that to Bitsy, Khadra belongs to the world of conquerors who swept her Persian civilization. The fact of having Bitsy voice her story of the Iranian Islamic Revolution and having Khadra feel apologetic is a way to say that civilizational victories are always bloody as they are based on violence.

Thus, Khadra concludes that for her to survive in a hostile American environment, she should elevate her conception of human relationships from being controlled by the forces of politics, history, nationalism, and patriotism to being governed by human virtues of tolerance, peace and mutual understanding. Khadra’s decision to veil occasionally proves that she was ready to take pride in her otherness that she no more defined through the superiority-inferiority dichotomy.

To conclude, let us consider two analogical reflections. First, in the same way, it took Scheherazad One Thousand and One Nights to convince Shahryar to spare her life and enable him to see that infidelity is not familiar to all women; Khadra spent her teenage and part of her adult years trying to convince Americans that backwardness and terrorism are not common to all Muslims. Second, willing to secure the lives of many women, no matter where they come from or which class they belong to, Scheherazad is compassionate with all women without exception. Similarly, by profiling a wide array of immigrant and exile characters, Kahf does not exclude non-Muslims from her compassion and internationalizes the state of exile the same way Abani does. Khadra, in this sense, makes a massive move from a very restricted sense of belonging, i.e. a self-absorbed religious community, to a broadened sense of attachment, i.e. the human race in general. This new sense of belonging and the carving of this new international social identity are motivated by Khadra’s desire for freedom from the constraints of place as being either “ours” or “theirs.”

6. Conclusion
This paper began with an attempt to understand the nuances embedded in the perennial phenomenon of displacement and its representations throughout history. This historical profiling of the concept of exile helped to elucidate how the modern conception of exile has diverged from its conventional sense in the face of multiculturalism and mass migration. The study of characterization in The Girl in the Tangerine Scarf revealed that exile is an enriching experience that helps to construct new meanings and discover new or buried truths about one’s history and identity. This might be justified by the round trip undertaken by Khadra who decides to go back to her motherlands in order to settle but only to discover that her host land is more homely than her homeland.

Exile in the case of Khadra is considered as a journey towards newness that is essential in learning about one’s otherness. However, this is done in reverse, i.e. instead of moving from the
homeland to the host land, Khadra has already found herself living in a host land. The feeling that her respective parents decide to exile on their behalf engenders skepticism within her mind as to whether the decision to leave Syria for the United States was appropriate. Therefore, Khadra goes back to her motherland in the hope of being able to decide by herself whether to settle in her homeland or self-exile like her parents. Following this line of the understanding, Khadra does not trust her parent’s experience, and instead of trusting ready-made information about her homeland, she chooses to form her vision about it by returning to the past. She also rejects subordination and silencing and chafes against western as well as local structures of oppression as she rewrites her family and national story to counter the reductive hegemonic narrative produced by the West.

It was in the scope of the present work to highlight the significance of ethnic American writing as reactionary literature and the way it protects us from what Chimamanda Ngozi Adichie names “the danger of a single story.” We have come to the same conclusion as Adichie that reading ethnic American books makes the reader feel overwhelmed with shame as s/he realizes that the American media coverage about Arabs has controlled the public mind.

Adichie rightfully explains that the West creates a single story by showing a people as one thing, and only one thing over and over again and that is what they become in the public mind. The single-story is fraught with stereotypes that are not necessarily untrue but are compellingly incomplete and make the single story become the only story. Few examples are Westerners’ only story of Africans as inferior and starving, their single story of Islam as a religion of terrorism and backwardness, and Muslims’ only story of Westerners as kuffar. To put it differently, identity must involve a multitude of determinants.

In conclusion, the chief virtue of this novel at work here is to highlight the damaging effect of ethnic cleansing and the necessity embedded in revisiting the past to cure the identity malaise that is caused by displacement. This author insists on subverting the hegemonic discourse and negative portrayals of their national identities throughout a historiographic metafictional counter-discourse. The novelist; with her style, creates a counter-discourse concerning the representation of her respective homeland and identity.

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References
A Literary Voyage into the Unconscious: A Philosophical Approach to the Psychological Novel in Woolf’s *Mrs. Dalloway* (1925)

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Abstract:
The present paper attempts to reawaken the avant-gardism of the literary Stream of Consciousness; a twentieth-century psychological concept that has been accommodated into fictional exertion through the Interior Monologue. The first practitioners of this technique and mode of narrative reportedness are Virginia Woolf, Dorothy Richardson, and James Joyce, all of whom are modernist fictional writers who engaged with what previous novelists of the nineteenth century failed to engage with. Woolf observed - in a lecture given to the Cambridge Heretics Society in May 1924 - that: “no generation since the world began has known quite so much about character as our generation”. Woolf’s fiction tends to be psychological, for she experiments with the working of the psyche of her characters and the permanence of the past in the present beyond the reach of realism. Her fiction treats the complex networks of emotions and memories of which the character is the center of the narrative. This paper accordingly, addresses the philosophical background of the Stream of Consciousness and its use within fictional exertion and how the latter is deployed in Woolf’s *Mrs. Dalloway* (1925) to show and uncover the anxieties vis-à-vis her thanatophobia, not only this, but also to express the anxieties of the Great War and the disillusionment towards the modern enterprise.

Keywords: Henri Bergson, interior monologue, modernist fiction, *Mrs. Dalloway* (1925), stream of consciousness, Virginia Woolf, William James

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Introduction

Literature first and foremost is a linguistic art, and the beauty of its core resides in its ability to condense life within linguistic symbolism. Amongst the most significant genres of literature, we have fiction; the novel, besides poetry and drama, all of which attempt to represent the real through the imaginary; the fictional. Since the appearance and the rise of the novel in the eighteenth century, novelistic writings happen to reflect the realism effect of the modern enterprise, if we take examples of some major novels; Defoe’s *Robinson Crusoe* (1719), Dickens’s *David Copperfield* (1849) and *Hard Times* (1854), Hardy’s *Jude the Obscure* (1895), and Lawrence’s *Lady Chatterley’s Lover* (1928), all of which tend to mirror the seamy side of the new industrial; newly modernized English society, i.e., reflecting what the industrial revolution, or modernization, inflicted upon them. The eighteenth- and nineteenth-century fiction were concerned with the effects of modernization while twentieth-century fiction took a pace forward with a different interest and what previous novelists failed to engage with. The concern of such modernist fiction was that of uncovering and disclosing the psychological working of the human mind beyond the reach of realism or the mere descriptive/prescriptive mode of narration. Modernist fiction applies the twentieth-century concern of the psychological aspect of the human mind brought about by Henri Bergson and William James into literary practice. Amongst the precursors of modernist British fictional productions using a break from the social realism-effect of earlier fiction are Virginia Woolf, Dorothy Richardson, and James Joyce. Virginia Woolf, being the core scope of this article, is amongst the first practitioners of the psychological novel, and the use of the interior monologue. The historicity and how Woolf’s fiction employed such mental narration will be provided in this paper.

The aim of this research is also to relate the reasons behind the use of the Stream of Consciousness in Woolf’s fiction; these could be due to her existential problem related to her nervous breakdown that resulted in itself from the disillusionment towards the consequences of hyper-modernization and what the latter inflicted upon humanity. The English colonial enterprise reached its peak in the twentieth century with the advents of the Great War, all of this came to a process of dehumanization with regard to the colonizers and the colonized on the one hand - such theme is covered in Woolf’s *Mrs. Dalloway* (1925) - and on the other, the novel focuses on the matter of death reflecting either Woolf’s thanatophobia and existential anxiety, the struggle against depression or reflecting the contextual anxiety of the Great War.

The Stream of Consciousness: Origins and Background

The Stream of Consciousness is a term coined and used by the twentieth-century psychologist William James who described it in his *Principles of Psychology* (1890) as: “the looking into our own minds and reporting what we there discover” (p. 185). It is also referred to as “the flow of inner experiences” (Cuddon, 1999, p. 866). This concept entered into literary criticism and fictional use as a mode of narration that attempts to depict “the multitudinous thoughts and feelings which pass through the mind” (p.866). David Lodge (1992) describes it as “the continuous flow of thought and sensation in the human mind” (p. 42). The literary exertion of such a concept is referred to as the interior monologue, a technique first adopted by Laurence Sterne in *Tristram Shandy* (1760-67), and later by the Russian novelist Fyodor Dostoevsky in
Crime and Punishment (1866), the French novelist, Edouard Dujardin in Les Lauriers sont Coupés (1888), and the German playwright and novelist, Arthur Schnitzler in Leutnant Gustl (1901), a technique that not only did shape and reflect the concern of the turn of the century but also fashioned a mode of narration that revolutionized the history of the novel - the realistic novel - that relied on descriptive/prescriptive narration, excluding the subjective inner voices of characters. British novelists of the early twentieth century championed this mode, and at the head of whom are Conrad in Heart of Darkness (1899), Woolf in Mrs. Dalloway (1925), Joyce in Portrait of an Artist as a Young Man (1916), Dorothy Richardson’s twelve-volume Pilgrimage (1915-67), and Marcel Proust A la Recherche du Temps Perdu (1913-27), all of these works hailed the introspective writing utilising the interior monologue technique through which the Stream of Consciousness, or the flow of experiences were recalled from within. Woolf - being the major exemplary authorial figure that utilized and developed this dominant aspect/technique that characterizes the Modernist Novel; the Stream of Consciousness/Interior Monologue - believed that:

Modern fiction needed to break from previous generic conventions in order to express life properly, and their initial exploration of the possibilities of a subjective as opposed to a social and mimetic realism. A fundamental aspect of their new realism was a shift of focus in the representation of character and consciousness, in the light of the pervasive influence of psychological thought at the turn of the century, and how it repositioned the individual in relation to the world around him. This is not to say that earlier writers were not concerned with the pulse and vagaries of the human psyche. (as cited in Parsons, 2007, p. 55)

In comparison with the concerns displayed within nineteenth-century realistic fiction; characteristically descriptive of the external scenes/realities, Woolf observed - in a lecture given to the Cambridge Heretics Society in May 1924 - that, “no generation since the world began has known quite so much about character as our generation” (as cited in Parsons, 2007, 67-68). Indeed, modernist fictional writers defy their predecessors for not having disclosed the realism-effect of the mind; of the psychological aspect of characters, instead, their realism was mainly concerned with reflecting the socio-economic background of the time. Hence, what modernist fiction did was to push forward the social realism to the authenticity of the human psyche: the constant internal conflicts, the anxiety vis-à-vis the hyper modernization that the age came to, the disillusionment towards the advance which ushered to human destruction/dehumanization; the Great War, colonialism, mechanization … etc.

The Stream of Consciousness, which is the defining feature of the modernist novel, tends to put the focus of the narrative on the subjective knowledge of the individual mind, identified as both its principled theme and dominant technique and Mrs. Dalloway (1925) is the crystal example of the psychological deployment into fictional exertion. Parsons (2007) notes that:

By the time Woolf [was] struggling with how to portray modern consciousness in the early 1910s, the notion of the self as primarily stable and rational had been exchanged for something far more variable and intangible, subject not only to its particular biases and
perspective but also to the more mysterious workings of the mind and the unconscious. (p. 56)

Etymologically, the Stream of Consciousness derives from William James’s description - in his *Principles of Psychology* (1890) - of how “thoughts, perceptions, memories, associations, and sensations in all their multitude are experienced by the mind” (as cited in Parsons, 2007, 56). William James associates the Stream of Consciousness to “the never-ending associative flow of our conscious or half-conscious thoughts and perceptions and feelings, the activity of the mind that we are always at least vaguely sensible of” (p. 56). However, the Stream of Consciousness is a concept, not a literary technique, and in literary criticism, the equivalent term for it is that of *the interior monologue*, along with *time shift* from analepsis, to prolepsis and vice versa. The interior monologue attempts to represent, reflect, and imitate the hidden psychological aspect in the symbolic form of language.

Such psychological realism in literary exertion also owes much to the influence of the psychoanalyst of the first decades of the twentieth century; Henri Bergson (1859-1941) who theorized on the impossibility of a real reflection of the Stream of Consciousness into symbolic expressionism only for the process of condensing the abstract, or the internal working of the individual mind into the linguistic system, and through this process, the quality and authenticity of consciousness could easily be lost. Bergson suggests:

> If some bold novelist, tearing aside the cleverly woven curtain of our conventional ego, shows us under this appearance of logic a fundamental absurdity, under this juxtaposition of simple states an infinite permeation of a thousand impressions which have ceased to exist that instant they are named, we commend him for having known us better than we know ourselves. (1889; trans 1910, p. 133)

Since this paper is to focus on Woolf’s fiction and how it characterizes the modernist novel with an existential tone, I am to proceed on an introductory view of the novel *Mrs. Dalloway* (1925). An early twentieth century novel chronologically aligned with WWI, and the advents of the Great War are reflected in the novel and yet the primary thematic concern and differential break from the earlier characteristics of the novel are that of the treatment of the psyche through recollecting and revisiting her past within a fraction of seconds, visualizing the evolution of her life, how she was and what she turned and yet with a regretful nostalgic sentiment, a conflict within herself. The whole novel is a narrative that condenses an entire life in one day. The recollection of memories throughout the stages of Clarissa Dalloway’s earlier life since her adolescent years, the way she loved life and had a passion for it to change over time. Clarissa recollects the memories of her first love, Peter Walsh whom she did not marry; instead, she went for a man who has a considerable fortune, leaving Peter Walsh, a passionate man though not fitting the norm of British social status, to marry Mr. Dalloway. The novel sketches Septimus, a young man who suffers from the impacts of his contribution in the Great War; he fell into hallucinations, mental dementia, and depression.
From Social Realism to Psychological Realism

Woolf suggests in her essay, *The Common Reader* (1925), that the appearance of the novel came in parallel with the seventeenth-and eighteenth-century economic and ideological revolutions in human history brought about by the Age of Enlightenment alongside the industrial revolution, an age where:

Great changes had come over English life, and the novel had chosen, or had been forced to choose its direction? A middle class had come into existence, able to read and anxious to read not only about the loves of princes and princesses, but about themselves and the details of their humdrum lives. Stretched upon a thousand pens, prose had accommodated itself to the demand, it had fitted itself to express the facts of life rather than poetry.

The novel is, henceforth, a democratization form of literature, a genre where all social classes, and in particular the new working-class Man could consume and relate to, contrary to the fiction of previous centuries that represented the bourgeois ideal characters. A new modern Man within a new industrial age/context, producing and consuming a new genre of literature that reflects the new middle-class Man and his surrounding context.

The novel has evolved through the centuries, and tendencies came to appear in accordance with their relevant times. Nineteenth-century fiction came to be obsessed, as already noted, with the descriptive mode of narration focusing on details of the seamy side of society, its endeavor was to denounce the negative impacts of the industrial revolution and all that culminated in from poverty, hardship, child labor, the ardent chase of the material, to marital disorder. Such realistic fiction came to be defied later by the naturalistic novel which strove to denounce the ruthlessness of human nature. Influenced by Darwin’s theory of evolution and Claude Bernard’s determinist experimentation in science, naturalism puts forward Hegel’s notion of the *World of Becoming* against the *World of Being*, it believes in the triumph of l’Être over le Devenir. It assumes that the genetic and external forces shape, form, and pre-determine the human nature and that Man’s intelligence has no involvement in their construct. Hence, naturalistic fiction, the precursor of which is Emile Zola, came as a reaction to the restrictions inherent in the realistic emphasis on the ordinary; instead, it deployed themes from corruption, domestic violence, sexual exploits, to prostitution.

Naturalistic fiction was followed by modernist fiction, which is psychological per se. The principle criterion of modernist fiction, according to the novelist and literary critic David Lodge is that,

It is experimental in form, it is much concerned with consciousness (also, with the subconscious working of human mind), the structure of external objective events is diminished in scope and scale, or presented obliquely and selectively in order to make room for introspection, and reverie. (as cited in Purdy, 1990, p. 132)
Woolf suggests that the twentieth century “had witnessed a change in the conception of character that necessitated a change in methods of literary characterization” (as cited in Parsons, 2007, p. 68). Such analysis has been made at a moment of crises; the death of Edward VII, the opening of the first exhibition of post-impressionist art, the political and social unrest marked by the rise of the suffragette movement and the Welsh miners’ strike, Woolf wanted to voice out the ending of an era of stability. England, for Woolf, was, now, entering a new era of conflicts and crises;

The present suddenly seemed cut off from the past, alienated by the War and with it the loss of values and beliefs that had underpinned previous assumptions about a permanent and universal structure to life […] Woolf’s argument is not so much that the human character itself has changed, however, but rather the context within which it is shaped and understood. (pp. 68-69)

**The Stream of Consciousness, an Outcry against the Manacles of Time & Death in Woolf’s Mrs. Dalloway (1925)**

As already stated, Woolf opted for a new tradition that counteracted the conventional descriptive tradition of the previous realistic fiction represented by such novelists as Bennett, Galsworthy, Dickens, and Hardy. Her position upon what the novel does is more than the mere consideration of the character’s surrounding environment since the character, in modernist fiction, is represented in his abstract entity; l’être, that overlaps senses and as such, Woolf concentrated on the stream of thoughts, feelings and sensations going through the minds of the characters, she sketches on Modern Fiction in *The Common Reader* (1925 that:

Life, it seems, is very far from being ‘like this’. Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad of impressions - trivial, fantastic, evanescent, or engraved with the sharpness of steel […] life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. It is not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit. (as cited in McKeon, 2000, p. 741)

Hence the modernist novel or the psychological novel is more experimental and uncovering of the human condition than a descriptive view of his/her external environment and what he/she is exposed to, or rather, the transmogrification of Man by the external forces.

Virginia Woolf was, accordingly, concerned with the working of the psyche and started to experiment with the Stream-of-Consciousness; the Interior Monologue technique in her fiction and *Mrs. Dalloway* (1925); amongst the most significant novels in British literature, not only for its psychological aspect and the use of the Stream of Consciousness mode of narration, but also for its tormenting thematic approach. The novel could almost be categorized under existential fiction, for it measures and weighs the notion of time which differs from the internal psychological concept of time along with the manacles of time against the mortality of Man. The novel also treats a historical criterion, that of the disillusionment of the soldiers towards the Great War, Woolf deploys the character Septimus who, on his return from the War, experiences a condition of
hysteria, and mental breakdown. The theme of death is treated as an element amongst others that is at the core of human anxiety. The new Man, i.e., the hypermodern Man is also criticized in the novel, alluding to the dehumanization inflicted by the appeal to reason and rational thinking which purports progress at the cost of the Other.

The novel could even be read as a journey to the psychological state of Virginia Woolf. She ponders a multitude of existential conditions through a plethora of reasons behind human anxiety with a strong appeal to the belief in the absurdity of the human condition and historical evolvement. Woolf herself experienced a mental breakdown where she was subject to constant chronic anxiety, hence her preoccupation with the description of that which is beyond the perceived; “the depth and subtleties beyond the reach of realism” (Ontology, p. 203). Her novels, henceforth, displayed the persistence of the presence of the past in the present through the use of time shift technique; from analepsis to prolepsis and vice versa, “her meditation on time, its contraction and expansion, the permanence of the past in the present are her main themes” (p. 203).

_Mrs. Dalloway_ (1925), which is the concern of this paper, suggests the complex networks of emotions of which Clarissa Dalloway is the center. It could be viewed as a voyage of a lifetime within a _durée_ of a day where she sets a party, in which all relatives of hers from adolescent years to her fifties are invited, relatives that are part of her most striking memories that recall themselves all along. Through the novel, she refers to the complexity of the mind and how earlier events of a lifetime shape and monitor the mental state of oneself. The novel also includes the traumas of the Great War which is inevitably related to the disillusionment faced concerning the modernity that promised a better human condition while it came to destruct itself through advances that killed humanity.

**The Interior Monologue, the Doorway to Expressing a Multitude of Anxieties**

Woolf had a different and unique approach to the novel contrary to her predecessors and contemporaries - excluding Joyce to whom she appreciated the use of psychological narration and _bildungsroman_ exertion. Her approach was one that represented characters in their most human and vulnerable condition in that: “the writer has somehow to convey such mental impressions without worrying about representing external material” (Goldman, 2006, p. 104). Woolf creates her characters’ lives with a multitude of dimensions suggesting in _The Common Reader_ (1925) that: “The proper stuff of fiction” does not exist; everything is the proper stuff of fiction, every feeling, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss”.

The interior monologue - being the equivalent fictional exertion of the Stream of Consciousness - which is a narrative technique through which a psychological descriptive process could be made - was prominent in Woolf’s fiction. She employs it with subtlety, for she “does not intervene with narrative explanations, but leaves the memory itself to resonate for us” (Showalter, 2011, p. xix). Woolf, expressed through this technique not only the flow of memories and captions of images of a younger age - when she was an adolescent whereby mild remorse is displayed towards Peter Walsh whom she loved but did not marry, for she had to marry a more elevated man who had a considerable position in society - but also to uncover the absurd and malaise of the
human condition with regard to the status quo of the time; with the advents of the Great War where she captured the insanity of British military servants on the colonial shore through the character; Septimus, who suffered from mental dementia.

A parallel concern of Woolf was also sketched through Clarissa, that of the dumbfoundedness at the governing class who “reacted with stoic denial” (Showalter, 2011, p. xliii) to the injustices and tragedies of the Great War, she was mitigated at this simulated (or not simulated) indifference towards life and changes of post-war England. Septimus who returned from the War with mental deficiency and lack of psychic defense could be paralleled to Woolf’s contemporary; Joseph Conrad, where the character Kurtz, in *Heart of Darkness* (1899), also returns disillusioned from the British colonial presence in the Congo. Septimus “would argue […] about killing themselves, and explain how wicked people were, how he could see them making up lies as they passed in the street. He knew all their thoughts, he said; he knew everything. He knew the making of the world, he said” (Woolf, 1925, p. 50).

Showalter (2011) goes further asserting that Septimus “feels so much because others feel too little” (p. xliii), and yet this exposes Clarissa’s hypersensitivity to the anything surrounding her, the tumultuous flow of her emotions and thoughts are uncovered, an inference that Clarissa might be the character suffering from emotional turbulence.

Anxiety to social change was also evident where, in a famous essay called *Mr. Bennett and Mrs. Brown* (1924), she argued that: since 1910, “all human relations have shifted - those between Masters and servants, husbands and wires, parents and children. And when human relations change, there is at the same time a change in religion, conduct, politics, and literature” (p. xvi). A new mode of narration must have been created to fit this change, a new era and characters could not be sufficiently and adequately represented by the literary conventions of her predecessors with the mere reliance on the material and external/environmental facts.

Another devouring anxiety was that of her thanatophobic apprehension; a frightful fear of death, at fifty-two of age, she starts assimilating or instead; wondering about the idea of ceasing to exist; death, invoking a consideration about the real essence of Being; existing, her repetitive contemplation upon life surmounted all of these anxieties, she goes:

But everyone remembered; what she loved was this, here, now, in front of her; the fat lady in the cab. Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it, or did it not become consoling to believe that death ended absolutely? (Woolf, 1925, p. 7)

At similar accordance, she is troubled with the notion of time, reflecting the philosophers of the Stream of Consciousness; William James and Henri Bergson, the latter whom she aligns with upon their position on the definition and difference of historical/chronological and psychological time. In his *Time and Free Will* (1888), Bergson argues/defines the historical time as being external,
linear, and measured in terms of the vertical clock-time dimension, whereas the psychological time is the horizontal dimension, it is internal and subjective. It is a relevant notion measured by the relative emotional and mental intensity of a moment. For Bergson, a thought or feeling could be measured in terms of the number of perceptions, memories, and associations attached to it. For Woolf and her contemporaries concerned with the Stream of Consciousness, regarded the external event as being:

Significant primarily for the way it triggers and releases the inner life. While an exterior incident or perception may be only a brief flash of chronological time, its impact upon the individual consciousness may have a much greater duration and meaning. (Showalter, 2011, p. xx)

Anxieties, of time and disillusionment towards the Great War along with the thanatophobic anxiety were expressed and redeemed as if voicing them out has the equivalent benefit of a therapy, Woolf pontificates poetically in a passage that despite all that life circumstances happen to bring forth, one has to keep a dose of optimism to their spirit;

He had only to open his eyes; but a weight was on them; a fear. He strained; he pushed; he looked; he saw Regent’s Park before him. Long streamers of sunlight dawned at his feet. The trees waved, brandished. We welcome, the world seemed to say; we accept; we create. Beauty, the world seemed to say. And as if to prove it (scientifically) wherever he looked, at the houses, at the railings, at the antelopes stretching over the makings, beauty sprang instantly […] all of this, calm and reasonable as it was, made out of ordinary things as it was, was the truth now; beauty, that was the truth now. Beauty was everywhere. (Woolf, 1925, p. 52)

Conclusion

To conclude with, the Stream of Consciousness is a twentieth-century psychological concept theorized upon by William James and Henri Bergson, such a concept has been borrowed to literary exertion, and the equivalent of which is termed: the Interior Monologue technique; a technique that defied the conventional mode of narration which tends to be descriptive/prescriptive of the external environment of characters and regardless of its endeavor to adopt the realism-effect through its obsession with the material, it still failed to capture life. Modern fictional exertion of the Stream of Consciousness imposed traveling through time: from analepsis to prolepsis. Such concern with the psyche helped consider the character as a human entity describing their inner thoughts, conflicts concerning their personal emancipation and also regarding what the modern Man came to experience; an evaluation of the contemporary enterprise that came to kill humanity. Woolf fiction is the prototypical example of the exertion of the Stream of Consciousness since her fiction overlaps the inner working of the psyche with regard to the aftermaths of modernization, not only this, but it also uncovers the absurd human condition with all that it entails, hence her fiction, and in particular her novel, Mrs. Dalloway (1925), expresses a multifold of anxieties from aging and thanatophobia to the mechanism of modernity.
The Stream of Consciousness became a conventional technique and is utilized in most of the later novels, contemporary postmodern writers adopt it such as James Kelman in his *How late it was, How late* (1994), A. L. Kennedy in *The Blue Book* (2011), and in most of Julian Barnes’s fiction mostly: *Arthur & George* (2005), *The Sense of an Ending* (2011), and *The Noise of Time* (2016).

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Abstract
Translators face immense challenges translating humor in a way that does not lose the essence of the original text. These difficulties are especially notable in translations between languages as disparate as Arabic and English, as they come from different language families. The present study aims to understand the strategies required for translating colloquial Egyptian humor into English and highlights the issues involved in the process of this translation. For this purpose, the study selected the book *Taxi* by Khaled Al Khamissi, as it is composed of 58 fictional monologues of taxi drivers in Cairo. The study highlights the challenges faced in translating colloquial Egyptian humor, along with the cultural differences that hinder its translation. The results show that translation is a major hurdle for culture-based and word-based humor because of cultural and linguistic differences; miscommunication and failure to translate humorous intent are due to lack of knowledge of the source culture. The impact of the humor is not transferred to the target text because a literal translation of word-based humour is not possible. A combination of procedures is used to transfer a humorous effect when translating culture-based humor. The study concludes that universal humour is easier to translate than culture-based humour, as the translator is familiar with the concepts involved.

Keywords: colloquial language, Egyptian humor, Khaled Al Khamissi’s Taxi, translation strategies

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The role of language translation is highly significant in promoting the effective exchange of ideas and experiences between different cultures. Through translations, target text readers may be exposed to a myriad of cultures, customs, and traditions that they may otherwise be unaware of (Brislin & Freimanis, 2001). The translator ensures that the essence of the original text is maintained across different languages by providing a comprehensive and accurate translation. Thus, it follows that any incompetence on the part of the translator results in poor textual translations, which in turn leads to a low understanding and level of communication overall between different cultures. Translations have occurred between many world languages, including English and Arabic. However, various complexities arise in effectively translating between these two languages because of their highly disparate nature and form. One of the aspects of language that has proven a challenge to translate from English to Arabic, and vice versa, is humor. Humour is considered a significant component of humanity and has deep roots in cultural and linguistic contexts. As a result, it tends to play a vital role in enabling intercultural communication.

Humour can be classified into three main types: physical (depending on actions), verbal (depending on words), and visual (depending on images). Studies have noted that the use of techniques such as irony, ridicule, and exaggeration can produce humor without necessarily evoking laughter (Berger, 1993). However, the cultural and language-specific elements of humour present complexities in enabling effective translation that extend beyond cultural and linguistic borders. Specifically, translators face challenges in translating elements of humor that are simply not translatable without reducing the impact of their meaning. Therefore, their capability in searching for creative solutions to counter these issues has been sorely tested.

Studies have discussed the prominent role humor has played in defining Egyptian culture since pharaonic times (Harutyunyan, 2012; Houlihan, 2001). In fact, Egypt is greatly recognized in the Arab world for its humor. In the wake of the Arab Spring of 2010, the creative use of humour by Egyptians to defy censorship and criticize the president and government were widely noted (Harutyunyan, 2012). The objective of this study is to analyze a book entitled Taxi (2006) by Khaled Al Khamissi, which provides many examples of Egyptian political humor. In this book, taxi drivers ironically express their opinions about the government and their former leader, President Mubarak, and the oppression of Egyptians during his presidency. They also draw attention to the poor economic conditions of their country and their own difficult lives in a sarcastic and humorous way using colloquial language.

The topic of the translation of humor from Arabic to English has not been studied extensively. The majority of the previous studies have emphasized humour translations from English into another foreign language. Therefore, this study is novel in that it addresses an extensive understanding of humor translations into English from Arabic. A key feature of this study is its emphasis on the need for translators to develop an understanding of colloquial language as opposed to solely focusing on standard language. Since colloquial language is commonly used by the public, it is essential that its significance is adequately addressed. This study aims to contribute to a deeper understanding of the problems and challenges faced in the translation of Arabic humor. Therefore, the following research questions have been developed:
1. What are the challenges faced in translating colloquial Egyptian humor?
2. How do cultural differences hinder the translation of colloquial humor?
3. What are the strategies employed by the translator to translate such type of humour?

**Theoretical Background**

The translation of linguistic jokes from Arabic to English is challenged by the incongruities present within the specific language. Usually, the process of translation results in cultural and linguistic problems owing to the incompatible and incorrect meanings of linguistics in a given joke (El-Yasin, 1997). At times, the jokes depict accidental facts concerning Arabic culture and language that have no equivalents with the target language. One needs to decipher the meanings of a given joke to attain amusement and laughter (Nash, 1985).

**Defining Humour**

Humour is commonly understood as the ability to be funny and to provide amusement by provoking people to giggle, chuckle, and laugh. Scholars from different fields, such as linguistics, psychology, and sociology, have studied humor closely. Vandaele (2002) observes that works on humor lack a proper description and definition of humor, and explains that humor is anything that has a humorous effect. Moreover, he emphasizes that humor is not just an experience of positive excitement, but it may be unappreciated when the outcome is that of disgust or disappointment (Vandaele, 2002).

Different scholars define humor and its various functions and formulated many theories of it. It is important to note that humor, a multifaceted phenomenon, cannot be integrated into a single general theory. Attardo (1994) explores different linguistic theories of humor that are divided into four classifications: structuralist theory, semiotic theory, script-based theory, and sociolinguistic theory. Raskin (1985) defines two modes of communication: the first, no–bona fide communication, is a humorous form of communication, while the second, bona fide communication, is more serious and earnest. Bona fide communication is involved in conveying a variety of information types, such as those concerning politics or current affairs (Raskin, 1985).

According to Newmark (1981), a joke that is capable of evoking amusement can be compensated by a word or phrase that possesses a different but associated meaning. The complete explanation of humor as a phenomenon has been suggested by Aristotle, Bergson, Hobbles, Bateson, and Kant. Their theories have significantly contributed toward the understanding of humor along with certain limitations and deficiencies (Alharthi, 2015, 2016).

**Translation of Humour**

Vandaele (2002) notes that the translation of humor is not as straightforward as the translation of other types of writing and that it varies qualitatively from other types of translation. Evidence suggests that translating humor is more difficult. When translating humor, one must dedicate more attention to the cultural and linguistic aspects of the text. When the translator gives extra credence to none–practice-oriented, linguistic, and cultural analyses, he or she can overcome
the reproduction challenges. However, translators do feel overwhelmed and are disheartened by the complexity and the intricacy of the whole concept of humor.

Schmitz (2002) states that there are three types of humor: reality-based or universal humour, word-based or linguistic humor, and cultural-based humour. Universal humor comprises humour that has to do with the general functioning and running of the world. He suggests that beginning translators must start with universal humour, which is relatively simple, and then move on to cultural humour, which requires more learning and study. Eventually, the translator can move on to linguistic humour, the most challenging and difficult type for foreign-language students. The linguistic type of humor translation is so complex that most of the time, the translator resorts to replacing a joke with a different joke from his or her collection (Schmitz, 2002).

According to Nida (1964), the process of translation completely indicates the structural equivalence of the translated texts, in which the text is reproduced in its literal meaning. This type of translation permits the readers to identify the possible source language concerned with the customs, the meaning of the expression, and manner of thought. The principle of equivalent effect provides the basis for translating a text that produces dynamic equivalence rather than a formal one. This type of translation aims to complete the natural expression related to the receptor modes of behavior. The behavior is relevant within the context of its own culture and significance.

Translatability and Untranslatability
Some types of linguistic humor are untranslatable and serve as a significant source of discussion amongst translation researchers. Attardo (1994) notes that Cicero categorized linguistic humor into the two groups of referential humor and verbal humor. He argued that verbal humor was untranslatable, as it included graphemic and phonemic representation of the humorous elements. Many scholars and translators use this specific distinction (Attardo, 1994). Laurian (1992) explains that verbal humor can be translated by using functional elements contingent on the ability of the translator. Additionally, he asserts that the functional approach applies to referential humor too, as it is culture-bound and may not have the same effect on the target language.

Complications often occur when translating cultural jokes. Although these jokes might be similar in terms of semantics, there are missing features that render some of them untranslatable. These missing features are the cultural and pragmatic aspects (Raphaelson-West, 1989). When translating cultural humor, the consideration of cultural issues is imperative. It is a challenge for the translator to decide whether to use a literal translation of a joke that does not have the same humourous effect in the target language or to use a different joke in the target language that produces the same funny effect from the source language.

Egyptian Humour
The use of humor as a tool for communication in Egypt has been noted since ancient times (Harutyunyan, 2012). William Fry, an American sociologist, indicates that the use of humor may
date to dynastic times (Williams & Chesterman, 2002). Furthermore, Houlihan (2001) maintains in his *Wit and Humour in Ancient Egypt* that the ancient Egyptians were thoroughly charmed by writings that incorporated word play, wit, puns, irony, satire, and other highly sophisticated literary elements. The author asserts that the Egyptian artisans who built the tombs of the pharaohs had a unique sense of wit and humor (Houlihan, 2001). Additionally, the entire Arab world is very familiar with Egyptians’ love of a healthy dose of humor. The Arab people use the phrase *ibn nukta*, which means “son of the jokes”, to describe Egyptians. It may be difficult for an Egyptian to translate a joke because Egyptian humor is rooted in the language itself.

The present study has provided analysis and discussion of the key issues in translating humor between English and Arabic and focuses particularly on strategies for the translation of humor between these two very different languages and cultures. The parameters, including spatial and temporal constraints, source texts, and natural humor require further research and understanding of the wide cultural and linguistic gaps between the two languages and cultures.

**Material and Methods**

**Research Data**

The study used the collection of short stories entitled *Taxi* to understand the challenges faced by translators in translating humor. This collection is composed of 58 short stories written by Khaled Al Khamissi. Dedicated to the lives of poor people (Al Khamissi, 2014), *Taxi* provides insights into modern Egypt and Cairo by narrating the fictional stories of taxi drivers whom the author met during his journeys. The English version of this book, initially translated by Aflame Books in 2008, was republished by Bloomsbury Qatar in 2011. The translated book was rejected by native English and Arabic speakers because of some issues. Al Khamissi commented that the collection was difficult to translate because of the lack of an established tradition of translating colloquial Arabic. The writer stated that working with colloquial Arabic was new for the translators, who had no prior knowledge regarding it, although they were experienced in translating standard Arabic content (Johnson, 2011).

*Taxi* has been chosen as the object of study in part because it has achieved great success and has been translated into ten different languages (Al Khamissi, 2014). The book is also rich in humorous elements and has played a role in the revival of the Egyptian dialect in the literature of modern Egypt because the text tends to explore different political and social issues. The most distinguishing factor of *Taxi* is that it is written in two different languages, standard Arabic and colloquial Egyptian Arabic. It is important to discuss Wright’s method of translating Egyptian humor and discover the reason he decided to use standard English instead of cockney slang when translating the conversations of taxi drivers.

**Research Methods**

The study, a comparative analysis of *Taxi* and its English translation, investigates the source text (ST) and randomly chooses several examples that represent a case study of colloquial Egyptian humor. The translation strategies have been determined based on the framework proposed by Mailhac (1996). Back-translation is not possible in cases when the translator has already used a
literal translation for the same word or expression. The translation strategies are identified and analyzed to see whether they successfully transferred the humorous effect of the text.

Data Collection

The book Taxi by Khaled Al Khamissi was selected for this study. It comprises 58 monologues of taxi drivers in Cairo, whom the author met. The author produced a series of stories depicting the experiences of different drivers to capture the broadest possible picture of modern Egypt and modern Cairo. This is an effective book for analysis because it has captured the main point at which the taxis are just considered a mean of transportation, rather than becoming a topic of debate. The immense cost and toll of Egypt’s endemic corruption is among the major points made by Al Khamissi and is well-illustrated by numerous stories. The humorous elements, including the discourses, have been extracted and categorized according to the model proposed by Schmitz (2002):

- **Word-based humor:** "وبعدين اللي حصل في العراق ده احالل رسمي نظمي فهمي" (Al Khamissi, 2006, p. 52), back-translated as “Anyway, what happened in Iraq was an official Nazmi Fahmi occupation”. “Nazmi” and “Fahmi” are proper nouns, which may indicate that this is the occupation of a person named Nazmi Fahmi. However, the speaker in the ST uses these nouns as a fixed expression to mean official and organized occupation. It has been said that Rasmi Fahmi Nazmi was the name of a character in an old Egyptian film called آه من حواء, and people have borrowed it as a fixed expression to mean that something is official and organized, as in this context. This sentence is translated as “Anyway, what happened in Baghdad was an official occupation” (Al Khamissi, 2006, 2011). Here, the translator deliberately omits the words نظمي فهمي which are the humorous elements in this sentence, and keeps رسمي or “official”, which is enough to convey the intended meaning without transferring the humorous effect. He chooses to do this because the effect created by the original words is language-based and thus untranslatable.

- **Culture-based humour:** "ليذدعدااللي فرحالله وفرح الله فرح الله من حواء، فرح الله فرح الله من حواء" (Al Khamissi, 2006, p. 41), back-translated as “After that life minced me up; I became like Faragallah” (Faragallah is a brand of minced meat). The taxi driver here tries to make fun of himself by claiming that his difficult life has minced him up like Faragallah. The translator uses a combination of procedures here to translate the phrase: cultural borrowing in not changing the brand Faragallah and compensation in adding “minced meat” to make it more understandable. His translation is, “After that life really minced me up; I became like Faragallah minced meat’ (Al Khamissi, 2006, 2011). Then the translator adds a footnote: “Faragallah is a brand of preserved meat”. This footnote is available within the text itself in the ST (not as a footnote) as a clarification by the author to ST readers who are not familiar with this brand name. Here, the reader of the translated text (TT) will be able to understand the intended meaning, and the humorous effect is successfully rendered. However, it may not be perceived by the TT readers in the same way as it is perceived by the ST readers because of the use of the footnote. The use of footnotes should be limited
as much as possible when translating jokes because they can impair their humorous effects (Tisgam, 2009).

- Universal or reality-based humor: “وَلَا تَأْمَرُوا أَنْ يُخْرِجُوا أَنْفُسَهُمْ” (Al Khamissi, 2006, p. 93). The translator translates this example literally as “They tell the one-eyed man they’ll hit him in the eye” (Al Khamissi, 2006, 2011). This expression means that the one-eyed man will be indifferent if someone hits his eye because his eye is already damaged.

Results and Discussion

Word-Based Humour

Example 1:

(Al Khamissi, 2006, p. 72)

“I’d find the children hadn’t eaten and their mother at her wit’s end” (Al Khamissi, 2006, 2011).

In the above sentence, the driver has explained the messiness of his house when he gets home. The driver used the two words (حَيْبَة وُلْحِمْسَة) to mean that his wife is confused and does not know where to start when dealing with the children. The translator uses cultural substitution here since this is an example of word-based humor. The interesting part here is that, in Arabic, these words rhyme humorously. Some Egyptians use the word (حَيْبَة وُلْحِمْسَة) without even knowing what it means, with the word (حَيْبَة) as a fixed expression. One of its meanings, as indicated in the Lesan Al Arab dictionary (2014), is “moving one’s eyes left and right as if wanting something”. The translator has substituted this expression with the English idiom “at her wit’s end”, which means “drained of all ideas or mental resources or utterly confused and frustrated” (The Free Dictionary, 2014). The meaning of the text, then, is rendered successfully; however, the equivalent rhyme could not be rendered due to differences between English and Arabic.

Example 2:

(Al Khamissi, 2006, p.113)

Back-translation: “It’s national security or my auntie’s security or whatever, in which case I suppose that ‘my nation’ would be my grandfather’s!”

Translation: “That’s what happened. After they’d finished work in the project, they jumped on them and said it wouldn’t do. It’s national security or my auntie’s security or whatever, in which case I suppose the ‘national’ bit would be my grandfather’s!” (Al Khamissi, 2006/2011)

This example demonstrates word play resulting in humor as the driver makes use of the homonymous relationship between the word (نَفْرُومي) both an adjective which means national and the noun that means “my nation”. Then, he sarcastically uses other kinship nouns because he is not convinced of the claimed relationship between the project and national security. The translator uses a combination of procedures. He translates the first part literally, which does not transfer the humorous effect completely; this humor is lost in translation because in English, there is no such homonymous relationship between the words. In the second part, the translator uses a
compensation strategy by adding the noun ‘bit’ to avoid having an incomplete sentence, because in the Arabic sentence, the driver ironically uses قومي as a noun.

**Culture-Based Humour**

Example:
(Al Khamissi, 2006, p. 189)

“Know what’s the best present you can get your wife? A ticket on el-Salam ferry to Safaga!” (Al Khamissi, 2006, 2011)

This joke is associated with cultural humor, as it does not seem funny to those individuals having no background knowledge about the el-Salam ferry (most of the passengers died when the ferry sank in 2006). A combination of procedures has been used here by the translator. He has translated the name of the ferry and compensated by adding “Safaga”, which was the destination of the doomed ferry. Although the translator fails to transmit the humorous effect in full, many of the TT readers may not be familiar with this tragic accident. This understanding is needed to get the main point of the joke, which is that men want to get rid of their wives.

**Universal-Based Humour**

Example:
(Al Khamissi, 2006, p. 45)

“أنا شخصيًا مش عارف ايه اللي ممكن يطلع في أمخاخهم غير الصبار” (Al Khamissi, 2006, 2011)

With the above statement, the driver describes how his children are deprived of any means of entertainment by saying, “I don’t know what will grow in their brains beside cactus”. Cactus is a prickly and bitter plant with a base that stores water. In Arab culture, it represents patience and bitterness. The driver uses the word cactus to express his children’s patience and struggles with not enjoying life. The translator uses literal translation here, which expresses the intended meaning and transfers the humorous effect of sarcasm.

**Conclusion**

The translation of humor is difficult and challenging; moreover, its execution depends on various factors. A translator is likely to face many difficulties when translating colloquial Egyptian humor into another language. The most significant problem is that a translator of humor must contend with cultural and linguistic differences, which makes it a challenge for a translator to translate word-based and culture-based humor. What is considered humorous in Arabic may not be considered humorous in English, and vice versa. Understanding colloquial language may be difficult for someone who does not belong to the area or country in which the language is spoken. Even, it may not be understood by non-Egyptian Arabic-speaking people. Many difficulties are faced by translators when translating colloquial Egyptian humor into any other language. It is difficult to decide whether to keep the humorous text or omit it; such texts may be of great importance in the source text, but the translator may not be aware of it. It is necessary to search
for creative solutions to transfer the humorous effect in the translated text if it is a main element in
the text and not merely background information. The translator may use a combination of
procedures to translate word-based or culture-based humor since he or she deals with more than
just words. However, literal translation may frequently be used to translate universal humor which
is considered the easiest type to translate.

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The Unavoidable Suffering in Selected Literary Texts: Poems and Novels

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Abstract
The unavoidable suffering is an outstanding theme which has its impact to almost all literary texts. Typically, unavoidable suffering is the supreme touchstone in life and literature. Poets used its presence incessantly. They are always conscious of its inevitability. Investigation of this theme gives the reader a panoramic view of vital issues that are unusually linked to some extent with suffering; such as religion, God, nature, love and immortality. In the poems discussed in this study, unavoidable suffering reflects the effect of modern psychology has had upon both literature and literary criticism. The main reflection of suffering which is implied in the characters presented reveal the very contradictions, absurdities and complexities of our life. The poets and novelists chosen in this paper portray suffering, as “an abstract force, in an attempt to come to terms with it as well as to fathom it.” (Gurra, 2019, p.5) In the inexorable quest to comprehend it, poets do not offer a final view of suffering because it remains for them the great unknown mystery. This paper, however, is an attempt to meticulously examine and critically analyze the images of suffering in minor characters presented in selected poems. The selected poems are of Robinson Jeffers, Allen Ginsberg, and Maya Angelou. The characters selected from different novels are minor ones. Characters like: Roger Chillingworth from The Scarlet Letter (1850), Walter Morel from Sons and Lovers (1913), Zeena Frome from Ethan Frome (1911), and Rezia Warren Smith from Mrs. Dalloway (1925). Different kinds of suffering are discussed in order to gain a better understanding of the writers’ perception of unavoidable suffering as well as to understand the western philosophy of it.

Keywords: Allen Ginsberg, Maya Angelou, literary texts, Robinson Jeffers, The Scarlet Letter, Sons and Lovers, Ethan Frome, Mrs. Dalloway, unavoidable suffering

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Introduction
Psychological Criticism as an approach replicates the outcome that modern psychology has had upon both literature and literary criticism. The psychoanalytic theories presented by Sigmund Freud (1856-1939) and Carl Jung (1875-1961) try to explicate the notions of human behavior. They explore new and/or controversial areas like fears, desires, the unconscious, and repression. In the psychological approach, the analysis of fictional characters in literature can be done by the analysis of the use of language, i.e., the words and action that express what is hidden or a secret to other characters in the literary text. They are the analysis of what is lying deep in the poet’s or the character’s mind and heart. (Strachey, 1961, p.26).

What is Suffering?
The terminology of the word “suffering”, according to Webster Dictionary (1999), is sometimes used in the narrow sense of physical pain, but more often, it refers to “mental or emotional pain, or more frequently yet, to pain in the broad sense, i.e., to any unpleasant feeling, emotion or sensation.” (p.828)

The expression pain regularly refers to physical pain, but it is also a common synonym of suffering. Within the same context, Freud defined suffering as how we are threatened with [it] from three directions: from our own body, which is doomed to decay and dissolution and which cannot even do without pain and anxiety as warning signals; from the external world, which may rage against us with overwhelming and merciless forces of destruction; and finally from our relations to other men. The suffering which comes to us from this last source is perhaps more painful to us than any other. (Strachey, p.26)

The final type of suffering is what we call it the unavoidable suffering. It is a condition of existence, a part of the mystery that shrouds everybody’s life. It is usually the result of broken attachments to those one loves or the loss of something appreciated. It cannot be prevented because death and perpetual change are uncontrollable of living. (Webster’s Collegiate Dictionary,1999, p.828).

On the other hand, much suffering can be prevented by making wise choices. But there is so much more unavoidable suffering that one refuses to acknowledge as the expected consequence of the natural movement of life or certain situations that one finds himself indulged in, without having any type of escape. Therefore, the poems that present suffering chosen in this paper suffer and live in woe and have to accept their suffering because poor decisions lead to catastrophic outcomes and refusing to accept the inevitable adds much to the pain of life.

Unavoidable Suffering In Selected Poems
Robinson Jeffers (1887-1962) writes “Hurt Hawks” (1928) in two parts, using the narrative technique. The poem is about a bird, which usually held a special place in the poet’s heart. The bird is a wounded hawk in suffering. Jeffers appeals to be compassionate with the hurt Hawk as it lives in and around the poet who marks clearly, however, that the hawk is not a prisoner, in either the poet’s eyes or its own. The poem opens:
The broken pillar of the wing jags from the clotted shoulder,
The wing trails like a banner in defeat,
No more to use the sky forever but live with famine
And pain a few days
(Jeffers, 2012, p.198)

It is noted here that animals were very important to Jeffers as noble representatives of the natural world man lives in. Jeffers goes on describing how he takes care of the injured hawk.

We had fed him six weeks, I gave him freedom,
He wandered over the foreland hill and returned in the evening,
asking for death,
Not like a beggar, still eyed with the old
Implacable arrogance.
(Jeffers, 2012, p.198)

The poem is reminiscent to compare an injured hawk to the injured spirit of a man who can live in pain and this is clear in saying: “He is strong and pain is worse to the strong, incapacity is worse. / The curs of the day come and torment him / At distance, no one but death the redeemer will humble that head.” (Jeffers, 2012, p.199)

The whole poem surfs in suffering, pain, and defeat, yet Jeffers wants to assure his message that God can keep us strong through suffering which is mandatory.

Allen Ginsberg’s poem “Howl” sprays the inevitable suffering of “the best minds” right away in the opening lines of the poem when he says:

I saw the best minds of my generation destroyed by
madness, starving hysterical naked,
dragging themselves through the negro streets at dawn
looking for an angry fix
(Ginsberg, 2006, p.134)

The suffering that Ginsberg is referring to is inescapable as he presents it through a long list of the activities in a catalog technique, introducing it with the word “who”

who poverty and tatters and hollow-eyed and high sat
up smoking in the supernatural darkness of
cold-water flats floating across the tops of city
plating jazz,
who bared their brains to Heaven under the El and
saw Mohammedan angels staggering on tene-

who passed through universities with radiant cool eyes

who were expelled from the academies for crazy &
who cowered in unshaven rooms in underwear, burning
who got busted in their pubic beards returning through
who ate fire in paint hotels or drank turpentine in
who chained themselves to subways for the endless
who sank all night in submarine light of Bickford's

(Ginsberg, 2006, p.134)

Moreover, the list continues in a protest yell, a yell for all, corruption, exploitation, capitalism, repression, tyranny, and subjugation, which the best minds of the 50s suffer from, and therefore their suffering come in different forms. Since they are the best minds of their generation, their misery takes the shape of hysteria, alienation, anger, nakedness, desperation, starvation, and defying the mainstream culture by different neurotic activities. Finally, their suffering is rewarded in a transcendent reality, which the poet is looking for as a reward, a goal and destination for all the scholars, best minds, and best generations in their times.

Inescapable suffering in Maya Angelou’s poetry touch on topics dealing with the misery and anguish of the African-American people. In her poem “Woman Work” (1978), she summarized the anguish, exploitation, and suffering of the African-American woman who is representative of any woman whose daily life is dedicated to caring for others. She might be a slave or a desperate woman since the poem is written in a critical decade when the manipulation for women is a general remark.

The unavoidable suffering in Angelou’s poem starts right away with the introductory lines when the narrator of the poem unveils herself as a woman who is exploited is to work extremely hard for someone else’s benefit. The woman talking is with no doubt a slave as the list of her list to do never ends as soon as she finishes the last one the sequence begins again. She is worn, fatigued, and weary.

I’ve got the children to tend
The clothes to mend
The floor to mop
The food to shop
Then the chicken to fry
Then baby to dry
I got company to feed
The garden to weed
I’ve got the shirts to press
The tots to dress
The cane to be cut
I gotta clean up this hut
Then see about the sick
And the cotton to pick.
(Angelou, 1994, p.153)

The suffering of the slaves of the African-American becomes an important part in the African-American culture. No reader of an African-American poet can overlook that theme and in “Woman Work” it is stated clearly as the woman lives in a hut and she have to pick up thee cotton which are usually the works of the African-American people. Angelou confirms that the African-American woman can rejuvenate and has comfort only in the gifts nature has given her that can heal all her wounds.

Shine on me, sunshine
Rain on me, rain
Fall softly, dewdrops
And cool my brow again.

Storm, blow me from here
With your fiercest wind
Let me float across the sky
’Til I can rest again.
Fall gently, snowflakes
Cover me with white
Cold icy kisses and
Let me rest tonight.

Sun, rain, curving sky
Mountain, oceans, leaf and stone
Star shine, moon glow
You’re all that I can call my own.
(Angelou, 1994, p.153)

**Unavoidable Suffering in Selected Novels**

Nathaniel Hawthorne (1804-1864) was a moralist and psychologist who was concerned not only with the moral implications of sin but also with the effects of that sin on the person who committed it. (Armstrong, 1976, p.103) Thus, sin and its consequences, i.e., suffering became almost the major theme in his novel.

Roger Chillingworth, according to Hawthorne and some critics, has the role of the villain in this story. Although he is originally the only character without a problem or a sin, he becomes the one who “performed the worst sins of all” (Armstrong, 1976, p.103) in the eyes of Hawthorne,
many critics, and the readers of the novel. In fact, Hester Prynne and Arthur Dimmesdale do both have committed a sin, yet Chillingworth has committed none.

As any man who has found his wife to be adulterous, Chillingworth reacts with a fairly normal response, although angry and wanting revenge, he does not react totally unreasonably. He suffers too as all other characters in the novel do and his suffering is unavoidable due to the accumulation of the agony he feels as he is presented among the throng of people who watch Hester on the scaffold of shame as the crooked husband. (Hawthorne, 1999, p.62)

Chillingworth’s character shows some nobility in spite of the fact that Hawthorne tried his best to present him the villain of the novel. He is Hester’s husband, who has arrived in Boston almost three years after Hester has come to it. When he finally sees Hester, she is standing on a scaffold in front of him, accused of committing adultery. According to the law, if Chillingworth has chosen to identify himself, Hester will have been sentenced to death. Definitely, that shows some noble feature. After learning this about his wife, Chillingworth still treats Pearl, when she is anguished, even though it is his wife’s child by another man. When Hester fears that Chillingworth may have tried to poison Pearl, he responds: “What should ail me to harm this misbegotten and miserable babe?” (Hawthorne, 1999,p.72) That incident adds another nobility to his character. Chillingworth admits that he is partly at fault for her sin, “I have greatly wronged thee.” (Hawthorne, 1999,p.74) She is a young woman and he is an old man; he can never expect her to love him. “I drew thee into my heart, into its innermost chamber, and sought to warm thee by the warmth which thy presence made there!” (Hawthorne, 1999, p.74) Chillingworth unfolds the truth about himself as he is an introvert man. “I – a man of thought – the bookworm of great libraries—a man already in decay, having given my best years to feed the hungry dream of knowledge … I came out of the vast and dismal forest and entered this settlement of Christian men; the very first object to meet my eyes would be thyself, Hester Prynne ….” (Hawthorne, 1999, p.74-75)

The reader of the novel can observe and imagine the situation that Chillingworth finds himself in so as to give a fair judgement. He is in a complex situation and he acts neither as a fiend or a villain, but as a human being. Thus, he develops a strong desire to find out with whom his adulterous wife has had an affair and that becomes the quest of his life.

As a man of knowledge, he suspects Dimmesdale’s deadly defense on behalf of Hester and her daughter. Thus, he now “dug into the poor clergyman’s heart, like a minor searching for gold, or, rather like a sexton delving into a grave, possibly in quest of a jewel that had been buried on the dead man’s bosom.” (Hawthorne, 1999, p.116) Here, Chillingworth becomes the minor who dig for hidden truths in the clergyman’s heart. That is clearly shown in his agitated dancing in discovering and seeing Dimmesdale’s imprinted mark on his chest.

In the matters of outside appearance, naming, and clothing, Hawthorne did his best to show the man as an emblem of evil and villainy. His dark clothes, cold name, and the deformity of his physique make the characters in the novel identify Chillingworth with the Black Man. In fact, what
Hawthorne tried to do was to link Chillingworth with the black image of the Puritan society he presented. (Stubbs, 1986, pp.142-144)

Almost all characters presented in *The Scarlet Letter* suffer, and Chillingworth is no exception. His suffering is unavoidable and it originates from actually no concrete sin and all his actions are only reactions to the complexities he has found himself in reluctantly. He does deserve the reader’s sympathy and honest compassion as he gets his redemption at the end of the novel in making Pearl his heir.

D. H. Lawrence, (1885-1930) later in his life, came to regret the way in which he portrayed Walter Morel; “in his later books,” says Alastair Niven: “[Lawrence] came to admire the type of man which he believed his father to have been far more than would appear from his portrait of Walter Morel, who is presented initially as unreasonably ill-tempered, then as weak-willed, and finally as an empty husk from whom the kernel of life has been removed.” (Niven, 1978, p.55) In *Sons and Lovers*, the reader gains a good understanding of what the character of Walter Morel is like; in certain parts, one can sympathize with Gertrude Morel and understand her struggle and strife, yet there are moments in which, one sees Mr. Morel really a vulnerable and mis-understood character. Thus, one may believe that he is the one, not Mrs. Morel, who deserves the reader’s sympathy.

In the very first chapter of the novel, the reader learns about the first meeting between the couple, where Walter first asks for the hand of the would-be his wife; it is here that he gets a brilliantly positive description by Lawrence, Morel is “well set-up, erect, and very smart.” (Lawrence, 1981, p.9) He is given a rather attractive description, with black wavy hair and a thick beard. (Lawrence, 1981, p.9) There is also an insight into his character; he laughs a lot during the first meeting, thus suggesting a happy, relaxed figure. He also appears a rather bold and likable character, Gertrude finds herself strangely attracted to. Probably, as Van Ghent points out, to be a very important aspect in Morel’s character is his use of dialect, despite she is being described as “opposite” to her new found love. (Lawrence, 1981, p.9)

The calamity of the Morels starts only after the discovery of Walter’s lies about owning the house and about the unpaid furniture bills. (Lawrence, 1981, p.12) These lies show the feeling of hiding his shameful poverty from the lady he has just married. He has no hand in belonging to the working class as he works as a miner, and Gertrude, belongs to the middle class, and knows exactly to what class she has married. Her superiority in being of that class drives her to look down upon him and despise him. (Lawrence, 1981, p.14) Lawrence, himself, gives an illuminating remark about the cause of the tragedy of the Morels’ marriage: “The pity was, she was too much his opposite. She could not be content with the little he might be; she would have him the much that he ought to be. So, in seeking to make him nobler than he could be, she destroyed him.” (Lawrence, 1981, p.16) Thus, Gertrude's marriage to Walter is considered a step down that leads them to live their marital life in bitterness, violence, and hate.
As a solution to the misfortune she finds herself in, as she is unhappy and disillusioned with the lower-class mining-family lifestyle and is "sick of it," (Lawrence, 1981, p.5) and "the struggle with poverty and ugliness and meanness" chocks her, she shrinks from her marital life and from the contact with the Bottom’s women of her neighbourhood, to resolve to stay in her unhappy marriage “and all the time ... thinking how to make the most of what she had, for the children's sake.” (Lawrence, 1981, p.6) Thus, instead of trying to refine Mr. Morel and make him nobler, or at least change herself according to her new situation, she becomes indifferent to him and that leads to his pathetic deterioration and his suffering.

The estrangement of Mr. Morel starts after, the discovered lies, with the birth of William, who gives exclusive consolation to Gertrude as she casts away her husband. (Lawrence, 1981, p.45) Mrs. Morel turns away from her husband and invests all her love and energy in her sons, William and Paul. That alienation from the husband leads to his complete deterioration, as he turns to heavy drinking and wastes his evenings at the pub; spending his family's much-needed money; “his pride and moral strength” (Lawrence, 1981, p.26) vanish. As a result, the quarrels start on as she obstinately refuses to serve him, as a good housewife may do, and prefers waiting on a dog, instead; “never, milord. I'd wait on a dog at the door first.” (Lawrence, 1981, p.38) Such a kind of treatment makes Mr. Morel suffer, as Lawrence beautifully describes him: “Walter Morel lay in bed next day until nearly dinner-time... He lay and suffered like a sulking dog. He had hurt himself most; and he was the more damaged because he would never say a word to her, or express his sorrow.” (Lawrence, 1981, p.40-41)

In all these incidents, what really irritates the reader is that not only does Mrs. Morel degrade and look down upon her husband, but also transfers this disdain and hate to the children, leading them to view life through her own eyes and perspective. That leads Mr. Morel into complete loneliness, as at the moment he enters the house, the children are hushed to silence, and he is completely shut out from all the family affairs. No one spoke to him; “the family life withdrew, shrunk away, and became hushed as he entered. But he cared no longer about his alienation.” (Lawrence, 1981, p.42)

Mr. Morel may be rough and unrefined in his manner, but he is essentially noble at heart. His repentance after each confrontation with his wife and feeling sorry to hurt her is really genuine, and deserves to be respected. (Lawrence, 1981, p. 45) He has also a real love for his children, but they, under the influence of their mother, never respond to it. He is driven away further and further from his children, to the point where he is “hated” by them all; “William ... hated him, with a boy's hatred for false sentiment, and for the stupid treatment of his mother. Annie had never liked him; she merely avoided him.” (Lawrence, 1981, p. 35) As for Paul, his hatred is of another intense kind; “Paul hated his father. As a boy he had a fervent private religion,” he prays God every night, asking to “make him stop drinking,” and implores: “Lord, let my father die.” (Lawrence, 1981, p. 60) Morel does deserve sympathy for the love he holds for his children, but they never feel it because their hatred to him is rooted deep in their hearts and is grown with them. Long after William’s death, Walter never is able to pass near the cemetery where he is buried, or near the office where he worked. (Lawrence, 1981, p.141) When William dies, he is brought home to be
buried by his mother and not father. (Lawrence, 1981, p.141) He feels quite concerned when someone in the family gets ill, but they are highly indifferent to him.

Mr. Morel suffers and his suffering is unavoidable as the love and devotion he has for Gertrude and their children is intense but he loses the battle with his most articulated and educated wife. So, the reader’s sympathy and consciousness may go to Mr. Morel’s side as his loneliness reaches the highest point with the family’s increasing hostility.

It is not strange, then, to accept the truth of Lawrence’s claim, in later life, saying: “It would write a different Sons and Lovers now; my mother was wrong, and I thought she was absolutely right.” (Lawrence, 1934, p.74) Thus, if the mother is completely wrong, in the new version of Sons and Lovers, he might have given true and fair credit to Mr. Morel.

In Edith Wharton’s Ethan Frome (1911), Zeena, Ethan’s wife, plays an important role in the novel. Zeena suffers and her suffering is inevitable as she is entrapped in the marriage to Ethan. Wharton portrays Zeena as one of the most unappealing characters one can ever imagine. She is presented as the unhappy ailing wife. She is thirty-five at the time the events of the novel take place. (Wharton, 1988, p. 35) She rarely opens her mouth, except to complain or criticize. She does not need words to tell one what she thinks of because on her face is “a constant disapproval” (Wharton, 1988, p. 35) Zeena is mean and heartless in the eyes of Ethan, Mattie, and maybe Wharton herself. Yet, she is more human than other characters. She does have certain good qualities if she can be seen in fair and just eyes, and not of Ethan’s or Mattie’s.

Zeena comes to the Frome’s house with good intentions, so as to help her cousin, Ethan, nursing his ailing mother. (Wharton, 1988, p. xii) She does her job perfectly and with the mother’s death, she is seen by Ethan “preparing to go away” (Wharton, 1988, p. 40) In an act of complete selfishness, Ethan thinks of himself and how the life of silence will be unbearable as he is “seized with an unreasoning dread of being left alone…. He asks her to stay there with him.” (Wharton, 1988, p. 40)

As it is presented, it seems the whole act of the proposal of marriage is an act of complete selfishness on the part of Ethan. Yet, on the part of Zeena, it is deep and sincere love as she feels it is her duty to rescue her cousin from his distress by wedding him and helping him to get his life fixed. (Wharton, 1988, p. 40) All she wants from Ethan is to return her love and devotion. When she realizes that this love is unattainable, bitterness fills up the space where love exists.

Zeena turns out to be hypochondrial, i.e., she thinks herself sick because of “the inevitable effect of life on the farm” (Wharton, 1988, p. 41). Her sickness increased because Ethan “never listens to her and he looks at her with loathing.” She feels she is no longer “the listless creature who had lived at his side in a state of sullen self-absorption, but a mysterious alien presence, an evil energy secreted from the long years of silent brooding” (Wharton, 1988, p. 67) He ignores her presence completely, and when she talks he forms a habit of “not answering her, and finally of thinking of other things while she talked.” (Wharton, 1988, p. 31)
Ethan’s negligence of Zeena makes her fully “absorbed in her health.” (Ethan From, 34) He is the reason behind her poor health as he never “exchanged a word after the door of their room had closed on them.” (Wharton, 1988, p.31) He usually blows out “the light [hurriedly] so that he should not see her when he took his place at her side.” (Wharton, 1988, p. 31) So, It is Ethan’s fault and not Zeena’s as he is “by nature grave and inarticulate.” (Wharton, 1988, p. 39) He is passive and futile as he lives in a daydreaming world even when goes for a night outdoors leaving Ethan and Mattie alone for a whole night; he does not even try to touch Mattie’s hands but “set his imagination adrift on the fiction that they had always spent their evenings thus and would always go on doing so.” (Wharton, 1988, p. 51) All he can do is to touch the farther end of the strip of brown stuff that she was hemming.” (Wharton, 1988, p.51) On the following day, he feels “glad … that he had done nothing to trouble the sweetness of the picture.” (Wharton, 1988, p.55) He is a weak and negative person who leads Zeena to turn her face away from him when she takes her place in the bed. (Wharton, 1988, p.31) He is inactive and submissive as even the suicide attempt is not his idea but Mattie’s. (Wharton, 1988, p.91)

However, Zeena is still able to think of others, like Mattie. Mattie, that orphan girl who has no father or mother and has been left alone without home or money. (Wharton, 1988, p. xii) Zeena takes her in, out of charity, to help around the house. (Wharton, 1988, p. xii) The first day Mattie comes, she is “a colorless slip of a thing.” (Wharton, 1988, p. 31) Yet, under the roof of Zeena, Mattie is able to blossom and her face becomes “part of the sun’s red and of the pure glitter on the snow.” (Wharton, 1988, p.31)

Zeena is the one who loves Ethan, the one who has taken care of his mother and Mattie comes to enchant him with her youthful energy; he falls immediately in love with her. When Mattie achieves the one thing that Zeena never can do (to fall in love with Ethan), the hurt overwelms her and therefore decides to banish Mattie from her home by sending her away. (Wharton, 1988, p.66) However, when the horrible accident occurs, Zeena rises from her sickbed and never return to it to take care for the next twenty four years of the woman who has tried to steal her husband. (Wharton, 1988, p.100)

Mrs. Hale admits that “nobody knows Zeena’s thoughts … when she heard o’ the accident she came right in and stayed with Ethan …. And as soon as the doctors said that Mattie could be moved, Zeena sent for her and took her back to the farm.” (Wharton, 1988, p. 99) Wharton might say that Zeena does that out of ultimate revenge by looking after her rival, but Zeena might say that it is her kind heart and her true humanitarian nature impel to take care of others in need.

Suffering takes many forms in Woolf’s Mrs. Dalloway, and one of its forms is Rezia. Razia suffers and her suffering is unavoidable as the agony she feels in her marital life is inexplicable. Rezia’s suffering comes from her empathy for her husband and a deep sense of isolation from her sweet home, Italy.

In Virginia Woolf’s novel Mrs. Dalloway (1925), Rezia or Lucrezia Warren Smith is that “little woman, with large eyes in a sallow pointed face; an Italian girl.” (Woolf, 1976, p.15) She is
Septimus’ wife, whom he has met at the end of the war when he has been staying at her home in Milan, Italy. In Italy, she has been a hat maker with her sisters and loved her life.

Rezia is a unique character in the way she knows and acknowledges her suffering and the wickedness of life as she often repeats to herself: “Why should I suffer? …. Why should ... suffer? …. Why tortured? Why?” (Woolf, 1976, p.59) But really why, one may chew on this question; why does she suffer? The moment the reader is introduced to her husband, Septimus, one feels that there is something wrong with him; he is “aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too.” (Woolf, 1976, p.15) To him; “the world has raised its whip; where will it descend?” (Woolf, 1976, p.15)

Thus, she endures living with a veteran suffering severe bout of mental illness who has visions of his dead comrade Evans and other hallucinations like: “see[ing] a dog became a man! At once the dog trotted away,” (Woolf, 1976, p.61) or seeing “faces laughing at him, calling him horrible disgusting names, from the walls and hands pointing round the screen,” (Woolf, 1976, p. 60) or “answering people, arguing, laughing, [and] crying.” (Woolf, 1976, p. 61) She tolerates his agony, hoping that he will one day recover, as that is asserted by Septimus’s psychiatrist, Dr. Holmes who affirms that “there was nothing the matter with him.” (Woolf, 1976, p. 61) She bears her husband, because she has left everything behind her, in Italy as she likes the idea of being wedded to an Englishman because they are “so serious.” (Woolf, 1976, p. 80) In addition, “the English are so silent, she liked it…. She respected these Englishmen, and wanted to see London, and the English horses, and the tailor-made suits, and could remember hearing how wonderful the shops were, from an Aunt who had married and lived in Soho.” (Woolf, 1976, p.79)

In London, Rezia feels extremely isolated. Not only is the culture dramatically different, but she also really suffers from Septimus’ mental illness. She makes every effort to help him heal, but she knows that the doctors lack the kind of care he needs. Septimus is too far gone to really be concerned with his wife. He cannot understand the fact that his sickness causes her to suffer, too. Her suffering is, of course, just another sign that everyone is affected by the trauma of the war, not just those fighting in it. Her feeling of anguish makes her grow skinny and can endure her marriage no more: “Look! Her wedding ring slipped – she had grown so thin. It was she who suffered – but she had nobody to tell.” (Woolf, 1976, p.22)

Rezia suffers because she is actually a foreigner, in terms of social conformity. Rezia suffers from the lack of communication. She comes from Italy, Milan and that place has deep meanings to her: lively places full of nature and intimate female relationships, where they are free to explore ideas and express opinions. She used to live with her sisters making hats and exchanging chats and giggles. However, it is far. Far was Italy and the white houses and the room where her sisters sat making hats, and the streets crowded every evening with people walking, laughing out loud, not half alive like people here, huddled up in Bath chairs, looking at a few ugly flowers stuck in pots!” (Woolf, 1976, p. 22-23)
Rezia misses all these things and she is homesick for family and country, but she endures her lonely life patiently as a good wife may bear the difficult and bad times. She always cries to herself: “I am a lone; I am alone!” (Woolf, 1976, p.23) She has no one to turn to. Her sisters are in Milan and she feels that London is a cold and unfriendly place. In spite of her loneliness, Rezia makes futile efforts to comprehend and treat Septimus’s illness. She helps her husband getting better by following Dr. Holmes’s instructions, making and imploring her husband to be engaged to the world which he has isolated himself from. ‘Look, look,’ Septimus! she cried. For Dr. Holmes had told her to make her husband (who had nothing whatever seriously the matter with him but was a little out of sorts) take an interest in things outside himself.’ (Woolf, 1976, p. 21)

Although Rezia, tries desperately to help her husband, she, too, longs for everything to be normal. What she wants is a normal marriage with children, not a man who talks to himself and slips gradually into insanity. She often asks him of having “a boy”, “a son” (Woolf, 1976, p.80) to fill her empty world. Yet, Septimus refuses; claiming: One cannot bring children into a world like this. One cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotions, but only whims and vanities, eddying them now this way, now that.” (Woolf, 1976, p.80)

Therefore, She will never have children, because that means bringing more suffering and misery into the world. She cries, for she is so unhappy. (Woolf, 1976, p.64) In spite of her misery, Rezia still feels pity for other people and is sorry for the poor singing woman: Poor old woman. Oh poor old wretch! Suppose it was a wet night? Suppose one’s father, or somebody who had known one in better days had happened to pass, and saw one standing there in the gutter? And where did she sleep at night? (Woolf, 1976, p.74) Although Rezia feels miserable and un happy, the scene of the poor woman makes her relieved and somehow hopeful and made her suddenly quite sure that everything was going to be right. They were going to Sir William Bradshaw; she thought his name sounded nice; he would cure Septimus at once. And then there was a brewer’s cart, and the grey horses had upright bristles of straw in their tails; there were newspaper placards. It was a silly, silly dream, being unhappy. (Woolf, 1976, p.75)

However, there's definitely one question that Woolf doesn't answer, what Rezia will do after Septimus commits suicide. She may return to Italy. Or, she may stay in London or, she may even suffer more.

Conclusion

In final words, there is a lot of suffering all over the world. If one happens to pay attention to droughts, violence, and poverty just seem to keep on hitting many countries all over the world. When it comes to suffering, it is unavoidable but leads one to appreciate life one’s better.

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References
Gossiping in Hawthorne’s *The Scarlet Letter* (1850)

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Abstract
This study deals with gossiping as a complex speech act carried out through multiple participants. It can include many speech acts and can fit into various speech act categories. Thus, this study aims at (1) investigating the most common speech acts used in order to issue gossiping, (2) figuring out the most common types of presupposition of gossiping, and (3) identifying the functions of gossiping. To achieve these aims, it is hypothesized that: (1) stating and telling are the most common speech acts used in issuing gossiping, (2) factive presupposition is the most common type used in issuing gossiping, and (3) information, intimacy, and entertainment are the functions of gossiping. Then, to achieve the aims of the study and test its hypotheses, the following procedures are adopted: (1) presenting a theoretical background of gossiping, and (2) analyzing the data of the study according to a model developed by the study. The findings of such analysis come up with employing different kinds of speech acts in triggering the gossip, on the part of the gossip, such as: telling (0.4%), stating (0.4%), and criticizing (0.2%). As for presupposition, it is the only strategy that is employed by the gossipers to trigger gossip in all of the ten excerpts. Depending on the analysis of the data of the study, the following conclusions are introduced: (1) Gossiping is an activity that is concerned with the affairs of a third party. (2) The speech acts of telling, stating, and criticizing are employed to trigger gossip. (3) Telling and stating, as pragmatic strategies, are connected with serving the function of conveying information.

Key words: Gossip, speech acts, presupposition, pragmatic strategies, The Scarlet Letter

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1. Introduction

Though, traditionally despised as being idle talk, gossiping could be indeed of value as a means of transmitting information. Today, it is seen as an innocuous activity and a way of venting with friends. However, it continues to have a moral string. That is, being known as a gossiper is not an identity desired by people (Tracy & Robles, 2013, pp. 104-5).

Etymologically speaking, the term ‘gossip’ descends from Old English god sib which means kinsman or related and it characterizes someone who had a close relationship with the family. In Middle English, the word referred to a godparent who was someone acting as a sponsor at a baptism, or being a friend of. It also described “the woman who attended a birth with a midwife who was subsequently sent out following the birth to make the event known to others.” In the middle ages, it is said that the situation was gossipy and censure of gossip flourished (Iterson, et al., 2011, p. 375; Eckert & McConnell- Ginet, 2013, p. 109).

2. Definition

It is difficult to present a scientific definition of gossiping because it seems to be an ephemeral activity in addition to its being closely related to other forms of organizational discourse, such as myths, stories, rumor, small talk, chitchat, urban legends and so on. However, it is defined according to different perspectives.

Gossiping is defined as news about the affairs of others, or those of one’s own, or any hearsay of a personal nature, either positive or negative [Fine and Rosnow (1976, P. 87) as cited in Frost, 2016, 31]. There seems to be two main elements to gossip. The first is concerned with the exchange of the information: only a limited number of people, no more than two or three, can take part in a serious gossip. Moreover, the level of gossiping deteriorates as the group expands. The second theme is that “the gossip always involves talk about one or more absent figures” (Spacks, 1986, p. 4) as cited in Frost, 2016, p. 31].

According to the anthropological perspective, Paine (1967, p. 279) as cited in Marcus (2010, p. 89)] defines gossiping as an informal device serving to forward and protect individual interests where it functions individually rather than socially. For Paine, gossip is a self-serving tool as it degrades others and strives to develop the status of the gossiper at the expense of the gossipee (Paine (1967, p. 279)).

Rosnow & Fine (1976, p. 87) speak of gossiping as “news about the affairs of another, to one’s own memoirs or confessions, or to any hearsay of a personal nature, be it positive or negative, spoken or in print.” This social psychological perspective refers to self-disclosure (Iterson et al., 2011,p. 376).

Gossiping has been defined also from the sociological perspective by (Eder & Enke (1991, p. 494) as cited in Underwood (2003, p. 144)) who define it as “evaluative talk about a person who is not present.” It starts with an explicitly evaluative statement and others present are likely to agree with and elaborate on the negative evaluation.
A final inclusive definition is presented which mentions that gossiping is an ‘exchange of personal information in an evaluative way about absent third parties.’ (Foster (2004) as cited in Iterson et al., 2011, p.377).

3. Types
There are two types of gossiping: praise (positive) and blame (negative).

3.1 Praise Gossiping
Praise gossiping is a fundamental prerequisite of the human condition. It plays a number of different roles in the own group, the most important of which is simple social bonding. In other words, it strengthens the internal ties within the own group. It also reinforces group values. Additionally, within this own group, gossip takes the role of knowledge catalyst because it is ‘a mechanism of information exchange.’ As such, it can be spoken of as a constructive type since it augments a person’s reputation (Soeters & Iterson, 2002, p. 25; Ogden, 2017, n.p.).

3.2 Blame Gossiping
Blame gossiping entails a reproduction of false knowledge about an absent third person. It depends on the unproved testimony of the gossiper who is usually indifferent of the veracity of his claims, let alone the harm done. Blame gossip also presupposes a prejudice or stereotype about the third party harming and diminishing the testimony of its reputation. In addition, it reinforces unnamed and untested norms, where a norm means ‘an element of the basis of which a certain exercise of power is founded and legitimized.’ As such, blame or negative gossip is inherently destructive although the harm it causes can be underestimated or ignored (Ogden, 2017, n.p.).

4. Functions of Gossiping
Gossiping serves different functions, namely, acquiring information, influence, and entertainment.

4.1 Information
Gossiping functions as an information grapevine in situations that are personal or impersonal. In these situations, the need for news is great. It should be taken as a potential source of information in which participants work together to impart knowledge (Ogden, 2017, n.p.). This function of gossip challenges the assumption that the informational content of gossip is highly unreliable since it is an intrinsically valuable activity satisfying the basic need to acquire information about intimate aspects of other people’s lives (Zimmerman, 2000, p. 338).

4.2 Influence
Gossiping serves another crucial function which is that of influence. It satisfies social control. That is, it provides the opportunity to receive and send opinions and evaluations that are about norm-relevant standards and departures there from, improper behavior, inappropriate dress, inopportune timing, and the like by one or more third parties (Goldstein, 2002, p. 46).
Gossiping facilitates the conservation of social norms, i.e. “the individuals fearing that they will be the target of gossip if they behave badly may be less likely to act in socially inappropriate ways. Thus, gossiping may serve as informal social control” (Crawford & Novak, 2014, p. 442).

4.3 Entertainment
Gossiping can also entertain, be it a “satisfying diversion” or “intellectual chewing gum.” It breaks monotony in certain work places [Foster, 2004, p. 86 as cited in Al- Hindawi & Al-Khazaali, p. 138)]. It serves no more than a way of passing some redundant time between individuals. Most importantly is that the entertainment value of gossip occurs outside the actual exchange (Foster, 2004, p. 86 as cited in Al- Hindawi & Al-Khazaali, p. 138)].

5. Speech Acts
As pragmatic components, speech acts are considered important for Gossip. A speech act is an act performed when making an utterance. Several categories of speech acts have been proposed. Austin (1962) argues that there are three types of acts standardly performed when making utterances: locutionary, illocutionary, perlocutionary act. These three types are described in the following way (as cited in Schiffer, 2008, p. 351):

(1) The locutionary act is an act of saying involves, when performed, uttering noises (the phonetic act) belonging to a certain vocabulary and conforming to a certain grammar (the phatic act), and with a certain sense and reference, together are typical to meaning (the rhetic act). In addition, when performed, this locutionary act is determined by what the performer meant (Austin, p. 92-100) as cited in Schiffer, 2008, p. 351).

(2) The illocutionary act is the act that is opposed to the act of saying, i.e. it is the act that one performs in doing something. It consists of the delivery of the propositional content of a particular utterance and a certain illocutionary force whereby the speaker performs the act with non-verbal means, like warning and protesting (Austin, p. 92-100) as cited in Schiffer, 2008, p. 351).

(3) The perlocutionary act is the act that is performed by uttering something, i.e. the act that produces an effect on the hearer. This act is intrinsically related to the illocutionary act which precedes it, but it can be differentiated from it and be discrete (Galber, 2002, p. 56).

According to Crystal (2008, p. 446), the speech acts fall into five categories:

(1) Directivees: speakers try to get their listeners to do something, e.g. begging, commanding, requesting.

(2) Commissives: speakers perpetrate themselves to future course of actions, e.g. promising, guaranteeing.

(3) Expressive: speakers express their feelings, e.g. apologizing, welcoming, sympathizing.

(4) Declarations: speakers bring about a new external situation by their utterances, e.g. christening, marrying, resigning.
Representatives: speakers convey their belief about the truth of a proposition, e.g. asserting, hypothesizing.

6. Presupposition

Another pragmatic component that is important to the activity of gossip is presupposition. To presuppose is to posit a proposition as valid. Preposition is concerned with knowledge that is presumed to be part of the background of the sentence and known for both the addressee (Hudson, 2000, p. 322).

There are several attempts at the classification of presuppositions. One of them is that of Short (1989) (as cited in Mazid, 2014, p. 57). He classified presuppositions into: existential, linguistic, and pragmatic, whereas Yule (1996) (as cited in Mazid, 2014, p. 57) classified them into existential, factive, lexical, structural and non-factive. The latter classification is described as follows (Yule, 1996 as cited in Mazid, 2014, p. 57):

(1) The existential: it is triggered by definite noun phrases and possessives, the sentence *his car is red* presupposes that (there is a car that is his).
(2) The factive: it is triggered by:
   a. factive emotive verbs, e.g., *she is glad that her son got the prize* (her son got the prize).
   b. factive epistemic verbs, e.g., *I realize that I was driving fast* (I drove fast).
(3) The lexical: it is triggered by:
   a. implicative verbs, e.g., *he forgot to close the door* (he ought to have closed the door).
   b. inchoative (change of state verbs), e.g., *he stopped beating his wife* (he used to beat her).
   c. iterative, e.g., he didn’t come again (he came before).
   d. judging verbs, e.g. *she criticized him for running away* (he ran away and this was bad).
(4) The Structural: it is triggered by:
   a. temporal clauses, e.g., *when I drove fast, I skidded* (I had been driving fast)
   b. cleft and pseudo-cleft sentences, e.g. *what Mary lost was her handbag* (Mary lost something).
   c. questions, e.g. *did he leave?* (he either left or didn’t leave).
   d. non-restrictive relative clauses, e.g., *Ahmed, who was absent yesterday, is still sick* (he is sick).
(5) The non-factive: it is triggered by non-factive verbs, e.g., *he pretends to be ill* (he is not ill).

7. The Model

The model that is taken to serve the aims of this study is the communicative model of Braddock (1958). The latter presented a communicative formula including a number of elements. Thus, and along with the observations made by the researcher, the model of the study
is modified in such a way that suits the pragmatic analysis of the data of the study, as it is shown in the following figure:

![The Pragmatic Analysis of Gossip](image)

**Figure 1.** The Developed Model of the Study

### 8. Data Collection and Data Analysis

#### 8.1 Data Collection
The data of this study are set to be ten excerpts taken from the romance novel *The Scarlet Letter* (1850) by Nathaniel Hawthorne.

#### 8.2 Data Analysis
The excerpt to start with is:

“Goodwives,” said a hard-featured dame of fifty, “I'll tell ye a piece of my mind. It would be greatly for the public behoof, if we women, being of mature age and church-members in good repute, should have the handling of such malefactresses as this Hester Prynne.” (Hawthorne, 1852, p. 46)

_The hard-featured dame_, the gossiper, starts the gossip by using the speech act of _telling_ to _convey information_. The gossippee is realized by existential presupposition which is triggered by the definite noun phrase, _Hester Prynne._

**Excerpt 2:**

“People say,” said another, “that the Reverend Master Dimmesdale, her godly pastor, takes it very grievously to heart that such a scandal should have come upon his congregation.” (Hawthorne, 1852, p. 46)

The gossipper is _another dame_ who starts the gossip by utilizing the speech act of _stating_ to _achieve influence_ as the gossip includes talking about norm-relevant standards. The gossipper is _master Dimmesdale_. It is triggered by existential presupposition (a definite noun phrase).
Excerpt 3:
“The magistrates are God-fearing gentlemen, but merciful overmuch,—that is a truth,” added a third autumnal matron. (Hawthorne, 1852, p. 47)

The gossiper is a matron activating the gossip by an explicit speech act of stating to convey information. The gossiper is the magistrates triggered by existential presupposition (a definite noun phrase).

Excerpt 4:
“What do we talk of marks and brands, whether on the bodice of her gown, or the flesh of her forehead?” cried another female, the ugliest as well as the most pitiless of these self-constituted judges. “This woman has brought shame upon us all, and ought to die.” (Hawthorne, 1852, p. 46)

The gossiper is a female. The gossip is figured in the shape of an implicit criticizing of the gossipee who is triggered by the existential presupposition (a noun phrase). This gossip serves the purpose of influence as it is concerned with improper behavior.

Excerpt 5:
“She hath good skill at her needle, that's certain,” remarked one of the female spectators; “but did ever a woman, before this brazen hussy, contrive such a way of showing it! Why, gossips, what is it but to laugh in the faces of our godly magistrates, and make a pride out of what they, worthy gentlemen, meant for a punishment?” (Hawthorne, 1852, p. 49)

The gossiper is a female spectator. She presents the gossip by an implicit criticizing of the brazen hussy (the gossipee that is presented by employing the existential presupposition). This gossip serves to impart knowledge.

Excerpt 6:
“You must needs be a stranger in this region, friend,” answered the townsman, looking curiously at the questioner and his savage companion; “else you would surely have heard of Mistress Hester Prynne, and her evil doings.” (Hawthorne, 1852, p. 56)

The gossiper is the townsman. He triggers the gossip by the speech act of telling to convey information. The gossipee is actuated by the existential presupposition (definite noun phrase).

Excerpt 7:
“…Yonder woman, Sir, you must know, was the wife of a certain learned man, English by birth, but who had long dwelt in Amsterdam, whence, some good time agone, he was minded to cross over and cast in his lot with us of the Massachusetts.” (Hawthorne, 1852, p. 56)

The gossiper is the townsman. The gossip is actuated by the speech act of stating which is utilized to impart knowledge. The gossipee is the yonder woman (noun phrase) that is presented by the existential presupposition.
Excerpt 8:
the children of the Puritans looked up from their play,—or what passed for play with those sombre little urchins,—and spake gravely one to another: “Behold, verily, there is the woman of the scarlet letter; and, of a truth, moreover, there is the likeness of the scarlet letter running along by her side! Come, therefore, and let us fling mud at them!” (Hawthorne, 1852, pp. 92-3)

The gossipers are the children of the puritans. They trigger their gossip by utilizing the speech act of telling (there is the woman…). It serves the purpose of entertainment. The gossipees are the woman of the scarlet letter and her little daughter; both of the gossipees are triggered by the existential presupposition (definite noun phrases).

Excerpt 9:
“Even in the grave-yard, here at hand,” answered the physician, continuing his employment. “They are new to me. I found them growing on a grave, which bore no tombstone, no other memorial of the dead man, save these ugly weeds that have taken upon themselves to keep him in remembrance. They grew out of his heart, and typify, it may be, some hideous secret that was buried with him, and which he had done better to confess during his lifetime.” (Hawthorne, 1852, p. 120)

The gossiper is the physician. He triggers the gossip by means of the speech act of stating (they are new…) for the purpose of entertainment as he is talking with his friend Mr. Dimmesdale. The gossipee is the dead man which is triggered by means of the existential presupposition (a definite noun phrase).

Excerpt 10:
“There goes a woman,” resumed Roger Chillingworth, after a pause, “who, be her demerits what they may, hath none of that mystery of hidden sinfulness which you deem so grievous to be borne.” (Hawthorne, 1852, p. 124)

The gossiper is Roger Chillingworth. The gossip is triggered by means of the speech act of telling (there goes a woman…). It is used to achieve social control as the talk is about the sin perpetrated by that woman. The gossipee is a woman actuated by an existential presupposition (a noun phrase).

9. Discussion of Results
In concern with the overall analysis of the data, the present section comes up with the findings of such analysis. As far as speech acts are concerned, the gossipers employ different kinds of speech acts in triggering the gossip, such as: telling, stating, and criticizing. Yet, it is found that the speech acts of telling and stating take their advantage over that of criticizing. They are used with equal frequencies having the percentage of (0.4%). The following table makes it clear:
Table 1. The Occurrence of Speech Acts

<table>
<thead>
<tr>
<th>Speech Acts</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telling</td>
<td>4</td>
<td>0.4%</td>
</tr>
<tr>
<td>Stating</td>
<td>4</td>
<td>0.4%</td>
</tr>
<tr>
<td>Criticizing</td>
<td>2</td>
<td>0.2%</td>
</tr>
</tbody>
</table>

As for presupposition, the analysis shows that the existential presupposition, especially that of a noun phrase, is the only strategy that is employed by the gossipers to trigger gossip in all of the ten excerpts. Thus it has a percentage of 100%.

10. Conclusions

Depending on the analysis of the data of the study, the following conclusions are introduced:

(1) Gossiping is an activity that is concerned with the affairs of a third party.
(2) The speech acts of telling, stating, and criticizing are employed to trigger gossip. They are used with different frequencies and percentages with these of telling and stating having four occurrences with the percentage of (0.4%).
(3) Roughly speaking, there is a consensus between the type of the pragmatic strategy used to trigger gossip and the function that the gossiping employs. In other words, telling and stating, as pragmatic strategies are connected with serving the function of conveying information.

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11. References

Drama to Instruct and Entertain: Literature and Performance for EFL students, EFL Dramatists and EFL Directors (Drama Instructors): Curriculum and Extra-curricular Activities

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Abstract
While acting has always been a concern for dramatists and performers since the Greeks and Romans, it nevertheless plays and assumes more prominent roles up to the present day; for the dramatists and players, it is a play to write and to be performed on a stage; for students it is a play to read as literature and it becomes a text to analyze for academic evaluation—testing. This article argues that English as a foreign language (EFL) students, EFL dramatists and EFL directors can pair up to make English language learning, and teaching through drama an enjoyable learning experience. The process requires EFL dramatists to write topics related to students' culture, and curriculum designers should set clear goals to strengthen these aspects. By the same token students should feel drama as a vehicle of education for language learning. Thus, their potential for learning expands beyond their class or lecture to the extent that they look up at theatre as a venue of self-learning the natural way. The paper would then recommend a one-act play to read and perform, inserted in the curriculum of teaching English as a means of learning and performing. Ultimately, students prospects be achieved following the measures proposed in the paper.

Keywords: EFL students, EFL dramatists, drama, theater, conventions, curriculum as a medium of teaching language skills through drama, to instruct and entertain

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Introduction
The drama has always played an essential role in educating the public. It developed over the ages—the antiquities, Middle Ages, the Renaissance, the nineteenth, twentieth and twenty-first centuries—producing different kinds of theatres, classical, closet, absurd and experimental. Students of drama, as a rule of thumb, should be acquainted with, at least, Aristotle's Poetics, a seminal book of dramatic principles, which is “a set of lecture notes” written to defend his poetics "against the charges" made by Plato concerning "imitation, pity and fear" as essential elements so crucial for the composition of tragedy (Else, 1967, pp. 2-8). Therefore, EFL students studying dramatic play as literature or as a play to perform should seek drama proper in the poetics to start with as a foundation of dramatology. Aristotle demands, “poets while composing their epic, tragedy, comedy, dithyrambs, and music with flute and lyre” (p15) to abide by these poetics as rules when writing these genres. At the time of Aristotle, Plato, Homer, Sophocles, and their contemporaries, practitioners of drama, poetry was the language of drama, [x]as a means of dramatic communication on stage. Since the Greeks and Romans, theater has evolved from[x] a play to perform rather than literature to read and criticize. Together with Aristotle’s poetics and Plato's Dialogues, Shakespeare’s theater and modern innovations to the theater in the twentieth century and twenty-first centuries, new conventions to the canon have been added, which have not been identified before in the classical antiquities and the Elizabethan theater. Boulton sums up the modern principle for drama, as a play and literature, but with emphasis on the former, where production is flesh and blood of theatre as cited above. At this point, it would be essential as well for EFL students to be acquainted with modern subgenres of drama and theaters in which they are staged.

Drama Subgenres and Theaters and the Ideal Play to start with for EFL Students to Study as literature and Play to Perform (as Hamlet)
At this stage, when introducing major drama genres and subgenres to EFL students as plays to instruct and entertain, they will possess good knowledge of dramatic genres, elements of drama, and its conventions. Furthermore, EFL students should know literary history of poetry and prose. When tracing dramatic shows over the ages in the classical antiquities and till the modern times, they were written either in verse, prose or both. Almost all Greek dramas were written in verse. In addition to these shows, Shakespeare's plays—tragedies, comedies and history plays in the Elizabethan theater were written in verse; what is Interesting to realize is that, Johnson, a major dramatist, invented “comical satire . . . With an alternative mode of writing comedy in a late Elizabethan theatrical culture[was] dominated by Shakespeare” (Bednarz, 2004, P. 247. By the same token T.S Eliot's plays are in rhyme. According to Boulton, "the use of true poetry in drama can best be explained by a reference to the inadequacy of language"(p. 131). Poetry used in drama means that they come from aristocratic or noble families, and prose is left for servants, low - class people or villains. However, people, in reality, speak in prose rather than in verse, but the language
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of drama is different from that of real life in terms of exaggeration—facial expressions and body language. Boulton argues that students of drama should recognize its significant genres, tragedy and comedy and their sub-genres such as melodrama, the heroic play, problem play; comedy of errors, comedy of manners, sentimental comedy, comedy of character or humors; farce; drama of ideas; didactic drama or propaganda plays, history play, tragic-comedy, symbolic drama, mime, pantomime and many others. If EFL students can grasp these categories in theory and practice, it is no doubt that their proficiency of the English will remarkably improve. Thus, EFL students’ ability in English and drama becomes self-evident. It is recommendable that for a good start as in most colleges and schools in the world when curriculum planners or drama organizers recommend Shakespeare’s Hamlet to start with for instructional and entertaining aims; for better results, there should be some modification to the original text, depending on the level of students and their acting talents. It is a great idea, to my best knowledge, to stage the first act in Hamlet since it introduces the plot, a major character, point of narration, setting, and action of the play. Guerin and et al. argue that the play was well-known among the Elizabethans audiences. The play "dealt with a theme they were familiar with and fascinated by—revenge" (p. 41). Revenge play is an excellent example to practice since it represents the poetics of tragedy; it is an introduction to the form and content of the drama. Otherwise, any play or sketch will do for the purpose to get EFL students in the atmosphere of drama as a play to read and act. The best way to be in the atmosphere is to get students to do some exercises, which will enable them to perform with ease in class or on stage.

Crucial Linguistic Exercises as Warm-up Activities
Since students of drama, as literature, are not going to be professional actors, it is such a good thing to start with some basic exercises which can be of great help to have them speak freely on any subject for two or three minutes or introduce themselves in class for one minute as a start. Then after that, they can do it on stage before their classmates as their audience; another, would be to have them express themselves in language functions: making an imaginary phone call, or order a meal at a restaurant, make a request, shake hands with his/her fellow students. Finally, we can ask them to express fits of anger and shouts with facial expressions, and body movement as a body language. These basic techniques of drama can help EFL students communicate basic language functions resulting in the smooth delivery of a speech, which in turn help them develop personality traits, such as confidence and positive thinking towards self-learning. A rule of thumb states that we learn better by doing and interacting with others through drama or real-life situations. These exercises then will enhance the learning experience for EFL students of drama or EFL students of English language. The techniques or procedures have proved valid during the educational processes for all levels of learning, which I applied in all classes or lecture.
Drama in the Curriculum or an Extracurricular Activity for Learning English

In this regard, EFL students at college, particularly in non-native English-speaking countries, who study drama as part of the curriculum, may suppose that a play is just a text, void of feelings and emotions, which are essential for being in the atmosphere of the play in the academic and acting sense. But drama is more than that. It is “a form of cultural production to enable students to utilize their bodies and minds in the service of being able to link language and experience, desire and affirmation, knowledge and social responsibility” (Doyle 1993, p. 1). These are parameters of linking drama with education, culture, and language. To put these measures in practice and place students on the right track of an approaching a play, contrary to their opinion just mentioned, is to make them change this negative attitude that the basic function of a play is merely to instruct rather than entertain. Therefore, dramatists of EFL texts should write plays as much entertaining as instructional as possible. This task may seem easy to handle. However, it is tedious, time-consuming, and challenging. In addition to these just mentioned, a host of factors be taken into consideration. Initially, dramatic conventions and technical jargon of theatre are crucial elements for understanding drama. Just to mention a few by order of importance, audition says it all in the sense that when the selection of the roles be given to the cast by the director of a play; technically it paves the way for the resolution upon which parts be given to the cast(actors and actresses), who will do what the leading and minor parts. Basically, audition starts with play reading; if all goes well production begins on a proper stage to host the play; thereby rehearsals are made in order to generate the blood of the play; each of the cast memorizes his/her own part. Then, comes real acting which adds beauty to the intended play, such as movement, body language, facial expressions, improvisation, costume, speech control, make-up, sound effects, prompting (for keeping the cast on track in case one of the cast forgets his or her part on stage). Finally, when all goes well, a final rehearsal or dress rehearsal has to be made with intervals between the scenes or acts if the play is a little long, one hour. All these I have applied myself while directing sketches performed by EFL students. Only now the play is ready for production. These, on the one hand, are the basic requirements of a play on stage to achieve success, on the other, a director of a play must also consider technical issues such as lighting, stage managing, scenery or décor. By so doing we can turn a play from being a piece of literature, which students study to pass an exam, to at least, a performance, which can be done as a play reading—a very simple method to feel the play as a text which requires students to employ their language through speech motors, important for improving their pronunciation, intonation and speaking skills as a whole.

Using Dramatic Conventions and Techniques to Improve language skills

These conventions are the heart of theater and “perhaps the theatre has never been more necessary than today, against the rush into recorded media. It is true that more and more students want to study it, to do it, to present it” (Leach 2008, preface). Leach suggests theater is a school of life from which a great number of people learn, whether professionals, students or theater goers; all learn from, depending on their objective theatre art, knowledge and experience and above all culture. Then it follows that when EFL students participate in the acting process, their language skills improve remarkably. This is observed when listening to each other and speaking at some cues; such skills prove valid during acting. Interestingly enough, drama creates real-life situations
to a great extent. Now EFL students can benefit from other aspects of language demonstrated on stage such as body language and facial expressions, which probably they have not encountered yet before getting into acting world; these are crucial aspects of language as verbal and non-verbal means of communication. As a result, students’ reaction to what is being said becomes faster when carrying on a conversation. Instead of hesitation and mumbling words, which do not sound like English when put in a similar situation, their speech becomes crystal clear; with the aid of drama they can handle similar situations as those they may have already practiced in drama to communicate their basic needs such as ordering a meal at a restaurant, making a phone call, answering a phone, and above all interacting with their classmates and instructors in English, instead of sitting idle, physically there, mentally not. Nothing can move students towards learning English but motivating them through drama in practice. Only then a drama class becomes a small stage on which the actors and actresses are the students themselves and the director of the play or a dramatic scene is the instructor himself or herself. Drama is now a tool to abolish students’ abilities to perform, and master language skills. By introducing conventions and techniques of drama if followed literally and well, EFL students, EFL dramatists, and EFL directors will make drama an enjoyable and learning experience par excellence. Above all, the choice of a text to be transformed from being a text to study into a play to perform by EFL students or native speakers is an essential element to consider. The outcomes of this process are fruitful. It is a case in point which involves both personal efforts on the part of students and the ones on the part of curriculum planners. Their objectives are to improve students’ levels of mastering language skills by helping them develop their dramatic abilities, which will materialize for their prospects. Now, one may raise a question: Is it all that students need to know about drama as literature to read or a play to be performed in front of an audience, students themselves in class or on stage on campus? The answer is a big no. There are so many more to consider besides those above mentioned. Drama concerns all in the business of teaching - learning English language skills. To make these fruitful, one cannot do without curriculum planners, teaching staff and EFL dramatists or drama instructors, who should provide feedback on the outcomes of drama as one of the methods to improve language skills and personality traits such as confidence and getting rid of shyness, an obstacle hindering students to communicate in class. I have observed these negative traits in most classes I have taught. Here is the remedy to achieve so many objectives at one go, through drama.

Curriculum Planners and Production of a Play as an Extracurricular activity
Sometimes drama is at odds with education: “Drama and curriculum are somehow natural enemies. Certainly drama has been until recently been excluded from the central curriculum of most schooling systems, and mainly exists on the margins: strongly in so-called ‘co-curricular or ‘extra-curricular activities’ (i.e., those that take place outside ‘normal school life; fragmented within English or literature courses; occasionally as the poor third creative art in liberal studies courses; and otherwise embedded, if anywhere, only in the early childhood era. (O’ Toole, 2009,
Here, O’Toole insists on giving drama a more significant part in the curriculum other than that one in the early stage of learning. Whose responsibility is it to broaden the role of drama in the curriculum? At this stage, EFL dramatists and EFL directors should make EFL students conscious of the fact that they must initially distinguish between drama genres such as tragedy and comedy and other types. Native speakers studying drama know these very well. However, in countries where English is taught as EFL, it is almost impossible to make students act out a play without taking certain measures, crucial to the success of drama by implementing it as a methodology of learning English and improving language skills. First, curriculum planners should insert drama, with at least, a one-act play or play reading as an integral part of the study plan or run a production of a play as an extracurricular activity; if this cannot be implemented or achieved, then drama instructors should model at bare minimum a scene of a play with the help of students who are willing to act the leading part in that scene, guided by drama instructor or EFL director who must be available to stage it. Therefore, a host of advantages of such an activity can be achieved in the short and long run. Students who are engaged in the process will feel the language and use it in context for improving their speech motors, eye contact, and speech delivery. Other benefits to gain are that drama offers self-confidence, a quality essential for fluency and personality building. Ultimately, students will be capable of eliminating their ill-speaking habits, mumbling with words, and gain communication skills to express themselves well on and off-campus. They can then project themselves to a broader audience than class. To acquire language proficiency through acting, it makes students more confident, and in a short time, they will get rid of their shyness—a phenomenon observed in most EFL classes at school or the college level in EFL learning situations. Now we can move to the most practical part of drama when a play is transformed into performance or production. The process may seem easy but it takes so much planning, budgeting, learning-teaching processes. Here one may wonder: Besides the needs of inserting drama in the curriculum for educational purposes, will there be other reasons to stage a play?

**Staging a Play to Fit Certain Occasions**

Drama is the best means for staging some events: “. . . ‘going to the theatre’ is a culturally controlled and structured event, and that it promises some [type of] social event as well as a play performance. The spectator chooses to attend this theatre in preference to [the]theatre for a variety of significant reasons — social class and status, income, way of life, education, cultural level, aesthetic priorities, age, sex, race, knowledge. (Leach2008, p. 170). Going to theater is made for many good reasons as suggested by Leach, a good question to ask in this regard: What kind of events or causes should EFL dramatists or EFL directors be motivated by to make their play—one-act or even one scene enjoyable and instructive? In most educational centers, there must be certain events or occasions, religious, national, or specific events such as sports activity, graduation, etc. Drama instructors and EFL directors should, at a bare minimum, write a scene, a
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one-act play or full-edged play, if time and budget allow it. Drama instructors and EFL directors (drama instructors) should not forget the availability of stage to house a play. On these occasions, it is preferable to start with one-act play for many reasons: “a good one-act play” will be “the personification of what good art is all about.” Secondly, “The one-act play is played without an interval and is shorter than a play designed for a full evening” and “it usually lasts under one hour” (Ayckbourn, 2005, Forward). On top of all that drama instructors must bear in mind that the more rehearsals they do on stage, the better it turns out in the context of enhancing the learning outcomes and acting. The practical logic behind it is that students can absorb the educational aspect of such drama activity and enjoy the performance of it. A word of precaution be made clear here: before these cultural activities are completed, there must be a little workshop introducing students to drama as play to read as literature or a play to be performed. Most EFL students do not differentiate between a play to study and play to perform. The primary difference is that the former requires production on stage, the latter a classroom or a lecture hall on a college campus. The second important thing for EFL students to grasp is drama genres and sub-genres. Conventionally, from the classical antiquities till the beginning of the twentieth century, the drama was categorized mainly as tragedy and comedy ranging from three to five acts following the three unities of time, place, and action. And the primary difference between tragedy and comedy comes from the treatment of the subject matter. In tragedy, the plot is more serious than that of comedy. The dramatization of any play can be original, no one had written about the subject matter before or adapted it from a chronicle, or history, or specific events considered to be hot topics in the local or world history. These matters are crucial when staging any piece of play or a play for educational or cultural activities.

Plot, Division of Play into Acts and Scenes and other Conventions.

Plot and story distinction are necessary for theater conventions. “plot is clearly distinguished from a story upon which a plot may be based. A plot is the artful of the incidents which make up a story. A Greek tragedy usually starts with a flash back, a recapitulation of the incidents of the story which occurred before those which were selected for the plot (Selden, 1989, pp. 12,13). Selden stresses one major aspect of the plot and its principal parts of which is the as flashback. As matter of fact, there are common grounds between action and drama. Both have plot, setting, characters and point of view. However, in drama performance of a play is a peculiarity of drama as well as the unities of time which have been overlooked by modern playwrights. This attitude has come about as a result of the new trends in literature—stream of consciousness, impressionism, and other innovations such as photography. In classical theater, students of drama as well as of different genres should as Selden puts it they must distinguish between the plot and story. We refer to it as the narrative in a play, a novel, and a short story. Additionally, Lyons and Heasley (2005) define narrative as “a sequence of events: most stories and novels are like this... . . It usually starts with the earliest time and proceeds to the latest time” (p. 75). I think these authors made it easier
to distinguish than Seldon does, with my deep respect to him. In addition to all that been said, a point of reminder which is EFL dramatists or drama instructors must maintain certain conventions of drama, which EFL students must pay attention to. Conventionally whether in tragedy or comedy, division of acts into scenes must be made clear. In tragedy, as in Greek tragedy there is a chorus "reciting lyrics or invocations to the gods between the episodes. The same is true of plays closely modeled on the Greek conventions, such as Milton's Samson Agonistes and T.S. Eliot's Murder in the Cathedral "(Boulton, p. 76). AT this point as well students of drama must be aware of distinguishing between plot and story in drama, and in fiction as pinpointed above.

Dramatic Dialogue—its Speakers or Characters—Features: Soliloquy and Aside

Soliloquy and aside are also crucial elements of a dialogue on stage. “An important aspect of dialogue is the differentiation of the speech of individuals. Every speech, at least, ideally, is characteristic of the speaker. Completely realistic representation of personal idioms would be dull. Many people do not talk in sentences; and many of the human race come into of these three categories.” (Boulton, 1960, p.108). Boulton has demonstrated the distinction of dialogue concerning its speakers and its features. This distinction brings us to another convention of drama to follow is the kind of dialogue addressed to the audience; it is done through character who speaks directly to the audience in a short or long speech, soliloquy; it is a dramatic technique which dramatizes the sincere feelings and inner thoughts of a character. An excellent classical example is Hamlet's long soliloquy in which he expresses his inner feelings and thoughts about what should be done to avenge his father’s murder at the hands of his uncle, Claudius. However, the dialogue in a play does not depend much on soliloquy; there must be a dialogue with an interaction between the actors and the actresses." A play is its dialogue," according to Boulton, (p. 97). This means that the persons who interact in it must keep the cues right—the last word of speaker on a page and stage. The dialogue is also a feature in a novel and a short story. Greenblatt and Abrams (2006) see it as “a feature of many genres, especially in both the novel and drama” (p. A 67).here, Boulton differentiates between real-life dialogue and dramatic one above mentioned; it is essential here to distinguish between two aspects of language, the formal or the standard and the non-standard or the colloquial. At this point, EFL students must be aware of language dialects which are formal and informal media of English culture. EFL students, EFL dramatists and EFL directors or drama instructors use English as the only medium of learning and teaching; speech variants add to the process enjoyment of learning the English language as a means of instruction and entertainment. Speech variants, when putting in practice in class, on stage or off - campus, represent real - life situations which enrich the experiences for EFL students and EFL dramatists and EFL directors. Mastery of speech variants will be means and ends to English language proficiency. In addition to soliloquy, EFL students must also be aware of another aspect of speech, the aside. "It is: accepted on the stage as a means of showing that one actor says to another his insincere or has a double
meaning. It is used very little in the more naturalistic twentieth-century drama" (Boulton, p. 119). It is still in some plays staged in Middle East theaters such as Egyptian comedies.

The Perfection of Speech on Stage
Speech perfection leads to clarity of dialogue. “Moreover, many broken speeches, hesitations, ambiguous expressions and animal noises take on interesting significance on the stage. The person who wants to succeed in play-reading should learn to laugh and cry on the stage as well, for one literal pronunciation of such conventional signs as 'Boohoo!' or 'Ha, ha!' can make a good dramatic dialogue sound wholly ridiculous, and embarrassing” (Boulton, PP. 126-127). As Boulton has noted other aspects of speech above mentioned, however, there are certain precautions to follow when speaking on stage. First, the speakers on stage whether students or professionals must have a clear speech, void of mistakes as regards clear pronunciation; it is a must to speak up clearly; otherwise the speech of the cast or students during performance will hinder the audience from understanding the dialogue or speech acted on stage. Such aspects of speech are essential things for EFL students who are eager to speak the language in a very natural way like native speakers – whether they put on American English or British English. Thus, the drama is an excellent method of teaching pronunciation as well as gaining confidence. It paves the way for improving self-expression and develops metal concentration to monitor oneself while speaking. Then it follows that drama does not only instruct but also entertains when performing it alive, which is far better than reading it as play or watching it on stage. These methods and many others I have learned while I was a student of drama at Webber Douglas Academy for Dramatic Arts in London.

Fixing Speech on Stage for Clarity and understanding the Text Performed
Voice is an organ that helps project one’s speech on a stage, and using it in the right way makes your utterances said well. “Voice training is now seen as an essential ingredient in actor training, and work is done by teachers like Cicely Berry (b. 1926), Patsy Rodenburg (b. 1944), and Nadine George (b. 1944) have helped many actors to achieve their potential. Understanding how the voice works should—but does not always—begin with finding out something about speech organs. . . . Basically, the speech organs may be divided into three: (1) the respiratory system, that is, the lungs, the windpipe, and so on; (2) the larynx, vocal cords and glottis; and (3) the articulatory system, the nose, lips, tongue and so on. The actor also needs to learn herself as she speaks” (Leach, 2009, p. 115). Leach stresses the importance of speech on stage, which must be done with the assistance of professionals, as mentioned above. This implicitly means when discussing speech on stage that there is a need to fix speech problems arising from the lack of projecting sentences, phrases or even shouts and laughter on stage loud enough, there must be a quick remedy for all these. In the context of Leach’s argument about training actors on speech, then it follows that EFL director must appoint a good language expert on speech who can in turn train student with the play in his hand so as to correct speech errors in case one forgets one’s part while acting. If this goes not work,
there is a need for a prompter; he can also handle both speech problems and forgetting of roles by actors on stage; it is an essential job in the business of drama; prompter’s only job is a guide to speech to achieve role perfection. As a result, a prompter can fix speech problems and control of players ‘roles’ from A to Z on stage during performance. This is extremely important to safeguard the actors and actresses from going off - topic, which might be a crime from censorship's point of view. Another crucial aspect of production, equally important as that of a prompter who works toward speech perfection, it is the stage manager’s job who works as an assistant director to perform most of the tasks on the stage.

**Stage Management and Stage Directions**

“Contact with stage management team and the designer, been maintained throughout the rehearsal period, is now consolidated. The stage manager and her group will certainly attend several run—thoughts, and the designer and stenographer, will also participate in it. (Leach, 2009, p. 142). Leach calls stage management process “The Last Lap” in which preparations are ready in about two weeks before the “the first performance” (P .141). This is one of the most critical jobs in theatre, assigned to the stage manager who follows the director's notes on the cast (their movements, roles, cuts and clues on which performers resume one’s speech when someone else’s part finishes, lighting (house lights, spot lights), props (things used on stage such furniture) during rehearsals and finally his presence, as the curtain drawn before the audience till the last minute of the show is essential. Consequently, drama demands good management, proper budget, and reasonable planning to achieve the desired goals to instruct and entertain. This job is fruitful for EFL students in that it teaches them to take notes during rehearsals. It is an excellent tool of learning after skimming, scanning, paraphrasing, summarizing, analyzing, etc. These are essential skills for reading and writing at all levels of learning, be gained through stage management practiced by students on stage. Finally, most plays have the conventions of stage directions, which direct readers as well as performers of drama to follow, as set by the playwrights, not the directors.

**Putting it all together in a production on stage**

These guidelines mentioned above are just one building block of drama. Another is the procedure of putting it all in practice so that EFL dramatists, EFL directors, and EFL students can benefit from drama as a play to read for exams and a play to be performed on the stage. To motivate EFL students doing it, Mala and Duff (2005) have laid down some good reasons for using drama by EFL students. First, drama "integrates language skills in a natural way. Second, "it integrates verbal and non-verbal aspects of communication—mind and body.” Third, drama restores "the importance of feeling as well as thinking. Fourth, "it brings the classroom interaction to life through an intense focus on meaning—contextualizing the language, naturally, "it promotes risk-taking, which is an essential element in effective language learning" (p. 1). These reasons to use the drama, and the ones above mentioned are the most important since they pave the for EFL students to
in the atmosphere of drama. And here one must pose a question related to the business of drama: “Must there be techniques to follow to help make drama as a means of instruction and entertainment? Yes, there is a methodology to apply. Only now we can use drama techniques to help our students grasp the bottom line of drama in action rather in theory. Maley and Duff define these techniques as "activities, many of which based on techniques by actors in their training," and "students are given opportunities to use their personality in creating the material “drawn on natural ability of everyone to imitate and express themselves through gesture and facial expression” (P. 2). These activities need a technique which we call in drama 'improvisation' in which students can use their imagination to get into the situation of the part they play. It is an excellent exercise for creative thinking, concentration as means of getting rid of stage fright when real acting starts, on stage or in class. There other techniques which students must use before they stand on stage are to deliver their speech at ease instead of being tense. Klarer (2005) argues that “training in breathing, posture, body movements, and psychological mechanisms facilitated the repeated reproduction of certain moods and attitudes on stage” (p. 52). The process is extremely essential since stage “has often been a great more than a mirror reflecting life and nature” and a good play should be in harmony with theatre.“It is a principle increasingly accepted that the manners of playwriting are inseparable from the kind of theatre is written for (Styan 1981, p.1, Preface). Therefore, it is crucial that EFL students must be introduced to types of theatre which have evolved over the ages from the antiquities till the modern times—the classical, Elizabethan and the experimental theatres (absurd, expressionist and impressionist). The knowledge of these and with the aid of EFL dramatists will enable EFL students to employ drama for whatever objectives set for their prospects.

Conclusion
From all of the above, when EFL dramatists and EFL directors –drama instructors- should work in harmony and according to the curriculum of school or college related to drama. This creates an atmosphere for EFL students to love drama as a means of instruction and entertainment. The process is valid and rewording provided that the drama workshops are implemented in the curriculum or as extracurricular activities. Only then drama becomes a medium of communication, and helps self-expression on a host of topics: drama, language, literature, and so on. Consequently, drama is a tool for language learning and teaching and improving self-control, confidence and above all, it abolishes our experience in the school of life.

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