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Investigating Social Class Inequality in Malcolm Bradbury’s *Eating People Is Wrong*

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Abstract
Like race and gender, social class continues to engender controversy and to engage political and intellectual debate. As is the case with cultural, historical and socialist studies, fictional works tend to attend to the tensions and pretensions marking social class relations. A case in point is Malcolm Bradbury’s university novel *Eating People Is Wrong* (1952), which, homing in on the intricacies and intimacies of academic life, details the struggle of a working-class student called Louis Bates to gain tolerance and prominence in an inhospitable environment populated by pretentious and allegedly superior characters. While tackling these concerns, the present paper laments the prevalence of base and biased practices. These practices are all the more shameful as they are associated with academics and intellectuals, who should naturally join forces to help establish an inclusive environment which tolerates diversity, to poke away at the clogged channels of communication between people from all walks of life and to signpost the direction for the public. Coming out strongly against discrimination and calling for the advancement of universally welcome values like integrity and integration, the paper concludes that however hard it is for the members of disadvantaged social classes to overcome the shattering and fettering prejudice displayed by so-called arbiters of taste and style, universities can still help attain and maintain equality among their populations and among their respective societies thanks to the continual survival, if in residual form, of liberal humanistic ideas and ideals.

*Keywords*: affectation, class-consciousness, liberal, social class, working-class

Introduction

General background

The economic, cultural and social changes which came in the wake of World War Two made it possible for working-class people to climb the social ladder. Brooke (2001) contends that the working class enjoyed a higher standard of living in the 1950s thanks to full employment opportunities and “comprehensive welfare provision” (p. 773). This, somehow, led to the erosion of traditional class distinctions and to the appearance of a new sort of consciousness. The decline of gender inequality also brought about a corresponding decline in class-consciousness. As working wives helped improve the family income, working-class families enjoyed better lifestyles and “the working wife and mother became a cipher of the new working classes, a complex symbol tying together domesticity and affluence, worlds of work, home and leisure” (p. 781).

The improvement of educational opportunities was another determining factor in the decrease in class differences. This is particularly true for two major legislative measures. The 1944 Butler Education Act specified that children and young people should have access to free, compulsory and universal schooling between the ages of five and fifteen (Annetts, Law, McNeish & Mooney, 2009).1 Thanks to this Act, the university system grew by more than 400% between 1945 and 1970, and the number of university students had reached 216,000 by 1963 (Sant, 2006).

No less valuable in this respect was the Robbins Report. Disposed and proposed by the Committee on Higher Education chaired by Lord Robbins on 1 October 1963, it was published on 23 October of the same year after getting the Government’s approval (Howsan, 2011). The Report specified that everybody could have access to courses in higher education, that existing universities would be improved, that new ones would be created and that Colleges of Advanced Technology and some Teacher Training Colleges would be turned into universities. The Report also delineated the major goals to be attained and the major measures to be taken over the subsequent ten years. It was, for example, projected that by the mid-1970s, 22% of the British men and 12% of the women would successfully complete a course in higher education, as against the then existing figures of 13% of the men and six percent of the women. The Report’s architects hoped that the number of university students would rise from 150,000 in 1966-67 to 170,000 in 1967-68 despite the expected attendant rise of expenses on higher education. They also recommended that the university places occupied by overseas students should be maintained.

The changes taking place at that period of rising “liberalism, humanism and intellectual criticism” (Bradbury, 1990, p. 52) carried over into university novels, which “carried a spirit of social and intellectual dissent both from the older forms of scholarship and scholarly life and the spirit in arts and academe that was called Bloomsbury” (p. 51). A case in point is Kingsley Amis’s Lucky Jim (1954), whose leaning towards “the morality of the commonsense” (p. 51) stirred the ire of traditionalist scholars. Jumping onto the bandwagon of “provincialism and realism” (p. 52), Bradbury sets out to “capture the world I had entered, one that hardly shone with the glow of cosmopolitanism or aestheticism, but with critical puritanism” (p. 52). The overarching aim, in other words, is to break with the classical nostalgic view of the university “as an innocent pastoral space” (p. 53) and to look upon it instead as “a battleground of major ideas and ideologies” (p. 53) and as a place where people discuss the social, cultural and intellectual changes sweeping through society.
A word on class analysis in Britain

According to Savage (2016), class analysis in Britain straddles three different generations. The “golden age” (p. 58), or the “heroic age” (p. 60), spans the period between 1950 and the mid-1970s, when the working class was greeted “as a harbinger of progressive social change” (p. 58). As interest in social class bourgeoned, sociology became an established subject in “plateglass” (p. 59) universities like York, Warwick, Lancaster and Essex. The debate was animated by the publication of several books such as T. H. Marshall’s Citizenship and Social Class (1951), David Lockwood’s The Black Coated Worker (1958), John Goldthorpe and David Lockwood’s The Affluent Worker (1968/69) and John Goldthorpe’s Class Structure and Social Mobility in Modern Britain (1980).

Class analysis declined between 1975 and 2000, as more attention was allotted to the topics of gender and racial inequality (Savage, 2016). Another decisive factor was “the dramatic de-industrialisation of Britain from the 1970s alongside the deregulation of economic regulation and marketization of public services” (p. 63). Equally significant was the espousal of a purely scientific approach to social class and social relations. Thus, Goldthorpe, in what amounted to be an irreversible break with precedent, developed class schema with a view to providing precise measurement criteria. The approach was soon adopted in many countries, but social class itself lost its appeal because of the predominance of scientifically determined measurement tools and of the tendency to define class “as a discrete variable” (p. 65).

There was a resurge of interest in social class at the turn of the twenty-first century due to swelling social inequality in Britain and to subsequent public preoccupation with this subject (Savage, 2016). Additionally, sociologists and economists devised more efficient approaches to the study of social classes than Goldthorpe’s class schema. The influence exerted by Pierre Bourdieu’s sociological approach on the British social scene played a key role in this regard:

Indeed, his presumption was rather that the working classes were disorganised and isolated as a result of their lack of capitals, and his emphasis that popular culture was characterised by the “culture of necessity” insisted on the limited horizons of the worst off. By contrast, his focus was on how the dominant classes came to be dominant, unravelling the economic, social and cultural capital which permitted them to acquire, reproduce and convert their privileges. This approach was much more productive in shedding light on Britain in the early 21st century because it could be used to focus on the upper and middle classes who had been the beneficiaries of economic and social change. It transformed what David Lockwood identified as the “problematic of the proletariat” towards a perspective able to critically dissect the more privileged classes. (p. 66)

Canadienne (1997) spots out three main models of analysis with regard to the English social structure over the last three centuries. The first one is “the hierarchical view of society as a seamless web” (p. 100). Based on the medieval and Elizabethan idea of a “great chain of being” (p. 100) and surviving well into the 1950s, it stipulates that individuals had to observe the roles and places assigned to them “in the divinely pre-ordained order of things” (p. 100) and that they...
had to obey and respect their seniors on this hierarchy. People are here ranked according to the criteria of status and prestige rather than those of occupation or income.

The second model of analysis observes a triadic version consisting of upper, middle and lower collective groups rather than “the medieval estates of warriors, priests, and workers” (Canadienne, 1997, p. 101). The collectivities constituting this category are defined “in terms of their relation to the means of production (sometimes following Adam Smith, or sometimes following Karl Marx)” (p. 104), with special attention to those in the middle.

The last model adopts an adversarial picture of society as being polarized between the “two large and antagonistic groups” of “us” and “them” (Canadienne, 1997, p. 100) or “haves” and “have-nots” (p. 104). Relationships here are based on social, economic, political and cultural criteria:

By the eighteenth century, it was commonplace to see society as divided between the great, the quality, the nobs, the gentry on the one side, and the poor, the rabble, the mob, the lower orders, or ‘the people’ on the other . . . and it was this same Manichean social vision which lay behind the agitation and the debates surrounding the Great Reform Bill and Chartism”. The struggle between the bourgeoisie and the proletariat, or capital and labour, which Marx and Engels mistakenly tried to universalize was but another version of the same dichotomous model, almost the most elaborate and influential. (p. 102)

Finally, Marxist philosophy conventionally analyses social class in relation to concepts like “the economic base” (Wright, 2005, p. 4) and “mode of production” (p. 4) as integral parts of a general theory of history known as “historical materialism” (p. 4). It also yokes the latter concept to the notion of “radical egalitarianism” (p. 6), which is premised on the egalitarian distribution of material resources within society and on the phenomenon of exploitation. While pressing for the political implementation of these principles, Marxists are aware that capitalism impedes the achievement of egalitarianism, hence the need for its destruction through revolution and for the achievement of “classlessness” or at least “less classlessness” (p. 7). The pervasiveness of exploitation in class and production relations is especially remarkable in the social systems of slavery, feudalism and capitalism. It is little wonder “[c]lass struggles are portrayed as battles between the bourgeoisie and the proletariat, between lords and serfs, between slave masters and slaves” (p. 12). Owning productive resources is the key to getting control over less privileged social classes, which explains why the capital/labour relation constitutes the most important class relation in Marxism.

**Literature Review**

It is not uncommon for academic novels to explore the theme of social class, if only cursorily, by pitting working-class characters against others from higher classes (Amis, 1976; Bradbury 1981; Lodge, 1992, etc.). By way of illustration, Bradbury (1981) raises serious concerns about the persisting phenomenon of class division in England. Watermouth, a city in the south, is said to host a divided society where the rich and the poor occupy extreme poles. While the rich live in the “unreal holiday town around the harbour and the Norman castle” (p. 14) and enjoy several prerogatives of “bourgeois indulgence” (p. 38) such as “luxury flats and expensive bars, gift shops
and pinkwashed Georgian homes” (p. 14), the poor “live in a real town of urban blight and renewal, social tensions, discrimination, landlord and tenant battles” (p. 14). After Howard Kirk and his wife move to Watermouth, they explore and deplore “the areas of deprivation” (p. 41) hidden behind the façade of luxury. Watermouth University’s students will later protest against the rise of the bourgeoisie and capitalism by adopting “full proletarian status” (p. 64) and wearing “work-clothes” (p. 64) to signal their irreversible break with the lifestyle of the elite.

The same applies to Leeds, a working-class city “built on work” (Bradbury, 1981, p. 38), dominated by “vestigial Christianity and inherited social deference” (p. 23) and populated by “a society of sharply striated class distinctions and of great class-consciousness” (p. 23). The Kirks grew there and had “respectable upper working-class cum lower middle-class backgrounds” (p. 18). They have, however, climbed the social ladder and become “new people” (p. 18) thanks to their hard work and to grammar-school and university education.

Redbrick university novels like Bradbury’s are not alone in addressing social concerns. In a chapter entitled “Barbarous Proletarians,” Carter (1990) homes in on the presentation of working-class students in Oxbridge (Oxford and Cambridge) campus novels by S. Raven, J. P. V. D. Balsdon, M. Innes, J. I. M. Stewart, R. Postgate, W. Sheed, S. Raven, A. Price and A. Fraser. These novelists lament the infiltration of aristocratic and gentlemanly culture by what Balsdon calls “the social rot” (as cited in Carter, 1990, p. 103) and the substitution of birth by meritocracy. The decay afflicting Oxford manifests itself in the fact that new entrance subjects like Chemistry, Chinese, basic Psychology and general Civics have taken the place of Latin and Greek, well-established emblems of “aristocratic virtue” (Carter, 1990, p. 105). The “less cultivated quarters” (p. 120) are also accused of instigating the “virus” (p. 120) of agitation in both Oxford and Cambridge in the 1960s and the 1970s and of subsequently destabilizing “established hierarchies between teachers and taught” (p. 123) as well as the hierarchy among British universities. As these two prestigious universities stand for England itself, they must be shielded from “proletarian and utilitarian attacks” (p. 124).

Oxford’s advocates take their cue from the nineteenth-century scholar Mathew Arnold, whose essays in Culture and Anarchy look upon culture as the only solution to the then swelling social difficulties and warn that it has to be defended against its enemies, namely Philistines (bourgeoisie), Barbarians (aristocracy) and Populace (proletariat) (Carter, 1990). According to Carter (1990), Stewart sets out to defend culture in two ways, the first of which being apartheid. Here aristocratic circles can keep their distance from other classes and preserve their own values through “endogamy” and the “exclusion” of “proletarians and middling folk” (p. 110) from Oxbridge. The other solution “is to induct a narrow stream of proletarian and middle-class barbarians into culture’s citadel” (p. 111), where they “are to be transformed into a higher class of alien” (p. 111).

the British class-ridden society recurs throughout his [Hines’s] works and structures his acceptance of the concept of class-consciousness” (p. 2). By so doing, Hines parts company with the prevailing assumption that the traditional working class has declined thanks to the numerous changes that have taken place. His preoccupation with and sympathy for the cause of the oppressed is traceable to his own working-class background. Unsurprisingly, he lays stress on the characters’ helplessness and vulnerability in the face of changing economic and historical actors and factors.

Analysis

Social Class in Bradbury’s Eating People Is Wrong

It may be legitimate to propose that the relationships among Bradbury’s characters are affected by class considerations and that social status is one of the chief concerns in the novel. There is enough evidence to corroborate this claim. A novelist called Walter Oliver, for instance, intends to start:

> a correspondence course for people who are socially mobile. It’s called Room-At-The-Top, Limited. It’s to enable people to fit easily in any socket in the social scale—what shoes to wear, what books to read, whether to be sado-masochistic or analerotic, whether to know what words like that mean. Things to say for all occasions at different class levels. How to have opinions if you’re a Man in the Street in a television interview—this sort of thing. (Bradbury, 2005, p. 155)

Attending a party given by a teacher named Mirabelle, three German students ask a teacher called Stuart Treece if it is a typical English party and which social class it represents. He replies, “Bottles are great class indicators. If more whisky has gone than gin, I should say upper middle” (Bradbury, 2005, p. 153). So are other things like TV sets and umbrellas. Indeed, Jenkins, a sociologist from Middle Europe, prides himself on being the only one at the University who has a TV set. Equally eloquent class indicators, Jenkins suggests, are clothes, appearance and certain practices like tattooing. Finally, visiting Treece in a working-class hospital, Viola Masefield, an Elizabethan drama teacher, tells a colleague named Ian Merrick, “You come in here with that umbrella as if this were the London Clinic or something” (p. 277).

Merrick, “a public school and Cambridge Adonis” (Bradbury, 2005, p. 59), is presented as a typical representative of the Edwardian period, of “the classical way of life” (p. 59), of “the Old Boy system” (p. 177) and of “the self-engrossed middle classes (the other side of the coin from the civilised liberal middle class that Treece saw as the salt of the earth)” (p. 246). Thus, he has a little red sports car, a life jacket and a dinghy, and he tends to go sailing at the weekend. His obsession with fashion is such that he makes a point of purchasing his clothes, including “his socks and pants” (p. 176), from Cambridge or London so much so he “always looked as though he had just that moment dismounted from a horse; his clothes were always cavalry-twill-y” (p. 176).

The narrator launches into further exploration of the theme of social class by following Treece and Jenkins as they explore a few places associated with discontent such as the Palais, a building that frequently hosts rock-and-roll sessions and that attests to the prevalence of misery among the unprivileged classes (Bradbury, 2005). “The people all seemed misshapen and ugly,” the narrator reports, “sad victims of the impact of the Industrial Revolution” (p. 205). Treece and Jenkins find Oliver in the bar with a number of bohemians, including pseudo-philosophers,
pseudo-writers and pseudo-painters. Observing this scene, Treece realizes that, contrary to his assumption, the English class system has not been eroded by the post-war rewards.

The problem is that the disappearance of class divisions is not universally welcome. Addressing Treece and Jenkins, a cellist insists that tramps and venues of escape are necessary and that the Welfare State should pay tramps instead of finding jobs for them (Bradbury, 2005). Tramps, according to him, “challenge the assumption that you’ve got to be housed and propertied and well-dressed to live in the modern world” (p. 216). He also confides that he used to work as a butcher and that, after reading Nietzsche and Schopenhauer, he “saw the light” (p. 216), gave up his job and chose “the hard way” (p. 216). An unimpressed Oliver objects that working-class intellectuals, in general, being influenced by Nietzsche, tend to develop a power complex, to purport to be supermen and to identify with Jesus Christ.

**Louis Bates’s Humble Origins**

From the very outset, the student Louis Bates is introduced as a typical representative of working-class people. Indeed, he has holes in his pullover, and as he leaves the classroom after the end of first the tutorial in the academic year, he bows his head under the doorway, offering “a last glimpse of trousers frayed at the bottom and of worn heels” (Bradbury, 2005, p. 22). Due to lack of means, he later wears a “shabby suit” (p. 76) to a tea-party given by Treece. Interestingly, he displays an acute awareness of his situation. “I don’t exactly fit in here,” he tells Treece, because “I’m a lot older than the other students, and I come from a different social class, perhaps” (p. 20). He confides to the same character that his father was a railway-man “in the days when the railways were a form of Puritanism, hard work, honesty, thrift, clean living, self-restraint” (p. 20). In one of his letters to a graduate student called Emma Fielding, he concedes that “with class you need a lot of goodwill” (p. 94). Trying to worm himself into Emma’s favour, he complains that it is difficult for him to get married at his age because he is “working class” (p. 129) and he “needs to be understood” (p. 129). When she refuses to join him in her bedroom, he protests, “What’s wrong with me? . . . Don’t you like my face? Or is it my class?” (p. 133).

Bates complains about his poverty every so often not only to pre-empt potential contemptuous comments but also to win sympathy (Bradbury, 2005). Attending Treece’s tea-party, he wonders whether it is cheaper for him to travel by bus or to walk and get his shoes repaired. He then reveals that he has failed to buy new pyjamas for lack of means. In a letter he sends to Emma, he invites her to cinema or to his room and promises to entertain her but regrets that he does not have enough cakes and cocoa. Again, when he invites her to tea towards the end of the novel, he empties his pockets out to check if he has enough money. His understanding companion, however, spares his blushes by offering to pay for herself. Additionally, having taken a taxi to the train station to meet a poet called Carey Willoughby, he laments that he has only eight pence left. Willoughby expresses his sympathy and assures him that he does not have to give him the train fare as he came on a platform ticket. iv

**Social Prejudice**

However hard he tries to circumvent people’s scorn for him on class grounds, Bates is fit meat for prejudice. There are several reasons why his appearance comes as “a light shock of surprise” (Bradbury, 2005, p. 15) early in the novel while attending Treece’s tutorial. Observing his student,
Treece notices that he “was seedy, frowsy; he wore ugly and ungainly clothes; he spoke with long sheep-like North-Country a’s (and had, thought Treece, who loved this sort of joke, a long, sheep-like North-Country arse); he did, to some extent, smell” (p. 164).

Predictably, Bates’s allegedly eccentric behaviour seems to be ascribed to his social background. His eccentricity comes into sharp focus on the occasion of the small tea-party given by Treece (Bradbury, 2005). His arrival an hour earlier than the allotted time is referred to as “a major social quandary” (p. 71). Treece, “[a] man who had a fondness for human manners, the local manners of circles and groups that are formed by a traditional accretion of associations” (p. 53), is very annoyed, hence the lukewarm reception he gives his guest as well as his objection that none of the other guests has arrived (p. 71). Bates, however, does not take the hint, throwing Treece into confusion. “It was really the first time he had been confronted by Louis Bates,” the narrator reports, “and confrontation was exactly what it was” (p. 72) because Treece has not expected his guest “to take eccentricity to the point of downright inconvenience” (p. 72). To salvage the situation, he excuses himself on the pretext that he has to prepare the fire, the food and the speech he intends to deliver at the party. Left alone, Bates fears that he will be “nibbled by misfortune” (p. 76) in that he may pull over a bookcase while fishing out a book or be accused of burglary by the housekeeper. Meanwhile, Treece wonders what his guest is doing in the drawing-room, and the narrator supplies the answer:

In fact, Louis passed through all the stages of privation in a strange house—he examined the ornaments on the mantel, looked at the pictures on the walls, noticed the books in the bookcase and read the spicier pages of the medical directory, peered at his teeth in the mirror, made sure his fly buttons were fastened . . . .  (p. 77)

Coming back, Treece finds his guest cutting his hair at one side with a pair of scissors he has found in a drawer (Bradbury, 2005). The weird young man also decides to ask the female guests if they are virgins. Even the male guests are alarmed by his conduct throughout the party. Unsurprisingly, Treece warns Emma that there is a “very difficult” (p. 79) man called Bates at the party and that he is terrifying everybody. On the other hand, the narrator describes him as “a tall, ghoulish man, who could be seen bobbing up and down, smiling a great wet smile, interrupting people’s conversation and repeatedly proffering his chair to people who would not have dared to take it from him” (p. 80).

Paying a visit to Emma, Bates pushes the door and steps inside as soon as Mrs Bishop, Emma’s landlady, opens the door a crack (Bradbury, 2005). He also dries his clothes in Emma’s room while waiting for her lest his pneumonia should get worse. When she rushes to the room to rebuke him for having come uninvited and for having annoyed Mrs Bishop, the latter warns her that he may be naked. However, an infuriated Emma bursts into the room and shouts, “Coming storming into the house like that, and waiting in my room when I’m not here. You simply don’t do things like that” (p. 129). In the same vein, fearing that Bates will overstep the boundaries of good taste at Mirabelle’s upcoming party, Emma warns him, “I should never forgive myself if I allowed people to come in and break up a tea-party in this way. We’re civilised people, aren’t we? At least I know I am” (p. 147). Soon later, reflecting on his rudeness to some of Mirabelle’s guests, she decides that he will never “behave like a civilised person” (p. 157).
Bates knows full well that marrying on his level is bound to tie him down. Accordingly, he hopes that marrying an “intelligent and sophisticated” (Bradbury, 2005, p. 170) woman like Emma will help him “flourish as an individual” (p. 130), climb the social ladder, mix with “finer society” (p. 170) and acquire refined manners pertinent to daily life such as what food to eat and what clothes to wear. He does not, however, live up to Emma’s romantic expectations because of the unbridgeable social gap between them:

She was of another status and another class. She would want to eat in expensive places and he wouldn’t. She would want their children to go to public school and he would not. . . . How could he say they were alike? They were at opposite poles of the world. As she watched his lips moving, close to her, there seemed an immensity of distance between them, as though he stood at the far end of some long but distorted perspective. (p. 131)

Priding herself on being “upstart middle class” (Bradbury, 2005, p. 125), Emma resents Bates’s “lack of normality” (p. 134); “the prospect of darning his seedy socks, washing his great socks, ministering to his weak chest, producing his snotty brats” (p. 134); and being involved in other day-to-day banalities. Although she initially thinks better of telling him he has offended her lest he should “take it as a slight to his face, to his class, to his lack of normality” (p. 134), she finally dismisses him. A complicit narrator, trying to absolve her and to relieve her of the obligation to take care of Bates, sees and says why the latter cannot be loved:

But Louis was hardly normal, hardly real. With his great, balding head and cadaverous body, his shabby, shapeless clothes and that immensely long, unbelted raincoat that hung down close to his feet, those large, knuckled simian arms that dangled from sleeves always too short, he looked an absurdity; in him there was something of the butt. How could one offer him anything but pity? (p. 134)

Emma later warns her unyielding suitor that she has her limitations, just like other women, and that she is not ready to “live in some mean little house” (Bradbury, 2005, p. 159) for the rest of her life. “If you marry me,” she goes on, “you do it to make me happy, to take me away from the things that depress me, not to make life harder to bear” (p. 159). She sends him a letter before long, apologizing for having treated him cruelly but reminds him that “we’re completely unsuited to each other, and that to take things any further would be a mistake” (p. 166).

In view of the social difference between them and of her indifference to him, what pity she sometimes shows for him seems to border on mockery. For instance, when they drink tea together towards the end of the novel, she hands him some money to pay the bill (Bradbury, 2005). Soon later, she offers him twenty pounds so that he can buy a new suit. “I said it was the least the world could do for him,” she reports to Treece, “at least if the world made its artists suffer there ought to be a levy. At least the whipping-boy got paid, and fed, and clothed” (p. 289). By so doing, she trivializes his love for her, implying that all a working-class individual can aspire to is financial assistance. vi
Like the other characters, Viola shows contempt for Bates’s conduct and social background (Bradbury, 2005). She is annoyed by the fact that he keeps calling her and calling on her on the pretext of needing her help. She also asks him if he does embroidery, wonders if she has confused him with Ivy Compton-Burnett and makes derisive comments about his clothes and his previous job. Taking offence, he retorts that he does not have enough money to buy new clothes and that Lawrence, the famous writer, made a living by working in a factory. Unstirred and undeterred, Viola orders him to fetch a taxi for her and the other guests and gives him some money because she knows he is always broke. Soon later, deducing that Emma has a relationship with him, she warns her that he has no charm and urges her to break with him:

You have this saint complex. You always want to help lame dogs over stiles. You should keep away from people like that. They drag you down. You have to stay away from people who can’t give you anything, or otherwise you destroy your own potential. . . . Life is catalysed by knowing interesting people. That’s where the vivid moments come from. And there just isn’t time for bores and fools. (p. 193)

What is more, Viola considers Bates a “sexually unpleasant” (Bradbury, 2005, p. 116) person and “a walking phallic symbol” (p. 116). Alluding to Wordsworth’s “The Solitary Reaper,” perhaps, she refers to him as “The Solitary Raper” (p. 116). By so doing, she may be said to contrast her feelings of disgust with those felt by Wordsworth’s entranced speaker. vii She winds up by attacking Treece for pleading with her to give Bates another chance and for accusing women of being cruel: “You know nothing about it. They [women]’re pursued with offers . . . It’s the hardest thing in life for a woman to face, but she has to do it; she has to hurt, hurt, hurt people all the time. She can’t afford to feel sorry for them” (p. 117).

Mrs Bishop, who takes pride in being “top people” (Bradbury, 2005, p. 142) and in being “upper middle class and civilised” (p. 189), joins the chorus of protest against Bates’s manners. An organization, we are told, has been formed by people to protest against the demolition of the Bishops’ house, a “Georgian, civilised, spacious and dense” “collectors’ piece” (p. 121) and “a citadel of the old guard—frondy, ornate, bubbling with flowers” (p. 124). Chief among the signs of historical glamour marking the Bishops’ home and lifestyle are stairs with “faded tiles” (p. 124) and a collection of “Edwardian hats, with great brims, and ostrich plumes” (p. 124). As representatives of the old world, namely the Edwardian period, the Bishops believe in “Keeping Yourself to Yourself, having Nice Things, Getting On in the World, Keeping Decent, Settling Down, Having a Bit of Property Behind You” (p. 125). Predictably, they are supporters of the Conservative Party, which, they hope, “would have Britain back on the Gold Standard by 1960” (p. 126).

Given her lifestyle and attitudes, Mrs Bishop makes it clear to Emma that she detests “vulgarity” (Bradbury, 2005, p. 124) and that she will not tolerate it in her house. When Bates comes to her house on a rainy day to visit Emma, she is thrown into “a state of considerable upset” (p. 126) as she is obliged to deal with him until Emma’s arrival. She, therefore, tries to throw him off by vainly shouting, “Fire!” (p. 127). She also refers to him as “a nasty man” (p. 126) and as being “frightening and very ugly” (p. 127) because he is, among other things, wearing “a foreign
black beret” (p. 127) and a coat with a turned-up collar. It is little wonder that she does not believe him when he introduces himself as a friend of Emma’s.

When Treece visits Emma to make her present of a dress, having spilled tea on hers earlier while sitting in a café, no one answers the door for him, given the loud sound of piano inside (Bradbury, 2005). Finding it unlocked, however, he walks in. A scared Mrs Bishop, mistaking him for Bates, cries, “He’s back, he’s back” (p. 141) and threatens to hit him with a small statue. No sooner does she learn that her guest is Emma’s professor than she is “all smiles” (p. 141) because she and her husband are “very deferential to education” (p. 141). She also asks him what social class he belongs to and boasts, “I’m always interested in people. Most of my friends seem to prefer animals, but I stick to people” (p. 141). The plausible implication here is that she considers Treece a person and Bates an animal. Let us not forget that before initially allowing Emma to lodge with them, the Bishops warned her against bringing children and animals in. Not unexpectedly, Mrs Bishop thinks that there is “so clearly nothing vulgar” (p. 189) about the relationship between Emma and Treece, given their good social status.

Discussion
There are two grounds on which the characters can be criticized for their contempt for Bates, namely affectation and shaky liberalism. To start with, Emma’s rejection of allegedly unsuitable suitors like Bates confirms her faithfulness to a deep-rooted “tradition of snobbery” (Bradbury, 2005, p. 126), her “personal detestation” (p. 160) of “awful” (p. 160) people and her inability, or rather unwillingness, to get “rid of that murderous, inhibiting, civilized pause that always came before the act of action” (p. 188).

As for Treece, although he looks down on working-class individuals like Bates, he himself is not a member of a prestigious class as he purports to be but rather has a working-class background (Bradbury, 2005). People mistakenly believe that he went to Oxford or Cambridge and that his family “would be a sound one, his father an artist, or a bibliophile, his mother at home on a horse” (p. 55) when he actually studied at the University of London and his father owned a wallpaper shop. Treece, we are informed, was not ashamed of his background “but he was surprised by it; it was not what he would, if he had met himself as a stranger, have expected” (p. 55). When he was a research student “with holes in his underpants and not a change of socks to call his own” (p. 55), he lived with his girlfriend, Fay. Being unable to support himself, he was obliged to return to her soon after leaving her in the wake of a quarrel.

Given his inability to adapt middle-class manners thoroughly, Treece can only resort to affectation, hence Willoughby’s objection, “How modern can you get?” (Bradbury, 2005, p. 244). The rebellious poet, having refused to have lunch with Treece in a restaurant and insisted that they cook something in the latter’s house, wonders why his host cannot cook for himself and likens him to “some old spinster” (p. 244). “All that front,” he exclaims, “and then at home you don’t eat anything. You’re what I call flabby genteel” (p. 245). He also considers him a typical representative of “protocol boys” (p. 245), who observe several “bastions of tired morality” (p. 245) and keep reading books on Housman. “Some day,” he warns, “the big bang’s going to come, and you’ll all wonder what hit you. But you’ll just look at one another and say nothing, because it sounds rather like the toilet flushing and no one mentions that” (p. 245).
The same applies to Viola, whose attention to detail, is detailed in the following description of her flat, which:

was not a place where you simply lived; you *proved* something. It was a showpiece of the unendurably modern—when you saw the modern like that, it looked so dated that you couldn’t believe it. When you went there, you always discussed things as they discuss things in *Vogue*: What does one do with dustbins to make them look interesting? What goes with *shishkebab*? How often do you water succulents? How high up do you put your bosom this month? What is the best make of motor-scooter? What do you do with a mobile when it isn’t? What is the best way of renovating old skis? . . . Viola felt at home in the world. She seemed to have boyfriends because they could make bookcases, or transplant cacti, or cook *wiener schnitzel* . . . and they really were boyfriends, like the ones in the women’s magazines. (Bradbury, 2005, p. 99)

Merrick, among others, is not unaware of Viola’s obsession with fashion. He once tells her that “the last cry in *Vogue* is to have the hair done *en bouffon*” (Bradbury, 2005, p. 175), but she replies that this style does not suit her because she has a round face. No matter how hard she tries to impress people, however, she only excites their derision. Treece, for example, finds her appearance “affected and annoying” (p. 173).

As far as Mrs Bishop is concerned, when Bates, speaking to her on the phone, insists that she put him through to Emma and asks if the latter is in the bathroom, she answers, “Certainly not . . . as if nothing like that ever happened in her house” (Bradbury, 2005, p. 139). It is worth adding that while her name is suggestive of piety, Mrs Bishop is depicted as a hypocrite. Indeed, being “a true provincial Nonconformist” (p. 123) and a member of “one of those small vestigial Christian sects that meet in rooms over teashops” (p. 123), she is not concerned about sin itself but about subsequent confession and repentance. Naturally, she does not agree with Emma’s view that it is more Christian to avoid committing sin in the first place than to commit it and repent later.

The second ground on which the characters, especially Treece and Emma, can be criticized is their failure to abide by their professed liberal principles and to behave as educated and dedicated people who are expected to side with the oppressed, not to let the side down. As Wilson (1990) claims, “Of all the British writers of academic novels, Bradbury is the one who has most consistently engaged with the anomalies of the liberal humanist position and of those university disciplines traditionally protective of it” (p. 59). Treece is convinced that one of “the depressing things” (Bradbury, 2005, p. 20) about Bates “was a kind of hideous juxtaposition of taste and vulgarity, a native product for the self-made man” (p. 20). When this student arrives in his home much earlier than the appointed time on the occasion of the tea-party he is throwing, Treece “realised with shame just how hard he had been on Viola’s viewpoint up until now, when he was actually sharing the experiences that formed it” (p. 75) and concedes that “I can be liberal spirited about the whole thing; but it doesn’t make me *like* it” (p. 76).

In a similar vein, Emma’s cruelty to Bates clashes with her “good nature” (Bradbury, 2005, p. 35, p 65) and with her being “a sensitive and mature woman, careful of the feelings of others” (p. 67) and a “scrupulous, liberal-minded” (p. 67) person who “placed the highest regard on
personal relationships . . . .” (p. 134) and who is expected to “shepherd Louis, and control his extravagances” (p. 87) rather than being “a hard person” (p. 134) who makes “quick dismissals of unwanted people” (p. 134). It is shameful on her part, one would suggest, to console herself with the thought that as Bates is a “whipping-boy” (p. 289) and a “scapegoat” (p. 289), there is no harm in mistreating him. She confides to Treece:

The trouble is that he is the sort of person, too, that you do play off. I’ve done it, without wanting to. Someone once said about him to me, ‘That young man is the sort of person everyone wants to use.’ There are people like that, that you use but don’t want. (p. 185)

Treece is not unaware of the demise of the doctrine of liberalism as a whole. Casting a retrospective look at the 1930s, an era when one “had a kind of Rousseau-esque belief in the perfectibility of man” (Bradbury, 2005, p. 144) and in the possibility of improving “the social order” (p. 144) and mending “the human condition” (p. 144), he concedes that one no longer has hope of achieving these goals (p. 144).

This accounts for the sense of guilt which haunts both Emma and him subsequent to their cruel treatment of Bates: “On him their guilt focussed, and with him their civilised pretensions—one hoped that it was not true, one feared that it was—fell down” (Bradbury, 2005, p. 197). Emma’s guilty feeling is fanned by a song called “Eating People Is Wrong” (p. 121), and it reaches its peak towards the end of the novel. The money she gives Bates, one may surmise, is only meant to expunge the guilt gnawing at her soul. While Emma, in a last-ditch effort to salvage her liberal leftover, has tried to make up to her suitor for the suffering she has caused to him, Treece seems to be irretrievably trapped in his guilt and to have slid into a slough of misery. Indeed, as Emma prepares to leave after visiting him in hospital and tells him, through her tears, “It’s like Hayden’s ‘Farewell’ Symphony in reverse,” he answers, “I feel guilty about him too. Guilty’s all you can feel. I suppose all you can say for us is, at least we can feel guilty” (p. 290).

The narrator, on the other hand, seems to suggest that Treece’s and Emma’s treatment of Bates falls within the framework of a universal practice that tolerates and accelerates the victimization of marginal groups and perpetuates class divisions. On the occasion of the annual Departmental Trip to the Stratford Memorial Theatre at Stratford-on-Avon, he comments on the landscape in the following terms:

The parkland and the grazing cattle were a fundamental part of one’s Englishness. It was the high civilisation of a liberal and refined race that was commemorated in this parkland and this house and this tamed country. There were two ways of being civilised; that way, which the world no longer permitted, and the way that one hoped would emerge when a whole race shared the benefits that once went only to a special few. For this way, someone had to suffer; a whipping boy had to be found. Humanity is hung around everyone’s neck, but we seek ourselves to live in a kind of moral and human suspension; we appoint other people to be victims. One never quite comes to care entirely for others, for they haven’t you inside them, and you are a special case. (Bradbury, 2005, p. 264)

Conclusion
In the light of the above, it seems that the theme of class holds centre stage in Bradbury’s *Eating People* and that the representatives of disadvantaged social groups are not granted due care and respect. Bates’s humiliating expulsion from the narrow academic circle of his university, one may conjecture, is a punishment for his attempt to mix with his social superiors and to climb the social ladder. This underscores the impossibility of bridging the gap between the haves and the have-nots. It also articulates society’s disinclination to treat these victims on the same footing as its other members. The result is that each group continues to revolve in a different orbit and that mutual distrust and antipathy keep hovering beneath the threshold of any potential contact or contract between them. Biased attitudes of this kind are likely not only to hamper the mental and moral growth of the concerned victims but also to generate animosities between members of different social classes to the detriment of society’s unity and welfare and of inalienable universal human rights. Be this as it may, it is still hoped that some academics’ faith in liberal humanist values at universities, faltering as it may seem, may still help set the stage for the victory over victimization and social discrimination. Doubtless, the sense of guilt haunting both Treece and Emma is redolent of the possibility of rescuing certain priceless principles from the wreckage of liberal humanism.

**Endnotes**

1 Casting a nostalgic backward look at the time when he went to University College, Leicester, in the early 1950s, Bradbury (1990) boasts, “I was the first of my family to aspire to such educational heights” (p. 49). He also admits that it was a “strange world” (p. 49) to him and that he had “little confidence in my right to be there” (p. 49). Similarly, this piece of legislation is credited with helping Lodge (1985) climb the social ladder:

“I was a classic product of the 1944 Education Act, the first generation who got free secondary schooling. A state-aided Catholic grammar school propelled me out of my class into the professional middle classes, and I went to read English at University College London.” (p. 148)

2 For an informative elucidation of Bourdieu’s approach to social class, see Weininger (2005).

3 The term *redbrick* was coined by Edgar Allison Peers, a professor of Spanish at the University of Liverpool, who wrote a book entitled *Redbrick University* in 1943 under the pseudonym ‘Bruce Truscott’ (Silver, 2004). Here he delineates a few features typical to institutions of this kind. First, they are not taken seriously by the public. Second, as they are poorly funded, they suffer from drab conditions and lack residential facilities. Finally, there are weaknesses regarding both organization and the conduct of the academic staff.

4 Bates’s state of poverty applies to a number of other academics in Bradbury’s fiction. James Walker, for example, can barely scratch a living (Bradbury, 1966). In effect, he uses what money he earns to buy papers to write on and cigarettes. It is little wonder his novels’ heroes are “sensitive provincial types to whom fate dealt a cruel blow, for whom life was too plain and ordinary to be worth much at all. In the last pages, the heroes, trapped by their remoteness from history, died or made loud perforations about social corruption” (pp. 24-25).

5 We are here reminded of the social distance between Charles Dickens’s memorable characters Pip and Estella. The former reveals that:

“The lady whom I had never seen before, lifted up her eyes and looked archly at me, and then I saw that the eyes were Estella’s eyes. But she was so much changed, was so much more beautiful, so much more womanly, in all things winning admiration, had made such wonderful advance, that I seemed to have made none. I fancied, as I looked at her, that I slipped hopelessly back into the coarse and common boy again. O the sense of distance and disparity that came upon me, and the inaccessibility that came about her!” (Dickens, 1998, p. 232)

6 By not marrying Emma, Bates may be said to have avoided suffering the same fate as Henry Beamish, one of the chief characters in another novel by Bradbury (1981). As Howard Kirk tells Flora Beniform, Henry, whose father was a railway clerk, made a blunder by marrying his social superior, Myra, who was aspiring to join bourgeois circles in the fifties:

“Before he knew where he was he was into goods and chattels. He stopped thinking, he was caught up in this fancy, pseudo-bourgeois rural life-style, he lost his social conscience. He became repressed and a repressor. As Marx says, the more you have, the less you are. Henry’s got and he isn’t. And since he’s a serious person, he feels guilty. He knows he’s in a context of no value, but he just can’t break out.” (119)
In this poem, the speaker is mesmerized by the song of a maiden who is busy cutting and binding grain (Wordsworth, 1958). Neither the nightingale nor the cuckoo-bird, the speaker admits, can sing such “welcome notes” (p. 95). Although he fails to grasp the theme of the song, he “listened, motionless and still” (p. 95) and is pleased to bear the music in his heart as he departs.

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References


Strategies of Desire in Nejoud Al-Yagout’s Poetry

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Abstract
This paper considers the ways by which language is used within the context of poetic expression. Kuwaiti author Nejoud Al-Yagout experiments with the usage of English and Italian in her poetry collections This is An Imprint (2015) and Ounces of Oneness (2016). The work, the author argues, is essentially a desire for an ultimate dissolving of boundaries. Western thought relies heavily on binaries and dichotomies that are set in hierarchies. Reading Al-Yagout’s work as a translingual writer enables us to shift between borders of language and culture. Throughout a close textual analysis of her poetry, we arrive at the premise that Al-Yagout’s work is not only undefined by language and culture, but it is also limitless in its expansive call for a dissolution of boundaries. The speaker is almost always androgynous, to use Virginia Woolf’s term, and searches for a deeper understanding of herself within the borders of society. The author of this paper argues that Al-Yagout’s multiplicity of voice arrives instead within the semiotic chora, and yet, the chora in Al-Yagout’s work is not the maternal, but rather, the Divine.

Keywords: Arab, Anglophone, desire, Gulf, Nejoud Al-Yagout, poetry, strategies, women, Kuwait

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In recent Anglophone literary scholarship, there has been an increase in works produced by Gulf women writers. Most of this work has not received significant literary attention and many of these authors are interested in widely divergent themes. While Anglophone literature tends to be written by Arab-American or Arab-British authors (such as Ahdaf Soueif, Fadia Faqir, Diana Abu Djaber and others), literary criticism is yet to consider Gulf writers literary production. There are quite a few names that are setting the literary stage, including Mai Alnakib, Layla Al-Ammar, Nada Faris, and Nejoud Al-Yagout. These writers specifically write in English and as such fit in the Anglophone Arabic literature genre. Some of this work has been classified under different categories of postcolonial literature, international literature and hybrid literature. Most of this work emerges as both English and Arab, Middle Eastern, and is a blend of social and political realities. There is a tendency for this work to be cross-cultural, transnational, and to break apart from stereotypical images of Arab (Gulf) women. The language itself (whether in works of poetry, novels, short stories) crosses linguistic and cultural boundaries and opens up new spaces of belonging and identity. One of the Kuwaiti authors who grapples with language and identity is Nejoyd Al-Yagout. Al-Yagout is a Kuwaiti author who writes only in English. Her works include *This is an Imprint* (2014) and *Awake in the Game of Pretending* (2015), *And The Raven Recites* (2017). Desire features as a binding thread throughout Al-Yagout’s poetry collections. For the purpose of this paper, only a few poems from *Ounces of Oneness* are considered (2016).

The work, although bold in its exploration of themes such as identity, love, nostalgia, desire and its repercussions, undermines the stereotypical image of the Arab woman. Rather than succumb to the image of Arab women as miserable and oppressed women, Al Yagout’s work as a translingual writer forces us to look elsewhere and to question the usual perceptions we have of Muslim women as oppressed, or of Arab women as only capable of writing about their miseries and patriarchal cultures. In Al Yagout’s work, an affair with language is at hand. It a constant process of movement and rhythm, a push and pull of opposing forces, and surrendering to the temptations of semantics. The speaker is often at crossroads of binary oppositions: male/female, self/other, East/West. Her work challenges all binary oppositions and calls for a subversion of dichotomies. The title of her latest collection of poetry, *Ounces of Oneness*, reveals the poet’s mission: to divert our attention from individualism to a more collective understanding of the mechanisms and nuances of life. The many moments, ounces, selves, characters, all eventually dissolve into one, the collective, the divine. Only through a complete deconstruction of borders and boundaries does the poet access the state of divinity.

Al-Yagout as a translingual writer, a master of two foreign languages, English and Italian, and her native tongue is Arabic, is able to have multiple affairs with languages. According to Kellman’s, (2000) there is a prejudice against affairs with other languages, a perverse hyper-ability, akin to hypersexuality, that connotes a lack of commitment to one’s mother tongue.

Translingualism, the act of writing in more than one language or in a language other than one’s primary one, has also been conceived of in terms of sexual betrayal. Henry James characterized L1 as the mother and L2 as the wife, but others have regarded switching language variously as disloyalty to the mother (tongue), adultery, or polygamy. (p. 35).
Kellman, (2000) tactfully diagnoses the situation at hand: translilingual writers are the “libertines of the literary world” and yet the “letters they wear are scarlet” (36). Translingual writers must contend with readers’ suspicious conclusions and find a space in-between and outside the borders of languages and cultures. Al-Yagout’s audience asks the same questions. This is a Kuwaiti writer who chooses to write in languages that are definitely not Arabic.

Multiplicity of voice is a dominant theme in Al-Yagout’s work. The speaker’s voice shifts in-between paradigms of differing heightened emotions and tranquil meditations. The speaker, always digressing, always uncertain, always searching without the desire to find an answer, has found her answer within the Divine. The Divine, in Al-Yagout’s work, the “Beloved” is part of the musings and dark spaces of the poet’s mind. The text is in a constant state of flux, of fluctuation, and the speaker’s voice is almost always hesitant. Language, in Al-Yagout’s poetry relies heavily on the tempo of the words, on music and rhythm, and on desire itself. There is no linear path and it is always in motion, just like desire and love. To experience love is to surrender to both of our feminine and masculine sides, to the child and the adult, to the yin and the yang, and experience, ultimately, a frenzy, a madness. Al Yagout’s work is unapologetic about its madness, its infatuation with existence and nonexistence, and it does not offer any solid definitions of her identity or being. In fact, she repeatedly states that she is embraced in nothingness, in a void.

In the same vein, Virginia Woolf’s positing of “androgyny” in A Room of One’s Own as an ideal co-existence of the masculine and the feminine within the self, reminds us of the ultimate falseness of dichotomies. Al Yagout’s poetic personas, are, in many ways, genderless. She is able to trespass, to transgress, and to visit unknown territories of the soul, while refusing to abide by labels. In a sense, the words shift imaginary places and spaces, endorsing multiple textual strategies that remain loyal only to the word. It is not English, nor Italian, nor an Arab identity that she has created, but rather, it is a form of joyous copulation of language.

In poetry, poems challenge and encourage dual interpretations; there is always that which is known and unknown. Readers know that Al-Yagout is a Kuwaiti author and yet our interpretation already is incomplete. We arrive at partial interpretations, a semi-understanding of poetic utterances and the way language is used in a given moment. Although poetic language pays close attention to language itself, Al-Yagout’s work employs more than aesthetic function. There is an investigation of the impossibility of remaining within the bounds of language, in a way, the author is driven to find the semiotic chora. As such, there is a move to a more feminine, even maternal, poetic space. This maternal space, this womb, although feminine and female in definition, is not the ultimate destination. There is a profound liberation from the symbolic elements of speech, whether in society, patriarchal language and regulations, as well as gendered and racialized identities. The symbolic and its insistence on division is clearly rejected in Al-Yagout’s work.

For instance, the poem “Grammatica” amplifies this state of borderless language. Consider its title, “Grammatica”, Italian for Grammar. Immediately there is an unsettling of language and expectation. She states: “I dove into scio nescio and/rented a Columbina/when all I wanted was a
place to/hide from them, from me/from you/And though you were a comma/you felt like a full-stop” (Al-Yagout, p. 31). Al-Yagout does not provide footnotes or a translation of the Italian words, further frustrating the reader, while still teasing out aesthetic and poetic pleasure. Because she is diving into the “scio nescio” or “I know nothing” she is going further into ideology, language structure, and all that has been culturally inherited. Her search for a place to “hide from them, from me/from you” (p. 31) is a slow unlearning of patriarchal ideological thought that governs our existence and self-imposed divisions. The conflict arises upon facing the other, separate from the self. The other feels like a “full stop”, a division, and end to myself, the other is where I end and he/she begins, but that is the symbolic definition, language’s structural separation. What the poet feels is that the other is a “full stop” when in a different realm, in the semiotic realm, in the realm of poetry, in the realm of the Divine, the other is me, a continuation, an extension, a segment of myself. As the poet struggles to unlearn dichotomies and binary thought, she allows for a reconsideration, a re-appropriation of meaning: “Still we dash –and dash- /into each other” (p.31). This infusion is the all-consuming space of the chora, of the one and only, the Divine. She states: “We are one – unveiled –/in one, of one.” (p. 31).

Language in itself is a means for communication, at the most basic and fundamental level. But also, paradoxically, language can be confining and limiting. When language is remolded and even transcended, the escape allows for a more fluid state of being, a self that finds ecstasy in a more poetic space, Kristeva’s semiotic. Kristeva’s semiotic celebrates not only a breakdown of language as suggested by earlier critics, but it can also celebrate multilingualism and affairs with language, rather than a strictly patriarchal and symbolic structure of language. When reconsidering Kristeva’s chora in light of Sufism’s understanding of the Divine, the Beloved, God, this paper moves away from Western materialist science and psychology and claim that the ecstasy (jouissance) found in Kristeva’s definition of the maternal womb is parallel to the loss of the self and the ego in Sufism.

In Sufism, the goal of the mystic is to find that place of oneness, the ultimate reunion with the Divine, the creator, a return to the womb (again, to allude to Kristeva’s semiotic chora). In traditional Western psychology, this break from the symbolic constitutes a descent into madness, into an irrational world where meaning is no longer paramount. The loss of the ego, the loss of the self and language is not seen as a crisis, a descent, rather than an ascension. In Sufi literature and poetry, the lover is wholly intoxicated by the Divine. The love surpasses all logic and boundaries, there is nothing but oneness, a return to a truth, that is, the true Beloved. Given this understanding of wholeness, or unity and duality, the individual then is no longer separated from the Other, but rather, is re-absorbed into cosmic totality.

The poem “Divine” where Al-Yagout, like Rumi and Hafiz, asks to be intoxicated by the Divine. She pleads: “Be my wine/Intoxicate me…Be my wine so I can stay/silent in the space/where there is no/yours, mine.” (Al-Yagout p. 10). What images of the Arab woman are present here? None. What expectations are fulfilled? This is untrodden territory. The usage of wine imagery is of course prevalent in Sufi literature and this allusion is necessarily appropriated in Al-Yagout’s spiritual journey. Her search for a place of silence highlights my earlier argument of the
desire to go back to the semiotic. Again, only when this space is found, there is a spiritual awakening, not in the Western understanding of fragmentation and chaos, not in the sense of a loss of the self, but rather, finding a more embracing and unified self. All boundaries and borders between self/other dissolve. It is no surprise then that language is nothing but an accessory, a tool, because ultimately, silence is the beginning and end of the poet’s journey. In silence, in the breakdown of language, is where the poet finds sacred space. This space is the ultimate destination, the union with the One, the dissolving of the self and the merging with the Creator.

Conclusion:
Al-Yagout’s work, then, focuses on the dissolving of the self, the ego, in order to merge with the One. She uses multiple languages in order to suspend language. The mother tongue is not elevated above other languages. Her affairs with language and the fluidity of Al-Yagout’s work is what makes it appealing while at the same time rejecting notions of static identities. There is nothing but a void. Being and nonbeing, existence and nonexistence, Arabic, English, and Italian, languages and borderless identities. Al-Yagout is a Kuwaiti author who chooses to write in more than one language and her work is able to transcend fixed notions of culture, gender, race, and language.

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Abstract:
This paper examines the legacy of the 1932 novel Black No More by George Schuyler with its message promoting assimilation. Racial divisions within the United States have a complex history, either insisting on separation or promoting unity, but advocates of assimilation have traditionally been viewed negatively. This paper aims to reconcile the assimilationist views of Schuyler against his larger purpose of empowerment through change. Schuyler focuses on issues of education, economy, and social status to demonstrate his thesis: meaningful change is possible if action is taken. Numerous theorists such as Jane Kuenz (1997), Hee-Jung Serenity Joo (2008), Jason Haslam (2002), and Ann Rayson (1978) have considered that Schuyler as an assimilationist. Schuyler’s novel builds a case for assimilation of individuals into the dominant culture as the practical course for improvement on both a personal and social scale.

Keywords: assimilation, Black No More, empowerment, Harlem Renaissance, passing, race, Schuyler, whiteness

Introduction

George Schuyler’s *Black No More* is a novel that carries great implications, particularly when the reader considers the time in which it was written. Although many critics consider *Black No More* a satire due to its apparent mockery of racist, Eurocentric ideology in the early twentieth century, Schuyler is arguably an assimilationist author who, through his work, encourages racial passing and assimilation into the dominant white culture. Internal evidence from the text and from Schuyler’s autobiography suggests that the author sees whiteness as associated with privileges that African Americans cannot achieve without assimilating into white society. His justifications for assimilating into “whiteness” are deeply embedded in the fibers of the narrative; the ability to integrate oneself into white society is depicted as a desirable trait. Schuyler stresses the socioeconomic security that blacks cannot maintain due to their subordinate position in society. Therefore, his novel appears to characterize the desire of African Americans’ to “pass” in hegemonic white America as a positive attitude.

This paper aims to identify how education, economy, and social status are crucial issues in George Schuyler’s *Black No More* (1989). Three different approaches can be taken to examine this issue. First, Schuyler encourages the African American community during the Harlem Renaissance to assimilate and adopt white privilege. Theorists such as Jane Kuenz (1997), Hee-Jung Serenity Joo (2008), Jason Haslam (2002), and Ann Rayson (1978) have all considered that Schuyler is an assimilationist writer, and they use the term assimilationist to mean one who supports racial passing. The second approach applies Nickieann Fleener’s (1984) reading of Schuyler’s autobiography that uncovers how he assimilated into white society; only then was he able to climb the social ladder culminating in his own interracial marriage. The final approach depends on an original analysis of *Black No More* which indicates that Schuyler is writing from experience, providing his readers with an Afrofuturistic roadmap toward racial empowerment. The premise of this reading shows that although the assimilation of an oppressed individual into the dominant culture is usually considered a negative behavior by many critics, Schuyler’s novel justifies assimilation as positive. In support of this assertion about Schuyler’s intentions, the author’s autobiography in *Zeitgeist* will provide additional evidence. These various approaches offer new insight into Schuyler and *Black No More* in particular, but they also provide ground for greater critical reflection on the wider topics of white privilege and the history of racial passing and assimilation.

When analyzing literature written during a time of immense social, cultural, and political change, a historicist approach may best infuse a reader’s interpretation of the work in question. *Black No More* is one of the most significant novels to emerge from the Harlem Renaissance, a movement that glorified African American discourse during the Progressive Era. This essay is particularly concerned with three questions about Schuyler’s life and work: Was the desire of African Americans to assimilate into white society positive or negative? How does *Black No More* critique the racism that African Americans confronted during the Harlem Renaissance? Finally, how does Schuyler’s representation of assimilation relate to the connections he draws between race and economics? By examining the historical and biographical context of the period, as well
as addressing the above questions, the assimilationist messages embedded in Schuyler’s *Black No More* becomes readily evident.

**Literature Review**

Critic Norma R. Jones (1987) claims that George S. Schuyler was one of the most important African American authors during the Harlem Renaissance. Schuyler was an active member of a black socialist group, Friends of Negro Freedom, and publicly spoke about political and cultural issues. In reflecting on Schuyler’s autobiography, Fleener (1984) mentions that Schuyler, as *Pittsburgh Courier* associate editor, columnist, and reporter, was one of the first black journalists to achieve national prominence in the twentieth century, a position he used to further his political aspirations (p.1). This last element is significant, and Schuyler’s autobiography gives the reader a glimpse into the sociopolitical aspects of his life that would inspire him to write *Black No More* in 1931, the first satiric work on American racism by a black writer.

George Schuyler’s *Black No More* presents a mythical solution to the race problem in the African American community: the ability to switch races to all appearances. The book also shows shifts in political power within contemporary black communities: Fleener (1984) mentions that the book chronicles the reaction of early twentieth century black leaders who saw their powers erode as more and more followers withdrew their support. Although Schuyler’s characters in the novel have fictional names, the similarities to the major black leaders in his time are noticeably present. Fleener writes, “[f]ormer National Association for the Advancement of Colored People (NAACP) director Henry Lee Moon said, ‘I remember W.E.B. Du Bois laughing about recognizing himself in George’s book’” (p.13). It is important to note that in some circles at the time, W.E.B. Du Bois was also considered assimilationist, particularly after he published the famous essay “The Talented Tenth.” Based on this reaction, Schuyler might be interpreted as satirically criticizing Du Bois and the black community for assimilating into white culture. Some critics, therefore, believe that Schuyler’s novel is not an assimilationist work. In order to understand their views, along with others who disagree, the concept of assimilation and the assimilationist novel needs further examination.

For many intellectuals, the assimilation of an oppressed group into a dominant culture is a negative thing because it means that the specific experiences and identities of the oppressed are submerged so that they can join a group that will never truly accept them. Joo (2008) reads *Black No More* through a lens critical of supposed white superiority. Joo uses the term “assimilation” in her article as a notion to be considered within contemporary contexts in relation to the idea of racial passing. In other words, Joo believes that “assimilation assumes a center-periphery power paradigm with a socioeconomically specific ‘whiteness’ at its core” (p.176). Joo sides with those who see Schuyler as pro-assimilation, where the author “imagines a society where miscegenation will eradicate racial differences” (p.181).

Similarly, Rayson (1978) argues that Schuyler is an assimilationist writer because she sees him denying the importance of race as a factor in his life and work as a journalist. Rayson refers to critics like Robert Bone, who classifies black writers as assimilationist. She quotes Bone as
defining assimilationism as “an attempt to abandon ethnic ties and identify with dominant majority” (p.102). Rayson claims that Schuyler’s *Black No More* should be read as an assimilationist novel, postulating that Schuyler’s political and social theories, as represented in the novel, are based on economics and class rather than on race. Examining Schuyler’s personal history, Rayson notes that while Schuyler’s political views changed as he got older, he remained consistent in his views against any form of race separation.

Up until the period of the Harlem Renaissance, the primary tactic of African American minorities for achieving a measure of privilege was simply to aim to appear white and thereby co-opt the inherent rights afforded to the majority. This became a central theme in writers of this era. Belluscio (2006) discusses the issue of racial passing in the novelistic discourses among African American authors. Belluscio refers to sociologist Gunnar Myrdal, St. Clair Drake, and Horace R. Cayton who define passing as a “means to conceal a unitary, essential, and ineffaceable racial identity and substitute it with a purportedly artificial one, as in the oft-discussed case of a light-skinned black person for white “for social, economic, or political reasons” (p.9). Belluscio refers to the realities of racial passing by many African Americans during the particular time in which Schuyler wrote the novel. Belluscio, (2006) mentions that “[b]y the 1910s, the trend was fully entrenched and pressured many African Americans in the South to choose escape and new beginnings. Between 1916 to 1930, some one million African Americans left the South for the urban North and Midwest” (p.41). In this sense, the idea of passing is tied to wide-scale shifts in economic progress and change within the industrialized US; people are remaking their lives wholesale, and passing is part of the pattern of change. On the other hand, Daniel (2002) takes a much more limited view of the practice, considering it within isolated social contexts, where individuals who happen to appear more white are able to co-opt the privileges afforded to that race at that time (p. 4).

Understanding the issue of assimilation through racial passing into whiteness by black minority assimilationists is important discussion. Considering this issue as a process of elevating social, educational, and economic class of the oppressed African Americans can help readers identifying how Schuyler’s novel reflects upon the reality of such crucial moments in his life.

**Discussion**

Schuyler’s (1989) *Black No More* can be read as a satirical interpretation of the problems associated with race in America during the Harlem Renaissance. Schuyler introduces the protagonist, Max Disher, a young African American who is living in Harlem in the 1920s. Max is granted a lifetime opportunity to become a white man through a technological machine invented by a black scientist named Dr. Crookman. Max was oppressed by his identity as a black man and believes that adopting a new identity as a white man, Matthew Fisher, can help him achieve the elusive American dream much faster than he might as a black man. Furthermore, Max is unable to build a relationship with the white woman whom he likes because she rejects his color. As a result, he is one of the first volunteers to try the scientific breakthrough, the “Black-No-More” process. Schuyler shows the reader that this scientific technology can help members of the oppressed black community to achieve their goals and attain racial parity. As Max becomes a white man, ironically,
Schuyler depicts “whiteness” by illustrating Fisher’s ambition and brutal manipulation of the public. Fisher becomes the Grand Exalted Giraw of the Knights of Nordica, a white supremacist group. Then, he marries Helen, the white girl who rejected him as “Max Disher” because of his race and color.

*Black No More* draws strong connections between race and economics. Crookman and his partners ultimately market Black-No-More throughout the United States, demonstrating that racial transformation of the African American population will lead to the collapse of black business and other socially raised businesses. Fisher is able to earn more money as the advisor of the Knights of Nordica because he gets benefits out of the money made from racial fears. *Black No More* exposes racial divide as a social construction primarily motivated by business or economic interests. This is portrayed in the novel through the rise of the “crooked” African American scientist, Crookman, and his ever-increasing entrepreneurial influence in the nation. Readers can see how newly white individuals become corrupted by economics, especially through their manipulation of labor through racial prejudice.

Schuler’s depiction of race in *Black No More’s* can be problematic. Readers might wonder why Schuyler chose to represent a strong link between race and economics. The direct implication of the plot is an advocacy for the elimination of African American as a class of being. However, the extreme nature of this device is more properly understood as a means to critique not only racism, white ideology, but also the economic foundation for the each.

Schuyler’s novel begins with the oppression and racial discrimination that Max Disher confronts as he harbors an interest in yellow women, a term for African Americans of lighter complexion. This interest marks an element of prejudice within the black consciousness, favoring whiteness as a desirable commodity. Schuyler reveals that the two characters, Max Disher and Bunny Brown, have a specific predilection in common with their community: their preference for yellow women. Schuyler writes,( 1989) “[t]he two had in common a weakness rather prevalent among Aframerican bucks: they preferred yellow women. Both swore there were three things essential to the happiness of a colored gentlemen: yellow money, yellow women and yellow taxis” (p.19). Max says, “It was so hard to hold them,” a comment which reflects not only on the economic realities imposed by racial divides, but the subsequent divides made within any given category of race. Schuyler is criticizing his own race here by showing how black people lacked many societal privileges because of racial discrimination. Later, as Disher becomes Fisher, he is able to have the privileges that he was unable to obtain because of his race. This plotline is Schuyler’s conceptualization of the black community as a secondary, inferior group within the context of a larger, hegemonic white culture where a black person such as Max is unable to be a part. It is only when he assimilates, or rather, physically transforms, that he is able to become a member of a dominant white political party; his black identity prohibits him from obtaining the privileges that white people have. Max’s experience closely mirrors that of Schuyler’s real-life as represented in his autobiography. Fleener (1984) mentions that George Schuyler married an artist, Josephine E. Lewis, the daughter of a prominent white Texas family in 1928 (p.5). Therefore, it could be argued here that Schuyler himself is an assimilationist with the same preferences for
“whiteness” as the measure of beauty. While he might be mocking the desire of African Americans in Harlem to assimilate into whiteness, Schuyler is also, in some ways, representing his own reality and, therefore, himself as assimilationist.

Schuyler presents Max Disher as stereotypically “black.” He wants to show the readers what it means for a black person to be isolated in public. Schuyler takes the reader to the streets of 1920s Harlem, as he wants the reader to feel the discrimination and oppression many black people suffered during that time. There are a handful of critical moments in the novel that help the reader understand the African American obsession with race and the compelling reasons for this focus. At the Honky Tonk Club in Harlem, New York in 1933, Schuyler gives the reader a glimpse into the heavily discriminatory environment of the period. As Max sits with his friend inside the club, he manages to ask a white woman to dance with him. Bunny is surprised by his intention to do that because he knows it is a faux pas for a black man to proposition a white woman in such a manner. Bunny is fully aware of the class hierarchy in his society, and his racial fixation renders him unable to take risks. Bunny warns, “[d]on’t do it, Max! …[t]hem fellows are liable to start somethin” (p.22). Disregarding Bunny’s advice, Max takes charge and asks her to dance with him. She declines, replying: “[n]o, I never dance with niggers!” (p.23). This is a turning point for Max to rethink his identity and the status of his race. From the beginning, he assumes that the woman may reject his offer to dance as he tells Bunny, “Well, I’m gonna take a chance, anyhow” (p.22). Nonetheless, as he faces the reality of early twentieth-century race relations, he is angered by her rebuff and her words keep repeating in his mind. It is likely that Schuyler wants to show readers what it is like to be insulted for simply being black. Moments such as these incite the readers to feel sympathy towards African Americans for the racial discrimination they endure. Therefore, it could be argued that Schuyler wants to show readers that assimilation into whiteness has a positive impact because as long as black people are obsessed with their African American identity, their discrimination will worsen.

The technological discovery in Black No More and the consequent establishment of the Black-No-More sanitarium becomes a turning point for many African Americans because of its ability to transform black people into white. Reilly (1978) argues that assimilation can be an ideal thing because Schuyler’s book encourages assimilation and implies that it would be a reasonable response if it were possible (p.108). Thus Schuyler posits that Black-No-More is a groundbreaking, essential discovery for African Americans because it will facilitate not only their physical metamorphoses from black to white, but also from subaltern into superior. Readers can see the reaction of oppressed blacks in the novel as they read in the New York Times that Dr. Junius Crookman can turn blacks white. They view the scientific innovation as the opening of a door through which they can escape from the miseries of racial discrimination. For Max, this potential is immediately apparent when he reads all the advantages of passing:

No more jim crow. No more insults. As a white man could go anywhere, be anything he wanted to be, do most anything he wanted to do, be a free man at last …and probably be able to meet the girl from Atlanta. What a Vision! (Schuyler, 1986, p.26)
This passage indicates that Schuyler is telling the black community the advantages that will be attained when one assimilates into white, dominant society. He shows the goal as rational, and has his character, Max, immediately agree and plan to undergo the procedure before anyone else. Schuyler is almost criticizing black people by showing that they, in a sense, choose their oppression by refusing to assimilate into the white community – just as Max would be choosing oppression by refusing to take advantage of Black-No-More.

As Max reads the advertised discourse in *The New York Times*, the advertisement itself reveals the reality of Schuyler’s beliefs about racial passing and assimilation. He shows readers the rationality behind passing as Max accepts the procedure to escape from his primary obsession: his heritage and skin color. Schuyler appeals to the emotions of the readers to sympathize with Max, who sentimentally considers the permanence of his decision before deciding that it is worth it if it means that he will not have to tolerate discrimination any longer. When the procedure is complete, not only does Max’s physical appearance change, but also his social status:

White at last! Gone was the smooth brown complexion. Gone were the slightly full lips and Ethiopian nose. Gone was the nappy hair that he had straightened as meticulously ever since the kink-no-more lotions first wrenched Afraericans from the tyranny and torture of the comb. There would be no more expenditures for skin whiteners; no more discrimination; no more obstacles in his path. He was free! The world was his oyster and he had the open sesame of a pork-colored skin! (p. 35)

In *Black No More*, Schuyler defines the experience of crossing from one race to the other. Belluscio (2006) argues that Schuyler’s description of Max’s status is a conventional, realistic description of passing due to the demanding process of cultural assimilation (p.165). Although Schuyler describes Max’s status satirically, it can be argued that he intends to show the African American reader the privileges and supremacy to be achieved through embracing whiteness.

Schuyler illustrates Max as immediately feeling “superior” to his African American community upon his transformation. This portrayal of superiority can be taken in two ways. First, it may represent that Schuyler is criticizing the ineffectualness of African American leaders in the 1930s as mentioned in his autobiography. Radical action produces radical results for Max Fisher, and this may be the political lesson. Second, a practical demonstration is obvious. Schuyler is asserting that once African Americans assimilate to whiteness, they will able to reach preeminence in society and have the economic privileges from which they were previously barred. For this reason, as Max journeys into the “great world of whiteness,” he is given one thousand dollars just for telling his story, which demonstrates how easy it is to make money when one is white. Schuyler compares Max’s life after becoming white by writing, “[w]hat an adventure! What a treat it would be to mingle with white people in places where as a youth he had never dared to enter. At last he felt like an American citizen” (p.48). This quote indicates that Schuyler is excluding the African American community from the American nation because of their black identity. In other words, he believes the black community should embrace whiteness and integrate itself into white society because without doing so, they are not real American citizens. Essentially, Schuyler believes that
the desire to be white is a good thing since assimilation into whiteness carries great economic implications for a black individual.

*Black No More* highlights the oppressiveness of American culture through the connection between race and economics and how they function together. Haslam (2002) contends that “Schuyler’s satire functions in part to highlight what he sees to be ways in which race and economics function together to create America’s oppressive cultural system” (p.16). Haslam claims that *Black No More* represents Schuyler’s reverse definition of what many critics focus on; that race is a subcategory of class structures that presents the inseparable nature of economic and racial oppression (p.25). Therefore, Schuyler wants to disseminate the message to the black community that when one is oppressed racially, the central means of oppression is an economic one. His novel proves that when it emphasizes the price of the Black-No-More procedure. Schuyler writes,

Johnson showed all his money gold teeth in a wide grin as he glanced out the window and saw the queue of Negroes already extending around the corner. “Man, Man, man!” he chuckled to Foster, “at fifty dollars a th’ow this thing’s gonna have th’ numbah b’usiness beat all hollow.” (p.33)

This passage exemplifies the way in which Schuyler underscores the economic issue in this novel. Fifty dollars, for many poor blacks in the 1930s, was quite the sum, though not entirely unmanageable. Fifty dollars in 1930 was equivalent to $697 today (US Bureau of Labor Statistics). Although it does not seem like much, fifty dollars commanded greater purchasing power in the 1930s and wage inequality was more severe. In *Black No More*, the fact that African Americans flock to have the procedure done makes a strong statement; it is later revealed that within four months almost all blacks in the United States turn white. The speed at which everyone becomes white in itself implies that assimilating into whiteness is manageable, reachable, and beneficial. Summarily, if one chooses not to assimilate, one is electing to be oppressed and disenfranchised. Schuyler keeps developing his ideas about how privilege is associated with whiteness and how black people passing as whites can help them maintain that.

Yet, the movement to an all-white society has inherent issues when identity consciousness is centered on definitions of race. Haslam (2002) argues that Schuyler’s representation of 1930s America emphasizes whiteness’ performative reliance on the existence of blackness (p.19). This performative reliance indicates the privileges associated with the white class, which represents their superiority over the black race. Haslam describes how the novel allows “racism to take on a life of its own, beyond hegemonic concerns, to meet new social demands” (p.16). Schuyler seeks to show the African American community that they are a working class under the superiority of wealthy white people. The novel indicates that whiteness is constructed as a determinant of social and economic privilege in Harlem. Early in the novel, readers can observe how Max and Bunny watch a group of white people near the club. As they watch, a white man from the group asks them if they are familiar with a liquor store where they can buy a bottle. As he asks Max to find some for him, Max says:
Sure’, heartily. What luck! Here was the very chance he’d been waiting for. These people might invite them over to their table. The man handed a ten dollar bill and Max went to bareheaded to get the liquor. In ten minutes he was back. He handed the men the quart and the change. The man gave back the change and thanked him. Max returned to his table and eyed the group wistfully. (Schuyler, 1989, p.21)

The passage displays Schuyler’s perception of the black community and how they are seen as a comparatively minor class. The message Schuyler presents is that assimilating into whiteness is a good thing as long as the economical privileges in the society are associated with whiteness. Therefore, Schuyler’s explanation for Max’s motivation for turning white is part of his yearning for the economic privileges one is granted when he is a member of the white group. Max feels that joining the white ranks is the obvious goal which had otherwise been unavailable. Schuyler makes this overt as Max thinks: “here was the chance that chance he’d been waiting for” (Schuyler, 1989, p.21). At this point, Schuyler seems to highlight that the black race is holding back African Americans from the economic privileges that white people possess. Hence, he wants to prove that assimilating into whiteness is a positive approach as long as one gets benefits out of it.

Observing Max’s desire for whiteness establishes Schuyler’s theory of the positive impact of assimilation and racial passing. Readers can see in the novel how Max rushes to transform his skin color in order to satisfy his needs. Kuenz (1997) claims that Max’s immediate decision to turn white represents his thirst to achieve “a level and kind of economic opportunity currently unavailable to him” (p.185). Kuenz says that being white in the contexts of Black No More “means wanting to be a free and democratic citizen of the nation, to be included in the conceptual realm of America” (p.185). Holding that to be true, Max’s desire for whiteness both signifies his needs and supports the social construction of white privilege for American society. As Max turns into a white man, the novel shifts to portray the rewards that Max reaps with his new identity as Matthew Fisher. Schuyler shows readers that Fisher is bestowed a prominent position among the Knights of the Nordica and Rev. Givens introduces his daughter, Helen Givens, to him to be his wife. As Max becomes a white man, he initially critiques his “white life” as not the same life of which he dreamt; nevertheless, he is able to obtain the ideal life that Schuyler believes every black wants. Despite his initial reservations, Max is satisfied living as Matt, as represented when Bunny approaches him and Max asks, “Do you want a job?” to which Bunny replies, “No, I prefer a position.” Matt says, “Will, I think I can fix you up here for about five grand to begin with” (Schuyler, 1989, p. 112). Max shows his economic superiority as a white man. Bunny agrees to his offer: “All right Max,” which prompts Matt to say, “For Christ’s sake don’t call me Max …Them days has gone forever. It’s Matthew Fisher now” (Schuyler, 1989, p.113). Schuyler seems to be implying that Max, with his new identity as a dominant white man, is able to change his friend’s life. His ability to do this depends on his remaining distant from his former self, his former blackness.

Reading Schuyler’s Black No More as an encouragement for racial passing and assimilation to whiteness should not be considered a negative motivation for any ethnic group, especially for African Americans. Daniel (2002) comments on legal divisions incorporated into
US law and customs which demanded recognition of the separation of races, institutionalizing racism within society. He comments that

the purpose of the one-drop rule was to draw boundaries between black and white, assert the superiority of whiteness, and deny equality to African Americans. It also had the unintended consequence of encouraging group identity among those designated as black. (p. 5-6)

For Schuyler, this kind of community is a mixed blessing. Maintaining group cohesion with a black identity, essentially, creates a permanent foil for the white majority, and Schuyler advocates for American society as a whole as the real community to be sought by everyone.

Since Schuyler focuses on the economic dimension, he is encouraging the black community to believe that racial passing and assimilation can help them achieve their dreams and flee from the discrimination and boundaries they encounter based on their race, but it is not the sole possibility. *Black No More* introduces Dr. Junius Crookman, “the colored fellow that went to Germany to study about three years ago” (p.24). Crookman changes the whole nation and ultimately becomes one of the most successful entrepreneurs in the United States. He received his education from Germany and returned to the U.S. with his new invention in three days. By describing Crookman in this manner, Schuyler is implying that another aspect of whiteness involves educational attainment. Dr. Crookman is elevated to the upper class through his education, which is usually associated with white people. Interestingly, Crookman did not turn himself white; he did not abandon his race. However, it is unnecessary – his education and his discovery represents his assimilation into white academia. This interpretation can be read as a veiled message that Schuyler was trying to deliver to his readers: becoming an educated, white scholar will elevate your social status and help you gain the economic privileges to which many white people have access.

Schuyler’s urging for African Americans to have a better education, as implied through Dr. Crookman’s case in the novel, epitomizes a vision of the black community where they, like white people, can be elevated by their education and their scholarly works. History presents many African American leaders, who come after Schuyler’s novel, who were elevated by their education. One similar recent example proving this suggestion might be Barack Obama, the President of the United States, who was the first African American leader to hold this position. He received his education from Columbia University and Harvard Law School. After advancing himself through higher education, he was able to hold the highest position of his government. Looking at assimilation from this angle supports Schuyler’s argument in *Black No More* that power and success only comes to those who assimilate and make themselves palatable to white society.

**Conclusion**

Education, economy, and social status are important issues for George Schuyler. Taking these elements into account, he encourages the African American community during the Harlem Renaissance to assimilate. Many critics such as Kuenz (1997), Joo (2008), Haslam (2002), and
Rayson (1978) argue that Schuyler is an assimilationist writer and they use the term assimilationist to mean one who supports racial passing. Additionally, as mentioned by Fleener (1984), reading Schuyler’s autobiography reveals the extent to which the author assimilated into white society, and that he recommends his own experience as the course for others to follow. Although the assimilation of an oppressed individual into the dominant culture is typically perceived as a negative thing, Schuyler’s novel justifies his reasons for believing that assimilation into white culture is positive. In examining the text, the Zeitgeist of the 1920s and 1930s, and Schuyler’s autobiography, readers can interpret Black No More as an attempt by George Schuyler to inform the African American community that there is a way to overcome white hegemony: to become a part of it. Since privilege is associated with whiteness, racial passing and assimilation can help African Americans to obtain these privileges, both socially and economically. Many other less privileged nations and people with different colors today practice a similar racial passing and assimilation into white culture. Historically, this has been the case within the United States, but it remains the reality for the present in countless nations impacted by racial divisions.

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References


Dialects on Screen: Translating Jordanian Dialect into English
The Case of Captain Abu Raed Film

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Abstract
This article explores the translation of dialects on-screen within the Jordanian context. Such place of translation is arguably one of the most challenging areas of translation, yet interesting due to its variety. Arab peoples use their dialects to express their opinions on several platforms, including TV media. Audiovisual translation research is growing in investigating subtitling Arabic dialects and languages on screen. Scholars propose a dialect-to-dialect approach or a dialect-to-standard approach. However, in this paper the focus is more on the strategies which inevitably fall within those approaches. The study uses a Jordanian film known as Captain Abu Raed as a source of highlighting and demonstrating translation of dialects within an Arabic context. The initial findings show that some dialectal expressions are taken off or sacrificed by replacing them with neutralized standard language.

Keywords: Arabic, dialects, film, screen translation, subtitling

Introduction

Foreign films are a real representation of cultures. The settings, the language, the plot, and the script are authentic manifestations of the source culture. In fact, it can be argued that there can be no place of letting a culture shine through more than in movies and TV series. This is because they discuss societal events and show how people in a society interact with one another. From linguistic and translation points of view, this makes subtitling a challenge due to the fact that the language in films is, in many cases, dialectal. Translators need to produce subtitles that are as fluent and close as possible to the source texts.

Audiovisual translation (AVT) is an emerging field in translation studies. O'Connell (2007) argues that screen translation is the preferred term in this field and this can be defined as "subtitling and lip-sync dubbing of all audiovisual materials" (p. 123), occurring on a screen such as TV programmes, films, plays, operas, DVDs, etc. Many scholars, such as Remael (2004); Díaz-Cintas (2004 & 2009), claim that AVT or screen translation has been neglected for a long time; few have studied it, although received attention from many.

Bogucki (2004) explains that screen translation can be classified into subtitling, dubbing and voice over. This study sets out to discuss subtitling which can be described as constrained translation. This means that the subtitler works within a specific number of characters on the screen. Díaz-Cintas (2009, p. 2) states that the concept "constrained translation" was first introduced by Titford (1982) and means that certain constraints apply to subtitling in that subtitlers do not have much room to work in as both time and space constrictions are imposed if subtitling for a film or TV show is required. Consequently, subtitling could be regarded as an adaptation rather than translation. As indicated by O'Connell (2007), subtitling is an over form of translation in that it is exposed to audience evaluation. Put differently, the audience can hear and see the original voice and picture, and at the same time they read the subtitles and evaluate their quality.

This study will focus on the translation or the subtitling of the Arabic dialects into English, in particular the Jordanian dialect. It uses the film Captain Abu Raed to highlight the challenges of transferring dialects into another language on screen. The study raises two questions: (1) Do the dialectal expressions used by the speakers in the film have similar effects on target text viewers? (2) To what extent can the translation of dialects be challenging in carrying out the connotations of the vernacular expressions used in the source text? It is worth mentioning that the availability of Arabic films subtitled into English is limited. In addition, there is a little contribution to work completed in this field.

Dialects and their translations

Arabic dialects are informal spoken and written languages used across the Arab World (Harrat et al., 2017). Although they differ from one Arabic country to another, they also differ in the same country – the dialect spoken in the East of Libya, for example, is different from the one in the West. This applies to most of the Arab countries. These dialects are used by all Arabs in their daily interactions. Sajjad et al. (2013) state that there are six dominant dialects in the Arab world: Egyptian, Maghrebian, Levantine, Iraqi, Gulf, and Yemeni. Each of these dialects has its own
vocabulary, morphology, syntax and spelling. Although people in the Arab world generally speak and use Modern Standard Arabic (MSA) in their official platforms and channels, each country uses its local dialect and subdialect in their local media outlets and institutional settings such as hospitals, schools, etc. Dialect as defined by Dudek (2018) is "a non-standard variety of a given language" (p. 297). This means that dialects are the necessary alternative forms of language and used more spontaneously in a less stressful environment and settings.

Non-standard form of language indicates that there is a standard form of that language. Unlike the standard form, people usually prefer to use dialects in their everyday casual conversations as it reflects naturalness and spontaneity (Bonaffini, 1997). The linguistic features of dialects can be problematic in rendering them to a standard language or even maintaining them with similar dialect words of the target language. Dialects are characterized by the social class of their speakers, the sentence structure, the figures of speech used, and the reference to local literature. Dialects are often divided into regional and social. The film used in the study is, of course, using a Jordanian dialect which is regional when compared to other Arab dialects. However, it has some social dialectal differences that are present in the speech of the social classes of actors, as shown below. The translation of dialects, as literature shows, usually adopts three strategies: (1) Translators tend to neutralise some of the dialectal expressions, using more known words, (2) change the dialect expressions with the ones translators judge as the closest to the source text, and (3) take off the problematic expression or replace it with another more formal one (Berezowski, 1997).

In this paper, the focus is on the non-standard sentences used in the film. Unlike standard sentences which are characterized by linguistic features accepted and understood by all Arabs who use MSA, non-standard sentences are featured with a deviation from the standard form of language in grammar, morphology, or lexis (Pinto, 2018). Indeed, this deviation applies to oral dialect which, as mentioned, has the features of regional and social dialects.

Technical issues
The ultimate aim of subtitling which all translators seek and attempt to maintain, as discussed by Linde and Kay (1999) is that subtitling should make a successful integration between the sound and the text, and it is important for the subtitling to synchronize with the image and sound. However, due to some constraints regarding space and time for subtitling, the subtitler would face a considerable challenge to present a readable and comprehensible adaptation of the dialogue as it is not always easy to transfer a spoken dialogue into a written one. It is widely agreed (see Linde & Kay, 1999; Karamitroglou, 2007) that two lines of subtitles are the maximum on-screen in order not to cover the screen image and distract the audience. Karamitroglou (2007) further suggests that in the case of a single line, it should be positioned in the lower position of the two lines. With regard to the number of characters in each line, Karamitroglou (2007) explains that each line should carry no more than 35 characters. Linde & Kay (1999) say that the reading speed of the audience significantly affects the restriction on how long a subtitle should remain on screen. Karamitroglou (2007) suggests that it should stay on for no more than 5 ½ seconds. He further discusses the temporal parameter in detail with regard to two-lined subtitles, adding that they
should not exceed six seconds on the screen and 3 ½ seconds for single-lined subtitles. It is true that the subtitler may face spatial and temporal restrictions; the issues this research explores are related to rendering dialectal expressions of Jordanian dialect into English to see what gets flattened in the way without focusing on the constraints that may arise. The section that follows gives us an idea about the context of the research and the film used in the study with an overview of its dialect and genre.

**Research context**

**Storyline and genre of the film**

*Captain Abu Raed* is a Jordanian feature film that discusses real problems people in the Arab world may come across every day. It handles issues such as child abuse, child labour, domestic violence and arranged marriage. The film opens new doors to the Arab world and stresses the need to tackle these problems socially without focusing on real conflict, meaning the issues are tackled without being politically or religiously employed. It is simply about ordinary people who are going about their everyday lives and trying to make a difference.

It is a story of an airport janitor, a simple man who finds a pilot's cap in an airport bin and befriends a group of people in his neighborhood to entertain them with his fantasy adventures. He inspires them to think beyond their social constraints, but the story becomes more complicated. Murad is a victim of domestic abuse who no longer believes in Abu Raed's stories. However, Abu Raed changes Murad's mind and becomes his hero. Abu Raed also befriends Nur; an independent-minded, top-class pilot who dreams of a simple life. Nur is also a woman who faces considerable pressure from her parents to get married – an issue common to most Arab women. The dynamics between Nur and Abu Raed evolve during the film as the differences in their social status become less evident. In the beginning, they are clearly from different classes, but as the film progresses they meet in the middle with a closer, father-daughter friendship. Abu Raed is characterized as a man who understands her character and appreciates people and tackles their issues without being preachy and always resulting in a happy ending.

Captain Abu Raed is obsessed with dreams of traveling around the world and making new friends, but instead he finds himself living a quiet life working as a janitor in an airport. Overlooked by the people around him, Abu Raed watches passengers travel to all the exotic places he reads about, and he becomes a careful observer of the ongoing issues around the world. Captain Abu Raed was forced to pretend that he is a captain as he was found by the children carrying a captain's hat. He told the children that he was not a pilot, but the children insist, then he thought of using the concept of being a pilot as a way of entertaining them.

The film is based on fiction, but there are elements of real-life issues in the story. One criticism which might be directed against the film is with regard to the violence against children. The film approaches the problem from one man's wisdom and position in society. However, the problem should be dealt with at a governmental level. In other words, the government's responsibilities concerning child abuse and domestic violence should have been depicted in the film.
Contextualization of the film
In the selected film, Abu Raed deals with the issue of child labor as he finds one of his friends, Tareq, selling Wafers in the streets of Amman when he should be at school. He goes to see Tareq's father to discuss this with him. The friendship between Nur (the pilot) and Abu Raed is evolving as she brings him a gift from New York. Murad, a victim of domestic abuse, appears to be angry and shouts at Abu Raed, but Abu Raed deals with him gently and tried to give him the gift he got from Nur, in order to show respect and politeness. In a very significant and emotional scene, Murad, still angry with Abu Raed, calls him a liar and takes the children to the airport to show them the truth about Abu Raed, that he is really a janitor, not a pilot. The children are angry at a time, but their friendship with Abu Raed continues. Murad, who suffered torture by his father and was nearly on the edge of taking a path of criminals and thieves, was saved by Abu Raed. Abu Raed was able to provide him secured future with Nur's rich family until he is a real pilot.

Analysis and discussions
It has been mentioned that the structure of dialects is not the same as the standard language. We see in Example 1 that the use of the administrative 'ها' (these) has been prefixed with 'الرجلين' (feet) in the source text to indicate tiredness. The subject 'بدهن' (they want), as 'they' refers to 'feet', is personified and gives the impression that the feet are in action and they are the 'doer'. The subtitler attempted to background the antecedent to express this dialect translation. In English, the correct form is 'these feet are getting tired'. The choice of the subtitler is still marked and to a certain degree is justified. The literal translation (LT) is provided to show how the Arabic source sentences are structured.

Example 1
<table>
<thead>
<tr>
<th>ST</th>
<th>بدهن يتّهدن هالرجلين</th>
</tr>
</thead>
<tbody>
<tr>
<td>TT</td>
<td>They are getting tired, these feet</td>
</tr>
<tr>
<td>LT</td>
<td>They want to be destroyed these feet</td>
</tr>
</tbody>
</table>

Dialects are divided into social and regional. Example 2 subscribes to the low-class use of language. In this example, Murad's father is beating and swearing at him, almost every night. Thus, the dialect used is of a low social class because Murad is growing up in a very poor family and with an abusive father. The subtitler adopts a strategy that he/she thought of merging the two sentences into one. The 'اللي خلفك' (birthed you) is replaced by the passive form 'you were born'. Some elements were deleted and the translation has been neutralized as 'damn the day you were born' is somehow frequently used in English and not restricted to one geographical dialect. The word 'خلفك' in Arabic is heavily used in Levantine dialect.

Example 2
<table>
<thead>
<tr>
<th>ST</th>
<th>يلعن اليوم اللي جبتك فيه تعال يا حيوان أنت واللي خلفك</th>
</tr>
</thead>
<tbody>
<tr>
<td>TT</td>
<td>I'll damn the day you were born</td>
</tr>
<tr>
<td>LT</td>
<td>Damn the day I fathered you</td>
</tr>
<tr>
<td></td>
<td>Come you animal and the one who birthed you</td>
</tr>
</tbody>
</table>
Example 3

<table>
<thead>
<tr>
<th>ST</th>
<th>LT</th>
</tr>
</thead>
<tbody>
<tr>
<td>ماما، تحلحلي شوي، احكي مع الناس</td>
<td>Mama, pal around a bit, speak to people</td>
</tr>
</tbody>
</table>

The word ‘تلحلحي’ is very informal and said to someone who has a close and intimate friendship with the speaker. Here in Example 3, Nur's mother is trying to encourage Nur to mingle and *pal up* with the people they invited for a party in their house. The translation offers two synonyms: socialize and mingle. The two imperative verbs in fact can be described, two a certain degree, as 'formal' words, with 'mingle' less formal. They summarise the whole concept in the source text but have dissimilar connotations and effects that are present in the source text, which is embodied in a mother speaking to her daughter. The verb ‘احكي’ is a Levantine and Iraqi dialect, which in MSA means ‘تحدثي’ (converse) or ‘تكلمي’ (speak). The subtitler decides to sacrifice the dialectal connotations in the English subtitle, opting for replacing 'ماما' (Mama) with 'honey' which may trigger completely different connotations.

Example 4

<table>
<thead>
<tr>
<th>ST</th>
<th>LT</th>
</tr>
</thead>
<tbody>
<tr>
<td>طيب ماما، أيش فيه؟</td>
<td>Alright, Mama, What is there?</td>
</tr>
</tbody>
</table>

Example 5

<table>
<thead>
<tr>
<th>ST</th>
<th>LT</th>
</tr>
</thead>
<tbody>
<tr>
<td>حبيبتي، احكي شوي مع بعض أنا أسلم على الضيوف</td>
<td>My love, chat a bit together I will salute the quests</td>
</tr>
</tbody>
</table>

Example 5 is a conversation between Nur and her father at the party. The verb 'talk' has been subtitled with the expression 'احكي شوي' (chat a bit) which clearly does not only eliminate the informality connotations of a father gently asks his daughter to enjoy a chat but also communicates to the English viewers a meaning that is absent from the original. Further, the subtitler erases the second part of the sentence: 'انا أسلم على الضيوف' (I will salute the guests). It is not clear in the subtitle...
to the target viewers why Nur's father left them alone, although the message is in the source text. This could make it difficult for target viewers to follow the progress of the events. The sentence ‘أنا أسلم على الضيوف’ (I will salute the guests) is close to MSA and has no dialectal features. Thus, it could have been rendered quite professionally.

**Example 6**

<table>
<thead>
<tr>
<th>ST</th>
<th>اسكت يا زلمة</th>
</tr>
</thead>
<tbody>
<tr>
<td>TT</td>
<td>Enough questions</td>
</tr>
<tr>
<td>LT</td>
<td>Shut up, bloke</td>
</tr>
</tbody>
</table>

The word 'زلمة' in Example 6 is a colloquial dialectal expression referring to a 'man'. This word is heavily used in Jordan, Syria, Lebanon, and Palestine and more in conversations than in writings. The subtitle only concludes the idea that Captain Abu Raed is asking his talkative apprentice to stop talking. The difficulty of translating dialects is evident in this example as the use of imperative verb 'اسكت' (shut up) used by a trainer ordering his trainee to stop talking has completely disappeared from the translation. In this case, the target viewers cannot capture the eccentric use of the word 'زلمة' (bloke) in this vernacular speech.

Another geographically neutral use of language is exhibited in Example 7 below in the word janitor. The word 'زبال' in Arabic is very close to MSA than a dialect and it means a garbage man. The job of a janitor is different from a garbage man as janitors in Western culture have a responsibility of taking care of buildings. However, the dialect used in this example is the interrogative pronoun 'شو' (what) which is equivalent to MSA 'ماذا' (what). The subtitle has clearly adopted a neutralization strategy in translating this question word into English as this can be the only available strategy to deal with this idiolect.

**Example 7**

<table>
<thead>
<tr>
<th>ST</th>
<th>شو بيفولكم الزبال؟</th>
</tr>
</thead>
<tbody>
<tr>
<td>TT</td>
<td>What does the janitor tell you?</td>
</tr>
<tr>
<td>LT</td>
<td>What does the garbage man tell you?</td>
</tr>
</tbody>
</table>

Dialects leverage more vocabulary than MSA, as they introduce different new vocabulary based on the geographical locations and cultures of the Arab countries (Sadat et al., 2014). These varieties in the Arabic dialects ultimately enrich the MSA. For instance, Example 8 is a case in point. The expression 'أصلو وفصلو' (origin and tongue) is gaining ground in MSA and it is understood by most of the Arab dialect speakers. This phrase is used in the film by Nur's father. Nur rejected to have a chat and marry the pharmacist who came to the party. Her father was furious about Nur's stance of not accepting him. He yells at her saying: he is a respected pharmacist and we know him, we know his family and ancestors and the language he speaks is familiar to us. In other words, the 'tongue' (language) reflects the pharmacist's root and state in society. This phrase completely disappears from the translation, though it has a significant function in the dialogue.
Example 8

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
<th>LT</th>
</tr>
</thead>
<tbody>
<tr>
<td>صيدلي محترم نعرف أصلو وفصلو وابن عيلة</td>
<td>He is a good pharmacist From a good family</td>
<td>A respected pharmacist we know his origin and tongue (tongue refers to language)</td>
</tr>
</tbody>
</table>

In example 9, Captain Abu Raed is speaking to Nur, who asks him: So you speak French? He replied with 'بس هيك، آلطش تلطيش' (Just this, I speak a few words). Such expression is believed to be particularly used in the Jordanian dialect.

Example 9

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
<th>LT</th>
</tr>
</thead>
<tbody>
<tr>
<td>بس هيك، آلطش تلطيش</td>
<td>Just a few words</td>
<td>Just this, I speak a few words</td>
</tr>
</tbody>
</table>

The word 'تلطيش' (Taltish) appears to have different meanings in Egypt, Syria, and Lebanon. The only strategy to manage such expression is to flatten the translation into a well-understood meaning to the target audience. Dialectal translation can be problematic, as this example exhibits. Although the choice of the subtitler generally conveys the connotations existing in the source text, it misses and dismisses the dialectal traits and generally could bring in unwanted associations to the context (Sánchez Galvis, 2013). Apparently, some of the phrases in the above subtitles have been erased, including the expression 'بس هيك' (Just this) in Example 9. According to the practice of translating subtitles, Sánchez Galvis, (2013) argues that texts that contain dialectal and vernacular elements usually deem unworthy of translation. Generally, the existence of vernacular-dialectal characters in the film disappears from the screen, favoring the use of a more standard language.

Conclusion

This study explored the translation of dialects on screen. It looked at the strategies used by subtitlers to see whether the dialectal expressions used by the speakers in the Jordanian film Captain Abu Raed have similar effects on target text viewers, and the extent a translation of dialects can be challenging in carrying out the connotations of the vernacular expressions. The Jordanian dialect belongs to the Levantine family and shares traits with Syrian and Lebanese dialects. It was observed that dialects emerge to be real languages and a study of MSA should reflect on dialects. The classification of dialects in the Arab world, in fact, simplifies the linguistic situations among them as these countries have a number of dialects. The film in the study specifically uses the Jordanian dialect with some words and phrases that can be found in Syrian and Lebanese dialects. The study demonstrates that dialects are more neutralized and flattened than adapted literally. In occasions, they disappeared from the target texts, resulting in leaving the target viewers not sensing the dialectal and vernacular traits uttered in the source text. Given the close link between idiolect and identity of Jordanian dialect, the subtitles do not appear to convey
those elements of social classes, geographical variations, and relationship with the other speakers in scenes of the film.

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References


The Effects of the Use of Google Translate on Translation Students’ Learning Outcomes

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Abstract
This paper investigates the effects of uncontrolled use of Google Translate (GT) on the development of students’ translation skills. It aims to find out if the current patterns of GT use by translation students could impact their learning outcomes, and if so, in what ways. The study uses think-aloud data from actual translation efforts of four students. Analysis of the four subjects’ translations show that their overreliance on GT for first drafts reduced their propensity to search for equivalents. However, when students post-edit poorly constructed GT sentences, they carry out a process of analysis and synthesis similar to the process of translating from scratch. The study concludes that post-editing GT translation is beneficial for translation students’ development of translation skills, but it warns against introducing or allowing its use at the elementary stages of translation training.

Keywords: Google Translate, machine translation, post-editing, think-aloud, translation memory, translation skills, translation training

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1. Introduction

The rapid development of translation software and Internet translation programs over the last decade has had a significant impact on translators and translation students. The quality of translation technologies is improving daily with the enhancement of data mining and search algorithms. In some language combinations, quality has become good enough to be used by translation services and academic institutions (Alcina et al., 2007). Although Machine Translation (MT) between English and Arabic is still not satisfactory (Salem, 2009; Hadla et al., 2014), a number of translation students in the College of Languages and Translation, King Saud University, consider the MT program known as Google Translate (GT) an indispensable tool that saves both time and effort. Certainly, translation technologies should be a fundamental part of any translation curriculum, as part of preparing students for the demands of today’s job market. Various studies have called for the integration of such technologies into the curricula of training institutions (O’Brien, 2002; Balm, 2003; Depraetere, 2010; Garcia, 2010; Carl et al., 2014). Although this integration may generally seem to be a positive step, the observations made by teachers in the KSU Department of English and Translation raise essential questions. Should translation students be encouraged to use translation technologies while learning necessary translation skills? What might the benefits and drawbacks of this be?

1.1. Statement of the Problem

The vast majority of students in KSU’s English Translation Program use GT when completing their assignments. GT can be a useful aid for translators in numerous ways, from simple verification of word meanings to the provision of full-text translations. However, relying too heavily on GT before developing one’s competence in translation might negatively impact students’ progress toward the desired learning outcomes (Boase-Beier, 2011).

In translation courses, all translation teachers ask students to translate at home because the time allocated for in-class translation is limited (two hours per week for 14 weeks in each course). Some teachers ask the students to translate a text, often posted on the teacher’s website, in preparation for class discussion of the translation. Other teachers assign translation homework in addition to the translation of another text for discussion in the classroom. In rare cases, teachers ask the students to do all translation in class, because she wants to ensure that the students actually practice translation and do not merely copy or retype a GT product.

Teachers often report that their students use GT. Some students even log in to GT while translating in the classroom, using their smartphones. The students sometimes bring raw GT translations to class with them, a behavior that is easy to detect. The students try to hide these translations as much as possible because they know that GT translations between Arabic and English require extensive editing. students who have not done such post-editing use GT products mainly as a safety net if asked to read their translations to the class.
The quality of some students’ translations reveals their reliance on GT. Translations by GT often have some inappropriate vocabulary, leading to humorous results that human translators would not produce. For example, GT sometimes translates proper nouns instead of transliterating them, with the result that بعقوبة (Baqubah), an Iraqi city, becomes ‘with punishment’, or أحلام (Ahlam), an author’s name, is translated as ‘dreams.’ In other instances, GT selects combinations of equivalents that do not collocate in the target language, as in ‘columns of troops’ translated by GT into أعمدة من الجنود, which back translates into (Poles of soldiers). More problematic cases occur when the equivalent chosen does not fit the context, as when GT translates ‘I’ve got your back’ into لقد حصلت على ظهرك, which back translates into (I’ve obtained your back). In other instances, GT produces meaningless sentences, that the students who copy them cannot explain. Obviously, on such occasions, the students feel that it is more prudent to read a raw GT product in class, no matter how bad it sounds, than to admit that they have not done their assignment. It is not certain why some students use GT with or without editing. Whether they do it to save time or because they cannot identify the mistakes made by GT will hopefully be determined through the analysis of Think-aloud data. In any case, this is a worrisome situation because avoidance of translation training may deprive the students of chances to develop their basic translation skills. Analysis of the students’ process data during translation and during editing will hopefully reveal what skills, if any, will be jeopardized if students rely solely on editing GT translations as they progress in the translation program.

1.2. Study Aim and Research Question
This study aims to answer the following research question: ‘Could the current patterns of GT use by translation students impact their learning outcomes, and if so, in what ways?’

To answer this question, the author of this study has observed four students’ behavior while editing GT translations and investigated the skills practiced during translation and editing to identify those that are applied less fully when students rely on GT in creating their first drafts. This has been done by analyzing the translations completed by four students with and without help from GT.

GT has become an easy way for students to complete assignments. In the contemporary learning environment, students can use this particular approach to gain insight and enhance their learning experiences. However, students have also been observed misusing this form of technology-based assistance, such as by cheating in the name of saving time (Chung-ling, 2005). This is an alarming situation since virtually all students today have mobile phones. In a previous study (Garcia, 2010), students were observed using translation memories for the sake of convenience rather than to enhance their learning. KSU teachers have reported similar observations. Unfortunately, students are not always aware of the extent to which GT provides inaccurate translations. Since GT is publicly available at no cost, students may readily access this software without an understanding of its adverse effects on the overall learning process.
1.3. Pros and Cons of Using Google Translate

The positive aspects of using this particular technology are as follows:

- GT is free and easy to use and may help translators and students in various ways (Carl et al., 2014).
- The software is fast and can produce translations very quickly.
- GT is a translation memory program, which means that it improves as it processes more translation orders and translation corrections.

The negative aspect of using this particular technology, on the other hand, is that the software often produces out-of-context, irrelevant, and absurd translations. The quality of GT’s English–Arabic translations is invariably low and cannot be trusted unless a competent human being independently reviews them.

2. Methodology

The study uses sample translation and editing assignments. The subjects who participated in the procedure were all female students from the Department of English Language and Translation, College of Languages and Translation. These students were learning to translate between Arabic (their mother tongue) and English. The program extends over five years or ten semesters, starting with a preparatory year followed by language skills and linguistics courses. From the third year onward, students learn translation foundations and techniques through theoretical and practical translation activities along with classes on interpreting. The program focuses on preparing translators rather than interpreters, so most of the intensive practice is in translation.

2.1. Study Apparatus: Translation and GT Post-editing

The intense training of translation to which students are exposed aims at building their skill and enhancing their competence. Since some students use GT to produce their first drafts of translation assignments, teachers worry that overreliance on GT might inhibit the development of translation skills, most of which would typically be gained through the production of first drafts.

To investigate this issue, four translation students were asked to translate pieces of text of approximately 150 words each. The Arabic texts were about vocational training, and the English texts were about farming and nutrition. The language used in the texts was general, with a moderate amount of specialized terminology. The students were the first four to volunteer in response to an announcement made by a colleague. I will refer to them for convenient identification as A, B, C, and D (these letters have no relationship to the students’ academic levels or grades). A and B completed translations from Arabic to English, and C and D translated from English to Arabic. To identify the skills practiced by students when using GT, the researcher used two different approaches: Each student was asked to translate a text from scratch and to edit another text that was translated by GT to produce satisfactory translations of the quality that they would submit to their teachers as assignments.
The skills to be developed in a translation training program constitute an open-ended set. In his minimalist definition of translation competence, Pym (2003) states that it is “the ability to generate a series of more than one viable target text (TT) for a pertinent source text [and] the ability to select only one viable TT from this series, quickly and with justified confidence” (p. 489). The definition assumes that such abilities would not be possible without the full set of other competencies such as language competence, computer skills, terminology, etc. Following the same rationale, the current study does not attempt to prove whether the students practice particular skills at all during the editing activity. Instead, the two activities of translating and editing are compared to identify what skills, if any, are exercised less thoroughly during editing due to the availability of GT.

The students were instructed to Think Aloud (TA) and record every thought that occurred to them while translating or editing. The TA recordings were then analyzed to identify the problems that they faced and how they tried to solve them during translating and GT editing. No claims are made about the correctness of the translations. Instead, this procedure aims to gain insight into the training experience, if any, that students lose if they turn all their translation assignments into GT editing assignments.

3. Results and Findings
On the translation and GT post-editing test, Students B, C, and D spent more time translating than editing (86 to 48 minutes, 71 to 50 minutes, and 56 to 45 minutes, respectively). This difference was expected since respondents to the questionnaire declared that they used GT to save time. However, Student A spent more time editing than translating, by a margin of 50 to 41 minutes. That particular student, who happened to have the highest Accumulative Grade Point Average among the four students, made the most changes to the GT text and retained only 48% of it. It seems that students with higher translation competence find it hard to submit translations that are of a lower standard/quality than those they are capable of producing themselves (Kliffers, 2005). The student did not seem to know when to stop editing or what level of quality she should be satisfied with (Belam 2003).

The subjects of this study had never taken a course on editing machine translation. Some translation teachers do include a section on editing, but no course includes MT editing as a stated goal in the course description, so there is little practice of MT editing, if any exists.

The four students followed more or less the same pattern for editing GT. They exhibited the following sequence:

1. Reading the whole source text (ST)
2. Reading the whole GT translation
3. Reading ST sentence 1
4. Reading the GT translation of sentence 1
5. Judging the GT translation of sentence 1
6. Reading phrase 1 of sentence 1
7. Comparison to GT’s translation of the phrase
8. Writing a translation of phrase 1, either by copying GT, modifying GT, or translating from scratch
9. Repetition of steps 6–8 with other divisions of sentence 1
10. Reading the completed translation of sentence 1
11. Making modifications (if needed)
12. Repetition of steps 3–11 with other sentences
13. Reading the whole translation
14. Making any postponed decisions or necessary modifications

The sequence above was the general pattern followed by the four students, but they differed in some minor details. Student C differed in that she underlined all new words as she read the whole text at the very beginning. While students A and D looked up new words as they appeared during the phrase-by-phrase translation or editing, C consulted the dictionary for all new words in a sentence immediately after reading that sentence. Student B was the only one who looked up all new words in the text before attempting to translate it. This approach suggests an overemphasis on seeking to discern meaning at the word level rather than the sentence level.

Students A and D gave an explicit judgment of the GT translation of each sentence immediately after reading it. The decisions were brief and straightforward, such as ‘unacceptable,’ ‘wrong and unintelligible,’ ‘correct,’ ‘don’t like it,’ ‘wrong and too literal,’ ‘too long; needs dividing,’ ‘broken,’ or even the extreme ‘nuts.’

As for dictionary use, all students checked the bilingual dictionary more often while translating than while editing. Student A consulted the dictionary nine times while translating, and in five of these cases, she guessed the meaning of a word before looking it up. While editing, she checked the dictionary only three times, and in one of these instances decided to keep GT’s word choice. However, A was engaged (13 times) in an active process of weighing alternatives against one another or making and evaluating ‘hypotheses’ (Pym, 2003) before selecting an equivalent word. The justification given for selection in most cases was collocation; when it was not, Student A stated simply that the chosen word ‘sounded better’. Here is an example:

Source Text (ST): ظلت هذه الفكرة حبيسة المعامل

Google Translate (GT): The idea has been confined to laboratories

Edited Translation (ET): The idea has been restricted to laboratories
Unfortunately, Student A twice replaced a GT equivalent with a word that seemed to her to sound better but which made the rendition inaccurate. Here is one of those cases:

ST: فرضت نفسها على العلم والعالم …

GT: … imposed itself on the world of science

ET: It approved its benefits to the science and world

Student B checked the dictionary 29 times while translating and 12 times while editing. She expressed her awareness that she had to evaluate GT’s choice of vocabulary and its suitability for the context before deciding whether or not to retain it. But this awareness was not always reflected in her performance:

ST: فالذين يقومون بصيانة السيارات …

GT: Those who are doing the maintenance of cars …

ET: Those who work in car services …

While translating, Student C consulted the bilingual dictionary 22 times, and in two of these cases, she guessed the meaning before looking up the word. When editing, on the other hand, she checked the dictionary only four times. The big difference between the two numbers may suggest that Student C trusted GT’s choices and decided not to look for alternative equivalents. But the student’s TA data show that this was not the case. Student C did change some of the GT words, but without checking the dictionary for confirmation, which means that she trusted her knowledge too much. As a result, C made inappropriate changes 14 times. In 13 of these cases, she replaced a correct GT word with an incorrect word:

ST: … to help meet demand

GT: … للمساعدة في تلبية الطلب

ET: … للمساعدة في ضمان الطلب

Back translation of ET: … to help fulfill the need

There is no evidence that C weighed the outcomes with and without the replacement. In sentence 2 in particular, C made four lexical changes and one structural change. All these changes served only to make the translation less meaningful and further removed from the original
meaning. She then wondered, ‘Does it make sense?’ Without answering, she moved on to the next sentence.

ST: The arguments can be fierce, and like our politics, we seem …

GT: ويمكن أن الحجج تكون شرسة، ومثل السياسة لدينا، يبدو أننا …

ET: ويكن أن تكون حجج هذا الموضوع شديدة كسياسنا، فيبدو أننا …

Back translation of ET: The arguments of this topic can be strict like our policy, so it seems that we …

This example gives the initial impression that Student C changed GT for the sake of editing per se and that her changes were not based on a proper understanding of the ST. Though this may be only partly true, C probably had difficulty in understanding parts of the text. In three instances, she explained the sentence to herself in colloquial Arabic before trying to translate it. This possibility is further supported by the six occasions on which she crossed out a GT word, decided to come up with a better equivalent, and then went back to the original GT choice. Student C felt that the GT sentences did not sound good enough but did not know how to fix them because she was uncertain about their meaning, or possibly because she did not have the proper vocabulary with which to replace them.

Student D consulted the dictionary 19 times while translating; five of these instances were second look-ups of the same word. While A and C translated sentences phrase by phrase, looking up words as they occurred, D looked up all words in a sentence before attempting to translate it. Then she wrote the equivalent of a word above it on the ST page. This strategy probably led to the second look-ups because the initial selection of equivalents did not consider either the linguistic or extra-linguistic context. As the student translated, she gained a better grasp of the intended meaning and the context. In some of these cases, she could not align her initial word selection with the rest of the sentence, necessitating the second look-ups.

While editing, on the other hand, Student D consulted the dictionary nine times, none of which were second look-ups. She searched for alternatives to GT word choices to find a better match for the context or ‘the field,’ or for the sake of collocation, more clarity, or just personal preference, i.e., ‘it sounds better.’ For these reasons and because of having a different understanding of the ST from that of GT, Student D sometimes produced alternative equivalents to GT’s words without checking the dictionary. In five instances, her translation changed the meaning and produced an incorrect translation. Here is one such example:

(6) ST: the environmental impacts of conventional farming
Student D was initially keen on reproducing all meanings of the ST and thus made no omissions at all. While editing, on the other hand, she omitted five words from the GT translation, stating that those words were making the translation sound too literal. In one case, the omission did improve the translation, but in the other cases, the omitted words carried meaning, and D did not compensate for this loss of meaning in her rendering. Student D was probably tempted to neglect those words because they were located in poorly formulated sentences and certainly did not fit well. It is also possible that D overlooked those words unintentionally in her attempt to fix the scrambled sentences.

Generally speaking, students checked the dictionary less often when editing than when translating. The apparent explanation for this tendency is the availability of equivalents in the GT translation for the student to evaluate and then use or replace. However, when they decided to replace the GT equivalent, they did not necessarily check the dictionary, but instead used words they already knew, sometimes resulting in mistakes.

Besides, the significant drop in dictionary consultations during editing could indicate that the students place too much trust in GT’s choices, which is not a healthy tendency for them to adopt. “The danger involved in post-editing at this level is not that too much will be changed, but rather that there is at times too much trust in the translation engine” (Depratere, 2010, p. 7). It could also mean that the words chosen by GT are part of the students’ passive vocabulary, i.e., words that they recognize upon seeing them. Nevertheless, since the students are only identifying and approving rather than independently generating the words, the vocabulary is likely to remain passive. In other words, the students will still not remember them when translating from scratch in the future.

All four students made structural changes in GT’s translations. Student A made four changes while translating and four while editing. The four alterations made during translation all
involved moving an adverbial phrase, to the beginning of the sentence in three cases and to the end once. Similarly, while editing, A moved two adverbials to the front and made two moves that brought the subject and verb phrase closer:

Student’s Target Text (TT): In most of our countries, people who are working in checking up cars

Not all moves were necessary, but the student felt that the sentence would sound better with the change:

ST: بدأَت ميكنة الترجمة تظهر في منتصف الخمسينات

GT: The idea of automating the translation appears in the mid-fifties

ET: In the mid-fifties, the idea of automating the translation started to appear

As for sentence length, Student A divided a sentence into two shorter sentences four times while editing:

ST: وظهرت الفكرة مرتبطة بظهور الحاسبات الإلكترونية آنذاك فلاقت كثيرا من المعارضين

GT: The idea appeared linked to the emergence of electronic computers then Flagueta\(^{i}\) lot of opponents.

ET: The idea was first linked to the emergence of electronic computers. It faced a number of opponents.

Translation students who work between English and Arabic have learned that Arabic tolerates long sentences to a higher degree than does English. While translating, however, Student A divided only one sentence and left two run-on sentences. She expressed an intention to revise them later, but probably forgot to do so.

Student B made several structural alterations. Since she was translating from Arabic to English, she shortened four long sentences by dividing them and moved an initial verb after the subject. Similarly, while editing, she divided three long sentences, one of them improperly. She also reformulated the first sentence, which had a conditional “if” in the middle, and replaced it with an initial ‘when.’
Student C made structural changes in six sentences while editing. In two sentences, changing GT’s translation produced a more accurate rendition, but on the other four occasions, they changed the meaning further away from the meaning of the ST, as in example (5) above. While translating, on the other hand, C made only one structural change, namely placing the verb. Her reason for making more structural changes when editing than when translating was probably that the structure of some of the GT sentences was scrambled. As the student tried to correct these sentences, she was working independently from the influence of the ST structure, whereas when translating, she was not.

Likewise, D made more structural deviations from the original structure when editing than when translating. As she edited the GT translation, she produced an alternative structure six times. In two such cases, she fronted the verb, as in example (11) below; she sought to make sense of a scrambled sentence twice; she changed the structure due to personal preference once; and she thought that the intended meaning was not expressed by the GT translation also once. When translating, C tried to retain the structure of the ST as far as the differences between the two languages would allow. She made four changes, all of the same type (placing the verb):

(11) ST: But commercial farming has started to make huge strides

لكن الزراعة التجارية بدأت في اتخاذ خطوات هائلة

ET: ولكن الزراعة التجارية في اتخاذ خطوات هائلة

4. Discussion
The results suggest that constant use of GT to provide a first draft may jeopardize the development of several translation skills. At the word level, students checked the dictionary less often when using GT translation as a first draft. One of the basic skills developed in translation training courses is that of hunting for information by consulting a variety of resources (Sofer, 1999). Dictionary consultation is an essential skill, whether the dictionary source used is a hard-copy or digital version. A dictionary provides options for equivalents, and the user then chooses the best option based on the linguistic and situational context. One problem with GT is that it provides selected equivalents that may or may not be accurate for the context.

GT between English and Arabic is far from perfect, so the students must decide whether to accept GT’s choices or to change them. Approving a GT word choice involves passive recognition of a vocabulary item and may not help the students to move that word into their active vocabulary inventory (Fan, 2000). The analysis shows that students often retain a wrong GT choice of a word without verifying it, apparently because they place too much trust in GT. In other cases, they may change a GT equivalent that they consider inaccurate, only to replace it with another inaccurate word. Students trust GT or themselves too much because they are still in the training process and have not yet developed their second language fully nor mastered all translation strategies. Their
training institution is seeking to build their strategic translation skills in conjunction with their acquisition of intermediate-to-advanced language skills (Gaspari, 2001). Although the small number of students limits generalization, the results confirm Depraetere’s (2010) observation that translation trainees tend to overlook some errors in machine translation.

Also, students showed a tendency to over-edit, i.e., to change accurate GT equivalents without a good reason for doing so. This tendency may occur because they have never been trained to post-edit MT and think that more editing is always better, without a clear view of how much time the editing process should take in comparison to translating from scratch (Gaspari, 2001).

At the structural level, due to the scrambled outcomes frequently offered by GT, the students had to struggle with the GT text to turn it into an intelligible translation. They either translated the scrambled passage, thus in effect circumventing the use of GT, or fixed it. Fixing a scrambled GT sentence without careful resort to the ST may risk unintended deviation from the meaning of the original sentence (Somers, 2003). Nevertheless, judging GT translation and struggling with it while trying to edit it are highly productive activities that can develop the student’s comprehension and formulation skills.

The main problem is that any potential benefits of post-editing GT are undermined if, as reported by teachers, some students do not take the time to edit GT at all before submitting an assignment. This tactic deprives the students of a valuable opportunity to learn. The gravity of the harm depends on how frequently the students avail themselves of this shortcut and how actively they participate in classroom discussions about the translation.

To compensate for this loss of learning, certain classroom strategies should be implemented by teachers. These include giving students adequate opportunities to practice the production of translations in the classroom (Albir, 2007) and monitoring classwork to prevent overreliance on GT in the production of first drafts. Awareness should be raised by continually reminding students that only translation practice can develop their translation competence and that proper editing of machine translation involves decisions that require fully developed translation competence (Tennet, 2005). Students should be trained to edit machine translations as well, but this activity should occur near the end of the program so that it does not interfere with the development of basic translation skills (Somers, 2003).

The world appears to be heading toward greater reliance on technology to meet the increasing demand for translation services. In this context, students must understand translation technologies and their proper use to be competitive in the job market (Bowker, 2014). However, the unplanned introduction of technology may prevent students from acquiring the necessary translation skills required to generate alternative translations or to make a successful selection of one alternative over the others. Pym (2003) warns against confusing means with ends, arguing that new technologies cannot help translators perform their basic task which is production of
alternatives and selection of one alternative. Basic translation skills are needed to complete successful editing of a machine translation. The translators must be able to recognize when GT errs and must view GT only as a source of options which are likely to be correct because of the information stored within the program, but which must always be verified.

5. Conclusion
Overreliance on editing GT does not help a translation trainee to grow into a professional translator any more than overreliance on heating ready-made food would help one to become a chef. A program cannot claim to have trained translators adequately and competently if its graduates cannot translate from scratch. The medium of machine translation has enormous capacity, but students seeking to develop translation skill must not rely on it too heavily. To improve their knowledge and skills, students must be guided away from behaviors that would reduce their practice time and deprive them of the opportunity to learn properly.

It is important to alert the students to the fact that translation technologies are there to help translators to become better equipped for a demanding career and to complete quality translations more quickly. However, students should avoid using technology to circumvent the requirements for proper training, which could ultimately lead to less learning. Technology is a double-edged sword, extremely powerful but risky if misused.

6. Acknowledgment
I wish to thank all the students and teachers who participated in this study. I also thank the Deanship of Scientific Research, King Saud University, for supporting the study.

Note
1 This is one of the nonsense translations made by GT, which is a transliteration of the Arabic word.

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References


The Effects of the Use of Google Translate on Translation


The Pragmatics of Romance in the First World War' Poetry

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Abstract
Many influences have shaped literature; war is one of them. Among the horrors, death tolls, destructions, and chaos, there should be inevitably a beam of light of hope, a desirous and eagerness for long life, expressions of love, loyalty to the homeland and other feelings that carry a sense of romance in different shapes. This study hypothesized that romance is found in war poetry, and it has various meanings other than the conventional definition; the scope of the meanings of the word romance is either expanded or shrunk. The expansion happens throughout the appearance of new meanings. They were not there before or after this time. The shrinking happens when some of the meanings are vanished and no longer used as a denotation of romance. These meanings are realized in various pragmatic devices. The war poems selected for this study are Rupert Brooke's The Soldiers and Allan Seeger's I Have a Rendezvous with Death. The results show that romance has (34) meanings. Of them, is 'Idealization' and 'heroism'; which score the highest frequency and appear (5) times equal to (31%); 'Love and intimacy' comes next with (3) times equal to (19%); 'Bravery' scores (2) times equal to (13%); and finally 'Patriotism' registers the lowest frequency with (1) time, equal to (6%). The pragmatic devices that realize these meanings and that register the highest frequencies are: hyperbole, personal deixis, enumeration, and metonymy.

Keywords: Allan Seeger, First World War, pragmatics, romance, Rupert Brooke, war poetry

Introduction

Clarke (1917) states that man has been expressed in literature since he has both peaceful and combative moods. War may become the price of peace when the peace is based upon justice and liberty. Most of war poetry has been undertaken in this spirit. It has exalted and touched unique qualities like patriotism, self-sacrifice, courage, enterprise, and endurance. Thus, the poetry of war has tended to glorify war in itself though ardent and lovable youths have been slain. Then, it has brought misery and despair to women and older people (p. 31). The vision is different according to war poet, Clarke (1917) says:

He has seen and felt. Envisaging war from various angles, now romantically, now realistically, now as the celebrating chronicler, now as the contemplative interpreter, but always in a spirit of catholic curiosity, he has sung the fall of Troy, the Roman adventures, the medieval battles and crusades, the fields of Agincourt and Waterloo, and the more modern revolutions. (p. 32)

In discussing war poetry and war poets, Williams (1945) mentions some names of poets. Among them, is Mark Van Doren who says that the best earlier war poets were Homer and Shakespeare and in modern times, Thomas Hardy (p.17). These words reflect the idea that writing poetry largely depends on personal circumstances of the poet. This means that in order to write an effective war poem, the poet has to be on active service. In this case the tone and attitude of the poetry will be conditioned by the ideological and actual impact the war has made on the poet. Williams (1945) points out that the poet is in a particularly exciting position when he has seen war at its source and when he has been in action, thus he is able to write more accurate about the atmosphere of war than those who are noncombatants. He can accurately describe the behavior of men who are closest to his heart, the personal reactions, emotions, love, pity, fear, and situations of heroism or despair. The most important thing is that his mind and body are balanced under active service conditions and not divorced (p. 24).

Fussell (1975) points out that war literature is a inquiry into the curious literariness of real-life (p. ix). Hence war poetry is a representation of life; that happens to be a cruel one. The subversive war poetry proposed, intensively the questions of "identity, innocence, guilt, loyalty, courage, compassion, humanity, duty, desire, and death." (War Poet Association)

The poetry assigned with the horrors of the great wars broke new grounds and gave a realistic account of the warfare through actual vocabulary, literary devices, formal poetic innovations, rhetoric devices, and shocks the traditional artistic and aesthetic presentations of their familiar techniques and enriched poetic language with new literary devices.

Many great literary works during wars have appeared. Stallworthy (1984) points out that Wordsworth (1909) in Preface to Lyrical Ballads says that "Poetry is the spontaneous overflow of powerful feelings,"( p. 4) consequently, Stallworthy states that war is a particular area of human experience in which he has generated a more extensive range of powerful feelings: "hope and fear; exhilaration and humiliation; hatred – not only for the enemy, but also for generals, politicians,
and war-profiteers; love – for fellow soldiers, for women and children left behind, for country (often) and cause (occasionally)” (p. xix).

War poetry is not necessarily ‘anti-war’. However, it is about the substantial aspects of life: identity, loyalty, innocence, guilt, courage, duty, desire, love, compassion, humanity, and death. The response to these aspects, gives war poetry extra-literary importance. (What is War Poetry?).

Venugopala (2014) states that wars witness an outburst of poetry. Some poets, at their initial stages, expressed the patriotic enthusiasm and handled the romantic concept of war. That is, the glorification of the nationalism, freedom, patriotism, liberty, and martyrdom were to be seen at this stage (p. 11).

Williams (1942) states that the poetry cannot be restricted in the subject of war. War enters human life; thus war is in the poetry just like in the imaginations and war poetry is a part of human life and a part of human feelings and passion where one can find love, intimacy, compassion and furthermore, romance (p. 25). Thus, romance is not a surprising image that unexpectedly, one can touch in war poetry. Therefore, the researchers feel free to combine these two different images in the literature of WWI poetry and write this research.

The following section is primarily dedicated to discussing war poetry of the WWI in details.

2. The First World War

The WWI was probably the most deadly war in history. The death toll of twenty million besides the use of modern warfare marked a new era in human history. It was a global war, fought across continents, using modern weapons, and causing mass slaughter.

Graham and Showalte (2019) state that the First World War was an international conflict that took place in 1914–18. It involved most of the nations of Europe, Russia, the United States, the Middle East, and other regions. It ended with the defeat of the Central Powers. The war began after the assassination of Austrian archduke Franz Ferdinand on June 28, 1914, by Slav nationalist Gavrilo Principle which was regarded as the main cause of this conflict. By the time of war, more than 16 million people, soldiers and civilians were dead.

2.1 WWI Pioneer War Poets

Fussell (1975) states that in 1914 there was no cinema, no radio, and certainly no television. He continues, “Amusement was largely found in language formally arranged, either in books and periodicals or at the theater and music hall, or in one’s own or one’s friends’ anecdotes, rumors, or clever structuring of words.” (p.196)

Mass media and poetry had a great influence on recruiting soldiers to join the battlefield. Poetry, in particular, was used as a means of government propaganda targeted at the public. The
main goal of this propaganda was to satisfy people that their participation in the war as a means of scarifying for the sake of their country, and this will be highly rewarded.

Soldiers suffered social difficulties; among them were some poets who participated in the war, which consequently affected their literary experience. Despite the traumatic situations of them, several poets glorified the war. Examples of those poets are:

Siegfried Sassoon, Wilfred Owen, Charles Hamilton Sorley, and Isaac Rosenberg. In addition to Rupert Brooke and Alan Seeger whose poems are selected to be analyzed in this study.

In the following sections, a piece of detailed information about Rupert Brooke and Alan Seeger as samples of WWI poets:

2.1.1 Rupert Brooke

Rupert Brooke (1887-1915) is an English poet who is the primary representative of the patriotic pro-war poetry which forms a part of the political propaganda of the British army. He is one of the poets whose name is tightly connected with WWI poetry with the spirit of glorifying and romanticizing war as a source of peace to the soldiers who take parts in the battlefield. The Soldier is one of Rupert Brooke’s “best-known and loved work and maybe the most famous single poem of war” (Bloom, 2003, p. 35). Another Brook’s most popular sonnets are Peace. It reveals the poet’s romantic vision of war. He sees war as one of God’s great plan. He thought men are existed to fight battles (Rad, 2015, p. 6).

2.1.2 Alan Seeger

Alan Seeger is the son of Charles Louis Seeger, a businessman in Mexico. He was born in New York City in 1888, and grew up in a wealthy and cultured family. He was influenced by the Romantic poets, such as T.S. Eliot. He graduated from Harvard in 1910. After graduating, he moved to Greenwich Village as an attempt to live his romanticized notion of life. His romantic views of the war make their way into his poetry. His familiarity with the age of chivalry makes him write as medieval crusaders (Poetry Foundation). The relationship between the soldier and death is based upon a romantic fusion of nature’s beauty and sexual love. Though he has many poems, his poem I Have a Rendezvous with Death was still the most famous poem among others. Seeger was compared to his contemporary Rupert Brooke (Poetry Foundation).

2.3 Themes of War Poetry in WWI

2.3.1 The Idealism

At the time of WW1, it is most well known that war poetry follows the poet’s personal attitude toward the war. William (1942) states that most war poetry was idealistic, particularly in 1914 and on through 1915. Rupert Brooke is the outstanding name here as in his sonnets Peace and The Soldier. They are the best patriotic poems written in English during the twentieth century.

2.3.2 Heroic Spirit

McArthur (1989) states that in the light of full knowledge of the WW1, many critics have rejected all attempts to glorify it. However, some poets such as Rupert Brooke might still stand as
a patriotic poet before and during 1914. Brooke regarded war as a game and as an opportunity to test one's manhood. Also, Wilfred Owen's poem *Apologia Pro Poemate Meo* which was as a pure show of heroic virtue as has ever been written, celebrating the bond of brotherhood and the cheer of battle which were central to much heroic poetry. (pp.1-13)

2.3.3 Patriotic Mood

Pauw (2017) states that many war poems which fitted the rising patriotic mood were printed in *The Times* just a single day later August 4, 1914, when the war on Imperial Germany was declared by Great Britain. The flow in patriotism led to a flood of poems. The writing of patriotic war poetry was encouraged by the newly created War Propaganda Bureau. It was newly created under the leadership of Liberal politician Charles Masterman, who motivated the writing of poetry which idealized courage, chivalry, personal sacrifice and the fighting for justice. (p. 8)

2.3.4 Mood of intimacy and intensity

Smith (2014) farther adds that digging into muddy trenches, used barbed wire, machine guns, and poison gas, are activities by opposing armies which reflect a different type of fighting in WWI. They bring unexpected and frightening psychological effects of warfare in trenches. Thousands of soldiers stay in hospital and suffer from shell shock (p.7). Das (2014) points out that at the same time, mortality, mutilation, and shellshock lead to new levels of intimacy and intensity among soldiers. When ill or wounded, they looked after each other and "wrapped blankets around each other, and at night, their bodies spooned together as they slept."

3. The History of the Word Romance

The word *romance* and its cognates change radically in meanings, and it becomes a venue of conflict. Once the term was loosely used in terms of speaking about Renaissance Literature and sometimes it was used to refer to older forms of fictions which are not necessarily called as novels (Lee, 2014, p.287). He also adds:

In their earliest form, words such as roman, roman, and roman once meant only “a romance language,” a vernacular derived from the old speech of the Roman Empire. By the late twelfth century, the Old French roman had become a term not only for the vernacular but also for the stories written in such vernacular. (p. 288)

Radford (1986) argues that there are differences and similarities among the types of romance produced throughout the history of the genre; meanwhile, there is evidence to prove that romance has a “history of referring back to older texts” (p. 8).

Tracing the origin of romance, whether it is a genre, a strategy or a mode, takes us back to Homer’s *Odyssey*. McDermott (1989) claims that *Odyssey* is the first romance and “the archetype of all great romance,” though not all historians agree on that, and he furthers says:

any discussion of Greek romance must inevitably begin with Homer’s *Odyssey*” since it is “archetypal in that it sets the pattern for all subsequent romances,
whether in the design of the narrative or the use of specific scenes and incidents to symbolise primary human experiences (p. 12).

McDermott (1989) states that the conventions of *romance* that appear in *Odyssey* and continue in Greek are “private story of domestic and adventurous life… the love presented is a mature love between a couple who have been married for a very long time,” (p. 13-4) with a happy ending to be found in every Greek romance, while Fuchs (2004) shows a slight difference in her approach to romance when she refers to this term. She points out to the presence of the following elements of the romance of Greek: “occluded and subsequently revealed identities, idealized protagonists, marvels and monsters, tasks and tests” (p. 36).

Later, in medieval *romance*, the term is used to refer to the transformation of Latin texts, such as “Greek and Roman legends and certain classical texts, into romance language” (Fuchs, 2004, p. 37-9). She says that medieval romance:

Is conventionally defined as the group of narratives in the vernacular that emerge around 1150 in the court of Henry II and Eleanor of Aquitaine in England [...] and tell stories of love and adventure. Although generally situated in a distant classical or Arthurian past, the stories feature all the trappings of contemporary court and chivalric culture, so that, for example, Greek and Roman “knights” skirmish in patently medieval tournaments. (p. 39)

This means that the Greek and Roman Latin old texts are transformed into *romance* language and rewritten in French. Fuchs (p. 40) further adds *idealization* as another characteristic for the medieval romance.

The prominent writers of the medieval romance are Malory and Chaucer who treated romantic love in a more *realistic* way, as stated by Pearce (2007):

The trials and adventures that constitute a test of *chivalry* in early romance are refigured [in Chaucer's *Troilus and Criseyde* (c. 1385) and in Malory’s *Morte d’Arthur* (1485)] as the psychological challenges of romantic love itself. Love, at last, becomes the true *object* of the romance genre, and the fantastical ‘external’ challenges facing earlier knights now re-shape themselves as the doubts and demons of the lover’s interior consciousness (p. 35).

This means that romance was refigured in the medieval era and extended to cover the psychological challenges of romantic love. Thus a new meaning is being added to what had already been disclosed in the previous periods.

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1 Every bold type word refers to a meaning of the word *romance*, which will be collected in this chapter to refer to the development in the meaning of the word.
The Renaissance period, on its part, witnessed an emphasis on women and, by using Pearce (2007)'s words, “women increasingly took the title roles in prose romance” (p. 36). The romance of the sixteenth century was marked by *courtly love* and a rediscovery of Greek romances (p. 66).

In the Shakespearian era, no one used the word *romance* in the broad sense as it is used nowadays. It was limited, old-fashioned term. Its sense was clearly bounded (Lee, 2014, p. 289). The meaning of *romance* in Old French, which covered vernacular literature of all kinds had been narrowed down after the passage of four centuries. It was a tale in prose and a story of knights.

Further, the word has witnessed a significant change in its meanings to the extent that the older senses had been forgotten and it became a restricted genre term. For example, it referred to certain forms of fiction which never entered pictures. A romanzo “denoted only a high mode of literature, centered on the deeds of illustrious men” (Lee, 2014, p. 292). It refers to virile deeds such as the strength of warriors and without the power of such warriors, no romance could be there. In the sixteenth century they were called 'heroic poems'. Fuchs (2004) states that:

> [t]he trajectory of romance after the Renaissance is complex and often paradoxical. While Greek and chivalric romance, in particular, continued to prove hugely popular with readers, critical predilection for new kinds of narrative fiction led from an initial embrace of French “heroic” romance in the seventeenth century to the gradual marginalization of romance as a “low” genre in subsequent periods. (p. 99)

Authors and readers, as well as critics, started using different labels to such as ‘romances’ in France and England in the 1620s and 1630s. This century witnessed a transformation in the meaning of the word *romance*. The word began to be used “not as a genre of male heroics but the one of imagination and the passion” (Lee, 2014, p. 299).

Pearce’s claim evidently pronounces that romance faces changes and develops itself in the next century and does not stick to its bygone age. It is no longer courtly love but in fact it turns to be understood as a mixture of the *spiritual* and *sexual* love as well.

In the eighteenth century, the Gothic and the courtship *romances* had dominated the attention of the readers. Thus, the seduction *romance* became less known, and it might become a source of a shock for those readers.

Within the frame of modern times, there appeared modern scholars and modern definitions of romance such as Bianchi et al. (2015). When talking about the difference between ‘popular romance’ and ‘historical romance’, they refer to the definition of ‘popular romance’ given by the Association of the Romance Writers. The association says that to be labeled as a romance, fiction needs to present the following aspects:
• “A central Love Story: in a romance, the main plot concerns two people are falling in love and struggling to make the relationship work. The conflict in the book centers on the love story, the climax in the book resolves the love story.
• An emotionally satisfying and optimistic ending: romance novels end in a way that makes the reader feel good. Romance novels are based on the idea of an innate emotional justice – the notion that good people in the world are rewarded and evil people are punished. In a romance, the lovers who risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love.” (p. 249)

4. The Development of the Meanings of the Word Romance

Romance, throughout history, has somehow repeated meanings with some extensions or expansions. Fuchs (2004) considers romance as “a notoriously slippery category” since critics disagree about it as “a genre or mode, about its origins and history, even about what it encompasses,” yet the readers feel it when they see it (p.1).

The meaning of the word romance originally referred to old French language and meant any work written in French. It involves, at that time, to French literature consisted of fantastic stories about adventures, especially chivalric knights who have heroic qualities (The Romance and the novel). The meanings of the word Romance, are “A feeling of excitement and mystery associated with love,” or the “Love, especially when sentimental or idealized” (Oxford English Dictionary).

Furthermore, romance can be considered as a mysterious, exciting, sentimental, or nostalgic quality, especially one associated with a place. (Collins English Dictionary) or it is the feeling of excitement or mystery that one has from a particular experience or event (Cambridge English Dictionary).

Romance, etymologically, comes from Anglo-Norman and Old French romanz. It means a story of chivalry and love. As far as literature is concerned, the term has a different concept. It refers to the romantic stories with chivalrous feats of heroes and knights. It describes chivalry and courtly love which comprise stories and legends of duty, boldness, courage, battles, and rescues others who were in distress. It was chivalric literature, which aimed at teaching the rules of behavior, courage, bravery, gentlemanliness. In addition, the principle function of romance was to maintain order in society by presenting sources for entertainment (Literary Devices).

Frye (1957, p. 151) states that "romance presents an idealized world, that is, in romance "heroes are brave, heroines beautiful, villains villainous, and the frustrations, ambiguities, and embarrassments of ordinary life are made little of." Hence its imagery presents a human in another world which may be called the "analogy of innocence." This means that Frye divides the natural cycle into two halves, "the top half is the world of romance and the analogy of innocence and the lower half is the world of realism and the analogy of experience" (p. 162). He describes romance as the "nearest of all literary forms to the wish-fulfillment dream," in which a perennially childlike quality is one of its characterization that marked by an "extraordinarily
persistent nostalgia" and a "search for some kind of imaginative golden age in time or space"(p. 186).

The following list shows up the variety of meanings occurred within the scope of the word of romance and how the word diverges from the most well-known, familiar, and original definitions to new and expanded and diverted different purposes other than its original one. These meanings are collected from various references and were printed in bold type in the above sections and put together to make them a departure point in developing the eclectic model of this study:


These meanings of romance will be the base for the analysis of the poems selected for this study. These images will be traced in the poems and then find out the pragmatic devices interpret these images.

5. The Pragmatic Perspectives of Romance in War Poetry

This section set itself to study, pragmatically, the devices of romance used in war poetry. The pragmatic dimension of romance covers several pragmatic theories. Therefore, romance can be identified throughout various pragmatic devices. They are: Hyperbole, personification, certain deictic expressions, repetition, understatement, paradox, enumeration, simile, metaphor, and metonymy.

5.1 Hyperbole

Leech (1969) p.168) states that hyperbole is frequently concerned with personal values and sentiments. And he further adds that hyperbole, as a rhetorical figure, similar to metaphor, is a common feature of everyday language use (p.168). Furthermore, Claridge (2011) writes that hyperbole reflects the sense of exaggeration. Pragmatically, hyperbole is not grounded in linguistic structure, but in speaker assumptions and expectations about the world, leading to the creation of a partially ordered set in a given context (p.1).

5.2 Personification

Personification is a sort of figurative language in which non-human things are described as having human attributes. Personification can help writers to create more vivid descriptions, to make readers see the world in different ways, and to capture the human experience of the world more powerfully. Depending on its function, the word personification has another different
meaning as a literary device. It can also be used to indicate that someone embodies a particular concept or quality (Personification Definition).

5.3 Deictic Expressions

Levinson (1983) sees that "The single most obvious way in which the relationship between language and context is reflected in the structures of language themselves is through the phenomenon of deixis," thus it belongs to pragmatics because "it directly concerns the relationship between the structure of languages and the context in which they are used." (p.55)

He (1983) classifies deixis into the following traditional categories: person, place, and time (p. 62).

1- Person deixis is concerned with the “the encoding role of participants in the speech event in which the utterance in question is delivered.” Example: first person (the speaker refers to himself); second person (the speaker refers to one or more addresses), third-person (a reference to persons and entities which are neither speakers nor addresses of the utterance).

2- Place deixis is concerned with “encoding of spatial locations relative to the location of the participants in the speech event.” Example: proximal (close to the speaker and distal (non-proximal, sometimes close to addressee), as the demonstratives this vs. that and deictic adverbs here vs. there (Levinson, 1983, p. 62).

3- Time deixis is concerned with “encoding of temporal points and spans relative to the time at which an utterance was spoken (or written message inscribed). Examples: now, then, yesterday and this year (p. 62).

4- Discourse deixis is concerned with “encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located.” Examples: that, as in (that is what it sounded like) and this as in (This is what phoneticians call creaky voice) (p. 63).

5- Finally, social deixis which is concerned with social distinctions, particularly the aspects of the social relationship holding between speaker and addressee(s) or speaker or some referent. This deictic category is a kind of “morphological system in which case, we talk of honorifics” (p. 63).

6-

5.4 Repetition

Florman (2017) writes that repetition is a literary device in which a word or phrase is repeated two or more times. It occurs in so many different forms. It is a category that covers several specific figures of speech. Here are some additional key details about repetition:

- Figures of speech that employ repetition usually repeat single words or short phrases, and some can involve the repetition of sounds or the repetition of entire sentences.
- Repeating information has been used to increase the likelihood of changing people's minds.
- It has persuasive power in poetic language.
5.5 Rhetorical Understatement

The figure of understatement is prominent in literature as hyperbole because it has none of the potential absurdity of the other tropes. In understatement, the speaker uses a negative expression where a positive one would have been more forceful and direct. It is used to evaluate the meaning and implies a desire to suppress or conceal one's true attitude; but paradoxically this may be a mode of intensification, suggesting that the speaker's feelings are too deep for plain expression (Leech, 1969, pp. 168-171).

5.6 Paradox

The origin of the term paradox is from the Greek word paradoxon, which means the contrary to expectations or perceived opinion. It is a statement that appears as a self-contradictory, but it may include a latent truth. It is also used to illustrate opinions contrary to accepted traditional ideas. It is used to make the readers think over an idea in an innovatively. In poetry, the use of paradox is not confined to mere pleasure; it becomes an integral part of poetic diction. Poets usually make use of paradox to create a remarkable thought or image out of words (Literary Devices, 2019).

5.7 Enumeration

Enumeration is a rhetorical device, which is used for listing details, or a process of mentioning words or phrases step by step. It is a type of amplification or division in which a subject is further distributed into components or parts. Writers use enumeration to explain a topic, to make it understandable for the readers. It also helps avoid ambiguity in the minds of the readers (Literary Devices).

5.8 Simile

The simile is a trope that describes one thing by comparing it with another. It contains an explicit indication of the comparison, while it is merely implicit in a metaphor (Alm-Arvius, 2003, p.125). Furthermore, Leech (1969, pp. 153-56) states that simile is an obvious comparison using such constructional elements as (like, as...as, more ... than). It, conversely, is generally more explicit than a metaphor. He also adds that it can specify the ground of the comparison as in such example, 'I wandered lonely as a cloud,' loneliness is stated as the property which the speaker and a cloud have in common.

5.9 Metaphor

No one can get along correctly in the language without metaphor. A metaphor is a figure of speech that makes an implied or hidden comparison between two different things that are unrelated to each other, but they share some common characteristics. That is, a resemblance of two different objects is made based on some common features (Literary Devices).

Cruse (2000) defines metaphor as the transfer in the meaning of one expression and its application to another one. The phenomenon of metaphor is also regarded as a decorative device and as a source of deception and untruthfulness (p. 202).
Lakoff and Johnson (2003) state that metaphor is generally a device of the poetic imagination and the rhetorical flourish (p. 4)

5.10 Metonymy
Leech (1969) mentions that metonymy can be defined as "A Figure of speech that consists in using the name of one thing for that of something else with which it is associated." For example, when one says 'I've been reading Dickens'. This means that he has been reading the works of Dickens. Thus, only by inserting one or two extra words, one can give a literal paraphrase of a sentence containing metonymy. In literature, though metonymy is often overlooked because of the powerful effect of metaphor, yet it is essential (p. 152).

5.11 Violation of Grice’s Maxims
The inevitable result of the occurrence of the above mentioned pragmatic devices in the poems under scrutiny is the violation of Grice maxims. Grice (1975, p. 45) distinguishes the following pragmatic maxims of conversation. They are: The Maxim of Quality, the Maxim of Quantity, the Maxim of Relation, and the Maxim of Manner.

1. Maxim of Quality: Try to make your true contribution one that is:
   - Do not say what you believe to be false.
   - Do not say that for which you lack adequate evidence.
2. Maxim of Quantity: This maxim is related to the amount of information provided
   - Make your contribution as informative as required.
   - Do not make your contribution more informative than is required.
3. Maxim of Relation
   - Be relevant
4. Maxim of Manner:
   - Avoid obscurity of expression.
   - Avoid ambiguity.
   - Be brief.
   - Be orderly.

6. Methodology
6.1 The Levels of the Analysis
The word romance has witnessed a series of development in the scope of its meanings. The researchers find it proper to explain the meanings of the word romance as they are interpreted in WWI time. This will happen in three levels:

6.1.1 Level One: Tracing the meanings of the word romance
In each war poem selected for the analysis, there are different meanings in which romance is explicated. The researchers will start searching for these meanings involved.
6.1.2 Level Two: Pragmatic Perspectives of each Meaning

These meanings are pragmatically interpreted by different pragmatic devices. Each meaning will be interpreted by certain pragmatic devices which might be different from other pragmatic devices of the same meaning in other wartime.

6.1.3 Level Three: Tracing the differences

Statistical analysis for these meanings is made to see which meaning scores higher frequency and which pragmatic devices that realize each meaning and which one of them compose the higher frequency.

6.1.4 The Units of the Analysis

The stanza(s) of the poems selected for the investigation will be the unit of the study. Whenever the researchers find a stanza containing a relevant meaning, they will pick it up and make it the data of the investigation by mentioning full details of the mother poem.

7. The Data

7.1 First Poem: The Soldier

Rupert Brooke's *The Soldier* is a sonnet in which he glorifies England during the WWI. He speaks of an English soldier who leaves his home to go to war.

7.1.1 Level One: The meanings of romance

This poem contains the following meanings:

1. **Idealism**: Though the context is war, yet Brooke portrays a more optimistic picture in getting an idealized life in heaven after death. The soldier's heart will achieve peace after death. His idealized love for his country is manifested in his bravery and purity. He looks at death as a noble end for one's country.

2. **Patriotism**: To reflect the idea of patriotism, he merely convinces himself and others that their death will not be in vain, and they will be rewarded in heaven.

3. **Heroism**: It is worthy of sacrificing one's soul to his noblest homeland. By such an attitude, as a result, the poet affirms the importance of fighting for this country to encourage men to enlist in the army.

4. **Love and Intimacy**: The great relationship between the soldier and his country, England, just like the soldier's mother and consequently, the soldier is a part of England (his mother).

7.2 Level Two: The Pragmatic Devices

Unit 1

(1) *If I should die, think only this of me:*
(2) *That there's some corner of a foreign field*
(3) *That is forever England. There shall be*
(4) *In that rich earth a richer dust concealed;*

1. Meaning of Romance: Romance in this unite refers to the following meanings:

1.1 Idealization

1.1.1 Pragmatic Devices: The pragmatic devices that realize **idealization** are:
1. Deixis
   a. Personal deictic
      1- "I"
      2- "me"
      By using such personal deictic, the speaker wants to depict his ideas about the feeling of ideals of valor.

2. Hyperbole:
   3- "forever England": The speaker here wants to express his attitude towards his country in an exaggerated way and says that whatever he does is for the sake of England only.
   4- "richer " : The poet uses this expression to exaggerate and describe his British body, after death, as being richer than anybody from any nationalities that participate in the WWI.

3. Understatement
   5- "think only this of me": Such expression is used by the poet to say that what he has done for the sake of his country is nothing regarding the amount of love he has to his country and tells his readers to appreciate his idealized sacrifice. He tells them not to mourn or feel sorrow when they see his grave.

1.2 Patriotism
1.2.1 Pragmatic Devices:
1. Deixis
   a. Spatial deictic
      6- "That"
      7- "there's"
      By using such type of deixis, Brooke here wants to refer to his grave, which will be England herself. He reminds others to regard himself as a monument from England in a foreign land.

2. Metaphor
   8- "rich earth": The source and the target of the metaphorical image are:
      (S) As a literal entity stored in mind, the word 'rich' is a human quality.
      (T) The word ‘rich’ in this poem, refers to the quality of the soil. It is used metaphorically to describe the earth of England as a rich human, the country which is full of happiness and dreams.
   9- a richer dust: It is a metaphorical expression.
      (S) This comparative adjective refers to the quality of humans who have more than others.
      (T) Here the poet refers to the bodies of the dead soldiers who are buried then make the soil of England richer than other soils due to these valuable bodies.

Unit 2
(5) A dust whom England bore, shaped, made aware,
(6) Gave, once, her flowers to love, her ways to roam,
(7) A body of England's, breathing English air,
(8) Washed by the rivers, blest by suns of home

2. Meaning of Romance: Romance in this unit refers to the following meanings:
2.1 Love and Intimacy
2.1.1 Pragmatic Devices:
1. Personification
   10- "England": The amount of love and intimacy to this country is clearly shown in this stanza.

2. Enumeration
   11- "her flowers to love, her ways to roam": By using such detailing consequences, the speaker wants to emphasize on his love and intimacy to his country to make the image more effective.

2.2 Idealization
2.2.1 Pragmatic Devices:
1. Personification
   12- "A body of England's, breathing English air": He looks at England as human body breathing English air.

2. Metaphor
   13- Washed by the rivers, blest by suns of home
   The idealized love and intimacy to his country is clearly shown in this line:
   (S) The dead body is washed by the river to be blest in the grave.
   (T) The dead soldiers are purified by being washed in the rivers of England, and sitting under its sun.

Unit 3
   (9) And think, this heart, all evil shed away,
   (10) A pulse in the eternal mind, no less
   (11) Gives somewhere back the thoughts by England given;
   (12) Her sights and sounds; dreams happy as her day;

3. Meaning of Romance: Romance in this unit refers to the following meanings:
3.1 Idealization
3. 1.1 Pragmatic Devices:
1-Hyperbole
   14- "all evil": As an exaggeration, the poet emphasizes on the purity of his heart, which will be empty from all evil.

3.2 Heroism
3.2.1 Pragmatic Devices:
1. Deixis: Spatial Deictic
   15-"This heart": By using such deictic expression, the poet emphasizes the idea that the act of bravery exists in the heart.

3.3 Love and Intimacy
3.3.1 Pragmatic Devices:
1. Enumeration
   16- "Her sights and sounds; dreams": By repeating such details, the speaker wants to emphasize his love and intimacy to his lover.

2. Simile
   17- as her day: The poet here makes an amazing comparison between his beautiful dreams which is happy as her day.

8. Second Poem: Alan Seeger's *I Have a Rendezvous with Death*
"I Have a Rendezvous with Death" is a war poem talks about facing Seeger's death, which is the real possibility in war. It is about courage and honor, and it is considered a very patriotic poem.

8.1 Level One: The meanings of romance
1-Heroism: As a soldier, Seeger knows that it is better to die for the sake of the country. Thus, the soldier deliberately risks his life on the battlefield as an act of courage.
2-Love and Intimacy: The poet has to keep his swear in meeting his lover.
3-Idealism: It could be concluded from this poem that the poet wants people and his generation as well, to know that dying for one's country is the noblest thing in the world.

8.2 Level Two: The Pragmatic Devices

Unit 4
(1) I have a rendezvous with Death
(2) At some disputed barricade,
(3) When Spring comes back with rustling shade
(4) And apple-blossoms fill the air
(5) I have a rendezvous with Death

4. Meaning of Romance: Romance in this unit refers to the following meanings:
4.1 Heroism
4.1.1 Pragmatic Devices:
1. Personification
   18- "Death": Death is personified as a lover.
2. Repetition
   19- "I have a rendezvous with death": The repetition reflects courage in the battle to face the destiny (death).
3. Deixis: Personal Deictic
   20- "I": By using this pronoun as a personal deictic, the poet reflects his sense of duty over the fear of death.

4.2 Idealization
4.2.1 Pragmatic Devices:
1. Hyperbole
   21- "rendezvous": This word does not refer to an ordinary meeting; it shows the free will by the poet.

Unit 5
(6) When Spring brings back blue days and fair.
(7) It may be he shall take my hand
(8) And lead me into his dark land
(9) And close my eyes and quench my breath
(10) It may be I shall pass him still.
5. Meaning of Romance: Romance in this unite refers to the following meanings:
5.1 Heroism
5.1.1 Pragmatic Devices

1. Paradox
   23- The whole stanza presents a paradoxical image.

2. Personification
   24- "Spring": The poet here personifies spring as a human being.

3. Enumeration
   25- "It may be he shall take my hand, And lead me into his dark land And close my eyes and quench my breath": Completed details to what spring can do.

Unit 6

(11) I have a rendezvous with Death
(12) On some scarred slope of battered hill,
(13) When Spring comes round again this year
(14) And the first meadow-flowers appear.

6. Meaning of Romance: Romance in this unite refers to the following meanings:

6.1 Heroism

6.1.1. Pragmatic Devices:

1. Paradox
   26- Again the poet here shows a paradoxical image of spring and death.

Unit 7

(15) God knows 'twere better to be deep
(16) Pillowed in silk and scented down,
(17) Where Love throbs out in blissful sleep,
(18) Pulse nigh to pulse, and breath to breath,
(19) Where hushed awakenings are dear.

7. Meaning of Romance: Romance in this unite refers to the following meanings:

7.1 Heroism

7.1.1 Pragmatic Devices

1. Personification
   27- "Love throbs out": Personifying love as an animate thing. This image reflects the bravery of the poet.

7.2. Love and Intimacy

7.2.1 Pragmatic Devices

1. Metaphor
   28- "blissful sleep": In comparing death, metaphorically, as a 'blissful sleep', the poet refers to the sleep with his lover as a period of pleasure..
   (S) Blissful sleep
   (T) Death is just like a joyful blissful sleep.

2. Enumeration
29- **Pulse** *nigh to pulse, and breath to breath*: By using such details, the speaker wants to emphasize on his intimacy to his country.

**Unit 8**

(20) *But I've a rendezvous with Death*
(21) *At midnight in some flaming town,*
(22) *When Spring trips north again this year,*
(23) *And I to my pledged word am true,*
(24) *I shall not fail that rendezvous.*

**8. Meaning of Romance:** Romance in this unite refers to the following meanings:

**8.1 Heroism**

**8.1.1. Pragmatic Devices:**

1. **Metonymy**
   30- *"At midnight in some flaming town":* The poet uses ‘flaming town’ to refer to the battlefield.

2. **Paradox**
   31- *"Spring":* The poet here welcomes his death since it is dated with the coming of spring.

3. **Metaphor**
   31- *"pledged word":* this expression is used metaphorically to express his promise.
   (S) The commitment should be fulfilled.
   (T) The poet here insists on sacrificing for the sake of his country as he promises

**8.2. Heroism**

**8.2.1. Pragmatic Devices:**

1. **Deixis:**
   32- *"I"*
   33- *"my"*
   34- *"this year"*
   35- *"that"*

**8.3. Idealization**

**8.3.1. Pragmatic Devices:**

1. **Repetition**
   36- *"I have a rendezvous with Death":* Seeger’s idealism in repeating this line.

2. **Personification**
   37- *"Spring":* It is symbolic of life since it is a renewal, youth, and beauty time.

**9. Results and Discussion**

The researchers devoted this section to discuss the results of the analysis and then tabulating these results in statistical analysis.

In the following table no (1), the analysis of the meaning of *romance* in *The Soldier* shows that 'idealization' scores higher frequency with (3) times, equal to (42.85%), while 'love and
intimacy' scores (2) times, corresponding to (28.57%) then 'heroism', and 'patriotism' with (1) time, corresponding to (14.28%).

Table 1. *Statistical Analysis of Romance Meanings in The Soldier*

<table>
<thead>
<tr>
<th>Romance Meaning</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-Idealization</td>
<td>3</td>
<td>42.85%</td>
</tr>
<tr>
<td>2-Love and Intimacy</td>
<td>2</td>
<td>28.57%</td>
</tr>
<tr>
<td>3-Heroism</td>
<td>1</td>
<td>14.28%</td>
</tr>
<tr>
<td>4-Patriotism</td>
<td>1</td>
<td>14.28%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>7</strong></td>
<td><strong>99.98%</strong></td>
</tr>
</tbody>
</table>

These results agree with William (1942) in which he classifies the themes of WWI's poetry. One of these themes is 'idealization'. Rupert Brooke’s sonnet *The Soldier* belongs to this type of idealistic war poetry. It is the best patriotic poem written in English during the WWI and he might still stand as a patriotic poet. (p. 364)

The pragmatic devices that realize the meaning of 'idealization' are shown in table 2.

Table 2. *Statistical Analysis of Pragmatic Devices of Romance Meanings in the Poem The Soldier*

<table>
<thead>
<tr>
<th>Romance Meaning</th>
<th>Pragmatic Devices</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idealization</td>
<td>Hyperbole</td>
<td>3</td>
<td>37.5%</td>
</tr>
<tr>
<td></td>
<td>Deictic expressions</td>
<td>2</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>Personification</td>
<td>1</td>
<td>12.5%</td>
</tr>
<tr>
<td></td>
<td>Metaphor</td>
<td>1</td>
<td>12.5%</td>
</tr>
<tr>
<td></td>
<td>Understatement</td>
<td>1</td>
<td>12.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>8</strong></td>
<td><strong>100%</strong></td>
</tr>
<tr>
<td>Love and Intimacy</td>
<td>Enumeration</td>
<td>2</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td>Simile</td>
<td>1</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>Personification</td>
<td>1</td>
<td>25%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>4</strong></td>
<td><strong>100%</strong></td>
</tr>
<tr>
<td>Patriotism</td>
<td>Metaphor</td>
<td>2</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td>Deictic expressions</td>
<td>2</td>
<td>50%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>4</strong></td>
<td><strong>100%</strong></td>
</tr>
<tr>
<td>Heroism</td>
<td>Deictic expressions</td>
<td>1</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>1</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Hyperbole scores the highest frequency among other pragmatic devices with (3) times equal to (37.5%), then deictic expressions with (2) times, equivalent to (25%), and finally metaphor and understatement with (1) time, equivalent to (12.5%). These results show that 'idealization' is best realized by hyperbole when the poet exaggerates his love and sacrifice to his country in an idealized way that is not normal in war situation.
The meaning of 'love and intimacy' is realized by enumeration with (2) times, equivalent to (50%), then simile and personification with (1) time, equivalent to (25%). His patriotism is clearly shown in the poem by using metaphor, and deictic expressions with (2) times, equivalent to (50%).

'Heroism,' on the other hand, is realized by deictic expressions with (1) time, equivalent to (100%) as shown in table no. (4) below. This means that the poet uses deictic expressions to identify his heroism in the poem.

The next tables explicate the meanings and the pragmatic devices that realize these meanings in the second poem *I have a rendezvous with Death*.

Table 3. shows the frequency of the meanings of *romance* in this poem. 'Heroism' scores the higher frequency with (6) times, equivalent to (66.66%), the 'idealization' with (2) times, equivalent to (22.22%). Finally, 'love and 'intimacy' with (1) time, equivalent to (11.11%).

Table 3. Statistical Analysis of Romance Meanings in *I have a rendezvous with Death*

<table>
<thead>
<tr>
<th>Romance Meaning</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-Heroism</td>
<td>6</td>
<td>66.66%</td>
</tr>
<tr>
<td>2-Idealization</td>
<td>2</td>
<td>22.22%</td>
</tr>
<tr>
<td>4-Love and Intimacy</td>
<td>1</td>
<td>11.11%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9</strong></td>
<td><strong>99.99%</strong></td>
</tr>
</tbody>
</table>

What is obvious here is that the poet, in his poem *I have a rendezvous with Death* shows the images of 'heroism' more than other meanings in the battlefield where he devotes his life and love to his country.

The pragmatic devices that realize the meanings of *romance* are shown in table 4.

Table 4. Statistical Analysis of Pragmatic Devices of Romance Meanings in *I have a rendezvous with Death*

<table>
<thead>
<tr>
<th>Romance Meaning</th>
<th>Pragmatic Devices</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heroism</td>
<td>Deictic expressions</td>
<td>5</td>
<td>33.33%</td>
</tr>
<tr>
<td></td>
<td>Paradox</td>
<td>3</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>Personification</td>
<td>3</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>Repetition</td>
<td>1</td>
<td>6.66%</td>
</tr>
<tr>
<td></td>
<td>Enumeration</td>
<td>1</td>
<td>6.66%</td>
</tr>
<tr>
<td></td>
<td>Metonymy</td>
<td>1</td>
<td>6.66%</td>
</tr>
<tr>
<td></td>
<td>Metaphor</td>
<td>1</td>
<td>6.66%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>15</strong></td>
<td><strong>99.97%</strong></td>
<td></td>
</tr>
<tr>
<td>Idealization</td>
<td>Hyperbole</td>
<td>1</td>
<td>33.33%</td>
</tr>
<tr>
<td></td>
<td>Repetition</td>
<td>1</td>
<td>33.33%</td>
</tr>
<tr>
<td></td>
<td>Personification</td>
<td>1</td>
<td>33.33%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3</strong></td>
<td><strong>99.99%</strong></td>
<td></td>
</tr>
<tr>
<td>Love and Intimacy</td>
<td>Metaphor</td>
<td>1</td>
<td>50%</td>
</tr>
</tbody>
</table>
‘Heroism’ is realized by deictic expressions with (5) times, equivalent to (33.33%), then paradox and personification with (3) times, equivalent to (20%). Finally, repetition, enumeration, metonymy and metaphor are with (1) time, equivalent to (6.66%).

These results verify the fact that the poet refers to himself many times, and furthermore, it responds to the title of the poem where one can find ‘I’ as his own private action to express his realistic intention of sacrificing himself and going to the battlefield wholeheartedly with happiness and joy as if he is going to meet his lover.

The meaning of ‘idealization’ is realized by hyperbole, repetition, and personification which register similar scores of frequency. The poet draws exaggerated images of idealized love to his country as well as he uses repetition to intensify this love and personification to deal with his country as if he has a rendezvous with his lover.

Finally, ‘love and intimacy’ is best realized by metaphor and enumeration which register the same percentages of (50%) with an equal time of (1). These results show that the poet uses metaphorical images to compare his love to his country with his love to his beloved woman.

Table 5. Statistical Analysis of romance Meanings in both The Soldier and I have a rendezvous with Death

<table>
<thead>
<tr>
<th>Romance Meaning</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- Heroism</td>
<td>7</td>
<td>43.75%</td>
</tr>
<tr>
<td>2- Idealization</td>
<td>5</td>
<td>31.25%</td>
</tr>
<tr>
<td>3- Love and Intimacy</td>
<td>3</td>
<td>18.75%</td>
</tr>
<tr>
<td>4- Patriotism</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

These results comply with the fact that the poet soldiers show the highest spirit of heroism and idealization in dealing with war in WWI. The themes of WWI, discussed above, are clearly shown in this table. Romance in WWI is interpreted into these four meanings which coincide with the themes.

The heroic spirit and the attempt to glorify war are verified when the meaning of ‘heroism’ register the highest frequency. Rupert Brooke, for instance, might still stand as a patriotic poet as he regarded war as a game and as an opportunity to test one’s manhood.

At the time of WWI, the poems show the poet’s attitude towards the war. They, almost all of them, were idealistic in dealing with war in an elegant and gentlemanly attitude as well as showing their love of battle; the moral duty they convey towards their countries; unselfishness which leads to more nobility in spirit.
'Love and intimacy' is the original meaning of *romance* comes in the second rank of frequency. The love here is not for their lovers but for their countries.

Many war poems are raising patriotic mood during the WWI. The flow in patriotism led to a flood of poems. The patriotic poetry of WWI and loyalty is addressed to the home country rather than to a specific group or leader.

In the poetry of WWI, many men feel that joining the war and fighting there will give them a chance to do wonderful thing for their homeland. Such as, death, for those men, is a small price to pay for the sake of their country.

These meanings are realized throughout the following pragmatic devices shown in table 6.

<table>
<thead>
<tr>
<th>Romance Meaning</th>
<th>Pragmatic Devices</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idealization</td>
<td>Hyperbole</td>
<td>4</td>
<td>36.36%</td>
</tr>
<tr>
<td></td>
<td>Personification</td>
<td>2</td>
<td>18.18%</td>
</tr>
<tr>
<td></td>
<td>Deixis</td>
<td>2</td>
<td>18.18%</td>
</tr>
<tr>
<td></td>
<td>Metaphor</td>
<td>1</td>
<td>9.09%</td>
</tr>
<tr>
<td></td>
<td>Repetition</td>
<td>1</td>
<td>9.09%</td>
</tr>
<tr>
<td></td>
<td>Understatement</td>
<td>1</td>
<td>9.09%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>11</strong></td>
<td><strong>99.99%</strong></td>
</tr>
<tr>
<td>Heroism</td>
<td>Deixis</td>
<td>6</td>
<td>37.5%</td>
</tr>
<tr>
<td></td>
<td>Personification</td>
<td>3</td>
<td>18.75%</td>
</tr>
<tr>
<td></td>
<td>Paradox</td>
<td>3</td>
<td>18.75%</td>
</tr>
<tr>
<td></td>
<td>Repetition</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td></td>
<td>Enumeration</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td></td>
<td>Metaphor</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td></td>
<td>Enumeration</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>16</strong></td>
<td><strong>100%</strong></td>
</tr>
<tr>
<td>Love &amp;Intimacy</td>
<td>Enumeration</td>
<td>3</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td>Simile</td>
<td>1</td>
<td>16.66%</td>
</tr>
<tr>
<td></td>
<td>Personification</td>
<td>1</td>
<td>16.66%</td>
</tr>
<tr>
<td></td>
<td>Metaphor</td>
<td>1</td>
<td>16.66%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>6</strong></td>
<td><strong>99.98%</strong></td>
</tr>
<tr>
<td>Patriotism</td>
<td>Deixis</td>
<td>2</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td>Metaphor</td>
<td>2</td>
<td>50%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>4</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

'Idealization' is highly realized by hyperbole, which is an excellent representation of the idealized spirit. Exaggeration in the feelings and the attitude is the best representative of idealism.

Then, 'heroism' is best represented by deixis. This is an excellent result because when one speaks about his/her heroic behavior, he/she uses personal deixis to show others his fabulous and great actions they do.
'Love and intimacy' is realized by 'Enumeration.' Expressing one's love is achieved by enumeration of the lover virtues and qualities. Finally, 'Patriotism' is realized by deixis.

The appearance of these pragmatic devices enhances the pragmatic side of the analysis. They inevitably violate the Grice maxims and necessarily force the readers to infer the underlying meaning of poems

10. Conclusion

The current study proves that romance has widely and diverted from its original meaning. It is sometimes expanded and other times shrunk to manifest different meanings.

'Idealization' and 'heroism' score the highest frequency in their appearance in the poem analyzed. This fact proves that the poet soldiers who participated in the WWI voluntarily and wholeheartedly went to the battlefield and were obsessed by their pure love to their country. They showed their ultimate desire to sacrifice their lives for the sake of their countries.

These truthful feelings are expressed in their poems as a way of showing their romance in too many different meanings. Thus, romance is there in war poetry, but it is interpreted in different meanings.

Besides, these different meanings are manifested throughout different pragmatic devices. Hyperbole has scored the highest frequency; thus it indicates that the feeling of love and belonging to one's country has been exaggerated to the extent of being idealized.

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Shakespeare’s *Romeo and Juliet*: Maladjustment of Masculine and Feminine Traits as the True Cause of Tragedy

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**Abstract**
The chief aim of this article is to bring about a better understanding of Shakespeare’s drama *Romeo and Juliet* by tracing the protagonists’ actions to the maladjustment of masculine and feminine traits. As per the accepted psychic gender principles, a man possesses more reason and less emotion, and a woman, more emotion and less reason. The context of a woman with more reason and a man with more emotion coming together in a peculiar relationship is the maladjustment of their psychic personalities. Tragedy, from this point of view, is the portrayal of the unbalanced psychological natures of men and women, which has disastrous consequences. The paper seeks to prove that neither Romeo nor Juliet is responsible for the tragedy as individuals. It is the somewhat peculiar relationship between them that influences each other’s personalities and leads them to disaster. The paper also throws light on how a mere erotic sexual love metamorphoses into the sacrificial divine love.

**Keywords**: erotic love, maladjustment, personality, relationship, tragedy

Introduction

From the time Shakespeare wrote his tragedies, it has been an interesting element for many scholars and critics to think about the reasons for the tragic end of the central characters. Many critics have propounded their theories and explained why tragedy occurred in the protagonists’ lives. A great Shakespearean scholar and critic A.C. Bradley (1955) discussed at length the reasons for the failure of the central characters of Shakespeare’s tragedies in his monumental work *Shakespearean Tragedy*. The reasons are ambition, procrastination, jealousy, flattery, and so on. When we look carefully into our lives, we discover that each one of us has one or more of these weaknesses. Still, we do not necessarily face a tragic end like the protagonists of Shakespeare. Therefore, there must be some other reason for their downfall. If we closely observe, men and women look different, but they are complementary to each other, and they need support of each other for a successful life. The researchers feel that in the tragedies of Shakespeare, men and women ruin the lives of each other. A remark of Sewell, (1951) in this regard is enlightening:

He [Shakespeare] was not only concerned with what happens to a man; he was also concerned with what happens within a man. The nature of this change and development is crucial in an understanding of the relation between Shakespeare’s vision and his creation of his tragic characters (p. 64).

So, the nature of a man or a woman inside is the reason for his or her success or failure.

In this article, it is proposed to demonstrate that tragedy occurs in *Romeo and Juliet* due to the maladjustment of the masculine and feminine traits of the central characters. This conclusion is made by means of an extensive and in-depth study of the exchanges between Romeo and Juliet. Studies have long established that men are governed by reason and women by emotion, along with some other qualities. This does not mean that men do not have a fair share of emotion built into their character, and women are not equipped with the capacity for reasoning. A man would have qualities like vigor, defiance and valor; and a woman might have joyousness, tender-heartedness and a clear disposition for self-surrender. A normal man’s character is formed with more reason and less emotion. A woman has more emotion and less reason. Maladjustment occurs when a man is short on reason and has instead more feminine characteristics, and when a woman is equipped with less emotion and more male characteristics. Psychologically, there are no men and women but only sexual majorities, each human being an androgyne when it comes to personality traits. Tragedy is bound to occur to a great personality due to the unbalanced commixture of the masculine and feminine elements. In addition, when a maladjusted person meets another maladjusted one, the maladjustment increases and leads to a tragic end. For instance, a Finnish writer Jaari Juutinen wrote a monologue “Juliet, Juliet!” in 2007. He rewrote the story of Romeo and Juliet connecting it to a real-life event that happened in Finland. A woman got into debt and murdered her husband and children (Keinanen, 2019). Here also, the tragedy occurred due to the maladjustment of masculine traits in the personality of the woman. Ralli, (1932) discusses this point further:

“Shakespeare arraigns not women as such but, the relation between men and women,”
and “Though Shakespeare’s arraignment of life is followed by a vindication, one of the strongest counts is his indictment of women’s share in men’s life.” (pp.535 & 537).

So, it is the relationship between these two maladjusted personalities that draws the attention of the researchers.

When a man is dominated by feminine traits, his reactions to the situations are haphazard. If a woman, who has more masculine nature, is under the direction of such a maladjusted man, she will head for ruin. A piece of pure masculinity is tantamount to paradoxical brute man (exemplified by Caliban in *The Tempest*). He is the replica of the popular Satan. Unmixed femininity will be as plastic as dead automation or an inert wax-doll. In either case, the man and the woman would easily be a misfit in any social structure. Unless the relationship between a man and a woman is based on compatibility, their spiritual development and resultant happiness would be impossible. In *Lectures and Notes on Shakespeare* Coleridge, (1881) says,

Men and women possess different qualities; and the union of both is the most complete ideal of human character. Blending of like and unlike is the secret of all pure delight...and this is true of morals and the attachment of the sexes (p. 13).

It is clear, therefore, that the tragedy in one’s life will occur when there is a disastrous clash of maladjustment of traits. The maladjustment may happen within a person or in the relationship of the opposite sexes. This disharmony of the two sets of conflicting characteristics results from the context of a false relationship setting.

**The Research Methods**

This article is the result of several discussions and arguments of various Shakespearean scholars regarding why tragedy occurs in Shakespeare’s plays. The established reasons failed to satisfy the researchers when they did a discourse analysis of the play. Every dialogue is thoroughly scrutinized, and the deeply implied meanings are brought into the light. All the communicative events of the play are studied with a critical mind, and eclectic methods are used to draw satisfying conclusions. A qualitative research strategy that uses archival and ethnographic methods is employed as per the observation of the researchers. To understand the psychic behavior of men and women, the researchers drew inspiration from psychosexual and psychoanalytic theories of psychologists like Carl Jung and Sigmund Freud. Considerable empirical pieces of evidence are provided based on the textual analysis to support the arguments presented in the paper. Along with the original text of the play, multiple other sources like published research papers in eminent journals, lectures of prominent professors, and newspaper articles are synthesized.

**The True Cause of Tragedy**

The true measure of the success of a tragedy is not primarily its adherence to conventional techniques. The success of a tragedy is measured by the emotional depth of the situations it portrays while presenting its characters in their wholeness. This is precisely what makes *Romeo and Juliet* one of the most poignant tragedies. In its own way, it displays the transformation of
shere physical sex into spiritual love. ‘Eros’ (sexual love) metamorphoses into ‘agape’ (divine love). Its crux is a sexual urge in the process of urgent maturation. In the history of Literature and Humanities, three concepts are spoken more times: time, religion and love. Among the three, the word ‘love’ is spoken or written more times than time and religion (Bushnell & Wagner, 2019). Shakespeare also deals with the concept of love more times than any other theme. He grapples with the concept of love by an entirely new means. He makes ‘love’ the only and the most effective instrument of psychoanalysis to fathom the mysteries of the relationship between the sexes. He portrays it from its pure earthiness to its metamorphosis into the mystic relationship called ‘romantic love.’ The love of Romeo and Juliet seems to express the ‘religion of love’ view rather than the Catholic belief. Another point is that, although their love is passionate, it is consummated only in marriage, which helps them retain the audience’s sympathy (Siegel, 1961).

The constant communion of Friar Laurence, particularly with Romeo from start to finish, is very significant. If we carefully study the speeches of the Friar, we discover that he has the essentials of the moral faculty itself. He guides them through the sticky quagmire of mere physical sex without any appreciable admixture of the psychic elements. It is he who goads Romeo on to action. He whips Romeo’s spirit into soul-saving activity from the depths of death-dealing lethargy of hopelessness. Whenever his moral insight fails him, the Friar leads him along the path of spiritual safety. For Juliet, naturally, he seems to advocate passivity, in keeping with the demands of her feminine nature. Juliet herself recognizes her part, when she assures Romeo with sincere emphasis that if his “bent of love be honourable,” (II. 2. 143) he should say where and when he shall perform the rite.

The Friar, with the tenacious persistence, expounded their natural obligations as a wise and faithful counselor. If they had successfully played the roles nature had assigned to each, there would have been no tragedy of Romeo and Juliet as such. Indeed as Halio puts it, early psychoanalytic critics feel that the problem of Romeo’s impulsiveness derives from “ill-controlled, partially disguised aggression” (Halio, 1998).

The Maladjustment and Lust of the Protagonists

In both Romeo and Juliet, emotion reigns supreme. Comparatively, masculinity, with its essential faculty of reasoning, is absent in Romeo while it is present in Juliet. Thus, it is that these two meet, equipped with the same heightened emotional disposition. Romeo’s speech to the Friar is suggestive of this. “We met -we woo’d and made exchange of vow.” (II: 3. 62). And Juliet’s speech to the nurse suggests the same. “Go, ask his name—If he be married, / My grave is like to be my wedding bed.” (I: 5. 138-139). The Friar knows the malady and prescribes the remedy: Therefore, love moderately; long love doth so; / Too swift arrives as tardy as too slow. (II: 6. 14-15).

Both have, to the same degree, the lust of the eye: both are young, and, both have the beauty of form. Nevertheless, Juliet alone possesses reason, large and deep enough, to endow her with sagacity or practical wisdom. The superabundance of emotion in both produces a mental state, which finally drives them on to death by suicide. There is, consequently, a relative reversal of
positions as man and woman in Juliet and Romeo. This is the true cause of the tragedy of their love and their lives. Romeo has more of the woman in his spiritual self and Juliet more of the man in hers, only, of course, with reference to each other. As they meet at the Capulet’s ancient feast, emotion seems to run amuck. Juliet floats a soul denuded nymph on its rising billows, from where she giddily shrieks to Romeo, “Then have my lips the sin that they have took.” (I: 5. 112). Maiden modesty is gone with the wind! Learning from the nurse that the co-partner in the revel of ready kisses is none other than the son of her father’s foe, she announces a birth in self-pity to herself. Prodigious birth of love it is to me / That I must love a loathed enemy (I: 5. 144-145).

She forgets, however, that her father calls him “a portly gentleman” (I. 5. 75) and all “Verona brags of him” (I. 5. 76). But then contrariety is at the core of her very being! There is, however, an element of wonder and moderation of pure sexual desire in her. The couple soared dizzy heights through the elevation of sex, maintaining the true sanctity of love. In fact, the play has many jokes which have sexual connotations, especially those involving Mercutio and the Nurse (Wells, 2004). But the sex-alloy in this love of Romeo and Juliet is preponderant. Consequently, it has the quality of enervating rather than reinforcing the protagonists. Romeo is right in tracing back to Juliet, the presence in himself of unusual and somewhat long-drawn-out inertia: O, sweet Juliet! / Thy beauty has made me effeminate, / And in my temper soften’d valour’s steel! (III: 1. 119-121).

She is so overcome with fear because of its incomprehensibility. When she sets about to assign it a cause, she finds herself baffled, and imputes it merely to too much haste.

Although I joy in thee,
I have no joy of this contract tonight:
It is too rash, too unadvis’d, too sudden;
Too like the lightening, which doth cease to be.
Ere one can say, it lightens ….

II: 2. 116-120
If perfect love defeats fear, the love of Romeo and Juliet is rather weak and ineffective because the lovers always feel fear, but are not controlled by it. They take bold steps to save their love and to be with each other. It is a common psychic occurrence that parties, thrown off balance by the force of love, are reborn with the spiritual traits of character unknown previously. Shyness, fear, backwardness, lack of self-confidence, maiden-modesty, self-consciousness, physical weakness and moping seclusion are replaced, or reinforced by conduct, tragic force, winsome ways, self-assurance, spiritual strength, maternal possessiveness, burst of song and praise. They disregard time and place, and become unmindful of who might hear. Man’s lack of nervousness is transformed into defiant heroism; the sexual desire into saintly devotion; the self-centeredness into self-sacrifice; effeminate inactivity into manly action; inferiority-complex into inward grace and self-assurance. Likewise, self-centered love is altered into divine love in the face of opposition. This love naturally dares all, stakes all, refines all dross, and remains calm and constant in the storms that beset life. It has the quality of true stability in thought, speech, and action. The more significant element, consequently, in love between Romeo and Juliet is lust or carnal desire.
The Love and the Reversal of Traits as Revealed by Friar Laurence

If we carefully follow the anxious Friar Laurence, we shall know that this love was bound to come to grief, when those professing it are too feeble. Friar Lawrence’s speech to Romeo underscores this fact. “So smile the heavens upon this holy act. / That after hours with sorrow chide us not! (II: 6. 1-2). For “These violent delights have violent ends / And in their triumph die, like fire and powder.” (II:6, 9-10). He had warned earlier: “Women may fall, when there’s no strength in men” (II:3. 80).

The Friar lays down the law in all its loveliness and inexorability in his first soliloquy, “The Hymn to Nature:”

Two such opposed foes encamp them still
In man as well as herbs, grace and rude will;
And where the worser is predominant,
Full soon the canker death eats up that plant.
II:3. 27-30

His guidance to the lovers, particularly to Romeo, centers on above the law. After the Balcony-Scene, Romeo goes to the Friar. In response to Romeo’s early salutation, the Friar assures him that either his early visit is due to “some distemperature” or “our Romeo has not been in bed tonight” (II: 3. 42). On being told that latter was the case, the Friar immediately asks him a question which smacks of a firm conviction. “God pardon sin! Wast thou with Rosaline? (II: 3.44).

This is significant since it shows that the Friar could not have been surprised at all had Romeo spent the night with Rosaline. He is genuinely surprised at Romeo’s transferring his love from Rosaline to Juliet. “And art thou chang’d? Pronounce this sentence then: / Women may fall when there’s no strength in men” (II: 3. 79-80).

The Friar thus points to a chink in the lover’s armor. Romeo reminds him in protest that he has often rebuked him for loving Rosaline. The Friar’s rejoinder has oracular riddles. They have the ease, clarity, naturalness, and power to convince. The genuinely puzzled Romeo pushes the argument over the edge, but evidently with a sincere desire to understand better the present course of his love. “Thou chidd’st me oft for loving Rosaline, / And bad’st me bury love” (II: 3. 81 and 83).

But the wise old divine is amused at his young friend’s seemingly sound reproach. It shows that Romeo has completely missed the point the Friar wished to enforce. He hurries to explain that the chiding was: “For doling, not for loving, pupil mine” (II: 3, 82).

And as for “bury love,” it is to renounce love, the act of loving itself, and not to abandon one object of love for another. The Friar further interprets ‘bury’ to Romeo: “Not in a grave. / To lay one in, another out to have” (II: 3.84-85). Both Rosaline and the Friar knew that Romeo does not possess the necessary manly strength. So, his love will not prosper. His love will not transcend the basic sexual to the sublime spiritual. In this connection, Kottman (2012) says that both Romeo
and Juliet love each other for love’s sake. They do not acknowledge the dead body of the other. They don’t even feel sad or cry, looking at each other’s ruin. Instead, both of them commit suicide with joy and happiness. Their love is not for each other, but love’s sake.

The Friar has no doubt whatever on this point, and, therefore, is naturally averse to being a party to such love with its collateral misery to two young lives. This is in keeping with his earlier counsel to Romeo: “wisely and slow; they stumble that run fast” (II: 3. 94). But suddenly he does “espy a kind of hope,” which is paralleled in Juliet’s case, when he hands her the vial of artificial death potion. It is suggested here that in either case, the fates intervene with disastrous consequences! In one respect I’ll thy assistant be; / For this alliance may so happy prove, / To turn your households’ rancor to pure love (II: 3. 90-92).

It is significant that when the Friar swerves from the path of rectitude, he stumbles in pursuance of the law: ‘Virtue itself turns vice, being misapplied’ (II: 3. 21). The Friar is, consequently, responsible for performing a marriage between the parties. He does this not with an eye to the intrinsic good of the participants, but to the instrumental good of their households. And so, clinging each to each, the old priest hastens to lead them prematurely to shoulder the responsibility of marriage. As a result, he contributes, in a large measure, to the tragedy of their love, and through it of their lives. We remember the last line of Capulet’s lamentation over the fair seeming-corpse of Juliet! “And all things change them to the contrary” (IV: 5. 90).

Although the poor Capulet cannot understand why things have so transpired, the well-meaning Friar holds the key to the mystery. In his Hymn to Nature he had earlier sung:
Nor aught so good but strain’d from that fair use / Revolts from true birth, stumbling on abuse; / Virtue itself turns vice, being misapplied; (II: 3. 19-21).

With something of the innate weakness of the professional preacher and the meddling moralist, he has run too fast to misapply “this alliance” of love. He designs it, primarily, for the self-development of its protagonists as a relationship of instrumental good of their households. To Romeo, his two-fold warning has been: “Wisely and slow: they stumble that run fast” (II. 3. 100-101).

Nemesis, therefore, pursues him with the relentless natural laws. The misapplication of “virtue” at the root resulted in the miscarriage of all his relevant plans. The letter to Romeo and the false-death-drug to Juliet are perfect examples of this miscarriage. He deserves punishment for the double crime of being foolish and fast. The reason for this is the permanent blindness of the pampered priestly class. He is unable to see the criminality of his atrocious but well-meaning acts. His acts are conventionally condoned by the superstitious people and their princes! Lurking in the concluding part of his defense is an unmistakable challenge, and, if aught in this / Miscarried by my fault, let my old life / Be sacrificed, some hour before his time, / Unto the rigor of the severest law (V: 3. 266-269).
And the conscious inability of the Prince to take action in the matter is expressed by him in an
evasive, spineless line. “We still have known thee for a holy man.” (V: 3. 270).

The old Friar is so fast and fond a fatalist that he wholeheartedly believes along with Juliet
in “What must be shall be” (IV: 1. 21). Romeo himself is a truer fatalist than both of them without
any tangible or even a far-fetched cause. Before entering the Capulet’s hall, he declares, “But He
that hath the steerage of my course, Direct my sail!” (I: 4. 113-114). He has the warning of “some
consequence yet hanging in the stars” (I: 4. 2). It is a strange hotchpotch of the enlightened
Christian faith and unscientific pagan blind beliefs! The Roman Catholic priest naturally has this
attitude: The old Friar possesses the learning and experience that his calling and age give him. But,
one cannot help feeling that in the long term plans, Reason in him lags behind Impulse. As a
consequence, he fails to make the necessary provision against the play of Accident. It happens in
the execution of a plan of the momentous Romeo-Juliet meeting, in which all concerned run such
uncommon personal risks. He can parrot-like utter the sermons containing rules of conduct for
others to follow, which he does not, or cannot, practice. His guidance, however, is clear-cut, and
as to its value for practical living, there is hardly any doubt.

For understanding and acceptance of this guidance, there should be a strong character
which unluckily Romeo does not at all possess. Juliet, too, largely fails to avail herself of his
advice. Juliet is left looking passively for support to any but Romeo, being conscious of the relative
weakness of his character. If Friar Laurence had refused to compromise concerning the
renunciation of love by Romeo, at least for the time being, everything would have been all right.
His very first piece of advice shows that he has terrific insight into Romeo’s character, which is
devoid of good Characters for loving. He can only dote, and doting is a pseudo-sentiment and
degenerate form of true love. On deeper reflection, we find Romeo both unwise and sentimental.
Now, the reckless may form a part of love which, with persistent care and effort and the passage
of time, might be remedied. But in doting, this element being organic, it is chronic and incurable.
Since doting is a result of some deep-seated spiritual or physical shortcoming, it leads to an
inability to feel genuine emotion. It is a constant desire for being in love, which is synonymous
with sentimentality. Hence, it is vitiating and not vitalizing as strong, healthy love usually is.
Genuine emotion alone is the test of the reality of true love.

The Weak and Unsupportive Relationship

The weakness underlying the love of Romeo and Juliet is that, each surrenders to the feeling
of love rather than to one another, Romeo more so. Therefore, he has no spiritual strength to guide
Juliet. Juliet is bound to fail as she does the unnatural role of his guardian angel and mentor. In
their very first meeting, as strangers in the Capulets Hall, it is Juliet who leads Romeo to the
initiation and declaration of love. She does it audaciously offering her “sin-infected lips” to
Romeo’s sin-purged ones to receive the sin back again! And, before he knows what he is about to
face, she hurriedly binds him down to a clandestine marriage, the very next day! Honegger, (2006)
has some enlightening comments to make in this regard:
By bringing Romeo into the scene to eavesdrop, Shakespeare breaks from the normal sequence of courtship. Usually, a woman was required to be modest and shy to make sure that her suitor was sincere, but breaking this rule serves to speed along the plot. The lovers are able to skip courting and move on to plain talk about their relationship—agreeing to be married after knowing each other for only one night. (p.73)

It is Juliet who remembers and constantly reminds him of his dangerous state in the orchard. But her love, as Romeo’s, best befits the night since her reason is rather short-lived. Her love is not bold enough, and her reason is not strong enough to make the success of long term engagements. If either of them has the strength of all-daring love, they could have efficiently planned an escape to Mantua with the help of the friendly Friar, and maneuvered with ease and security under the protective care of the long-armed Church. Love means life, which implies action. It is the sin of inactivity that runs them both into the ground.

Romeo is the metaphorical younger brother to Hamlet. But, Romeo doesn’t have comprehensive knowledge and resultant habitual reflecting like Hamlet. Juliet is Ophelia without her inherent innocence, the actual quality of the “yet a stranger to the world, “in thought, word, and deed. The couples were misfits in their relationships. If Hamlet and Juliet had been in love, they would have undoubtedly triumphed together. As for Romeo and Ophelia, their meeting in the Capulet’s Hall would have led to nothing more substantial than a short flirtatious tête-à-tête!

The Prologue tells us that they are star-crossed lovers “with their death-marked love.” This role of nature, in the strictly Shakespearean sense, is of the nature of fate as a character. Consequently, it is the inherent defect in the sexual nature of each that leads to this devastating carnage of six lives. These lives are of the noblest, though three of them were tainted with the guilt of willful self-slaughter! Juliet’s lamentation over the murder of Tybalt by Romeo should be specially noted here. This is no elegy on the former’s death; but a Hymn of Hate: “O serpent heart” to the latter, the burden of which again is indicative of the lust-of-the-eye quality of Juliet’s love, beginning with, “O Serpent heart, hid with a flowering face” (III: 2. 73-74).

Another speech of Juliet’s is reminiscent of the vacuous state of her heart when Romeo is exiled. She is faced with the problem of the bigamous marriage with Paris, or with homelessness:

O, God! O, Nurse! How shall this be prevented?
My husband is on earth, my faith in heaven;
How shall that faith return again to earth,
Unless that husband send it me from heaven,
By leaving earth? Comfort me, counsel me.

III: 5. 206-210

And then introspection shows her soul in all its frail femininity. She emits a frame shattering shriek of self-pity. “Alack, alack! that heaven should practice stratagems / Upon so soft a subject as myself!” (III: 5. 211-212).
A change in her attitude to Romeo has taken place, but she looks in vain up to him for moral support and spiritual strength. But, Romeo is naturally unfit: “Romeo I come, this do I drink to thee” (IV: 3. 59). The speech to the nurse, however, is remarkable. It shows that the most insurmountable impediment to her marriage with Paris is not the unbreakable, spiritual and mystic union of love, but the conventional bond of marriage! She has not, therefore, fulfilled the essential womanly condition of complete self-surrender to Romeo, who has made in his turn a preposterously unmanly surrender to Juliet!

His love grows to true manly stature rather late, when he laments the fate of his beloved in false-death. The five short monosyllables “O, my love! my wife!” (V: 3. 91) transform him into a man of action in love. Just before taking the fatal poison, he assures the unresponsive half dead Juliet: “I still will stay with thee / And never from this palace of dim night / Depart again: here, here will I remain” (V: 3. 106-108).

The Transformation of Eros to Agape

The possessive and protective manly love is sufficiently matured to reach “the undiscovered country from whose bourn no traveller returns” (Hamlet, III: 1. 79). And Juliet, waking from her drug-induced sleep, finds Romeo dead through poison. She notices, with grim intent, his hand closed over an empty cup with a last sad reproach for his habitual unhelpfulness. It’s full significance to their love and themselves now seems to come home to her in her last moments from the supraliminal regions of consciousness. With the bewildering comprehension of the true relationship between the sexes, Juliet hastens after Romeo: O Churl! Drunk all, and left no friendly drop, / To help me after I will kiss thy lips: / Haply, some poison yet doth hang on them (V: 3. 163-165).

She kisses the imagined drops of poison, from his lips and stabs herself with Romeo’s dagger with a felicitous invocation to it and falls across his body, murmurs her last words. “O happy dagger! / This is thy sheath there rest, and let me die” (V: 3. 169-170).

In this most solemn and terror-striking moment, we turn away in silence, as we recognize in this last act of Juliet’s a re-consummation of their marriage through the mediation of the dagger!

Thus fire and powder, being highly flammable in their union, lose several existences and vanish in their contact. Thus Romeo and Juliet, possessing a high-density emotion, had set up by their first kiss the internal combustion at the Capulet’s ancient feast. It grew to an all-consuming conflagration in the course of time and ultimately consumed both in a dull, short muffled explosion. The spreading smoke, gathering and rising and floating like a calm downward stream, branched off into two little wisps of auburn streaks. They hover over the two dull-hued monuments symbolizing the vanity of the expectation of each lover for the perfect union in life as in death. As Prince Escalus laments, in the thick mistiness of the early dawn: A glooming peace this mommy, with it brings;
The sun, for sorrow, will not show his head (V: 3. 305-306). We seem to hear with the soughing of the morning breezes in the funereal churchyard-trees, Romeo and Juliet whisper to each other their unrealized and unrealizable craving for sex. “O! wilt thou leave me so unsatisfied? / What satisfaction canst thou have tonight?” (11:2. 125-126).

Romeo and Juliet battle with time to make their love last forever. In the end, the only way they seem to defeat time is through death that makes them immortal through art (Lucking, 2001). Thus, love between Romeo and Juliet rises from ‘eros’ (sexual love) to ‘agape’ (divine love) and lingers in the minds of the audience for long.

**Conclusion**

In *Romeo and Juliet*, the central characters are highly maladjusted personalities in a love-at-first-sight relationship. Masculinity, with its crucial faculty of reason, is found in Juliet, while it is almost totally absent in Romeo, signifying the relative reversal of essential gender qualities in them. But a mixture of their personality traits produces a surplus of emotion in each, leading them both to suicide. The predominant element in their love is sexual desire, which is known as ‘Eros.’ Lust has triumphed over love in their relationship. The concept of death becomes operative in them because Romeo and Juliet enter into the reproductive relationship through the “rude will” and not “grace” on the very eve of their decreed permanent separation. Even the Friar, representing conscience, suffers a degeneration of his character in their company. His spiritual vision gets clouded, leaving him wondering why “all things change to the contrary.” He misapplies the “virtue” of the marital relationship as instrumental good for their families, and not as a means to the spiritual development of each. His guidance, however, is sound. But to accept it, it is necessary to have a fully formed character, which neither of them possesses. They cling to the emotion of love rather than to each other. It leads to tragic consequences for both of them.

It is neither woman nor man who is responsible for the tragedy; it is the peculiar relationship between the parties that ultimately generates the destructive forces. The same men and women, bound together in relationships with people differently constituted, would stand a higher possibility of living happily in a stable marriage.

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Teaching Translation at the university level with Reference to the Department of English, College of Languages, University of Baghdad: Difficulties and Remedies

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Abstract
Teaching translation is a two-fold question; the first phase of the question refers to whether or not the translation is teachable as a subject in class. The second phase deals with identifying the methodological approaches of teaching /learning a foreign language in translation. Research has demonstrated that learners of a foreign language do refer to their mother tongue to aid the process of acquiring a second language or in other words, they translate silently. Translation into another language can help them systematize and rationalize the learning mechanism that is used. In other words, translation is present in the process of learning a foreign language. Moreover, it is necessary to differentiate between teaching translation as an academic subject included in the curriculum of the departments of English and teaching translation for professional translators. This paper addresses itself to the process of teaching translation to the students who are going to get their BA in English, not in translation. The researcher takes the department of English, College of Languages, University of Baghdad as a case study to diagnose the difficulties and to suggest remedies for them. The curriculum of the English department incorporates translation from the second-stage to the forth-one with different aims, topics and hours per week. The paper sheds light on several relevant topics such as: is translation a science or a craft? The issue of teachability, and the methods of teaching.

Keywords: craft, curriculum, program, science, teaching, teachability, translating

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1. Introduction

The past three decades saw a vast change in attitudes towards translation, both as an academic discipline and as a profession. Translation Studies are now a thriving field of research with increasing institutional standing.

Many people believe that translation is an easy thing and all you have to do is to change words from the source text into the equivalent words of a target text. However, this is not true since some phrases, if translated literally, would make no sense. The translation is a very complicated process which has to consider many factors - the genre and the style of the original text, the translator’s competence, and the time allocated to the project and many more. It is worthy to mention that translators should determine the approach they are going to adopt in translation since there is more than one approach to translation; the most common approaches are the linguistic approach and the functional one. The linguistic approach, which looks at translation as a linguistic phenomenon, is adopted by so many scholars like Nida, Catford, and Newmark; whereas the functional approach, which looks to the function of translation, is adopted by other scholars like Vermeer, Nord, and Venuti. To clarify this point let us quote Newmark's (1988) words; He says that "translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics; all questions of semantics relates to translation theory" (p.5). His viewpoint is far from that of Catford (1965) who states before two decades that "translation is an operation performed on language: a process of substituting a text in one language for a text in another…. any theory of translation must draw upon a theory of language"(p.1). According to Nida (1974) a translation should be based on two different types of equivalence: formal equivalence and dynamic equivalence. The former is equivalent to literal translation where the translator is after preserving all the linguistic and non-linguistic aspects of the source language, (SL) where the second is equivalent to free translation where the translator gives her/himself an area of freedom to put emphasis on the target language (TL) aspects whether linguistic or non-linguistic.

While many European countries have a long tradition of translation training programs, we unfortunately still lack such programs. Translation is mostly taught theoretically depending on local textbooks and the personal experience of translation teachers.

This study is an attempt to highlight the shortcomings of the current program at my college \college of languages \university of Baghdad and suggesting some solutions that might help in developing the ability of our graduates in translation.

2. Is Translation a Science, an Art or a Craft?

To determine whether or not the translation is teachable, it is necessary to identify the identity of translation. First, we need to define what the real nature of translation is. Is it a science, a craft, or an art? It is only then that one can decide whether it is something to be taught in the classroom like any other field of study with the same existing teaching methods or it is not be equated with any other academic subject included in the curriculum.
Some experienced and skilled translators who have been asked to educate beginner translators believe that translation is learned by experience and personal intuition and can by no means be taught in the classroom. Other people who have studied translation at universities do not fully agree with this viewpoint.

Some scholars argue that translation is a science. The most salient characteristics of science are precision and predictability. We can call something a science only if it has scientific rules that work all the time. In fact, scientific rules are so fixed and precise that they are not called rules anymore, but laws. For example, compounding two units of hydrogen and one unit of oxygen will always give us water or steam, or ice, depending on the temperature. Translation uses scientific data, mainly taken from different branches of linguistics (like neurolinguistics, semantics, sociolinguistics, etc). It has also been recently combined with computer science, giving birth to machine translation and computer-aided translation. But translation in itself is not a science.

Nida and Taber, (1969) consider translation a science; they designed a model of analysis showing the process of translation, as shown in figure 1.

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<tr>
<th>SOURCE LANGUAGE</th>
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Transfer

Figure 1. model of translation analysis (Nida&Taber 1969: 40)

Munday, (2001) comments on Nida's work in translation in that" Nida attempts to move translation into a more scientific era by incorporating recent work of linguistics" (p.39). She argues that Nida incorporates key features of Chomsky's theory into his science of translation. Thus, in the above figure, the surface structure of the ST is analyzed into the basic elements of the deep structure; these are transferred in the translation process and then restructured into the surface structure of the target language.

Translation has a lot in common with arts as well as science. It sometimes becomes highly dependent on the idiosyncrasies and intuition of the translator. Like composers and painters, translators often find their own moods and personalities reflected in their work. The major factor that prevents translation from being considered art is that, unlike translators who have to solve a range of different problems, the defining factor of an artist’s work is esthetics.

As for being a craft, of the scholars who advocate this viewpoint is Newmark; he clearly states that translation is" neither a theory nor a science; it is "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language." Translation as a craft shares with other crafts the feature that its standards of excellence can be determined only through the informed discussion of experts or exceptionally intelligent laymen. The translator as a craftsman has to know the foreign language so well that he
can determine to what extent the text deviates from the language norms usually used in that topic (Newmark, 1988, p.17). The viewpoint that translation is mostly a craft seems more reasonable; we should try to teach it as a craft, taking into account the merits and nature of translation, the proficiency of students in both source and target languages, and the objectives of the translation course itself. In the next section, we will come across some viewpoints concerning teaching translation.

3. The issue of teachability of translation

In Europe translation was involved in language teaching when Latin ceased to be the lingua franca and the national languages were introduced into the classroom. The teaching materials from Greek and Latin were translated in addition to the translation of Greek and Latin literature into the respective national languages (Menck, 1991, p.108). Translation has always played a role in language teaching; until the end of the eighteenth century, learning a foreign language implied learning Latin and was based around bi-lingual word lists and parallel texts.

A point to be mentioned here is that the language of translation is certainly different from that of the original and that some of the features of translational language are universal to all translations, regardless of the source and target text languages. These features include, e.g., additions, instances of explicitation, or normalization of the source text, phenomena that can be discovered through the comparison of one source text with multiple translations. This led to the move away from source texts and equivalence which is instrumental in preparing the ground for corpus work because it enables the discipline “Translation Studies” to shed its longstanding obsession with the idea of studying individual instances in isolation (one translation compared to one source text at a time) and creates a requirement which can find fulfillment in corpus work, namely the study of large numbers of texts of the same type. (Baker, 1993:237)

Some scholars argue against the incorporation of translation in the process of teaching a foreign language. They said that translation is an artificial exercise that has no place in the process of communication. It is also restrictive in that it confines language practice to two skills only, reading and writing. Translation into a foreign language is counterproductive in that it forces learners to view the foreign language through their native tongue. This leads to what is called interference. Translation into another language is a purposeless exercise that has no application in the real world since translators usually operate within the circle of their native language. Translating into a second language (L2) is frustrating and demotivating exercise in that the student can never attain the level of accuracy. It seems an exercise designed to elicit mistakes, rather than accurate use of language. The translation is a method that may well work with literary-oriented learners who enjoy probing the intricacies of grammar and lexis, but it is unsuitable to the average learner (p.5)

House, (1981) is also one of the scholars who depict the difficulties of associating translation with teaching. I quote what she says in this respect:
The teacher of the course passes out a text (the reason for the selection of this text is usually not explained). This text is full of traps, which means that the teachers do not set out to train students in the complex and difficult art of translation, but to snare at them and lead them into error. The text is then prepared … for the following sessions and the whole group goes through the text sentence by sentence, with each sentence being read by a different student. The instructor asks for alternative translation solutions, corrects the suggested version and finally presents the sentence in its final “correct” form. This procedure is naturally very frustrating for the students. (p. 8)

On the contrary, some other scholars in translation disagree with this viewpoint and see that there is a close link between teaching and translation since the translation process represents the marriage between theory and practice. Hatim and Mason (1997) is a good example of this attitude; they state that being theorists and teachers, a key question to be in mind “on what basis could the selection, grading and presentation of materials for the training of translators be made more effective?” (p.179). Their answer is to use their own traditional notions of text, genre, and discourse, then to include new concepts such as “evaluative” and “statism” vs. “dynamism”. That is, source texts may be more or less subjective (“evaluative”).

They approach the process of teaching translation within text-paradigm, that is, instruction, exposition, and argumentation pose different challenges to translators and that the training of future translators is to be organized around text typologies.

They suggest that instructional texts teachers should start courses with, this type of texts tell readers in the target-language culture what to do. Legal texts are particularly useful for classroom translation practice because:

Texts of this particular type have conventionally developed a more or less finite set of structure formats that are highly formulaic … The various instructional forms are thus ‘routines’ which the translator either knows or simply does not know. But, if not known, these formats and terminologies are learnable with remarkable ease, since what is involved is essentially a finite set of conventional formats and a finite list of conventional vocabulary. (p.179)

They have devoted a complete chapter to the training of translators in their book (the translator as a communicator, 1997).

Applied linguistics has taken a great interest in translation recently, and in the classroom it benefits students because: (1) It is ideal for studying the language system (2) its focus can be altered to make it genre, lexis, structure or function specific. (3) It encourages learners to think about meaning and form concurrently. This is because in translation they have already been provided with what they have to say but need to say it in the target language.
4. Methods of Teaching and Translation

The relation between translation and teaching approaches/methods went back to the very beginning of the twentieth century. Scholars who engaged in developing the process of teaching a second (foreign language) relied heavily on translation to the extent that they called the first method of teaching L2 ‘grammar-translation method’. According to this method teachers have to translate all the teaching materials to be presented in class into the native language. Translation mainly consisted in matching vocabulary and grammatical rules on a one-to-one equivalence basis between the mother tongue and the foreign language. As a result, teachers created new sentences and texts for their students to translate. The influence of this method can still be felt to this day though it has been replaced by some other teaching methods. Even in the other methods developed successfully, methodologists never forbid using translation whenever needed to facilitate the process of learning.

The second method is the direct method which was developed as a reaction against the shortcomings of the first or the traditional method (the grammar translation method). They put their emphasis on presenting the teaching material in L2, that is, they avoid as much as possible resorting to translation. Later, they discovered that this method is not satisfactory.

The third method is the audio-lingual method which focused on the skill of listening. Learners of L2 just listening to videotapes of passages written in L2. It involves a systematic presentation of grammatical constructions of L2 moving from the simple to the more complex often in the form of drills which the students have to repeat. Again, Methodologists who developed this method found that its results on the learners are very poor.

The recent approach to L2 teaching/learning is called the communicative approach(es); this approach tolerates using translation whenever is needed. It is said that translation is misconceived and overused not only in grammar translation method but also in this recent approach stating that the problem is not in translation itself but in the teaching method. (See Yule, 1981, p.152).

Research has demonstrated that learners of a foreign language do refer to their mother tongue to aid the process of acquisition of L2 or in other words they translate silently. Translation into L2 can help them systematize and rationalize a learning mechanism that is taking place. It is inaccurate to imagine that learners who only have two or three contact hours of language teaching per week can learn L2 by immersion in the same way as children acquire their mother tongue. Students do, and always will translate into their native Language (henceforth LI).

Practically speaking, if we check the textbooks of our students, we will find that they use the translation, i.e. writing equivalents of foreign words, nearly almost for every difficult word. Thus, translation is there throughout the process of teaching a foreign language. The teaching method abstracts language from its communicative function. Indeed, translation itself as it takes place in the real world is intrinsically and inextricably linked to a communicative purpose.
Teaching translation to students who are learning the target language at the same time necessitates taking into account two major issues: first of all, we should be aware of the fact that learning how to cope with translation-related problems is not exactly the same as learning the language itself, although they go hand-in-hand. There are many difficulties such as translation of figurative language, culture-specific terms, translation of sacred texts, and other text types with regards to their functions. Second, it is vital to decide which language teaching method is better to be used along with the adopted for teaching translation as a craft. In teaching translation, one has to take into account these two factors because they are closely related to both translation and language. The second set of factors, i.e., those which constitute the basis of the variational sequence, are important in teaching translation due to the fact that they are all intertwined with language and thus with translation. Being familiar with the target language culture is the best example of these factors.

So, to be successful in teaching translation, instructors should be able to merge the language teaching techniques they may deem best for their students with those of teaching translation. The techniques adopted for teaching translation should be chosen with attention to both sides of the nature of translation: first its objective and theoretical principles and second the subjective part which is mainly related to the student's intuition.

Recent trends in language and translation favor the communicative approach by concentrating on language in communication rather than language as a formal structure. In teaching translation, language is used as a tool, no more emphasis on competence but on performance, whereas in language learning, learners try to come as close as possible to native speaker competence to the degree that they will be able to speak fluently.

In translating literature, there are three main approaches of teaching translation.

The first one (translation-oriented text analysis) developed by Nord, 1991, seems to favor guiding students step-by-step through the translation process until an adequate target text has been produced. The model is expressed in a series of Wh- questions to analyze the (ST) and see where it matches or not the (TT) on the grammatical and cultural levels. The second approach, the process-oriented approach, focuses on the translation process rather than the finished product. This approach is of psychological orientation, it is based on discovering what is going on in the translators' minds while they are translating. In the third approach, the concentration is on the skills of the translators as learners; it also depends on what is called by Nord (1992, p.45) transfer competence with a limited range of linguistic competence. Transfer competence, also named translation competence, is divided into two types of abilities: the ability to analyze the translational situation and the ability to decide on which strategy to adopt in translation. It seems to the researcher that these three methods of teaching translation developed by scholars in the translation are complementary, i.e., each one needs to be complemented by the others to achieve best results in teaching translation.
5. The Case study

The current situation of teaching translation at the undergraduate level at the department of English / the college of languages is characterized by the following points:

- Translation is given to three stages of students at the English department, starting from the second-stage up to the fourth-stage students.
- All the textbooks are written by Iraqi instructors.
- Translation is given as an academic subject for Iraqi students who are going to get BA degree in English not in translation.
- The time allocated for each stage is two hours per week which is not enough.
- The objectives of teaching translation are neither clear to the teachers of translation nor to the students.
- The number of students in the class limits the opportunity of practicing translation by every student in the class. Lack of training programs
- Absence of consistency in the program of teaching translation. The textbook of the second stage is called “principles of translation”; the book is specifically designed to the students of the departments of translation at Almustansirya University and Mousel University. The emphasis of the course is on translating simple sentences from English into Arabic. The students of the third stage study "scientific translation"; the textbook is compiled by some Iraqi instructors contains English passages from different scientific fields to be translated into Arabic. The instructor usually selects some passages as he/she cannot cover all the passages throughout the academic year. The fourth class students translate literary passages from Arabic into English guided by a textbook entitled "Literary Translation" (in Arabic); again the time span hinders translation every passage in the book.

6. Suggestions

In order to achieve better results in teaching translation, the researcher puts forward the following suggestions:

- Specifying the objectives of teaching translation to the students of the English departments which are definitely different from the objectives in the departments of translation.
- Accordingly, modifying the syllabuses of the third and fourth levels only.
- Both levels should translate from English into Arabic. Mastering translating into one direction, i.e., English into Arabic, better than mastering none.
- Instead of scientific translation, it is suggested teaching the students of the third stage what is called general translation which includes selected passages from different registers and genres. And the fourth class will translate two or three types of texts only like, for instance, legal, commercial, journalistic, interviews, etc.
- Multiplying the time of the third and the fourth classes from two hours per week (two lectures) into four hours per week) (four lectures)
- Finding references serve the above curriculum.
- Practicing translation (written and oral, interpretation) in a specific laboratory equipped with the appropriate tools and data.
developing training programs and minimizing the theoretical lectures.
- I also suggest establishing a department of translation at the college and reopening the MA studies in Translation. It is worth noting that there is no department of translation at the University of Baghdad (the mother university in Iraq), whereas there are departments of translation at the universities of Basra, Mousl and other universities.

7. Conclusion

Translation is a very complicated process which has to consider many factors - the genre and the style of the original text, the translator’s competence, the time allocated to the project and many more. Translators should determine the approach they are going to adopt in translation since there are more than one approach to translation; the most common approaches are the linguistic approach and the functional one.

The goal of teaching translation is vital to be identified before determining whether translation is teachable or not. Teaching translation as an academic title for English undergraduate students is different from teaching translation for professional translators. This paper has tackled the question of teaching translation to the students of the department of English, college of languages as a case study. Three stages of students, the second – the fourth classes, study translation. The paper ends with some suggestions.

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8. References
Shakespearean Style and Technique in Modern Assamese Drama:  
A Study of Reception and Response

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Abstract
William Shakespeare's influence extends from theatre and literature to present-day movies and the English language itself. Widely regarded as the most excellent writer of the English language, and the world's preeminent dramatist, Shakespeare transformed the world literature. He was the main generative force behind the entire Indian dramatic literature in various languages including modern Assamese dramas. This influence of Shakespeare helped develop a new kind of drama that is unknown to Assamese dramatic literature. His technique, characterization, and style were borrowed, resulting in an emergence of a new type of drama in the Assamese literature. The Assamese dramas of the pre-independence period owe for its rapid growth to its contact with the West in general and Shakespeare in particular. The researcher in this paper aims to dive deep into the Assamese dramas and dig out the receptions and responses to Shakespeare by the Assamese playwrights concerning his style, technique, and characterization. The researcher, keeping in mind the voluminous of the area, has limited his research area and selected the dramas of the pre-independence period for the study of reception and response to William Shakespeare. With the aid of the comparative method of investigation, the researcher finds that influences formerly Western and mainly Shakespearean played a cardinal role in the development of modern Assamese drama.  
Keywords: Shakespeare, Assamese drama, influence, characterization, style, technique

Introduction

William Shakespeare occupies the supreme position in the world’s literature. His texts in Indian languages cannot be separated from the history of stage performances, as most versions were composed for the stage. But it is also essential to perceive that apart from the stage, and usually, without making any reference to him, Shakespeare happened to establish the cardinal literary influence from the West. He impacted most of the Indian languages in the 19th century or sometimes even in the early part of the 20th century. In most of the Indian languages, the Shakespearean presence in early modern drama varies from close translation to more or less free adaptations. These adaptations were done through occasional motifs and elements and echoes to plays that may contain nothing authentically Shakespearean, but that could not have been conceived had their authors not been directly or indirectly influenced by Shakespeare. India has a long colonial history, and as it has many languages, the influence of Shakespeare in Indian literature is more complicated than the literature of other countries. In this context, Sukanta Chaudhuri rightly observes,

The Shakespearean presence in India is older and more complex than in any other country outside the West. That is owing to India's long colonial history and the presence of unusually receptive elements in the mother culture. The local culture of most states or regions could absorb Shakespeare within its inherent structure and, in turn, be reshaped and inseminated by Shakespearean influence. (Shakespeare in India)

The study of English literature played a significant role in the Indian Renaissance of the nineteenth century. Although it is not possible to say categorically what part of Shakespeare’s works played a role in this great reawakening, it has to be admitted that Shakespeare was widely read by Indian students. And these students were the real actors in this great drama of national upsurge. With the establishment of the Universities of Calcutta, Madras, and Bombay, Shakespeare’s works formed an essential part in the English syllabi of Indian schools and colleges. Thus, the Indian students had to study Shakespeare, no matter whether he liked him or not. According to Ghosh (1966)

The popularity of Shakespeare among the educated readers and audience of Calcutta in the initial stages of the development of Bengali drama and stage inspired many of the writers of Bengal to translate and adapt Shakespearean plays in Bengali. Some of the important translations and adaptations were those of Cymbeline by Satyendranath Tagore, The Comedy of Errors by Ishwar Chandra Vidyasagar, Macbeth by Haralal Ray and The Tempest by Hemchandra Bandopadhyaya. (p. 31)

These Bengali translations and adaptations, in any case, must have inspired some of the Assamese students studying at Calcutta to make similar attempts in their language. Gogo (2017) observes, Within no time, Jonaki (Journal) become the radiating center of literary activities of the educated youth brigade. Pioneers of this group were – Lakshminath Bezbaroa (1864-1938), Chandra Kumar Agarwala (1867–1938), Hemchandra Goswami (1872-1928), Padmanath Gohain Baruah (1871–1946), Satyanath Bora (1860–1925), Kanaklal Baruah (1872-1940),
Jonaki functioned as a connecting-bridge between the ideas of East and West. This group of young Assamese started penning Assamese literature following contents and forms of Europe, especially English literature… Through Jonaki, the romantic content and form of English literature were introduced in Assamese literature. Several western classics, especially Shakespeare’s plays were translated into Assamese. (pp. 292-293)

Ratnadhar Barua, Gunjanan Barua, Ghanashyam Barua, and Ramakanta Barkakati came out with an adaptation in Assamese of The Comedy of Errors entitled Bhrama-ranga in the year 1888. Sarma (1964) adds,

It has to be mentioned that modern drama in Assamese based on the Western model had appeared nearly three decades earlier with Gunabhiram Barua’s Ram-Navami (1857), a tragedy, and Hemchandra Barua’s farce, Kaniyar-Kirtan (1861), but they were not directly influenced by Shakespeare. (p. 2)

And it is only with the publication of Bhrama-ranga that the direct influence of Shakespeare on Assamese drama began. This influence of Shakespeare helped develop a new kind of style and technique in Assamese drama. Mahanta (1985) states,

Not only in subject-matter but in style and technique, too, the influence of Shakespeare on these plays is clearly seen. The division of a play into five acts and an act into scenes, use of blank verse by the high characters and prose by the low, introduction of comic characters and scenes as a relief to tragic intensity, use of the methods of disguises and mistaken identities as well as love intrigues, putting rather long soliloquies in the mouths of heroes – all these are unmistakably echoes of Shakespeare. (p. 64)

Methodology

The comparative method of investigation has been followed based on both primary and secondary sources throughout the research. Mainly the technical devices of modern Assamese dramatists have been studied in detail in the light of Shakespeare. Less importance has been given to the stories and incidents of the Assamese plays discussed in the paper. Only references to the text of the plays are made. All other references to the writings of other writers are furnished to justify the statements. In some cases, the statements and findings of some renowned scholars have also been cited to justify the arguments and to make the study more logical and reasonable.

The Shakespearean technique in Assamese drama

Assamese dramas were written before the Shakespearean influence continues the tradition of the medieval ankiya nats (one-act play), and so have no acts or scenes. Sanskrit dramas have ankas or acts but no scenes. Modern Assamese dramas, on the other hand, are divided into acts and scenes exactly like a Shakespearean drama. This is undoubtedly a result of Shakespearean influence, for during the latter half of the nineteenth century, no dramatist was read and imitated as much as Shakespeare. Even in Ram Navami Natak, the first Assamese drama written on the Western model, the influence of the Shakespearean technique is seen. Like a Shakespearean play, it has five acts,
each being divided into scenes. Even *Kaniyar Kirtan* is divided into four acts, though not five, each having separate scenes. Like Gunabhiram, Hemchandra Barua, author of *Kaniyar Kirtan*, was from an aristocratic family of Assam. He was educated in Calcutta, and as such, it was but natural that in technique as well as in theme, they were influenced by the European dramatists. Among all, he was particularly influenced by Shakespeare, although it has to be admitted that much of this influence came through Bengali. Padmanath Gohain Barua is also possessed with the idea of dividing a play into five acts that not to speak of his major historical and mythological dramas, even his smallest farce, *Bhut ne Bhram?* is expanded into five acts, although the plot hardly allows scope for such expansion. Chetia (1979) observes, “The structure of Shakespearean drama was imitated by the modern Assamese historical and mythological plays into five acts, and then the division of each act into six or seven scenes, were made under the influence of Shakespearean drama.”

Bezbarua (1968) takes pride in admitting that he “follows in the foot-steps of the great poet (Shakespeare)” (p. 1093). While assessing William Shakespeare’s influence on Bezbarua, Mahanta (1975) quotes from Bezbarua’s autobiography (*Mor Jivan Sonwaran*): “I had Shakespeare’s *Hamlet, King John, Henry IV* and *A Midsummer Night’s Dream* on the list of my college textbooks. I started dreaming of enriching Assamese literature by writing two or four plays like them” (p. 12). Barooah (1984) writes in his research work,

The dramatic technique, as well as the artistic devices of Shakespeare, have had a definite say over Bezbarua’s idea of drama. The use of soliloquies by characters in a Shakespearean play, later repudiated by Ibsen and Shaw, was a must which Bezbarua could not but follow. (p. 78)

All the significant dramas of Bezbarua are in five acts, each consisting of a varying number of scenes. Even his farce, *Litikai* has five acts, although his other farces or light comedies have less. This method of dividing a play into five acts and acts into scenes, after the fashion of Shakespeare, continued up to the third decade of the present century when new experiments in dramatic technique began. It has to be mentioned that although the early dramatists were influenced by European or Shakespearean technique and style, all of them were not able to free themselves from the influence of Sanskrit drama or the indigenous *ankiya nats*. Sarma (1973) adds “This is true of *Ram Navami*, where the environmental settings of some of the scenes remind one of a Sanskrit drama, while Rudraram Bardalai’s *Bangal Bangalani* contains eight acts like a Sanskrit Nataka.”

**Characterization**

Shakespearean influence is noticed in the delineation of characters also. The beginning of this is seen in *Ram Navami* itself, where the characters of the lovers, Ram and Navami, remind us, Romeo and Juliet. Like *Romeo and Juliet*, the tragedy in *Ram Navami* springs from misplaced love. And an echo of the conversation between Romeo and Juliet in Act II, scene ii, is heard in Act II, scene iv of *Ram Navami*. This influence, of course, is superficial. It does not go deeper as the characters of Ram and Navami often smack of didacticism, the playwright’s objective being to show the evils of child marriage. But when we come to Lakshminath Bezbarua and Padmanath Gohain Barua, we find that this influence has gone deeper.
Regarding some of the characters of his historical play, *Chakradhvajasimha*, Bezbarua (1968) himself says: “Lastly, I would like to say that the characters of Priyaram, Gajpuria, and their companions are conceived after Shakespeare’s Prince Henry, Falstaff and their fellows.” Whether Bezbarua has been able to imitate Shakespeare successfully or not, but that the characters of Priyaram, Gajpuria, Siddhinath, Japara, Takau, Takaru, and Gajpuriani are mostly a result of Shakespeare’s influence. Bezbarua also owes a debt to Shakespeare for his fascinating characters of Dalimi in *Jaymati Kuwari* and Pijau in *Belimar*, who are undoubtedly influenced by Miranda and Ophelia, respectively. Neog (2008) is so impressed by the similarities between Dalimi and Miranda that he calls the former “a younger sister of the latter.” Padmanath Gohain Barua created many memorable characters in his historical plays. Among them, Gadadhar is the hero in both *Jaymati* and *Gadadhar*, and he seems to bear some affinity to Hamlet. The soliloquies of Hamlet often echo in those of Gadadhar. Hamlet’s procrastinating nature is revealed among others, in the “To be or not to be” soliloquy. Gadadhar’s thoughtful and inactive nature also expresses itself in his soliloquies, some of which are tediously long and wordy. Sarma (1973) observes,

This is undoubtedly due to the fact that Gohain Barua is simply imitative and falls to transfer this influence into something of his own. Another important play to show a marked influence of Shakespeare is *Seuti-Kiran*, by Benudhar Rajkhowa, where the story is characterized by love, jealousy, and intrigues resulting in murders and suicides. There is no doubt that the play within the play (Act IV, scene ii) is conceived after the one in *Hamlet*, while the killing of Seuti by Kiran simply out of jealousy is reminiscent of Othello’s smothering of Desdemona. (p. 280)

Another vital character to be influenced by Shakespeare is Nilamber, the hero of a play of the same name, the author of which openly admits the influence of *Othello*. And Iago is undoubtedly the model for Nanda, the villain of the play. The hero of Jyotiprasad Agarwala’s *Karengar Ligiri* (*The Slave-girl of the Palace*), Sundar Kunwar, has been delineated in the line of the Shakespearean model. According to Jana (2015), the hero “is a highly individualized character, with a fatal flaw, like any great Shakespearean hero. He becomes a tragic victim of his own obstinacy.” A woman character disguising as a man is peculiar to old Assamese drama. However, this is very common in Shakespearean plays like *As You Like It*, *Twelfth Night*, and *Cymbeline*. The modern Assamese dramatists like Padmanath Gohain Baruah, Kamalakanta Bhattacharya, and Sailadhar Rajkhowa have borrowed this method in their plays *Lachit Barphukan*, *Nagakonwar*, and *Pratapsimha* respectively. Jana (2015) observes, “In some Assamese plays also, we see some women characters getting their missions fulfilled by disguising themselves as male servants.”

Another prominent facet of this influence is to be seen in the introduction of characters like the fool and the clown of Shakespeare in the modern Assamese drama. It may be mentioned that this type of humorous character is not strange in Indian drama since the Vidusaka, who is of a kind with the Fool in *King Lear*, is an important character in Sanskrit drama. But the Vidusaka is strikingly absent in early Assamese drama, the *ankiya nats*. Although the later writers introduce a sort of comic character, called the ‘Bahuwa’ (Jester), to satisfy the taste of that section of the audience which can be equated with the Elizabethan groundlings. Even in the plays of
Sankaradeva, as Neog (2008) points out, “this interesting character, however, seems to be amply replaced by some of the other characters: Vedanidhi in the Rukmini-harana, Narada in the Parijata-harana, and even Visvamitra in the Rama-vijaya.” This shows that the greatest Assamese playwright of the earlier period is not oblivious of the lighter side of life. The comic figure is introduced with the sole purpose of stimulating laughter through his antics. But the means adopted by the modern dramatist to give comic relief to the audience by arousing laughter in them is different. It is done not through the antics of a mere jester, but a group of real men and women – servants, rustics and the like. They, through their lack of sophistication, provide food for amusement. This is exactly what Shakespeare does, and there is no doubt that the Assamese playwrights have taken their cue from Shakespeare.

Another aspect of Shakespearean influence on modern Assamese dramatists is to be seen in their use of sub-plots. It forms almost a common feature in the major five-act plays written during the pre-independence period. In the very first tragedy written on the Western model, Ram Navami, something like a sub-plot is found in the parallel love story of Mangal and Sonaphuli, servant and maid-servant, respectively, in the heroine’s house. Lakshminath Bezbarua, true to his professed aim of following Shakespeare, almost invariably introduces this technique in his major dramatic works: in the stories of Oresanath Pijali–Maju Aideu in Belimar, of Gajuria-Priyaram Gajpuriani in Chakradhvajasimha, and of Shadiyakhowa Gohain and Chenehi in Jaymati. The love-stories of Gandharvanarayan and Pijali in Padmanath Gohain Barua’s Lachit Barphukan is also of the nature of a Shakespearean subplot. In the Mulagabharu of Radhakanta Handique, we find two subsidiary stories of love, which the dramatist adds to the main historical plot, apparently in imitation of Shakespeare. Nakul Chandra Bhuyan, another leading writer of historical plays, also makes successful use of sub-plots in his major dramas, Badan Barphukan, Chandra Kantasimha, and Vidrohi Maran. In Vidyavati of Sairadhar Rajkhowa, a play based on the story of Kalidasa and Vidyavati, a subsidiary story of romantic love between Jaymalla and Champavati is presented much in the Shakespearean fashion. In his historical play, Chatrapati Shivaji, Atulchandra Hazarika also introduces an imaginary story of romance that goes parallel with the main story. In fact, the juxtaposition of the comic and the tragic, which is a characteristic of Shakespearean drama, is also a prominent feature in most of the major dramatic works written in Assamese during the period. Sarma (2015) asserts, “Like Shakespeare, who resorts to characters like grave-diggers, porters and the like to produce the comic effect in a tragedy, the Assamese playwright often makes use of servants, maids and rustics to achieve this objective.”

The Shakespearean style in Assamese drama
Shakespeare has his share of influence – and a significant share indeed – on the development of modern Assamese dramatic style. The earlier drama, the ankiya nats, were written in a variety of rhyming meters interspersed with prose both in the dialogue and stage directions, and nothing like blank verse was known to them. Mahanta (1985) observes,

It was only after the western influence that blank verse came to be used in Assamese, first in poetry and then in drama. For Shakespeare blank verse was nothing new: the verse of Gorboduc and ‘Marlowe’s mighty line’ were already there for his to start with, whereas
the Assamese playwright had to look far beyond the boundaries of their native land for this new mode of poetic expression. In Bengal, Michael Madhusudan Datta and Girishchandra Ghosh had already established blank verse as an effective medium of poetry and drama, and it appealed to the Assamese writers so much that they were quick to introduce it in place of the old rhyme. (p. 72)

According to Sarma (1973),

In fact, it is not so much Shakespeare as Michael Madhusudan and Girishchandra who were the immediate source of inspiration for the Assamese writer in his use of blank verse. In the initial stages, our playwrights stuck to the fourteen-syllable line, but gradually they realized the limitation of this line and adopted the type of blank verse already popularized in Bengali by Girishchandra. This type of blank verse, popularly known as the ‘Garish Chanda’, was found suitable for all kinds of dramatic expressions as it was but a sort of run-on prose free from the limitations of Madhusudan’s line. Although Gohain Barua uses it but sparingly, it is Chandradhar Barua in whose hand this verse attains maturity. (p. 221)

Other important playwrights who use blank verse are Atulchandra Hazarika, Mitradev Mahanta, and Radhakanta Handique. They have found it a fit medium to express dignified thoughts and heightened emotions in their mythological plays. It has to be noted that in all their plays, poetic dialogue in blank verse is generally used by the high and noble characters. The ‘low’ characters, on the other hand, talk in ordinary prose of the day-to-day use. In Sanskrit drama, characters of high-status converse in Sanskrit and those belonging to lower stations and women speak Prakrit. In Elizabethan drama, according to Steiner (1996),

The traditional association between the comic genre and the prose form is implicit throughout. Clowns, fools, menials, and rustics speak prose in the very same scene in which their masters speak in iambic verse. Such separation, according to social rank and dramatic mood is frequent in Shakespeare. (p. 248)

In the words of Mahanta (1985),

Our dramatists’ use of prose in a blank-verse drama is very close to Shakespeare’s since they almost always associate it with the comic, which, in their plays often arises from the unsophisticated talks, manners and often pranks of characters like rustics, servants and menials (p. 73).

Chandradhar Barua, suddenly shifts to prose to provide a dose of the humorous through Sarvananda, a Brahmin, in his serious mythological play, Meghnad-vadh (Act III, scene iii). Besides Chandradhar Barua, Padmanath Gohain Barua in his Sadhani, Jaymati, and Gadadhar; Atulchandra Hazarika in most of his mythological plays; Mitradev Mahanta in Vaidehi Viyog, and Radhakanta Handique in his historical play, Mulagabharu, use this method of ‘separation according to social rank and dramatic mood.’ Sometimes we find, as in Gadadhar, the same character using prose and verse according to moods and situations like Lear in Shakespeare. This method of alternating between verse and prose according to characters, moods, and situations is a characteristic feature in most of the historical and mythological plays.
Dialogue is another important aspect to which the Assamese dramatists have responded quite elegantly. Shakespeare’s influence in this respect is so undeviating that it can be effortlessly perceived that Gunabhiram Barua had endeavoured to produce ditto of *Romeo and Juliet*. Ram and Navami in *Ram Navami* echoes the dialogue of Romeo and Juliet. Juliet says—

*What is in a name?*
*That which we call a rose.*
*By any other name would smell as sweet.*

(*Romeo and Juliet*, Act II, Scene II)

What exactly Navami says to Ram in *Ram Navami*—
*Name ki kare? Golapak yadi golap nubuli palas*
*Bola hay teo sugandha powa nejabane?*

(*Ram Navami*, Act III, Scene V)

(What does a name do? Will not the rose smell as sweet if we call it ‘palas’?)

Before committing suicide, Juliet says addressing the knife—
*O happy dagger!*
*This is thy sheath, there rest,*
*And let me die..............*

(*Act – V, Scene – iii*)

The same address is echoed in *Ram Navami* when Navami says addressing the knife given by Ram—

*he osra! moi ze teur baze onnak ketiao mon dia nai;*
*iar tumi hakhi diba! he osra! mor pran ti niba.*

(O knife! I haven’t given my heart to anyone but he. Bear witness to this. O knife! Take my life.)

Padmadhar Chaliha wrote *Amar-Lila* in adaptation of *Romeo and Juliet* in 1919. In this play Amar (Amarsimha) and Lila (Lilavati) stand for Romeo and Juliet respectively. The story is Indianised and recasts against Rajput background with Rajput names for the major characters, although the minor ones sound very much Assamese. The very famous dialogue of Juliet (*What is in a name? That which we call a rose. By any other name would smell as sweet.*) also echoed by the heroine of this play. It is done into Assamese blank verse thus:

*Kino katha acheno namat,*
*Golapak golap nubuli*
*An name matileo*
*Madhur gondhti tar thakiba ekei.*

(*Amar-Lila*, Act II, Scene V)

(What is there in a name?
If we call a rose by another name,
the sweet smell of it will be yet same.)
The prose dialogues of this play are rendered into Assamese in such a way as to make them appear like original composition. The author of *Amar-Lila* seems to be at his best when he translates the prose dialogue of the low characters. Broadly speaking, *Amar-Lila* is an agreeable rendering of *Romeo and Juliet*. On the stage, too, it was popular during its time, and the writer himself informs us that it was performed several times on the Sibsagar Stage alone. (Chaliha, 1946). Similarly, Lila in Sarvananda Pathak’s *Viplavi Vir*, a play fashioned admittedly after *Macbeth* and the Assamese revenge play, *Nilambar*, nearly repeats Macbeth in an almost identical situation:

*Ei samayate teok hatya karile topanik hatya*
*Kara haba: taio ajirpara topani najabi*  
*(Viplavi Vir, Act IV, Scene iii)*

(If I murder him now it will be like murdering sleep.  
(And then) I myself will be able to sleep no more.)

Mahanta (1985) observes,

> It is true that such direct borrowing of statement from Shakespeare is not much as the writers tried to give a palpably new mould to a borrowed idea or thought, but the few instances that we come across are sufficient to show how close Shakespeare was to some of our playwrights (p.76).

Another striking Shakespearean feature in the plays is the use of soliloquies. It seems often appropriately and elegantly, but sometimes, it seems to be extravagantly and even superfluously. Shakespeare accepted the soliloquy as he accepted other conventions. And he used it as a ‘direct means of self-revelation’ of characters. For him, it was a ‘convenience and a freedom’. The Assamese playwrights also use this convention in the same way. Although, a few of them, particularly, Padmanath Gohain Barua, banks rather too much upon the ‘convenience’ offered by it. Soliloquies are there in all his major plays, which aptly reveal the inner working of characters. A few others are rather too long and could have been easily disregarded. Gada’s soliloquy in Act I, scene ii of *Gadadhar* is a good instance of self-revelation. It reminds us easily one of Hamlet’s soliloquies, particularly the one beginning with ‘to be or not to be’. On the other hand, Dharmadhvaja’s soliloquy in Act I, scene iv of *Sadhani* is much too long. It hardly tells us what is going on in the mind of the character except that towards the end, there is a vague hint of some ‘anxiety’ brewing in him. Bezbarua makes effective use of soliloquies as a means of revealing the inner workings of a character. And in this, he comes close to Shakespeare. The soliloquies of Gadapani in *Jaymati-kuwari* are so reminiscent of Hamlet that they seem to be fashioned after those of the prince of Denmark. Much in the same way as Hamlet, Gadapani in these soliloquies appears to be procrastinating. At the same time, he expresses a sense of guilt for leaving behind his wife alone to be tortured by a timid but oppressive king. Badanchandra’s soliloquy in Act IV, scene ii of *Belimar* shows how he feels the pricks of conscience after he has got his own country devastated by the Burmese. His ‘I have deprived so many people of sleep. How can I sleep myself?’ is almost an echo of Macbeth’s ‘Me thought I heard a voice cry, “Sleep no more! Macbeth does murder sleep” – the innocent sleep’ (Macbeth Translation, Act II, Scene ii). Another
playwright, who reveals Shakespearean influence in the use of soliloquies, is Nakulchandra Bhuyan. Badan, the leading character in his historical play, Badan Barphukan, suffers from a type of somnambulism resembling Macbeth. This method of expressing an intense sense of fear and guilt after committing a horrible deed of sin or crime is undoubtedly Shakespearean. Like Macbeth seeing the ghost of Banquo at the banquet, Badan sees or fancies that he sees, the spirit of Purnananda, his greatest rival in life, while he is trying to sleep. We also hear an echo of Macbeth in the soliloquy of Badan, who is struggling hard to sleep, says: ‘No: (you cannot sleep), You have taken sleep away from the eyes of so many people. You can never sleep in peace’ (Badan Barphukan, Act I, Scene x). This is undoubtedly an echo of Macbeth re-echoed through Bezbarua’s Badanchandra. Gunabhiram Barua also uses the technique of soliloquy in Ram Navami Natak. When Jayanti asks Navami to wear the dresses in bridal attire and leaves the room, Navami being alone in the room speaks to herself:

My heart is so full of new hopes today! All these days my hair had become unsightly for lack of care. My arms and neck had remained bare. But today, I am once more filled with a desire to deck myself. Oh the pleasure of consummation! Cursed be those who want to deny us such pleasure! (Ram Navami Natak, Act III, scene iv).

To be brief, the imprint of Shakespearean influence in the use of soliloquies is palpable in many other plays, particularly mythological and historical, written during the last decades of the nineteenth century and the first of the twentieth.

Conclusion
It has seen from the preceding pages that forces originally Western and particularly Shakespearean played a predominant role in the development of modern Assamese drama. It isn’t that drama in Assamese is something that arose as a result of Shakespearean influence. It had been there in Assam since the sixteenth century when Sankaradeva and Madhavadeva wrote and produced their plays. But a new type of drama modeled on Shakespearean dramaturgy evolved as a result of Shakespearean influence. It has been seen how Shakespeare has influenced substantially the style and technique of modern Assamese drama, particularly of the pre-Independence period. And what is more, it is not difficult for one to come across even expressions that sound very much Shakespearean. Thus, we can summarise that the subject matter of modern Assamese dramas is indigenous, but the characterization, dialogue, style, and technique are modeled mainly on Western dramaturgy with the echoes of William Shakespeare.

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Errors in Arabic-English Translation among Saudi Students: Comparative Study Between Two Groups of Students

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Abstract
The main objective of this paper is to identify the translational errors made by Arab natives. The study is an Arabic to English translational skills' comparison between two Saudi groups in two separate areas of Saudi Arabia: Tabuk and Hafr Al Batin. The study investigated how Arabic cultural, religious, and other factors influenced the production of such errors by the two groups. Each group consisted of selected female students majoring in the English language and attending two regional universities. The students were all of the Saudi nationality and they had obtained their school education within their region before joining a public university. A newly designed quiz was attempted by the students in each group to translate words and phrases categorized into four parts: syntax, spelling, word choice, and singular/plural. It was concluded that lack of English knowledge, unfamiliarity with some English terms, cultural and religious factors, and literal translation are the leading causes of wrong translations. Also, the Tabuk students slightly performed better than Hafr Al Batin students; and this is maybe due to better literacy infrastructure in the city of Tabuk, vibrant cultural diversity in the city with more expatriates working and residing in the region and having more private schools.

Keywords: Arabic, English, Saudi Arabia, Translation

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Introduction

One must know the appropriate context of various situations to transfer the correct meaning of sentences and phrases from one language to another. The use of selected words in their right meanings distinguishes translations of phrases and expressions. The content, conventions, grammar, idioms, context, and style must be transferred from one language to another. Therefore, some terms and words might be confined to a specific field. The translator must be aware of the various vocabularies and terms to contextually translate phrases from a source language into a target language. Also, a translator must be very familiar with a specific culture to transfer cultural meanings from a source language into a target language. Hermans (1999) stressed that translation is considered as a cultural practice. Later, Gaber (2005) states that culture-bound words are translated using five techniques:

- Cultural equivalence: equivalences of words and phrases translated to a target language.
- Functional equivalence: words and phrases translated to a target language using the same function in the source language.
- Paraphrasing: words and phrase meanings are translated from the source language.
- Glossing: additional information included in a footnote or within the text to explain the cultural words and expressions.
- Borrowing: a word or phrase is borrowed from the source language and included into the target language.

Savory (1968) explains that translation can be achieved by the equivalence of thought that lies behind its different verbal expressions. Newmark (1981) states that translation is a craft that consists of an attempt to replace a written message or statement in one language by the same message and/or statement in some other language. Later, Newmark (1988) explains that foreign cultural expressions include ecological, material, and social cultures, social organizations expressions, political, religious, artistic, gestures and habits. He elaborates that cultural expressions can be found in collocations, proverbs, phrasal verbs and figures of speech including metaphors. On the other hand, Catford (1965) defines translation as merely the replacement of textual content in one language by equivalent textual material in another language. This research highlights the Arabic cultural factors influencing students’ English translations. The study aims to present the translations by two Saudi students groups and gives the numerical percentages of errors in translations in several categories.

Literature Review

In making cultural connections, various researchers around the world have affirmed that translation is culturally related. Qurashi (2004) states that translation plays a vital role in transferring knowledge from one culture to another. Akan (2018) says that unlike translation between two languages from the same origin, translation from English to the Semitic Arabic or vice versa is difficult because the two languages are of "different and distant origins". Nida (1964) states that the role of a translator is to facilitate the transfer of messages and their meanings, with the cultural elements from one language into another one, and create an equivalent response to the receivers. Specifically, in the Arab world, many researchers have contributed to the study of how the Arabic
culture is influencing the translations of English into Arabic and vice versa. Many of the researchers have asserted that translation of Arabic terms and expressions to the English language should take into account the Arabic cultural context. However, not all researchers think that culture must be considered when tackling translation aspects.

Bahumaid (2006) used a translation test with contextualized collocations of different types. The test included thirty sentences attempted by four Arab university instructors. The results indicated poor participants' performance. Similarly, in this study, two groups of students' translations are investigated.

Dweik and Abu-Shakra (2011) create a translation test of forty-five short religious sentences to study the mistakes made by thirty-five master of art students in three Jordanian universities. The test is based on verses and expressions that came from the Quran, Hadith, and the Bible. The researchers showed that the students had difficulties in lexical and semantics collocations of items related to the Arabic culture. Also, the study revealed that there were disparities between Arabic concepts and metaphors when compared to Western ideas and metaphors.

Alousque (2009) investigated the difficulties in translating cultural items that have different meanings/implications both in the source and target languages. He also studied the range of translation procedures used to explain cultural meaning through the analysis of the lexis from the French cultural domain of cooking. The study revealed that there are some cultural translation challenges and constraints in the translation strategies used to transfer the meaning of cultural items into the target language (loan, functional equivalence, descriptive equivalence, approximate equivalence).

Badawi (2008) uses a cultural bound expression test and a translation strategy awareness questionnaire to study how forty-three Saudi fourth year EFL students translated cultural phrases and expressions. The study revealed that the students tended to give literal translations of the cultural phrases rather than attempting to give their equivalent meanings. The study also concluded that the students used wrong strategies for translating cultural expressions.

Abdel-Fattah and Zughoul (2003) use a two-form test (Multiple choices and free translation forms) to study how sixteen graduate and undergraduate English students translated English collocations and rendered their meaning. The researchers concluded that the learners faced problems in translating collocations with cultural expressions in the two form translation test.

El-Nashar and Mohamed (2016) investigated the explicitation techniques employed while translating from English into Arabic. The researchers used the official document of "Policies and Procedures Manual for Support Staff" (Office of Human Resources, the American University in Cairo, April 2012) (21,937 words). They devised an eclectic 10-tool explicitation framework and concluded that explicitation does not necessarily lead to longer translations.
Al Shehab (2013) chose six English legal sentences validated and entered them into Google Translator to be translated into Arabic. He concluded that Google English translation of legal sentences partially gives their Arabic equivalence. But, it poses several problems in translating archaic English terms, in dealing with passive voice, and, in translating the "modal shall." In short, Google translation provides a quick translation from English into Arabic, but it is not as good as "professional translators." Therefore, there is a lack of studies in culturally closed tribal societies such as in the ones in Saudi Arabia. This study will shed some light on translation errors by native Arabic students in their natural environments.

Method
A large number of researchers in the field of translational research adopt the method of distributing a translation test of some phrases and expressions among some groups of students; then they try to analyze the results based on the collected answers. Similarly, this research employs a custom-designed quiz administered to Saudi students majoring in English to investigate their translational errors. Uniquely, the quiz questions are based on translational errors observed on printed material such as signs and documents of establishments in the city of Tabuk. Some of those phrases were also confirmed to exist in other cities in Saudi Arabia including the city of Hafr Al Batin. Thus, the quiz questions reflect some existing problems in the translation of specific terms and phrases. Also, the study is mainly a quantitative study where the students are given a translation test, and the quantitative results are obtained and compared among the two groups without investigating the backgrounds of the students.

Sample
The research selected one hundred students in the Department of Languages and Translation at the University of Tabuk and one hundred students at the Department of Languages and Translation at the University of Hafr Al Batin in their 3rd and 4th-year levels to take the newly designed translation quiz. The test was conducted in the academic year 2016/2017 in Tabuk while it was administered in the academic year 2018/2019 in Hafr Al Batin. The age of the students is between 20 and 25 years. Also, the gender of the students is female since the universities in the two areas are segregated into only male and only female sections as required by the Ministry of Education in the kingdom of Saudi Arabia. All students selected are of tribal Arabic Saudi background who have always lived in their local areas all their lives and have never or rarely visited other countries. Also, almost all students have never been to any western native English-speaking country. The students have studied in the Tabuk region or Hafr Al Batin region for their elementary/secondary education attending public or private schools and have never joined any international school. Thus, the students in these two areas of Saudi Arabia have only learned English skills during English classes in their secondary school years; and sometimes they have acquired some new English skills from their university courses.

Regions
The two areas where the students live, and study are far from each other in distance and have mainly different Arabic tribes of people, but with similar Arabic tribal customs and ways of Bedouin lives. The Tabuk area tends to have more people with exposure to expatriates from other
countries working as doctors, university professors, or industry engineers. Both areas have large military bases and facilities and therefore a large number of the local people work as servicemen, police, or army officers. Also, a good number of those people are government employees or school teachers.

**Data collection**
A newly designed quiz was compiled by observing common errors posted on shops, universities, hospitals, and other establishments' signs in the region of Tabuk for two years. The quiz also included errors identified in printed material such as newspapers, magazines, flyers, and other written documents within the city of Tabuk. Then problematic phrases and expressions were compiled, printed on paper, and distributed to the students inside a classroom within a university campus environment. The students' identities remained anonymous by not writing their names or any other identifying information on the quiz papers. The students were allocated enough time to write down their English translations to all parts of the quiz. The investigated errors were tabulated and categorized into four types:

- **Singular/Plural**: using singular/plural nouns in place of one other.
- **Syntax of sentences**: dividing a word, mixing verbs and nouns, possessive errors, wrong nouns, mixing adjectives and adverbs, and improper word order.
- **Word choice**: incorrect word use, the substitution of antiquated forms for more common ones, using words together that do not typically appear with each other.
- **Spelling**: wrong writing of words.

**Data Analysis**
The answers of the students were collected and analyzed. Each section of the quiz was evaluated separately. Each item of the quiz was marked with two scores: score one was given for providing somewhat correct translation and score two was allocated for providing accurate equivalent Arabic translation. For example, in the singular/plural section, translating the word "التقارير" as the singular form "Record" was accepted for score one even though only the English translated word "Records" was recognized as the correct plural translation for score two. Similarly, in the Syntax part of the quiz, the phrase "الأحذية المخفضة" was translated with "discount shoes" or "discounted shoes" but only "discounted shoes" was recognized as the correct syntactic translated form. The score averages were calculated for each section and each group of students.

**Results and Discussion**
Overall, there were many translational mistakes that reflected the students' poor skills and lack of understanding of various language elements. Based on the analysis and categorization of the errors, the students made mistakes in singular/plural nouns, the syntax of sentences, spelling, and picking the wrong religious and cultural English phrases for their Arabic equivalents. Tables 1-4 give the comparative percentages of students who correctly translated each item of the three types of translation errors (Singular/Plural, Syntax, and Word choice) by the students in the Tabuk area and Hafir Al Batin area. The tables also show the average percentages of the correct translations in each category.
Similar translational errors were spotted based on the answers of the students in the two regions of Saudi Arabia and there were many mistakes in each category of the quiz. Surprisingly, a large number of the students in the two groups could not translate many of the phrases and expressions given in the quiz; and many of them made a lot of spelling mistakes. Finally, spelling mistakes were not taken into account when other errors were investigated.

**singular/plural**

Many of the students confused singular with plural nouns and vice versa. Table 1 shows the percentages of the students who gave the correct singular/plural noun translations for each item. The table demonstrates that the students in Tabuk performed slightly better than the students in Hafr Al Batin in selecting appropriate translation of singular/plural nouns. The table also shows some examples of the students' errors. Additionally, even though approximately 68% of the students in Tabuk wrote down somewhat acceptable translation for all seven items in table 1, only 37% of the students selected the proper singular/plural noun for all words. Similarly, 60% of the students in Hafr Al Batin wrote down somewhat acceptable translations, but only 33% of them gave the right singular/plural noun for all seven items. Therefore, a good number of the students knew how to translate simple common words but failed to give the correct singular/plural form. For example, for the word "التقارير" many students failed to include the plurality indicator "s" letter and translated the word as only singular "report". Similarly, a large number of the students could not give the correct plural translation form for the word "الحوادث" and they wrote down only the singular form "emergency". Besides, for the simple word "الزيان", many of the students gave the wrong singular translation as "customer" and not "customers". Many students gave the plural "services" in translating "customer services". Expectedly, the majority of students in both regions failed to give any translation for the unfamiliar word "الحوالات". Finally, it was observed that the students translated familiar plural Arabic words into the single English nouns; for example, a good number of the students translated the familiar plural Arabic word "الشيكات" into the singular English word "check".

Table 1. Singular/Plural correct percentages [Overall accepted translation: (Tabuk =68%, Hafr =60%)]

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
<th>Example of errors</th>
<th>% correct - Tabuk</th>
<th>%correct Hafr</th>
</tr>
</thead>
<tbody>
<tr>
<td>للعُائلات</td>
<td>Families, For families</td>
<td>Family, famly</td>
<td>61</td>
<td>56</td>
</tr>
<tr>
<td>التقارير الطبية</td>
<td>Medical records</td>
<td>Record medical</td>
<td>40</td>
<td>30</td>
</tr>
<tr>
<td>الحوادث</td>
<td>Accidents</td>
<td>Accident, accidents</td>
<td>51</td>
<td>46</td>
</tr>
<tr>
<td>الطوارئ</td>
<td>Emergencies</td>
<td>Emergency, emergence</td>
<td>36</td>
<td>29</td>
</tr>
<tr>
<td>خدمة الزبائن</td>
<td>Customers Service</td>
<td>Customer services</td>
<td>14</td>
<td>20</td>
</tr>
<tr>
<td>الحوائط</td>
<td>Remittances, transfers</td>
<td>Sendings</td>
<td>19</td>
<td>18</td>
</tr>
<tr>
<td>الشيكات</td>
<td>Drafts or checks</td>
<td>Check, chacks, cheek</td>
<td>38</td>
<td>34</td>
</tr>
<tr>
<td><strong>Averages</strong></td>
<td></td>
<td></td>
<td><strong>37</strong></td>
<td><strong>33</strong></td>
</tr>
</tbody>
</table>
Syntax

Table 2 shows the percentages of students who demonstrated acceptable English grammar in their translations. Minor spelling and word choice errors were ignored. Many students could not translate the phrases or wrote completely inappropriate translations. Table 2 shows that only 45% of the students in Tabuk gave a correct syntactic structure of the six items in this section while 40% of the students in Hafr Al Batin wrote down acceptable syntactic translations. Unfamiliar words and phrases such as "إغتنموا فرصة " were the most difficult for students to translate.

Table 2. Syntax percentages of errors

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
<th>%correct Tabuk</th>
<th>%correct Hafr</th>
</tr>
</thead>
<tbody>
<tr>
<td>القسم النسائي في مستشفى الولادات</td>
<td>Women section(department) at the maternity hospital</td>
<td>43</td>
<td>35</td>
</tr>
<tr>
<td>مركز العمليات و الموظفين في الجامعة</td>
<td>Center of Operations and Staff (employees) at the University</td>
<td>37</td>
<td>25</td>
</tr>
<tr>
<td>إغتنموا فرصة الأحذية المخفضة</td>
<td>Seize (grab) the opportunity of discounted shoes</td>
<td>19</td>
<td>21</td>
</tr>
<tr>
<td>إتجه إلى قسم المواليد والأطفال</td>
<td>Go to the department (section) of Infants and Children</td>
<td>68</td>
<td>70</td>
</tr>
<tr>
<td>السوق أبو ريال في مدينة تبوك</td>
<td>One rial market in Tabuk</td>
<td>47</td>
<td>42</td>
</tr>
<tr>
<td>حفل إفتتاح البنك السعودي الهولندي</td>
<td>Saudi Dutch Bank opening ceremony</td>
<td>35</td>
<td>25</td>
</tr>
</tbody>
</table>

Averages 45 40

There were many structure errors in the syntax section. Table 3 shows the percentages of errors within the syntax category. As table 3 illustrates, the syntactic errors were analyzed and fell into six subcategories: dividing a single word into two, using possession (s) wrongly, mixing nouns with verbs, mixing adjectives with verbs, wrong word order, and propositions. Most of the errors were in the subcategory of "word order". For example, for the phrase "مركز العمليات و الموظفين " some students mixed the order of the words such as " employ center and operation" or "center process" or even the students failed to give the equivalent English meaning such as writing "newborn and children center"; many students had difficulties with their spellings such as translating " مركز العمليات و الموظفين " into English as the "senter employ and operation". Also, there were many errors in other syntactic subcategories. For example, a good number of the female students in both regions translated the phrase "قسم المواليد والأطفال" using the possessive "s" as " infant's and children's section". Similarly, many students translated the phrase "قسم النسائي" as "ladies section" or "women's section"; both words "women" and "ladies" were accepted as a translation of "النسائي". In addition, some students could not give the full propositional phrase such using "front of" instead of " in front of". There were some students who misplaced the nouns in a phrase or used the wrong noun; for example, some students translated the phrase " حفل إفتتاح البنك السعودي الهولندي " as "openning Saudian Holandi Bank party". Finally, many students tried to "Arabacize" some terms such as translating "الهولندي" as "Holandi" and translating "ابو ريال" as merely "Abo rial"; and thereby, avoided coming up with English equivalent terms.
Table 3. Syntax subcategories and their percentages of errors with examples

<table>
<thead>
<tr>
<th>subcategory</th>
<th>%errors Tabuk</th>
<th>%errors Hafr</th>
<th>Examples of errors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividing-word</td>
<td>7</td>
<td>4</td>
<td>every thing, Every thing 1 Riyal</td>
</tr>
<tr>
<td>Possessions</td>
<td>9</td>
<td>8</td>
<td>sale's shoes, women's section, Ladie’s hospital section, baby’s and children’s section</td>
</tr>
<tr>
<td>verb/noun</td>
<td>27</td>
<td>30</td>
<td>speed the sale, is open, sell shoes, now opened, shopping one, shopping rial, shoes is on sale, bank saudi open party</td>
</tr>
<tr>
<td>Adjectives - Adverbs</td>
<td>8</td>
<td>6</td>
<td>discount shoes, run shoes, low pricing shoes, Saudian Holandi Bank, offer shoes</td>
</tr>
<tr>
<td>Word-order</td>
<td>32</td>
<td>36</td>
<td>Bank Saudi Holandi, section women, section the babies, the shoes discount, Saudi Bank Holandi, centre operation, level women, part the kids and child, part baby and children, Operation center and employment, shop one rial, the shoes discount</td>
</tr>
<tr>
<td>Proposition</td>
<td>17</td>
<td>16</td>
<td>shopping of the one riyal, part of the women, the section of the women, shoes with sales, the shoes, operation centre on university, shoes in sale, shop for ryal, store of ryal</td>
</tr>
</tbody>
</table>

**Wrong word choice**

The students had most of their translational difficulties in the category of "wrong word choice". It was clear that a good number of the students in both regions attempted to use direct word for word transfer and not contextual meaningful translations. As table 4 shows, 44% of the students in Tabuk and 39% of the students in Haf Al Batin wrote down acceptable and appropriate English equivalents for the phrases. The table illustrates some examples of inappropriate translated words. For example, some students translated the phrase "نطقية البحث" as "forced to research". Expectedly, almost all the students in the two regions could translate complex familiar terms from their curriculum but had major difficulties with less complex unfamiliar phrases; for example, a large number of the students gave the correct translation for "الجملة و أساليبها" as "sentence and its styles" but all of the students could not translate the word "المحور" and only a few students could translate the phrase "المنشاة سلامة". Most notably, the students had problems with English names of countries and English religious terms; for example, many students in both regions translated the word "الهولندي" as "Holandi" and not as "Dutch" and many translated the religious term "السورة المكية" as "Meccan suras" instead of "Meccan verses". It might be understandable that Muslims would recognize the meaning of "sura" as a "verse," but this term might not be well understood by those of non-Muslim faith.

Similarly, a good number of students translated the religious phrase "اليوم الدين" as "until day of Al-deen" and not as "until the day of judgment". Many students chose various translations of "اليوم الدين" that reflected their religious understanding of the term and generally a Mulism's own faith such as "until the final day", or "to religion day", or "the end of the world". The students also had difficulties with medical terms; for example some students translated "ما هي الوصفة الطبية" as "what is the recipe" using "recipe" instead of "prescription." Additionally,
few students translated the phrase "العيادات الخارجية" appropriately as "outpatient clinics" and variably the students translated the phrase using simple vocabulary such as "outside department", "foreign clinics", "outdoor clinics", or "external hospital". Finally, the students described positive and negative phrases in a positive or negative way but they did not always choose the appropriate English words; for example many students translated the phrase "افخر انواع الحلويات" positively as "great sweets" or "fancy sweets" and they translated the phrase " البيت الأنيق" as "nice house" or "beautiful home" or "classic home" or "unique home". Similarly, some students translated "ممنوع الوقوف أمام المنزل" as relatively negative but not appropriate phrases such as "forbidden to stay in front of home".

Table 4. Word choice correct percentages (Overall accepted translation: (Tabuk =44%, Hafr =39%))

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
<th>Example of errors</th>
<th>% correct Tabuk</th>
<th>% correct Hafr</th>
</tr>
</thead>
<tbody>
<tr>
<td>قسم اللغة العربية</td>
<td>Department of Arabic Language</td>
<td>Servise arabic, part of Arabic, Arab level, chapter of Arab, Arab unit</td>
<td>77</td>
<td>68</td>
</tr>
<tr>
<td>اقتصدت طبيعة البحث</td>
<td>The nature of the research required</td>
<td>Search warrant-nature, forced to research, research nature rolled</td>
<td>46</td>
<td>28</td>
</tr>
<tr>
<td>الجملة و أساليبها</td>
<td>Sentence and its methods (Styles)</td>
<td>Wholesale and methods, sentences and techniques, whole sales with thier styles, sentences and its forms, nature of the event, sentences and its ways, sentences and chracter</td>
<td>55</td>
<td>46</td>
</tr>
<tr>
<td>المحور3</td>
<td>Theme III; Axis III</td>
<td>part3; the main-center; the third sourcse; scale three; hub-point</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>الوقوف على أسراره</td>
<td>Stop at some of its secrets</td>
<td>Stand on some of its secrets, standing on his walls</td>
<td>34</td>
<td>36</td>
</tr>
<tr>
<td>البنك السعودي الهولندي</td>
<td>Saudi Dutch Bank</td>
<td>Saudi Hollandi Bank, Saudi Holland</td>
<td>55</td>
<td>60</td>
</tr>
<tr>
<td>ما هي الوصفة الطبية</td>
<td>What is the prescription</td>
<td>What is the Recipe, medical paper</td>
<td>29</td>
<td>22</td>
</tr>
<tr>
<td>العيادات الخارجية</td>
<td>Outpatient clinics</td>
<td>Out patient department, clinical out, hospital outside, foreign clinics</td>
<td>20</td>
<td>24</td>
</tr>
<tr>
<td>افخر انواع الحلويات</td>
<td>Finest kinds of sweets</td>
<td>I am proud types of Desserts, Royal sweets, kind of sweets, nice sweets</td>
<td>58</td>
<td>52</td>
</tr>
<tr>
<td>الي يوم الدين</td>
<td>Until day of judgment</td>
<td>On the debt, day islam, day final</td>
<td>35</td>
<td>26</td>
</tr>
<tr>
<td>السور المكية</td>
<td>Meccan verses</td>
<td>Fence Meccan, alsoar, The royal lines, holy quran, the meccan wall</td>
<td>17</td>
<td>14</td>
</tr>
</tbody>
</table>
Errors in Arabic-English Translation among Saudi Students

**Errors in Spelling**

Unfortunately, the students made a significant number of spelling mistakes in all sections of the quiz; Table 5 shows words and examples of writing errors. The spelling problems were in two-vowel words, names, unfamiliar terms, silent letters in words, etc.

<table>
<thead>
<tr>
<th>Words</th>
<th>Examples of errors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>&quot;wemon&quot;, &quot;wamen&quot;, &quot;womeen&quot;</td>
</tr>
<tr>
<td>Check</td>
<td>&quot;chek&quot;, &quot;sheak&quot;, &quot;shakes&quot;, &quot;cheeik&quot;, &quot;sheacks&quot;, &quot;shecat&quot;</td>
</tr>
<tr>
<td>Shoes</td>
<td>&quot;shous&quot;, &quot;chooes&quot;, &quot;choeses&quot;, &quot;shoas&quot;, &quot;shose&quot;, &quot;chooses&quot;</td>
</tr>
<tr>
<td>Employees</td>
<td>&quot;empoles&quot;, &quot;emploeeys&quot;, &quot;emploies&quot;</td>
</tr>
<tr>
<td>Family</td>
<td>&quot;femaili&quot;, &quot;famliy&quot;, &quot;famely&quot;, &quot;famailys&quot;</td>
</tr>
<tr>
<td>Saudi</td>
<td>&quot;soudi&quot;, &quot;Sawdy&quot;, &quot;suid&quot;, &quot;sudie&quot;, &quot;sudia&quot;</td>
</tr>
<tr>
<td>Customer</td>
<td>&quot;custmer&quot;, &quot;costomer&quot;, &quot;cosutm&quot;</td>
</tr>
<tr>
<td>Service</td>
<td>&quot;serves&quot;, &quot;serrvec&quot;, &quot;serveses&quot;, &quot;sirves&quot;, &quot;serve&quot;, &quot;serveis&quot;</td>
</tr>
<tr>
<td>Emergency</td>
<td>&quot;emargence&quot;, &quot;imarjancy&quot;</td>
</tr>
<tr>
<td>Accident</td>
<td>&quot;accedent&quot;, &quot;accedint&quot;, &quot;acident&quot;, &quot;accedent&quot;, &quot;accidents&quot;, &quot;accedant&quot;, &quot;excedent&quot;</td>
</tr>
<tr>
<td>Medical</td>
<td>&quot;midecin&quot;, &quot;midical&quot;, &quot;madcal&quot;, &quot;madecal&quot;</td>
</tr>
<tr>
<td>Report</td>
<td>&quot;reboret&quot;, &quot;rebarts&quot;</td>
</tr>
<tr>
<td>Babies</td>
<td>&quot;bibyes&quot;, &quot;babys&quot;, &quot;beaby&quot;</td>
</tr>
<tr>
<td>Third</td>
<td>&quot;thered&quot;, &quot;thierd&quot;</td>
</tr>
<tr>
<td>Behind</td>
<td>&quot;behieni&quot;, &quot;behien&quot;</td>
</tr>
<tr>
<td>Security</td>
<td>&quot;securit&quot;, &quot;securit&quot;</td>
</tr>
<tr>
<td>House</td>
<td>&quot;Howes&quot;, &quot;Haus&quot;,</td>
</tr>
<tr>
<td>Floor</td>
<td>&quot;floore&quot;, &quot;flaor&quot;</td>
</tr>
<tr>
<td>Safty</td>
<td>&quot;Safity&quot;, &quot;Safta&quot;, &quot;Safta&quot;</td>
</tr>
<tr>
<td>Home</td>
<td>&quot;Hom&quot;,</td>
</tr>
<tr>
<td>Sentence</td>
<td>&quot;sentense&quot;, &quot;sentens&quot;, &quot;sintins&quot;, &quot;sentes&quot;</td>
</tr>
<tr>
<td>Judgment</td>
<td>&quot;judgment&quot;, &quot;judment&quot;</td>
</tr>
<tr>
<td>Section</td>
<td>&quot;Sekction&quot;, &quot;sexchen&quot;, &quot;section&quot;, &quot;sextion&quot;, &quot;sacshen&quot;</td>
</tr>
<tr>
<td>Building</td>
<td>&quot;Bilding&quot;,</td>
</tr>
<tr>
<td>Level</td>
<td>&quot;Livel&quot;, &quot;Leavel&quot;</td>
</tr>
<tr>
<td>Department</td>
<td>&quot;Dipartment&quot;, &quot;debartment&quot;</td>
</tr>
<tr>
<td>Sale</td>
<td>&quot;seul&quot;</td>
</tr>
</tbody>
</table>

Averages: 44 39
Errors in Arabic-English Translation among Saudi Students

Ababneh

Bank "pank"
Style "stayls"
Female "famele","femail"
Discounted "discaon"

One reason that the students made many spelling mistakes is due to their incorrect pronunciation of English words; for example, the word "medical" is mispronounced with an "i" sound instead of an "e" sound resulting in "midical". Also, two vowel words were of difficulty such as the confusion between the word "hear" and "here". Additionally, the students had difficulties to in the use of the "b" letter or the "p" letter; and that is due to not having a "p" sound in the Arabic language. Some students translated "الوقف" that means "stop or park" with "barking". A number of the students translated "التقارير" as "reports" instead of "reports"; or translated "العمليات" as "operation". Furthermore, a good number of students confused using similar-looking words; for example, writing "customs" in place of "customers" or "incident" instead of "accident". Additionally, the students had difficulties in the with silent letters; for example, writing the "g" in "judgment". Numerous students used some Arabicized English translations; for example, translating "الشيكات" with "shakes".

Limitations
The results of this study are only applicable to the sample of the female students in the two areas of the study and not necessarily a reflection of students' translational skills of all regions in the kingdom of Saudi Arabia; even though the results can identify the specific problems with translating Arabic phrases and terms into English by students who might become English teachers in public and private schools. The study can be extended by the Ministry of Education in Saudi Arabia to include more male and female students in various regions of the country, and only then a general statement can be made on the current status of university students' English translational skills in Saudi Arabia.

Conclusion
In this study, the students in both regions of Saudi Arabia made numerous translational errors: incorrectly used singular/plural nouns, wrongly used nouns and verbs, inappropriately used English words, used Arabicized words, and made numerous spelling mistakes. The students made most of the errors in the word choice part, which reflected some Arabic cultural and Islamic influences that resulted in the tendency to pick inappropriate English vocabulary in translations. Also, it can be deduced that students fail to translate contextually as long as they do not use English for their communication on a daily basis. Even though some students knew a lot of vocabulary, they failed to appropriately use it in the right context. In general, it can be concluded that translation failures are due to various reasons: not having enough English vocabulary, Arabic and confusing Islamic terms, unfamiliarity with English names of countries and cultural terms, lack of knowledge of correct sentence structures, and the inability to distinguish singular from plural nouns.
About the author:
Islam Ababneh is currently an assistant professor in the department of English at the University of Hafr Al Batin where she is teaching various courses in the department. She has more than six years of experience in teaching and research activities. Currently, she is working on research projects of English errors for Arab university students and Arabic cultural influencing factors that affect acquiring English at the university level. 

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References
Teacher-Student Relationship in William Gibson's The Miracle Worker and George Bernard Shaw's Pygmalion

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Abstract:
The relationship between the teacher and the student is one of the most important pillars of education. It contributes to the success of the educational process and affects its outcomes. Following a feminist analysis of gender roles represented by the British writer and feminist Virginia Wolf in her book A Room of One's Own (1929), this study explores the teacher-student relationship in William Gibson's The Miracle worker (1959) and George Bernard Shaw's Pygmalion (1913). It investigates the role of the female teacher in comparison to the male teacher and the effect on each one's learner. However, to prove their ability to transform their students, each one has motivational techniques and styles of teaching. Henry Higgins, the male teacher in Pygmalion, uses his skill and knowledge as a phonetician while Annie Sullivan in The Miracle Worker uses her earlier experience as a blind child together with the information she acquired from Doctor Alexander Bell. This study concludes that females can provide first-class education even if they face unique challenges. Moreover, it becomes clear that the relationship between the teacher and the student in each work affects the student profoundly in every sense.

Keywords: female teacher, George Bernard Shaw, Helen Keller teacher/student relationship, a male teacher

Education is one of the most effective processes in people's lives. It is the core of many experiences and transformations that add essential value to their cultural and social development. Moreover, it is a combination of science and art that provides remarkable changes in individuals as well as societies. Investigating the relationship between the teacher and the student is very significant to the results of education. This is because, as Varga (2017) states, "the most powerful weapon teachers have when trying to achieve a favorable learning climate is positive relationships with their students" (p.1), which can be noticed in the outcomes of the educational process. In literature, education and its ensuing transformation have been presented in many works and different concepts. William Gibson, an American novelist, and a playwright tackled the theme of education in his play *The Miracle Worker* (1959). The Irish playwright and activist George Bernard Shaw treated the same issue in his play *Pygmalion* (1913). The two plays present the teacher/student relationship and the transformation through education with different accounts of creation. In Gibson's play, Annie Sullivan, a blind tutor, tries to teach the blind, deaf and mute Helen Keller how to communicate with others through a specific language, while in Shaw's play, Higgins, a professor of phonetics, believes that he can change Eliza from a flower, cockney girl to a lady by changing her accent and language. Thus, this paper examines the relationship between the teacher and the student in each play. It investigates the role of the female figure in comparison to that of the male in education and the effect on each one's learning. I depend on a feminist analysis of gender role which is explained by the British writer and feminist Virginia Wolf (1929) as follows:

I told you in the course of this paper that Shakespeare had a sister; but do not look for her in Sir Sidney Lee’s life of the poet. She died young—alas, she never wrote a word. She lies buried where the omnibuses now stop, opposite the Elephant and Castle. Now my belief is that this poet who never wrote a word and was buried at the cross-roads still lives. She lives in you and in me, and in many other women who are not here tonight, for they are washing up dishes and putting children to bed. But she lives; for great poets do not die; they are continuing presences; they need only the opportunity to walk among us in the flesh. This opportunity, as I think, is now coming within your power to give her. (p. 94)

According to Wolf, a woman can be more than a housekeeper and a mother. She can be a successful writer if she only gets the chance to express herself. Generally speaking, a woman can be successful as well as a man if she only has the right circumstances. Sometimes, she has to create her own space where she can prove her ability to succeed. Annie Sullivan and Eliza Doolittle are two examples of those women who show their capability to emancipate themselves from patriarchal society and be productive.

Education in Gibson's *The Miracle Worker* and Shaw's *Pygmalion* is used to showcase how it can be a crucial tool to improve one's life. According to Javed et al., (2016), "education enriches people's understanding of themselves and the world [...] which transforms a person to live a better life and leads to broad social benefits to individuals and society" (p.1). As both plays explore the education of language, it becomes clear how one's language is essential to define one's identity and
to communicate with others. This study will also explore the effect of education through teacher and student personalities and relationships.

Both *The Miracle Worker* and *Pygmalion* present the character of the teacher who provides his/her learner with a new language to communicate with. *The Miracle Worker* is based on Helen Keller's *The Story of My Life*, an autobiography of Keller's life. Gibson presents the story of Helen Keller, who was educated and transformed at the hands of Annie Sullivan, the twenty-year female teacher. Annie Sullivan was blind in her childhood until "she's had nine operations on her eyes" (Gibson, 2008, p.28) before she went to Captain Arthur Keller's house to teach his blind and deaf daughter. Annie Sullivan arrives at Keller's home to provide help and solutions so that Helen can communicate with the outside world. Sullivan’s first step with Helen revolves around teaching her "first, last, and – in between, language" (Gibson, 2008, p. 266). This teacher has a strong belief that Helen can learn and improve her communication with others through language. She believes that "language is to the mind more than light is to the eye" (Gibson, 2008, p. 25). Although Annie has the intention to teach and develop Helen, she has to exert colossal effort. Helen is a seven-year-old child. She is unable to interact with people around her, her blindness confines and separates her from communicating with anything. As Blaha and Moss (2002) state, "Some children with deaf-blindness have difficulty feeling safe in a world that alternately "comes at you" or "disappears in thin air. Their communication skills may also make it difficult for them to express their feelings and desires readily to all the individuals they encounter" (p. 5). As a child with this disability, Helen becomes hard to control. She resists anyone who tries to teach or help her. "She [is] willful and quick-tempered by nature and tyrannized the household. She smashed dishes and lamps, plunged her hands into people's plates" (Herrmann, 1999, pp. 11-12). From the beginning, she has refused any involvement from anyone, which has resulted in a total lack of improvement. This was until Annie appeared in her life. Helen needed someone who truly understands her and, most importantly, feels her suffering. Gibson suggests that Annie is an excellent teacher who is not elderly and long experienced but is youthful, understanding, and passionate.

Annie Sullivan is a confident teacher who trusts her ability to change Helen Keller positively, especially as she passed through the same obstructions as Helen when she was a child. Sullivan states that "I know what I'm like. What's this childlike?" (Gibson, 2008, p.15), but at the same time, she is not an arrogant teacher. When James Keller, a half-brother of Helen, asks Sullivan if she is Helen's governess, she replies that "Well. Try" (Gibson, 2008, p. 23). Sullivan is aware that Helen is her hopeful subject, and she has a blessed future that will erase a traumatic past of suffering for both of them. Furthermore, she is aware of the difficulties of teaching Helen because "in learning vocabulary deaf-blind students need more effort than normal students to help them remember the words" (Wardani, 2017, p. 5). Sullivan shows extraordinary kindness and patience, while Helen behaves wildly and tenaciously. Helen is a spirited but silent child, and she looks smart and curious. "She [is] a sturdy, robust child who [is] bursting to know the world around her. She [can] run and play all day without getting tired and [is] interested in everything that [happens] in the household" (Berne, 2009, p. 6,8). She is eager to discover the world around her, and she keeps moving around the room, trying to learn new things. With these facts being considered about Helen and Annie's personalities, the teacher-student relationship goes through promising results.
Gibson portrays the difficulties that might face an educator with a learner, and how patience and persistence can result in success.

Annie Sullivan needs only a place in Keller's house to prove that she is a woman who can make progress and provoke a successful transition in Helen's life. She can achieve her goal and success if she only gets the trust and the chance in Keller's patriarchal house. It is essential to realize that Gibson wrote this play in 1953, and it took place in the State of Alabama. In fact, "women in the 1950s suffered from gender discrimination from both the government and society" (Fox, 2013, p. 33); their role was mainly to function as mothers and housewives. Accordingly, Annie Sullivan's work at Keller's house is not welcomed. For Captain Arthur Keller, Annie Sullivan is a female who is not capable of teaching Helen. He does not accept the idea that a woman, especially one with a visual impairment, can provide his daughter with a better education than the male doctors before her. Firstly, when Captain Keller meets Sullivan for the first time, he keeps complaining and questioning, "She's very rough […] She's only a child […] Why does she wear those glasses? […] how can an inexperienced half-blind Yankee schoolgirl manage her?" (Gibson, 2008, p. 28). His masculinity brings to his mind all questions about Sullivan's inability to deal with Helen. He ignores the similarity between her and Helen, which can be an essential element in his daughter's improvement. Mr. Keller's masculinity affects his thoughts towards his daughter too. He does not expect any positive results from Helen. When Kate, his wife, and Helen's mother, suggests writing to a famous oculist who might help in curing Helen's blindness, he responds "no, he can't" (Gibson, 2008, p. 11). Helen, and her mother, who try to find a solution to her daughter's suffering, become a source of disturbance for Captain Keller, who seeks "some peace in [his] house" (Gibson, 2008, p. 12). Furthermore, James, Hellen's brother, keeps criticizing his sister's behave. He has difficulty in realizing her individual needs. He considers Helen as "a monkey" (Gibson, 2008, p. 30) because she tries to imitate everything around her, and she cannot keep herself clean when she eats. Through the behavior and attitude of Captain Keller and his son towards Helen and Annie as well, Gibson shows how patriarchy prevents female development.

As a response to the patriarchy interference, along with Kate's overanxiety about her daughter, Annie feels the need to take Helen away to the garden house. She believes that separating Hellen from her parents will provide some control over her. In this way, Annie can have her power on Helen and teaches her effectively. Moreover, the shared similarities between Helen and her teacher provide a better understanding of Helen's needs. Knoell from the University of Nebraska (2012) confirms this idea when he states that "one of the attributes that will undoubtedly make most lists is a teacher’s ability to connect with students. It may be referred to as an ability to cultivate relationships or be more formally labeled as “nurturing pedagogy” " (p. 9). Through this conception, Annie and Helen's relationship suggests a high expectation of success, especially with Annie's own experience with visual disability and learning language. Equally important in this relationship is the way that Annie treats Helen. Annie is patient towards the stubborn and wild child. She keeps trying to pass on her belief that a change can be visible to Helen and that she must address the difficulties she faces. Moreover, Annie's loss of her brother, Jimmie, in her early life, makes her more aware and empathetic of Helen's situation. The death of Jimmie, when they were sent to live in a house for the poor, makes her feel guilty as his elder sister who should take enough
care of her younger brother. Also, when Jimmie died, Annie was left alone. Accordingly, she understands what it is like to be alone. Helen's inability to communicate with her family makes her feel lonely and alienated. As a result, Annie connects and succeeded in changing Helen positively. Keller (2002) admits:

It was my teacher's genius, her quick sympathy, her loving tact which made the first years of my education so beautiful. It was because she seized the right moment to impart knowledge that made it so pleasant and acceptable to me (p.17).

In fact, "Sullivan opened up for Helen a whole new world, bursting with words, ideas, and emotions." (Koestler-Grack, 2009, p. 8). Annie Sullivan succeeds in passing her confident femininity past the patriarchal dominance of Keller's house and proved that she is a sister of William Shakespeare, but with one difference; she wrote a word, and everyone read it. Gibson suggests the image of the female that, with her disability, can success and make changes. Annie Sullivan, with her semi-blindness and maturity, made an essential change to Helen's life.

Shaw's presentation of the teacher/student relationship is different from Gibson's. This relationship has a mythical background, with some differences. In the myth, according to Simion (2014):

A sculpture named Pygmalion, disgusted by the behavior of the local prostitutes creates a sculpture of the ideal woman with whom he falls in love. Because of his love for her he prays to Aphrodite (Venus) to give her life and his wish comes true. Pygmalion marries the woman and they have a daughter, Paphos. (p. 86)

In Shaw's *Pygmalion*, we are introduced to Professor Henry Higgins (Pygmalion), a phonetician and an expert in determining one's origin from the language. He "can place any man within six miles. [He] can place him within two miles in London. Sometimes within two streets" (Shaw, 2004, p. 15). Therefore, Higgins's primary role in *Pygmalion* revolves around language and its effect. With this distinguished knowledge of the language, Higgins has a strict approach in dealing with people. He considers people as subjects to be studied. Moreover, "he is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feelings" (Shaw, 2004, p. 19). When Higgins hears the language of the poor, "illiterate ignorant" (Prasad, 2013, p. 1), a flower girl in Covent Garden, Eliza Doolittle, who speaks cockney, a dialect that only East Londoners can understand, he becomes intimately interested in her language. Eliza is, "the illegitimate child of a broken family, thrown out to earn her own living by selling flowers" (Pirmajmuddin & Arani, 2011, p. 147). Despite Eliza's social class and dysfunctional childhood, the capability of education to transform people's identities is crystal clear in her case. Eliza Doolittle becomes Higgins's object, an opportunity to showcase his male influence and authority through education. Shaw highlights the power inherent in language and how it is an indicator of class and social standing. Higgins appears to be rich, confident, and intelligent due to his language abilities.
Shaw (2008) states that "The reformer England needs today is an energetic phonetic enthusiast: that is why I have made such a one the hero of a popular play" (p. 179). Higgins is the man with the energy to understand as well as to teach language. Higgins is proud of his knowledge; when the gentleman asks him how he could know where the flower girl comes from, he responds dependably with, "Simply phonetics. The science of speech. That's my profession; also my hobby!" (Shaw, 2004, p. 15). He is obsessed with noticing people's language and continuously takes notes. He is the one "who seems wholly preoccupied with a notebook in which he is writing busily" (Shaw, 2004, p. 7). Higgins keeps observing Eliza's language and studiously keeps records. For him, she is an excellent subject to showcase his ability to change one's identity through a change in language. He believes that if he first teaches her grammar, the rest will be easy. He wants "to get her to talk grammar. The mere pronunciation is easy enough" (Shaw, 2004, p. 27). He tells her when she is at his home that "you are to live here for the next six months, learning how to speak beautifully, like a lady in a florist's shop" (Shaw, 2004, p. 28). As for Eliza, she only desires to "talk like a lady" (Shaw, 2004, p. 27), and she tells Higgins, "I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road" (Shaw, 2004, p. 21). She understands that language is the key to improving her life and that Higgins is her guide. In fact, both have their own aims, as a teacher and as a student, and Shaw sheds light on the dynamic relationship between the teacher and the student as each one benefits from the other, consciously and unconsciously.

Even though Higgins is a confident person with a distinguished, high-level knowledge of the language, his main concern is to subjugate people to his own experiments. Accordingly, he treats Eliza with little respect for her humanity. "He suggests an absence of the power of reason and a sound human soul in her. So, Higgins feels perfectly justified in mistreating her as an inferior creature" (Chen, 2011, p. 338). Furthermore, he teaches her ruthlessly and shows no kindness. He remarks to her from the beginning that "if I decide to teach you, I'll be worse than two fathers to you" (Shaw, 2004, p. 23). His masculinity and arrogance control his relationship with Eliza. He reflects the patriarchal society of the 1900s in England in which women tended to live longer; that they were more severely affected by marriage breakdown than men; that there were more single and widowed mothers than fathers with children to support; that they were less likely to re-marry; that their work opportunities were more limited; and that, when they could work, their wages were generally much lower than those of men, most commonly one-half or even one-third. (Goose, 2005, pp. 351-352)

Despite Eliza's skill to learn quickly, practice, and speak, Higgins disregards her talent and insists that "she's incapable of understanding anything" (Shaw, 2004, p. 38). His inner self knows that she is highly capable, but his masculinity prevents him from admitting. Moreover, "Higgins sees this work of teaching Eliza as one similar to that in the Bible, and his fascination with the prospect of teaching her lies chiefly in the great pleasure as a Maker" (Chen, 2011, p. 338). Higgins, the creator, likes his creation, Eliza, because he sees his victory and power of knowledge through the changes he created through her. "Regarding himself as a teacher and creator, Higgins naturally takes the privilege of dominance over Eliza as granted" (Chen, 2011, p. 338). On the other hand, Eliza, at the beginning is very excited to learn and change her language and become a lady. She
tolerates Higgins’s chiding because she needs him to change her identity. Furthermore, "she is fiercely independent of the beginning, [...], relatively secure in her sense of self-worth" (McGovern, 2011, p. 57). Her dignity leads her to offer money for Higgins's lessons. She wants to pay Higgins for the new clothes he brings too. Eliza Doolittle tries to resist Higgins's authority from the outset, and she is "not totally submissive and asks Higgins to speak respectfully to her" (Pirnajmuddin and Arani, 2011, p. 149). Higgins keeps blocking every attempt of Eliza to talk or interact with him. Eliza does have warm feelings towards Higgins, but he does not respond in any way. She declares clearly, "I want a little kindness. [...] What I did was not for the dresses and the taxis: I did it because we were pleasant together and I come – came - to care for you" (Shaw, 2004, p. 80). As a response, Higgins answers her with a relentless feeling that he, and Mr. Pickering as well, care for her. As a student, Miss Doolittle shows remarkable improvement by the end of six months, which clearly illustrates her intelligence and her patience with Higgins. She is a gifted girl, and she inherited this from her father, but unlike him, she is ambitious and is driven to be a member of the middle-class, even a Duchess. Shaw points out that cleverness and learning are not attached only to the middle-class. Poor, low-class people like Eliza, can be smart, and can learn and be transformed through education. Eliza needs only the light of knowledge to have her flower shop where she can express herself and be seen as part of society.

While Henry Higgins, the teacher, and Eliza Doolittle, the student, have different characteristics and social status, each one succeeds in reaching his/her goal. On the one hand, Higgins succeeds in transforming Eliza into a lady. On the other hand, Eliza succeeds in learning a new language, new behaviors and becomes a lady. Reaching this result is not easy for either of them. Eliza's primary concern is the transformation of becoming a lady, while for Higgins, it is a matter of a case study. Eliza needs Higgins to change her identity, while Higgins needs Eliza to identify himself. After proving his success, he does not care about Eliza anymore. He tells Mr. Pickering that, "when I've done with her, we can throw her back into the gutter; and then it will be her own business again; so that's all right" (Shaw, 2004, p. 27). These words reflect Higgins' selfishness. He does not think about his student's future, especially given that she is now a lady who does not fit with her past as a flower girl. He does not realize the destructive results of kicking Eliza out of his house. Eliza's language has been improving throughout Higgins’ lessons, but his indifference and bad treatment have oppressed her soul. To Eliza, this experiment of Higgin has made her stronger and more stubborn. "Eliza gains an education, a new speech, new manners, eloquence and, finally, after much inner turmoil and verbal clashing, independence from her mentor" (McGovern, 2011, p. 74). She challenges Higgins, "I'll let you see whether I'm dependent on you. If you can preach, I can teach. I'll go and be a teacher" (Shaw, 2004, p. 82). Actually, "she is no longer afraid of Higgins’s big talk and bullying manner and that he cannot take away Eliza’s knowledge and power. She decides to regain her independence by leaving Higgins" (Pirnajmuddin and Arani, 2011, p. 151). Shaw highlights the subjugation of women, even when it comes to education. He presents the male figure who improves a female to prove his excellent gender ability to affect the opposite sex and infer that the reverse is not possible.

In conclusion, even though Gibson's The Miracle Worker and Shaw's Pygmalion represent the teacher/student relationship, each representation showcases different images. While Annie
Sullivan is kind-hearted and uses her experience of blindness to help the deaf child Helen Keller to communicate with people. Henry Higgins', a tough man, uses his expertise in language and phonetics to teach the poor, low-class Eliza Doolittle how to speak like a lady. Moreover, Miss Sullivan provides help through a sense of humanity; she treats Helen as a human being who has the right to learn and lead a better life, while Higgins' treatment of Eliza is based on the gender differences between them. For Higgins, Eliza is an object, a tool in his experiment. He believes that one's class can be changed by changing his/her use of language.

Although Helen has a complicated health situation as she is blind, deaf, and mute, Miss Sullivan treats her with kindness, empathy, and patience. She understands that "good teaching includes the ability to cultivate relationships; it is caring for and supporting our students, not just transferring knowledge to them" (Luz, 2015, p. 6). She has a strong belief that Helen can develop. She does not care about herself and the effort she provides as much as she cares about Helen improving. Annie teaches Helen manners, while Eliza can never learn manners from Higgins since he lacks them. She learns manners from Pickering. Higgins' treatment is marked by his misogyny and egoism, and all the effort he exerts is stimulated by his wish to prove to Mr. Pickering and himself that he can, in a short time, change Eliza's language and social status. Achieving these results, each teacher creates his/her environment of teaching. Annie teaches Helen separately in the Garden House because she wants her student to obey her totally through being utterly dependent on her. By this moving, Helen's parents cannot interfere in Annie's education system. A similar situation occurs in Shaw's play where Eliza, the student, moves to live at her teacher's house, to have a concentrated process of education. In her case, parental interference is not a problem, only at the time when Eliza's father shows up to ask for money for the use of his daughter. During the teaching process, each teacher uses his/her equipment. Higgins uses his skill and knowledge as a phonetician. Annie uses her previous experience as a blind child, together with the information she acquired from Doctor Alexander Bell. Generally speaking, each student is affected practically and morally by his/her teacher. While Helen improves in both aspects, Eliza improves only in a linguistic sense. She shows a significant improvement in her language, but her soul ached due to Higgins' mistreatment. In the end, both students gain a new language to communicate with and changed attitudes, both with striving and perseverance.

In The Miracle Worker and Pygmalion, the presentation of the teacher-student relationship portrays different meanings and lessons regarding education and its results. In fact, both William Gibson's and George Bernard Shaw's presentation of the teacher-student relationship has significance to literature as well as to life itself. As literature has been used to reflect on pivotal issues of our lives, it becomes a valuable tool to convey serious issues of society. While Gibson's presentation of the teacher-student relationship highlights how education can illuminate the heart and the brain, Shaw's primary concern is to shed light on the issue of language and how far it affects an individual's social class. All in all, the two plays showcase the transformation in one's life through education, and how women can be educated and independent. It proves that they can be succeeded in different roles and positions. Moreover, education is an essential key to improves women's lives and their personalities.
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“And what’s he then that says I play the villain”: Understanding Iago as a Histrionic

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Abstract
Despite the extensive scholarly research conducted on the debatable topic of Iago’s motives in Shakespeare’s Othello, the debate has not yet been convincingly resolved. Following the method of psychoanalytical interpretation, this paper attempts to reconcile the puzzling contradictions between what Iago cites as his motives, on the one hand, and his inexplicably evil deeds in the play, on the other. It argues, thus, that Iago’s behaviour displays major symptoms of a mentally disordered personality. Relying on various sources that cite the American Psychiatric Association’s Diagnostic and Statistical Manual of Mental Disorders (APA –DSM-5), the study attempts to identify Iago’s conduct and deeds in the play with the salient features of two related “Cluster B Personality Disorders,” namely, ‘Histrionic’ and ‘Narcissistic’ Personality Disorders. Shakespeare’s Iago is portrayed as an egotistical young adult who has an obsession with self-esteem and who constantly seeks to be the centre of attention. His behaviour is overly dramatic, and he relishes role-playing and manipulating others as means of making him the centre of attention. Suddenly feeling underrated, underprivileged, and his self-esteem damaged, Iago develops into a victim in the grip of these personality disorders which transform him from the “honest Iago” his acquaintances used to trust and appreciate, into a “demi-devil,” whose deeds are, to the same acquaintances, baffling and appalling.

Keywords: Attention seeking, evil, histrionic personality disorder, Iago, motives, narcissistic personality disorder

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One of the major challenges literary interpretation of Shakespeare’s *Othello* usually has to grapple with is the intricate issue of Iago’s real motivation behind his malevolent deeds. The intricacy of the subject arises from the premise that Iago’s deeds do not seem to accord rationally with the motives he cites as the prime reasons for his acrimony towards the protagonist and other characters in the play. Nor is Iago’s extreme revenge proportionate to the injury he claims he has incurred primarily from his allegedly unfair general. Indeed, Iago’s conduct in the play poses several curious contradictions that ultimately baffle readers and audiences alike. His attitude towards most of his acquaintances is odious, but they, abstrusely and teasingly call him, much to the audience’s curiosity and discomfort, “honest Iago”. Besides, though an outright misogynist, Iago claims to feel a sexual urge towards Desdemona and, though ostensibly, exhibits curious jealousy for his wife, Emilia. Most astonishing of all, perhaps, is Iago’s overstated frustration and subsequent rage for having been overlooked for a military rank he clearly craves and claims to deserve, but which he bafflingly discounts when it is later within his reach, and starts pursuing an opaque revenge against those who did not even intend to harm him.

The topic under discussion has long fuelled extensive and conflicting debates of interpretation. On one extreme, Iago is viewed as a symbol – a Machiavel, a Devil, a Vice figure of Morality plays, or even a latent homosexual. Such approach has practically failed to identify the source of Iago’s evil deeds and to detect his real motives. Attempts by such critics as Hazlitt (1817), Coleridge (1935), Gardner (1988), and Feldman (1952), to name but a few, ironically end up focusing more on the *nature* of Iago’s consequent action than on the *motives* from which the action springs. On the other extreme, a number of Iago’s ‘apologists’ have viewed him as an essentially kind and benevolent human person, who was simply provoked to take revenge against those who had wronged him. Such critics as Brooke (1918) and Draper (1932), tend to overlook the deliberate psychological complication intended by a dramatist who was clearly fascinated by the intricate workings of the human mind. Between these two extremes, rises a third group of critics who have clearly taken heed of Bradley’s (1905) early apt and legitimate proposal to “look more closely into Iago’s inner man.” (p. 178) Consequently, critical attempts by significant figures like Rosenberg (1955), West (1978), Paris (1984), and Raatzsch (2009), among others, have focused attention on Iago as a complex psychological portraiture, seeing the antagonist as “a psychopath,” “a sociopath,” or as “a striking example of Horney’s arrogant-vindictive personality.” (Paris, 1984, p. 504) Such approach is more in line with Shakespeare’s inclination of constructing his major characters, particularly those of the four ‘great tragedies,’ as portraits of psychopathic types. Though such psychological studies have much enhanced readers’ understanding of Iago’s ‘inner self’ and lit dark zones in his psyche, they nonetheless tend to be too general and leave several tricky questions about this convoluted character still unanswered.

The present paper navigates in the same psychological domain and attempts to explicate Iago’s deeds in terms of his dysfunctional personality. The paper will argue that Shakespeare’s antagonist is subtly controlled and pushed into wicked action by psychological factors that are salient features of what is known in psychology as ‘Cluster B Personality Disorders.’ A complex personality that combines various standards of egocentrism, an inclination to manipulate others, and an obsession to act dramatically in order to ultimately attract approval and be the centre of attention, Iago fits...
the diagnosis of histrionic personality disorder, which is also closely related to Narcissistic Personality Disorder (NPD) and Histrionic Personality Disorder (HPD).

Personality disorders are categorized into three ‘clusters,’ with HPD as one of ‘Cluster B,’ which also includes Narcissistic, Antisocial and Borderline Personality Disorders (Mayo Clinic). According to Mayo Clinic, citing the American Psychology Association APA (2013), individuals who have symptoms of one personality disorder may also have symptoms of another, and it is not essential for a personality disorder individual to exhibit all symptoms to be diagnosed as a patient. However, it is beyond the scope of this paper to go through all criteria (which number over fifteen) and their applicability to Iago’s case; the interested reader/critic may pursue this strenuous but amusing task further. It is also commonplace that HPD shares several traits with NPD. (Rivers 2014) However, to be diagnosed as having one (or more) personality disorder, a person has to demonstrate only five or more of its major features.

The American Psychology Association (APA-DSM-V) (2013), defines Histrionic Personality Disorder as a long-term pattern of dysfunctional behaviour characterized by excessive emotionality and attention seeking. Various sources on HPD, quoting APA-Diagnostic classification DSM-V-TR, provide the standard criteria of individuals diagnosed as HPD people. Cleveland Clinic, for instance, cites the following main distinctive symptoms: First, people with histrionic personality disorder are attention-seekers and may be uncomfortable when they are not the centre of attention. They may use physical appearance to draw attention to themselves or have rapidly shifting or exaggerated emotions. Further, they “[c]onstantly seek reassurance or approval,” and are “excessively sensitive to criticism or disapproval.” Third, they are also likely to “act very dramatically—as if performing before an audience—with exaggerated emotions and expressions.” Fourth, histrionics are self-interested and show little concern for others. Fifth, HPD patients often make rash decisions and do not think well before acting. Lastly, HPD people have difficulty maintaining their relationships; their dealings with others are often fake and shallow.

There are also many minor features associated with HPD individuals. Those may include the following: histrionics may have high IQs and may even assume responsibilities in high government offices. (Rivers, 2014, Chapter 1) Individuals with HPD are generally described as dramatic, high-functioning, excited and even playful. They “can take jobs that involve high levels of responsibility and do it excellently.” (Rivers, 2014, Book 1, Chapter 1, P. 74). Also, individuals with HPD unreasonably expect to be favourably treated. They manipulate others, disregard their feelings and have little empathy with them. They also envy others and have an attitude that is clearly arrogant. (Psychology Today) The afore-mentioned symptoms, and several more, strikingly fit Shakespeare’s antagonist.

Shakespeare introduces Iago as an Ancient in the Venetian navy in his early adulthood (he tells the dupe Roderigo he is twenty-eight – I. iii. 307-308) From the start of the action, Iago displays impressive charisma and an obviously high IQ, and establishes himself as very intelligent, competent, high-functioning and trustworthy. If his words to Roderigo (I. i. 25-28) are honest, Iago had proved his military merits and professional competence to his superior. Cassio seems to
confirm Iago’s competence as a soldier; he says of Iago to Desdemona: “You may relish [i.e., ‘appreciate’ him more in the soldier than in the scholar.” (II. i. 160-61) For histrionics, like Iago, “self-esteem depends on the approval of others and does not arise from a true feeling of self-worth.” (Cleveland Clinic) As for the tendency of HPD people to overdress to attract attention, there is no reliable evidence on whether the actor who played Iago in the debut performance of Othello was made to dress provocatively, but Shakespeare definitely knew that the Ensign in Cinthio’s tale was “of fine presence” (Ridley, 1958, p. 239) It is worth noting, though, that “[s]ome research has suggested that the connection between HPD and physical appearance holds for women rather than for men.” (Arthur 2006).

Before embarking on the task of identifying Iago’s attitudes in the play with the core features of histrionic personality disorder, it is essential to evaluate the motives, both overt and covert, that Iago cites as his reasons for his flaming hatred towards his General. The only one fact in Iago’s attitude towards Othello is the former’s well-established animus towards the latter. Minutes after the commencement of the action, Iago asserts to Roderigo: “Despise me if I do not [i.e., hate Othello].” The reason he gives is personal but plausible. Iago sent three influential Venetians to recommend him to the Moor to promote him as lieutenant. Othello ignores the men’s recommendation and appoints someone else instead. Like all average young people, Iago is likely an ambitious professional who aspires to improve his prospects in life. He realizes in the savage realm of competition for jobs there is little room for honesty and decency since, as he cynically remarks, “[p]referment goes by letter and affection /and not by old gradation” (I. i. 33). Is Iago’s rage the result of his loss of the post of lieutenancy, because the General flouted Iago’s mediators, or because the post went to the undeserving Cassio, whose qualifications, according to the angry Ancient is “[m]ere prattle without practise” (I. I. 23)? This is a key concern to address when attempting to analyse Iago’s motivation for hatred.

In his first soliloquy, significantly concluding Act One, Iago reaffirms his hatred of Othello: “I hate the Moor.” (L. 371) This time, he ascribes a new, but implausible, motive for his hatred. The disgruntled Ancient claims he suspects the Moor of having slept with Emilia, Iago’s wife (I. iii. 371-373). He repeats the claim at II. ii. 286-287. He later discloses he suspects Cassio has disgraced him too by sleeping with Emilia (I. i. 298). Further, Iago precipitately alludes to his passion for Desdemona (II. i. 282). In addition, Iago has a few implicit reasons. He hints at his hatred of Othello on a racist basis, at his jealousy of the Moor’s happy marriage (279-282), and at his envy of Othello’s high position in the army: (“Were I the Moor, I would not be Iago.” (I. i. 54)) To such reasons one may add Iago’s jealousy of Desdemona’s goodness (II. iii. 320-325), his snobbish feeling towards Cassio, “a Florentine,” (I. i. 17) or his envy of Cassio’s “daily beauty” that would make Iago, by comparison, ugly (V. i. 18-19).

Though, according to Bradley’s reasonable warning (1905, p. 172), the reader must not readily accept Iago’s statements before they are carefully analysed, it is irrational to presume Iago is deceiving Roderigo (and the audience) with false motives. It is feasible to suggest that Iago is truly unaware of the real force(s) that make(s) him hate Othello to the extent that he experiences and the audience observes. Of the overt reasons already mentioned, the only plausible reason is
that Iago’s frenzy for having being overlooked for promotion, especially, in his own words, the
post went to a mere “arithmetician.” (I. i. 16). This, as will be demonstrated below, is the prime
motive that ignites Iago’s hatred and propels his evil deeds against his adversaries. As for the
suspicion that both Othello and Cassio have cuckolded Iago with Emilia, Iago himself does not
take it seriously enough but says he entertains such a thought because he distrusts women (I. iii.
374-375). Iago also admits that he makes his impulsive claim of having a desire towards
Desdemona simply “to diet [his] revenge” against the Moor (II. ii. 285). Interestingly, however,
one of the associated features of HPD persons is that they consider relationships to be more
intimate than they are in reality (Mayo Clinic). Iago confesses to his General, perhaps unwittingly,
such flaw in his personality: “it is in my nature’s plague /To spy into abuses, and of my jealousy
Shape faults that are not” (III. iii. 146-147). Very often in the play, Iago voices statements about
himself that happen to be facts unknown to him. As for Iago’s covert reasons for malvolence,
they are not in themselves, even in Iago’s personal conviction, real motives but mere pretexts to
justify his hatred of Othello. At best, they are awakened prejudices against the Moorish General,
asa result of the latter’s preference of Cassio to him.

Arguably, the loss of the promotion is not as much the reason for Iago’s burning rage
against Othello as it is probably the fact that the Ancient was overlooked for the promotion. Iago
is enraged because he has lost the attention and the approval he, as an alleged HPD individual
seeks. In other words, the fact that he was overlooked for promotion and the consequent failure to
be the centre of attention is the stone that disturbs the stillness of Iago’s routine life (prior to the
time of the promotion issue), and causes ripples of evil deeds against the Moor and others in the
play. This is why the reader of Othello may be advised to draw a sharp line between the antagonist
of the play as “honest Iago” in the antecedent action, on the one hand, and the “demi-devil” (V. ii.
298) of the dramatic action.

The first and central symptom from which all other HPD traits diverge and which Iago
seems to demonstrate in his attitude is his high need for attention and his feeling uncomfortable or
unappreciated in situations in which he is not the centre of attention. Histrionics, Rivers expounds,
“have this relentless need for approval from other people. When the approval they seek is not
given to them, they respond unpredictably and [are] likely to have an outburst.” (2014, Book 1,
Chapter 2, Location 160) Moreover, most HPD people, according to psychologists, feel insecure.
Their constant wish to be the centre of attention is “their way of hiding their insecurities. It is their
way of getting a sense of validation that can help them feel better about themselves.” (Rivers, Book
1, Chapter 1, Location 207) According to Psychology Today, attention-seeking behaviour is a
“kind of drama,” to which individuals resort because of “insecurity or self-esteem issues.” This
does not mean the individual is “bad, broken, or evil,” but that the individual has a problem that
needs to be taken care of. (Psychology Today) Moreover, “extreme attention seekers go to
unhealthy lengths that are driven by emotional desperation” (Psychology Today). Throughout
Othello, Iago seizes every opportunity that comes his way, or he even creates opportunities, in
order to make himself in the spotlight and the centre of events. On various occasions, he makes
his presence felt, not only by means of his wit and quick thinking, but also by his remarkably
lengthy speeches which he often exploits as orations to present himself as an authority on many
significant subjects. Despite his relatively young age, Iago presents himself as an expert in military matters (I. i.16-30), an authority in career ascendancy (I. i. 37-62), a sage about women’s nature (II. i. 107-110); an expert about human development (I. iii. 307-312; 315-327), and, most importantly, an experienced analyst of human personalities and human nature (336-350). That in itself makes him much observed and constantly sought and consulted by many of his acquaintances like Roderigo, Cassio, Othello, and Desdemona, and certainly much acclaimed by the audience.

The archway that further leads to the uncovering of the inner, secretive world of Iago’s motivation for evil and to suggesting that he is an HPD sufferer is his initial speech with the rich dupe, Roderigo. (I. i. 7-62) Instead of justifying to Roderigo the heartbroken lover why Iago did not tell him about Desdemona’s elopement with Othello, Iago, (whose name is Shakespeare’s creation and is aptly associated with ‘ego’) (Raatzsch 2009), seizes the moment to make himself the central topic of the talk. Out of the first sixty-four lines of the opening scene, Iago speaks fifty-eight lines about his own concerns, drawing attention to himself, allowing the incensed Roderigo to interrupt him briefly and only three times. As an obvious narcissist, Iago uses the pronoun ‘I’ and its various related forms (me, my and the plural we) twenty-eight times. The significant and deliberately intended association between Iago and ‘egotism’ cannot escape the attentive reader.

Like average histrionics, Iago manipulates others to reach his own goals. As the action makes evident, he is a person constantly in pursuit of power. Power (with its implications of authority, privilege, and control), is a primary goal in his existence. Occasionally, wittingly or otherwise, he projects himself to his confidante unashamedly as a narcissist, a self-interested opportunist: “I follow [Othello] to serve my turn upon him.” (I. i. 39) He adds: “In following him, I follow but myself, /… not I for love and duty, /But seeming so, for my peculiar end.” (I. i. 55-57) Iago makes “heaven” his witness that he will no longer be his ‘former’ self, since in the world which he inhabits, it is foolish and scornful to make one’s outward (“extern”) behaviour a true guide to one’s inner feelings (“native act and figure of [one’s] heart.”) (L. 59) Iago is arrogant in his attitude to the “duteous and knee-crooking” servants who are not opportunistic like himself and serve their masters only for provender” (i.e., food and drink). Moreover, Iago’s manipulation of Roderigo, the rich dupe, is another piece of proof that Iago is an HPD person who is ready to take advantage of other people to achieve his goals.

Thematically, Iago’s long initial (but interrupted) speech to Roderigo yields clear evidence that the Ancient has the symptoms of an HPD person. First, he is established as a narcissist and histrionic who has a high sense of his self-esteem: “and by the faith of man, /I know my price; I am worth no worse a place.” (L. 9-10, italics added) This line best defines Iago’s personality and delineates the entire plot development. Iago evidently coveted and much craved this post, perhaps not merely to improve his financial situation, as is legitimate to presume (he is married, while Cassio is not), but primarily because, as he clearly makes clear, it boosts his self-worth. As a histrionic, he is much affronted when his self-esteem is wounded. Had he secured the promotion, his ego would certainly have been satisfied, his self-esteem boosted and the reassurance and approval, which typical histrionics seek, gained. In Shakespeare: The Invention of the Human, H. Bloom (as cited in Raatzsch, 2009, p.26) argues that being overlooked and slighted by Othello is
the “only true motive” of Iago’s evil. Bloom (Raatzsch, 2009, p. 27) describes the impact of Othello’s passing Iago over as an “ontological shock … the trauma that truly creates Iago, no mere wicked Ensign but rather a genius of evil who has engendered himself from a great Fall.” Shakespeare leads the audience to infer from the opening of Act 1 that Iago’s dishonesty and deception result from his feeling of resentment for having been passed over for promotion. It is hard to believe Iago could have conned all the other characters over a considerable time into thinking he was honest.

In his detailed analysis of Iago’s character, Bradley (1905) accidentally but succinctly refers in Iago’s disposition to a major trait of a personality disorder: “[Iago’s] thwarted sense of superiority wants satisfaction.” (187) Consequently, argues Bradley, Iago attains personal satisfaction in gaining power by proving to himself, as well as to others including his audience, that “he is the master of the General who has undervalued him and of the rival who has been preferred to him ...” (p. 187) In terms of HPD symptoms, that means Iago forces those around him to centre their attention on him and to give him affirmation of his self-esteem.

Despite his alleged belief in his own “worth,” Iago obviously expected some favouritism from his superior. One of the major tenets a HPD individual has is that he/she feels they are entitled to special treatment from people close to them, though this feeling of entitlement is both unrealistic and inappropriate. Such ‘entitlement,’ though, is not due to their genuine merits but because of who they are. (Rivers, 2014, Book 2, Chapter 1) This may explain why, though claiming to have military valour and experience in his record (I. i. 25-28), Iago resorts to employing “[t]hree great ones of the city” (I. i. 7) to plead Othello on his behalf to appoint him his lieutenant. When, however, the post goes Cassio’s way, Iago resorts to a game commonly practised by HPD individuals – “the blame game.” HPD individuals, notes Rivers (2014, Chapter 3), never admit their faults and always consider themselves the victims. Iago categorically blames his General for such a loss: “But he, as loving his own pride and purposes, /Evades them with a bombast circumstance, /Horribly stuffed with epithets of war, /Nonsuits my mediators.” (I. i. 11-15). The play, however, gives no hint or suggestion of Othello’s prejudice against his Ancient or of his bias towards Cassio in the matter of promotion. Histrionics, as in Iago’s case, “feel like they have been wronged. They often feel a sense of being a victim. It is also typical for them to feel abused and neglected. And more often than not, these feelings of unresolved anger are exaggerated.” (Rivers, 2014, Book 1, Chapter 1, Location 199) “And I,” Iago bemoans his bitter luck to his dumb listener,

[...] must be beleed and calmed
By debitor and creditor. This counter caster,
He, in good time, must his lieutenant be,
And I – God bless the mark! – his Moorship’s ancient. (I. i. 25, 27-30)

Iago noticeably exaggerates his own importance, and he gets passionately overblown with phantasies of greatness and success. He boasts to have valiantly fought with Othello “At Rhodes, at Cyprus, and on other grounds...” (L. 26) Noticeably, Iago is uncomfortable at this point because
Cassio, not him, is the centre of attention. Again, Bradley (1905), though he does not identify Iago as a histrionic, is convincing when he remarks:

Iago is keenly sensitive to anything that touches his pride or self-esteem [...]. Whatever disturbs or wounds his sense of superiority irritates him at once; and in that sense, he is highly competitive. This is why the appointment of Cassio provokes him. (1905, 180)

It is intriguing that, as the action progresses, and the Moor demotes Cassio (II. iii. 234-35) and offers the post of lieutenancy to Iago (“Now art thou my lieutenant,” - III. iii. 477), the latter, who characteristically captures every available opportunity to exult in his superiority over his adversaries, displays no joviality, nor any sense of victory to celebrate this supposed triumph. The point of interest for the Ancient is, perhaps, not the post per se as much as it is Iago’s strong belief that, because of who Iago is, he deserves “no worse a place.” (Line 10) As a histrionic, and the plot development supports that, Iago is eagerly seeking reassurance and approval from others of his own ‘merit.’ Iago is equally enraged of Cassio, it may be argued, not because the latter has deprived him of the promotion, as much as he has deprived him of the reassurance and approval that the histrionic in Iago passionately seeks. It is not, therefore, surprising that Iago should speak of Cassio in such derisive terms (ll. 15-24).

The nature of Iago’s relationship with Roderigo also serves to expose another tenet of HPD individuals that Shakespeare’s antagonist displays. Histrionics “tend to crave an impossible level of attention and overwhelming dependency on another individual. They seem to believe the other person only exists to serve them.” (Rivers, 2014, Book 1, Chapter 1, Location 278) Iago clearly defines his relationships with those around him in terms of personal benefits and material gains. This is why he keeps pressing Roderigo to “make money” (I. iii. 355) to “put money in [his] purse,” and to “fill [his] purse with money.” (I. iii. 341) He also brags he follows Othello because that helps him achieve his ends. Similarly, he admits he befriends the rich dupe, Roderigo, for his own financial gain: “Thus do I ever make my fool my purse” (I. iii. 368) Realistically, greed for money is not suggested or hinted at as one of Iago’s vices in the play, nor is it why he needs Roderigo. The narcissistic Ancient essentially needs an audience to grant him attention, approval and affirmation, from which he derives profit and excitement: “For I mine own gained knowledge should profane /But I would time expend with such a snipe /But for my sport and profit. (Ll. 369-371) Iago also needs Roderigo as a stepping stone to discredit Cassio in the drinking scene (II. iii. 123) He manipulates his wife and prompts her to steal Desdemona’s handkerchief. Equally, he abuses Cassio’s need to be reinstated as lieutenant to disgrace him and Desdemona in Othello’s eyes. These are examples that serve to highlight Iago’s passion, not for evil deeds, but for dramatic and risky events that bring him attention and satisfy his passion for excitement. “The most delightful thing to [Iago],” comments Bradley (1905), “would be something that gave an extreme satisfaction to his sense of power and superiority; and if it involved […] the excitement of danger, his delight would be consummated.” (P. 186)

One of the distressing associated features of a person with HPD is their attempt to hurt and control those who enrage them, not by attacking them directly, but by using symbolic
representations, especially possessions they hold dear. (Rivers, Book 2, Chapter 1) A case in point in *Othello* is the handkerchief Iago has his wife Emilia steal and which he later uses to undermine Othello’s trust in Desdemona. Because Iago knows that the handkerchief was the first token of love the Moor gave his wife, he vows to use this symbolic possession to harm Othello where it most hurts – his trust of his wife: “Trifles light as air/ Are to the jealous confirmations strong /As proofs of Holy writ.” (III. iii. 319-322). That would satisfy Iago in his revenge against his superior. (II. ii. 289-290) It is little wonder that ‘wayward’ Iago has “a hundred times” pressed Emilia to steal the handkerchief.

Another characteristic of HPD that fits Iago as a histrionic is his problematic relationships, especially his peculiar attitude to his wife. HPD individuals, especially married couples, usually have awkward relationships, as problems soon come to the surface when the histrionic spouse would soon relentlessly pester their partner, seeking approval, reassurance and reaffirmation. (Rivers, 2014, Book 1, Chapter 1). This probably helps to explain Iago’s negative attitude to women in general and to his wife, Emilia, in particular. His retort to Cassio, when the latter kisses Desdemona in “a show of courtesy” (II. i. 98) is expressive of a disturbed marital relationship between the couple: “Sir, would she give you so much of her lips /As of her tongue she oft bestows on me, /You would have enough.” (II. i. 398; 99-101) To Iago, Desdemona is merely “a guinea hen,” (I. iii. 311) with his intended connotation of ‘a prostitute.’ His ribald remarks to Desdemona, “You are pictures out of door,/ Bells in your parlours, wildcats in your kitchens, […] / devils being offended, /Players in your housewiferies, and housewives in your beds,” (II. i. 107-110), serve to underlie the disharmony with Emilia as much as to draw attention to himself. To his wife Emilia, Iago is a “wayward husband” (III. iii. 291). This explains why Iago is presented as a misogynist who treats Emilia in a pejorative way. When, for instance, Emilia secures the handkerchief for him and announces “I have a thing for you” (III. iii. 300), he insultingly pretends to take the word ‘thing’ in its Elizabethan sense of ‘female sexual organ’ (Salgado p. 101 n. 300) and retorts “It is a common thing – […] /To have a foolish wife.” (III. iii. 300; 301; 303) At best, even when she has done favours, like securing Desdemona’s handkerchief for him, he calls her “’A good wench.” (III. iii. 312) In addition, Emilia’s protest to Desdemona about the way some men neglect their women highlights Iago’s little sexual interest in his wife: “But I do think it is their husbands’ faults /If wives fall.” (IV. iii. 87-88) Emilia perhaps insinuates that her husband fails to perform his marital duties or reduces his wife’s sexual satisfaction “in despite” (IV. iii. 87-94). According to Rivers (1914), “When a histrionic gets into a relationship, it has nowhere to go but down hill.” For a newly married couple, “problems surface as the histrionic would pester his or her partner, seeking approval, reassurance and affirmation.” (2014, Book 1, Chapter 1, Location 166) Histrionic Personality Disorder, it is believed, “can affect a person’s social or romantic relationships and how a person reacts to losses or failures” (Cleveland Clinic) Further, “Multiple regression analyses showed […] Histrionic personality disorder symptoms to be consistently and positively associated with [a] number of divorces,” according to a study by K. L. Disney et al. (2012). The study also found that HPD, among other PDs assessed, “was associated with a significantly increased occurrence of marital disruption.” A study on the sexual attitudes of HPD individuals also found that they “have significantly lower sexual assertiveness, greater erotophobic attitudes toward sex, lower self-esteem, and greater marital dissatisfaction.” (Apt & Hurlbert, 1994, p.125) Another
study found that HPD symptoms “were also associated with an increased occurrence of marital dissolution.” (Disney et al. 2012, p. 959) As suggested earlier, Iago’s claim that he desires Desdemona (in Cinthio’s tale it is the real motive behind the Ensign’s hatred of, and subsequent revenge against, the Moor) is only a fake motive made up to stimulate and justify his hatred against Othello.

Being overly emotional and socially engaging is also another symptom associated with HPD people. “Most histrionics have a charming and engaging personality. This trait allows them to blend in well with everyone else,” reveals Rivers (2014, Book 1, chapter 1, p. 146). “The innate qualities of histrionics,” adds Rivers, “allow them to be the centre of attention effortlessly. [They] are emotionally expressive.” (2014, Book 1, Chapter 1, P. 150) Iago has a charming and engaging personality, a trait that allows histrionics to blend in well with people around them. (Rivers, 2014) Those who have known the Ancient well and long enough call him “honest Iago” and seek his help and advice in serious and personal matters; it is hard to believe that he could have managed to deceive them all, or that he has been a confidence trickster for so long. Desdemona, for instance, seems to be entertained by his conversation and cynical remarks on women (II. i.) and she jestingly calls him “a most profane and liberal counsellor” (l. 159) Othello also has great trust in his Ancient, telling Cassio “Iago is most honest,” (II. iii. 6); using the epithet ‘honest’ to mean ‘reliable’ (Salgãdo, p. 56, n. 6) A. C. Bradley (1905) is right in suggesting that

Iago, though thoroughly selfish and unfeeling, was not by nature malignant, nor even morose, but that, on the contrary, he had a superficial good-nature, the kind of good-nature that wins popularity and is often taken as the sign, not of a good digestion, but of a good heart.” (p. 177; emphasis added).

As already pointed out, HPD individuals make rash decisions and do not think well before acting. Characteristically, Iago displays this symptom in most of his deeds. Because he is always obsessed with the need to attract attention and win others’ approval (including the audience’s in the theatre), he tends to improvise plans and make overhasty decisions. In his first soliloquy (I. iii. 368-388), rapt in finding justifications for his hatred of Othello and how to take revenge against him, he suddenly announces the birth of a sinister plan: “I have’t! It is engendered!” (L. 387) Similarly, in Act 2, scene i., when Desdemona is greeted at her arrival in Cyprus by Cassio, who “takes her by the palm,” (l. 162), Iago promptly thinks of a plan to implicate and destroy Cassio: “With a little web as this will I ensnare as great a fly as Cassio.” (l. 163-64) Seeking approval and attention, Iago shares his plans with the audience, driven to make overhasty decisions as the plans arise in his mind, mainly to extract his audience’s acknowledgment of his uniqueness. The critic Hazlitt inadvertently spots this trait in Iago. He remarks that Iago “runs all risks for a trifling and doubtful advantage; and is himself the dupe and victim of his ruling passion—an incorrigible craving after action of the most difficult and dangerous kind.” (1818, p. 43) Hazlitt also contends that Iago is one who “plots the ruin of his friends as an exercise for his understanding, and stabs men in the dark to prevent ennui.” (1818, p. 43)
Perhaps the most important attribute of a histrionic that Iago clearly demonstrates and zealously practises throughout the action is that of a ‘drama king.’ “The life of a histrionic person revolves around drama […] If there is no drama, they feel like they have to create one.” (Rivers, 2014, Book 1, Chapter 1, Location 348) “For the histrionic,” Navarro notes, “theatrics is their natural mode of living (modus vivendi)” (Navarro, 2011, Book 1, Location 63) This is their way of gaining attention and being the centre of it.

In Othello, Shakespeare takes great pains to make his antagonist a virtuoso, a person whose very existence revolves around scenario improvisation, stage management and role-playing. Iago utilizes acting as a means of deception, a kind of metamorphosis from reality to dissimulation. At the outset of the action, the Ancient expresses his plan to project a substitute self that would help him advance his “peculiar ends” (I. 1. 57) by seeming to serve his master Othello:

For when my outward action doth demonstrate
The native act and figure of my heart
In complement extern, ‘tis not long after
But I will wear my heart upon my sleeve
For daws to peck at; *I am not what I am.* (I. i. 58-62; italics added)

The statement “I am not what I am” is traditionally understood as an admission by Iago of his deceit and villainy. It may perhaps be better interpreted as a declaration by the antagonist to assume, from this moment on, a new self, a semblance, underneath which he would both conceal his frustration at having been slighted by Othello’s oversight and safely plan his revenge against his influential superior. The new self for Iago is an opportunity that would put him in the centre of attention as he most desires. For a skilled playwright like Shakespeare, a disguised self is also an ingredient that forms the basis of theatrical illusion, a component necessary for drama to be successful, an idea the playwright put into good practice that proved meritorious as in Hamlet’s “antic disposition,” Portia’s disguise in *The Merchant of Venice*, and other instances. By resorting to adopt a new self, different from his real one, as line 62 (quoted above) implies, Iago may wish to prove to himself (and to the audience) that, if, in this world, where promotion depends on favouritism, ‘honesty’ does not pay, dishonesty may. There is conspicuous bitterness in Iago’s words that reflect profound regret that his honesty and real worth both went unappreciated.

For Iago, role-playing would, arguably, place him back in the spotlight and gain him the approval and affirmation he cherishes. The uniqueness of his role in *Othello* is that he acts in most parts of the action as a surrogate dramatist, improvising scenarios, setting the stage, and stage-managing both events and characters so that the result is the fulfilment of his will, the entertainment of his audience and, subsequently assertion of his self-worth. The Ancient repeatedly demonstrates his mastery of stage-managing little plays within the play and he impressively performs various roles and manipulates his ‘dupes’ into playing roles that would undermine their stability. He ingeniously invents dramatic situations and extemporizes scenarios and shows in which his real-life characters are forced to play roles under his direction. Iago’s soliloquy concluding Act II, scene i. after Roderigo has left, (“That Cassio loves her, I do well believe’…” (l. 276 ff.)), does not reveal a soldier
downcast over the loss of a post he covets, but a histrionic clearly obsessed with devising scenarios that would create for him a performance that would simultaneously boost his own ego and procure for him both personal ecstasy and the audience’s acclaim.

One of Iago’s points of strength lies in his ability to use his three dupes, Roderigo, Cassio and Othello, as a ventriloquist’s dummies to play the roles he has in mind for them. The first instance of Iago’s great histrionic talent is introduced at about sixty-five lines of the play’s beginning. A skilled stage manager and prompter, Iago, as if addressing a novice actor, prompts Roderigo to wait in the right spot underneath the balcony of Brabantio’s house to scandalise Desdemona’s elopement with Othello, and cues Roderigo to play the inciter: “Call up her father, /Rouse him, make after, poison his delight …” (I. i. 64-65) Again, when he meets Othello in Act One, Scene Two, Iago devises a dramatic scene around a false claim that someone has spoken insultingly of Othello and that he (Iago) did his best to maintain his patience as not to attack the transgressor. (Ll. 1-5) The Ancient expresses himself in an exaggerated state with a high level of theatrics and self-dramatization in this and other interactions with other characters. This kind of exaggerated theatrics and self-dramatization is a characteristic trait of histrionic personality disordered individuals. (Rivers, 2014, Chapter 2) By so doing, Iago succeeds in making himself the centre of attention and in winning Othello’s trust, an important step towards the execution of the fiendish plot that will later hatch in Iago’s mind. One such moment is Iago’s skilled performance of the role of the honest friend when Othello asks him how the brawl started and who began it (II. iii. 130 ff.). Not only is Iago brilliant at staging such an event into this desired climactic point; he is also proficient at looking “dead with grieving” (l.163) He can also bring his performing abilities to the best effect when he makes up a story to the already suspicious Othello about Cassio allegedly speaking while asleep and revealing his burning desire for Desdemona (III. iii. 411-423). Iago employs his performance talents (gestures, voice pitch and pace) to transform an improvised narrated story into a fully animated performance, until he directs it to the desired climax, with Othello’s disturbed mind, bordering madness, seeing the fiction as reality: “O monstrous! Monstrous.” (L. 424)

An exquisite instance of Iago’s obsession with and exploitation of theatrics as means to attract attention and win acclamation occurs in Act IV, Scene i. Having craftily succeeded in his deftly devised stratagem to topple Cassio from the much-coveted post of lieutenancy, and having inveigled him into seeking Desdemona’s help to win back Othello’s favour, Iago now impishly and exultantly turns to the passive and spellbound audience, demanding cunningly they acknowledge his unique intellectual superiority and great acting skills:

And what’s he then that says I play the villain,
When this advice is free I give, and honest,
Probal to thinking, and indeed the course
To win the Moor again? (II. iii. 315-18)

This is a great theatrical juncture in the drama, highly remarkable for the emphasis it puts on Iago’s fervent desire to play roles and dupe more victims. The move does not necessarily prove Iago’s villainous inclinations, though, as much as it demonstrates his intellectual advantage over his unsuspecting adversaries and his virtuosity as an expert performer. The uniqueness of this dramatic moment is that it mixes high dramatic tension with a touch of dark sarcasm. Iago’s glee for having
given a uniquely impressive soliloquy, with him alone on stage to deserve the audience’s ovation is unmistakable. If Othello fails to mark Iago’s pre-eminence and to acknowledge his merits, the audiences certainly do not. If the audience had come to the theatre to watch a good entertaining performance, Iago certainly provided them with that. Acting such a vindictive role against his dupes enables Iago to indulge in his desire to prove his supremacy over people, particularly Othello, who have been blinded by their deficiencies to recognize and acknowledge his competence. It painfully annoys Iago that Othello, whose “eyes had seen the proof” (I. i. 25) of Iago’s aptitude to the post, should have chosen instead of him Cassio, who “never set a squadron in the field.” (I. ii. 19) Iago’s attempt to involve the audience in his web of villainy and satire would likely boost his ego and compensate for his loss, undeserved in his view, of the lieutenancy. This moment of winning a round in the war of wits against his gulls is likely to give Iago the pleasure, the “sport” he says in his first soliloquy he is looking for (I. 3. 369; 371).

To complete the analysis of Iago’s motives, one legitimate question still demands a serious thought: “Is Iago aware of the real motives that push his hatred towards Othello and the others?” The present paper has attempted to give the answer. As has been argued, the only fact the thwarted Ancient knows as truth is he hates the Moor. It is not clear to him, though, how this hatred became so monstrous and destructive. Like most personality disordered people, Iago is a victim of a hidden psychological or mental malady unknown to him. He feels its consequences, surrenders to its force, but it is not easy for him to diagnose the illness or recognise its causes. “An important and characteristic challenge of all personality disorders,” a treatment centre discloses, “is that the individual exhibiting the symptoms often does not see that his or her thoughts and behaviours are abnormal. They often think that other people are to blame for their problems and that they are doing nothing wrong or unusual.” (Bright Quest) Literary critics on this point are not very different from the psychiatric ones. For Philip Edwards, “Iago, possessed by paranoia, hardly knows why he hates, feeling himself (Satan-like) impaired by others whose mere existence seems to taunt him with ugliness.” (1986: 101) Likewise, F. West (1978), relying on Harvey Cleckley’s landmark analysis of the psychopath, The Mask of Sanity (1941), rightly remarks: “As a psychopath, [Iago] has no real insight into his true nature; hence, it would never occur to him to inquire if he were evil or malignant… [H]e has no reason for making an unfavourable evaluation of himself against anyone else. (1978: 30). At the end of the play (V. ii. 300-301), Iago is unable to give an explanation for what he did.

Conclusion

To conclude, the antagonist in Shakespeare’s Othello has long been misunderstood for a devilish villain, a ruthless Machiavellian, or a repressed homosexual, and his malevolent conduct misinterpreted as “motiveless malignity,” or ‘evil for evil’s sake.’ This study has attempted to shed light on the possible concealed forces that may have ruled and dictated the behaviour of this uniquely captivating antagonist among Shakespeare’s creatively drawn characters. It is a further step towards understanding Iago’s bewildering motives in Shakespeare’s Othello. In portraying Iago as a personality disordered character, Shakespeare demonstrates an impressively intimate knowledge of human psychology and the invisible mental influences that shape and determine human behaviour. How Shakespeare had access to such accurate and detailed information about
the symptoms of personality disorders is a challenging enquiry for scholarly research to pursue. When, as the last moments conclude the play, the awestruck protagonist entreats his equally astounded spectators on stage to “demand that demi-devil / Why he hath thus ensnared my soul and body” (V. ii. 298-299), Iago tellingly retorts: “Demand me nothing. What you know you know. / From this time forth I never will speak word.” (Ll. 300-301) Iago’s silence may be interpreted as the futility to make up more justifications for what he did, or as the impossibility of how his own rejection has led to such human destruction. Significantly, the play closes with Iago’s fate undecided. He is not punished, probably because his deeds, no matter how malicious and malevolent, do not spring either from premeditated evil, or from an intrinsic evil. Iago remains truly one of the most exquisitely inspiring creations of Shakespeare’s imaginative mind and a remarkable landmark among dramatic characters. Hidden mental forces have tragically destroyed both Iago’s ‘honesty’ and the souls and bodies of his innocent victims. This is why the tragedy of Othello, the Moor of Venice is as much the tragedy of Iago, the histrionic.

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Endnote:
i This and all subsequent references to Othello are to William Shakespeare. (1976). Othello. (Gāmini Salgādo, Ed.). London: Longman. Quotations will follow the pattern “Act. Scene. Line(s)”

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A Critical Exploration of Abbas Ali Aboud’s Novel Rites of Departure

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Abstract
This study focuses on the novel ‘Rites of Departure’ by the Sudanese Abbas Ali Aboud (2009), most of the events took place at ‘Alkawa’ town. The study discusses the notion of vision, the impact of provincial towns on characters; events and human folklore highlighted in the novel. It deals with the novel in terms of prosaic and poetic content. The study concentrates on the relative analysis of events and the interrelations between characters and their controversial adventures, which are consistent historical philosophical and behavioral schools. This study attention primary and secondary characters within the novel, equally, factual and fictitious together with the sequence of incidents and its simultaneity with the denouement of this work. This critical study considers the chronological order of events with respect to the plot and the writer’s conceptualization of the spatial, temporal backdrops and the nature of the dramatic that builds up the writer’s unique world. This study employs the intertextuality approach in order to unveil the interstices and ambiguities of myth-laden utterances and sentences for a better explanation of their multiple meanings. The study concludes that regarding techniques, the novelist has in his evolving and multi-layered narrative innovatively appropriated some characteristics of Islamic mystic scholars in their enchantment with the mythical town. His descriptions are replete with verbal imagery that testify to an emotionless and a colorlessness which is linguistically reminiscent of mystical redemption. The novelist managed to merge a variety of artistic genres, including poetry, prose, and dramatic techniques that open new vistas as linguistic strategies.

Keywords: Abbas Ali Aboud, Alkawa, critical exploration, Rites of Departure

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1. Introduction

Most of the events of the novel ‘Rites of Departure’ took place in a small town called Alice (formerly as AlKawa). This town lies on the banks of the White Nile, south of Khartoum, the Capital city of Sudan. Archaeological surveys and excavations have indicated that this area was populated since the third millennium B.C. Many stone artifacts dating to The Paleolithic, The Mesolithic and Neolithic Ages were found as historical evidence. Moreover, cemeteries form cumulative strata indicated a perennial use throughout different historical eras. Also, many buildings in this town resemble the well-known Pharaonic architectural sample that extended along The Nile Valley during the periods of Meroitic, Kushite and Napata civilizations. This historical continuity has manifested itself in a well-consolidated civilizational, cultural and social heritage that helped in molding the general traits of the denizens of this area.

The novel discusses some traditions and customs that had been assimilated in people’s daily lives. Therefore, it necessary to take into account those beliefs revolving round the cycles of birth and death, for example, ceremonies, wedding rites, lip tattooing, children circumcision and celebration of Ashura Day “the tenth day of the Islamic calendar. Inhabitants of this town unthinkingly and avowedly immerse themselves in many ancient traditions whose origins have not fathomed; this much better illustrated by the frequenting of The Nile mentioned in the novel. The issue is a common denominator among all the riverine civilizations, including The Tigris, Euphrates or Pharaonic Egypt. The writer alludes to some rites that are traceable to The Christian Era, the area that believed to witness the construction of some brick churches in the tenth century A.D. There were other remains which have hitherto not excavated and which archaeologists believe in having been monasteries.

Alkawa, this mythical town is regarded as an essential trading center that links Southern and Northern Sudan and, in fact, it is one of the most vital river port on the bank of The White Nile, where goods are exchanged, particularly those coming from overseas across The Red Sea such as silk, flax, and other textiles. These are exchanged by African products like ivory, ostrich feathers, and eggs, gold, among other products. A large number of dealers in trade and related professions settled in this area. These settlers had come from the various parts of ancient Sudan as well as West and North Africa and southern Egypt. This racial assimilation and harmony culminated in a subsequent generation with diverse roots and whose reconciled cultures, resulting in a highly civilized and a tolerant society which peacefully co-existed and interacted with the divergent dominant cultures and civilizations that flourished at the time. These elements combined with the racially distant marriage norms and the early establishment of educational institutions was embodied in the traits of self-reliance, self-respect, and dignity that characterize the people of the town.
2. Literature Review
The novelist Abbas Ali Aboud was born in Al Kawa town, The White Nile Province, Sudan, while receiving his primary, intermediate and higher secondary education in Sennar; Sudan. Subsequently, he completed his bachelor degree in computing in Russia before devoting himself to writing. He was influenced by the Sudanese cultural heritage, its religious dimension with the Sufi tradition and its dilemma in particular. This is because Sufism played a formative influence on Sudanese culture identity. Among his novels are Intimations of a Mysterious Dawn, Embers of the Tropic of Memory, Chapters of Birth and the current novels, all of which works were published and reprinted in Egypt and the Arabic Language. He also has two collections of poetry, namely Myths of Rivers and Fragments of Dreams (2013). The critic Mustafa Tayseer describes him in Sudaneseonline website 13/12/2007 as a novelist and poet with an erudite lexicon and a powerful imagination and a writer who dexterously manipulates his texts and weaves intricate thematic and narrative patterns. The critic Mu’tazz Jaafar equally describes him in sudanyat.com 10/3/2003 as “a creative writer who is endowed with a rare capacity to describe nature and characters. His novel ‘Rites of Departure’ is a masterpiece. He is likewise a poet with high sensibilities and exhibits high artistic mastery and versatility”. Mr. Aboud belongs to the second generation of writers that built on the achievement of the great writer Al Tayeb Salih. Indeed, a high degree of similarity is found between the two novelists regarding their ability to impart universal magnitude to local incidents.

The novelist populates his town with endless tales and reminiscences that are vividly and tenderly structured to hearken back to abysmal times where today has ‘accepted norms and conventions had their genesis. The characters also find consolation in the kaleidoscope of forgotten and invisible images representing the mythical nature of this place. These symptoms are seemed as caprice of groups and adventures of individuals in their constant and colorful historical flux. Allegorical and mythical characters who are significance and connect the past and the present are Maryam, Nada, Issam, Tariq, Umm Suksuk, Hajar Al Saqa, Gabor, Al Baloula, the town’s barber, Bakheit of Morocco and Bakheit, the Crocodile and the woman soothsayer. Equally, the old North and Southern Sudan and, last but not least, all different social classes and tribal allegiances and, hence, obliterating racial preconceptions and nuances entertained by some people in Sudan. Moreover, the novel is a significant chronicle of some entities of deep symbolic and meaningful nature to the people of the town such as the palm tree, The Dawra Valley Khor, The Sunut Forest, The Fallata area and The Sorghum Tree, among others. Meticulous attention to detail the flow and the reflection of the sun rays at dusk are described as vividly as the calls, invocations, and songs of loss and departure that enacted on the river banks.

Reality is transformed magically into approximate fiction, and there is a flow of free association that culminates in a tragic ending and eternal death. The novel centers on four students: Assim, Maryam, Tariq and Nada who loved their country and town and faced the
They vanquished poverty and fear and dedicated themselves to their dream of freedom. The writer subjects these protagonists to numerous accidents and incidents, thus experientially broadening their horizons and accentuating their self-awareness so that a whole nation could be revived. The novel hosts both old traditions and praiseworthy acts, as enunciated by the narrator of the tale. In this novel, the writer unequivocally devotes all his creative energy, thoughts, and poetry to women. It is in the town that the intimations of this narrative that is marked by adoration, departure, and nature take place. The River that has evolved to be an unalterable fact of life. Where in its bowels of life had their origins in molded clay clots. Life here was nurtured in a fashion identical to that of Adam, who was created and inspired by God’s spirit before being miraculously made omniscient about all objects and sciences. The first Genesis of this town was as boisterous as the first cries of a new-born baby, only to be followed by the enactment of love, harmful practices, bloodshed, and destruction. Some set their minds to overcome adversity while others sought refuge in the jungle. People of this town conceive of life as unceasing struggle and travail that consumes the bulk of humanity. However, equally, the same individual learned to light the Promethean fire and fight through massacres and conflagration inevitably ensued. Later, people settled on the River, learning to mold things out of clay through burning to manufacture pottery that they can engrave. The lives of these people are enshrouded in spirits and specters and, equally, competing commotions of consternation and hope. Finally, the writer indicates that these denizens had once had their hazardous and unpredictable domiciles in the forest before settling in the welcoming and safe refuge of this town.

Assim, the protagonist of this novel, was born on one gloomy morning. As customary, they slaughtered the fattest sheep on his naming ceremony, which was a week after his birth. Al Mubarak, his grandfather, recited some Koranic verses and placed a white cloth beneath him as a magic spell. Forty days after his birth, a delegation advance to the palm tree where sweets, dates, and grain thrown at the tree. Then, after dusk, a procession accompanied Assim’s mother to the soothsayer and then to the river (She washed her hands, took off her dress and shook it off, saying “I have now shaken off evil and goodness”). She then straightened up and prayed twice. Assim’s grandfather, Al Mubarak, used to work in the Market which extended from Khuar Daura to Hillat Fallata, while Makawi, Assim’s uncle, used to recite The Koran and a regular destination of people seeking treatment against spells of evil spirits. He used to write inscriptions and incantations that protect people from malevolent eyes and spirits. Also, in his small stall, he used to sell a variety of medicinal herbs.

As a birth ritual, the new mother should keep a perennially lighted small lamp for several days and, equally, she should on no account leave her baby unattended lest the spirits exchange it for another with satirical tendencies. Maryam Bint Al Shoul used to take care of the baby and to aid the mother in meeting her needs. It was she who helped the birth of Al
Mubarak on one summer day before his mother died shortly after. Her mother was a female slave captured on a green hilltop where she lived before being sold to Al Bashir Wad Ahmed, who had three wives in addition to his concubine. Her primary occupation was sorghum grain using grinding stones.

Assim received all his schooling in the town before joining The University of Khartoum where he met his compatriots, including Tariq Abdelmajeed and Nada Al Haj Saeed who entertained a love and admiration for Assim. Of about him, she used to say. He is a courteous, wonderful, considerate young man. Their relationship deepened, and they returned to the town practicing that emotion. On the other hand, the town was home to a multitude of marginalized people who excelled in dancing with spears yet who led a bleak life and died as destitute. Of these were Ganbour and Malual, while A’isha Umm Suksuk was tried at court and consequently whipped, imprisoned and fined as she used to make and sell traditional spirit drinks. As a culmination, Assim, the protagonist in the novel, was captured during demonstrations against the repressive regime. He played a pivotal role in political activism in his town and at university, calling for freedom and alleviation of the suffering sustained by poor and marginalized people. Though Assim died, no one divulged to his friend Tariq the cause of this fatality despite taking part in the funeral rituals of the deceased. This rises an enigmatic and open-ended question regarding the death and absence of Assim Baderelddin: who killed the hero? How did he die? Did he drown in the river or did he commit suicide when he could no longer bear oppression and injustice? The tragic fall of this protagonist compelled Nada to marry a wealthy man of her father’s age when the former was in detention. Assim’s untimely death had equally put an abrupt end to his parents’ aspirations that one day, he would be a famous lawyer championing the cause of the poor and the downtrodden people.

3. Materials and Methodology
As a novelistic technique, the novelist frequently employs the technique of intertextuality, slowly tapping into the rich mystical heritage in Sudan. At times, this quest aided through the utilization of the concept of intertextuality to uncover the fabulous duality of rites and reality in terms of fictional form and content. As for free association, it has helped revealed the novelist’s narrative ingenuity while giving him free rein to lavish his adoration and enchantment with this mythological town in language that is redolent of nostalgia and estrangement. Indeed, his verbal repertoire strongly influenced by the self-annihilation characteristic of Sufi contemplation. On the other hand, the complex narrative web resists all attempts at textual closure, and its polytonality and centripetal nature defy all manners of interpretation customary in Sudanese fiction written in Arabic. Concerning techniques, the writer innovatively utilizes faction, since he blends imaginative and personal rendering of history and concrete historical accounts revolving rounding the spatial axis of the novel.
The novel presents poetic and prosaic perspectives, and the novelist successfully fuses a pastiche of other literary genres, in terms of language, poetic rhetoric, prolific imagination and the intricate web of relations between characters and the adventures and sacrifices they made. The novel also appropriates some scientific and philosophical texts that seen through the prism of historicism. The current study will utilize the theory of intertextuality, an offshoot of postmodernism, while incorporating other structural approaches such as meta-fiction and, indeed, all tools that fit the novelistic form and content regarding the relative merit of events and the mythical evolution of the town. Thereby, we will be able to illuminate the type and nature of narrative layers, their relation to modernity, and the events. Hence, the aesthetics of the text could be unveiled using a dynamic approach which is consistent with the particular traits and world of the novelist, Abbas Ali Aboud. This critical study also endeavors to pinpoint the role and contribution of the novel in molding new social bonds that supersede and overcome conventions rooted in the Sudanese society as well as the fate of modernist enterprise that attempts to import enlightenment to these anachronistic societies. An endeavor was also made to trace the writer’s use of symbolism, his narrative techniques, and his mythopoetic world, and language.

4. Synopsis and Methods

The novelist Abbas Ali Aboud has experimented with the arts of poetry, fiction, and drama in his work *The Rites of Departure*, blending these genres so seamlessly as to constitute an unshakeable proof of the writer’s originality and depth of the modernist horizon. In this Aboud conforms to the proposition put by the Sudanese writer Eissa Al Hilo. The prose poem is the legitimate offspring of the novel because the inter-textual transfusion and interaction between the forms of literature as poetry, drama, fiction, among others, are hallmarks of postmodernism. It is also noted that Mr. Aboud espouses an open-ended and fluid mode of discourse and that his narrative has a multitude of perspectives, none of which has the interpretive dominance and vantage point. Also, the writer eschews any form of personal commitment and, equally, the strict chronological sequencing of events. He was also concerned with chronicling the insignificant and localized incidents in mundane daily life, striving to strike a balance between ideological commitment and his independence, and between artistic individuality and the inherited literary convention to create a novel and unchartered fictionalized world. In a sense, the novel is an overt gesture to champion the cause of racial minorities and those subject to economic, political, racial, social and gender discrimination and oppression. He endeavor to present a new vision for a free life in which all people, regardless of their ethnicities, geographical locations, cultures, or heritage, shall lead a balanced and dignified life.

5. Conclusion

In molding his thematic patterning, the novelist allusively refers to Koranic verses and phrases, as seen in the context of the Sufi mystical tradition which inspired this technique of
free association. It must be stressed that despite these tendencies, the text is autonomous, and these influences are only implicit. For instance, the writer appropriates the Sufi notion of “epiphany” where the souls of the devout achieve ascendancy and merge with the infinite and achieve union with the ultimate Goodness. *(Rites of the Departure)* Is a modernist novel, but it heavily draws on Ibn Arabi’s experience in narrative and transmigration of the imaginative world. The narrator-writer deliberately enmeshes the text in a web of ineluctable symbolism that is beyond the ken of ordinary readers. Equally, animistic writer refers to the ferocity and its pervasive influence on human affairs. While the writer resorts to the dues ex machina of Fate to resolve many questions, he sarcastically attacks many anachronistic traditions such as female circumcision, sorcery, bliss-seeking, and residual apostasy.

The writer’s imaginative power is immense, but it is invariably inspired by the realities and history of the town of Al Kawa, such as the flooding of Khor Dura during the rainy season and its drying up in summer. Other topical allusions include the story of Abu Al Qana’an and the murder of Mr. Ismael, holder of the Drum which all vindicate Al Kawa’s place to which people from all Sudan and, indeed, some Egyptians, Turks and Britons gravitated. The reference to the beads, rings, and bone fossils in these areas might have been under the dominion of The Shilluk Kingdom, one of the most famous tribes in Christian Southern Sudan. However, this remains a historical claim that requires substantiation through archaeological surveys, and other historical evidence. Finally, the novelist incorporates mythological elements from ancient Sudan in the form of wars, bloodshed, anachronistic traditions, and customs that inextricably interwoven with specific social and political contexts. The novelist firmly rejects such habituation in his neatly crafted and intertextuality intertwined narrative whose every line and sentence serves the overarching propose of social change. The study has also concluded that the historical controversy in the novel emanates from the novelist’s imagination or some disputed historical facts.

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Uncanny Planes of Menace in Heather Raffo’s *9 Parts of Desire*

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Abstract
The primary purpose of this paper is to explore the uncanny planes of menace in Heather Raffo’s play, *9 Parts of Desire*. *9 Parts of Desire* (2006) is regarded as one of the most recognizable plays that could speak out Iraqi women suffering, both before and after the second Gulf War. In this play, there is a vast spectrum of images of ‘uncanniness’, which Sigmund Freud explicated in his 1955 article “The Uncanny”. Giving literary analysis to Raffo’s play, this paper will bring into light its uncanny feeling of menace, with reference to Freud’s definition of ‘the uncanny’. To Freud the uncanny is “undoubtedly related to what is frightening—to what arouses dread and horror; …[and] coincides with what excites fear in general” (1955, p. 219). *9 Parts of Desire* portrays the narratives of 9 Iraqi women, who speak out their sense of uncanny menace under the devastation of war. The paper will explore how Raffo’s style of writing was able to voice the uncanny sense menace of these women. Through her employment of monologues and intense soliloquy in the play, Raffo managed to produce the uncanny effect by making these women articulate their persistent feeling of menace and terror. Focusing more on the effects of war, feelings of repression, repulsion and distress in the play, Raffo captures the fearful menace, that extremely shocks the audience, and awakens the uncanny.

*Keywords:* 9 Parts of Desire, Gulf war, Iraqis’ dilemma, Iraqi women, Raffo

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We know this world intimately and that is its uncanniness. We cannot bear our knowledge.

-David Mura

What difference does it make to the dead, the orphans and the homeless, whether the mad destruction is wrought under the name of totalitarianism or in the holy name of liberty” or democracy?

-Mahatma Gandhi

Introduction

The notion uncanny has received much research by scholars, from various literary perspectives. In his essay The Uncanny (1955), Sigmund Freud begins explaining the term uncanny with more investigation of the German word unheimlich. To him, the notion uncanny originates from the German term: unheimlich which means; uneasy, eerie, hidden, dangerous or a ghostly experience. At the same time, it is related to the term Heimlich, which means; familiar, friendly or intimate. Freud, then identifies the uncanny as “undoubtedly related to what is frightening—to what arouses dread and horror” (Freud, 1955, p. 219), then he argues that “equally certainly too, the word is not always used in a clearly definable sense, so that it tends to coincide with what excites fear in general” (Freud, 1955, p. 219). According to Freud (1955), uncanniness is a terrifying feeling that comes from something previously known or familiar that has been repressed and suddenly comes to light. He suggests that “what is known of old and long familiar” (Freud, 1955, p. 220) is uncanny because it has been repressed. Spotting various aspects of the uncanny in his essay, Freud explains that the “feelings of repulsion and distress” (Freud, 1955, p. 219) can lead to man’s suffering from the double, the omnipotence or authority of thoughts, the repetition-compulsion, and unusual attitudes to death. These terms are some examples of cases which can create the uncanny feeling in literature.

Familiar depiction of uncanniness in literary works included, for instance, the portrayal of scary ghost stories, in which places like symmetries, old libraries or abandoned country houses are haunted with ghostlike creatures. There is a vast spectrum of traditional literary works of ghost narratives, and stories of supernatural frightening creatures, throughout history. Freud thus paves the way for new horizons of modern presentation of man’s sense of uncanny menace. It should not be surprising, then, to find presentation of the uncanny in many modern texts that deal with political or cultural themes. The portrayal of distressing feelings evoked by the horrors and waste of wars can be more fearful and terrifying. This paper thus examines the different forms of uncanny representation of menace in Heather Raffo’s play 9 Parts of Desire (2006) in the light of Freud’s notion of the uncanny.

The Uncanny in 9 Parts of Desire

Born in Michigan in 1970, Heather Raffo is an American playwright and actress, from Irish American mother and Iraqi father. Her father was born and lived in Basra, Iraq before moving to the states and working there as an engineer. Raffo studied Arts in English at the University of Michigan and received her Master from the University of San Diego, in acting performance. She has been giving lectures and practiced acting at several arts centers and universities both in and
outside America enlightening students about the arts and politics of Iraq. Raffo is most famous for her notable acting in her one-woman-character play *9 Parts of Desire*, her first play. *9 Parts of Desire* was first produced in August 2003, with Raffo as a single actress, performing the different roles of the 9 characters of the play, and then it was published in 2006. It has been performed all over the United States and was one of the top five produced plays of the 2007-2008 American theater season. It has also had international productions and translations in several different languages.

*9 Parts of Desire* has received several analysis and clarifications, but a closer reading of this play provides a new sphere of interpretation. Structured around nine women characters’ stories of suffering, *9 Parts of Desire* arouses a sense of the uncanny. These nine characters dramatize the distressful agony and menace Iraqi women have been undergoing, during an era that lasted from the First Gulf War till the American invasion of Iraq. In Raffo’s play, the uncanny menace emerges slowly from the details of the stories of the nine characters. Each woman has a different story, but they are all connected to a sense of menace of uncanny powers. Raffo puts a lot of effort in intensifying the scope of her play. She is trying to create frightening and uncanny atmospheres, to shock her readers and audience with the truth of the suffering of Iraqi people, particularly women. She “intended to write a piece about the Iraqi psyche, something that would inform and enlighten the images we see on T. V.” (“Nine Parts of Desire,” 2011, para. 9). She asserts that she wanted “American audiences to walk out a little confused, not able to say, 'Oh, I get it,' but rather [to] understand how difficult it is to grasp the psyche of people who have” (as cited in Horwitz, 2004, para. 6) been suffering from various forms of suppression for decades.

Throughout of *9 Parts of Desire*, nine distressed women characters tell their painful stories of menace and suffering. These stories embody the theme of the uncanny in specific recurrent images of pain, like death, the shelter, radiation, suppression, prison, the double, exile, betrayal, brutality, terror, and struggle for survival. These feelings portray the human condition of living with menace. These images imply the bitter truth that in each part of Iraq there has been a real story of suffering. The homeland that functions as a safe, warm place, is now devastated by invaders who serve as agents of ruthless and merciless powers. It changes to become unsafe and frightening, with the arrival of destroyers, who violently interrupt all security, driving people to feel frightened and get victimized. Even the shelter surpasses its literal sense of protection and refuge to a general feeling of horror. Raffo states in an interview that she: “visited the Amariya bomb shelter, where many Iraqi civilians lost their lives when the shelter became a target in the 1991 war” (as cited in Mahadi & Muhi, 2012, p. 91). There is also the prevailing system that suppressed and tortured individuals who dared to question its authority. “The individuals who attempt to defy its authority are either disciplined with a ruthless treatment of torture or hinted to be executed if they remain defiant” (Dutta, 2015, p. 21). These conditions “arouse an uncanny feeling which, furthermore, recalls the sense of helplessness experienced” (as cited in Freud, 1955, p. 237) by those suffering people.

Raffo’s distinguished dramatic style, which is present in both theme and poetic language has contributed to a great extent in intensifying the feeling of uncanniness in the play. She has
exploited the potential in language and made the stories of her nine characters poetic to emphasize the atmosphere of menace and the uncanny around the suffering emerging from their troubled world. The characters’ deliberate mistakes and omission in language for confusion, managed to create the menacing atmosphere in play’s world. The employment of monologue for the characters who tell their stories, also helps increase the sense of the uncanny in the play. The uncanniness in the play originates from the characters’ direct speech to the audience, shocking it with their “distressing” experience of suppression, the loss of family or homelessness and exile. Raffo observes,

The audience plays a vital role in the show with each Iraqi character speaking directly to them in English as if they were a trusted western friend. I wanted the audience to see these women not as the ‘other’ but much more like themselves than they would have initially thought. I felt it was important to create a safe environment to experience both horror and humor, but ultimately to see the play as a celebration of life. (“Nine Parts of Desire,” 2011, para. 9)

Raffo presents the play in the form of monologue to further the feeling of distress, which directly shocks us with the emotional complexity and the depth of suffering of the Iraqi women portrayed. It also adds profundity and detachment to allow more intellectual disruption. As Romanska, (2010) states, “having someone else frame, contextualize, and narrate it in the poetic language of metaphors and symbols can have both a liberating and numbing experience” (p. 214).

**The Real is Uncanny**

In his *The Uncanny*, Freud, (1955) argues that:

A great deal that is not uncanny in fiction would be so if it happens in real life;...The imaginative writer has this license among many others, that he can select his world of representation so that it either coincides with the realities we are familiar with or departs from them in what particulars he pleases. (p. 249)

Heather Raffo’s dramatization of the menace and the misery of the nine women can be regarded as theatre of reality. However, though her play is based on stories from real life, it is rich with details that intensify the sense of uncanniness. Raffo’s experience during her visit to Iraq in 1993 and seeing a painting in Baghdad named ‘Savagery’, motivated her to write the play. The painting was a haunting one of “a nude woman clinging to a barren”, as Raffo describes; “her head was hanging, bowed, and there was a golden light behind her like a sun. I stood motionless in front of the painting. I felt she had captured something within me” (“9 Parts of Desire” 2011, para. 6). The painting was made by an Iraqi woman artist, who was killed during an American air raid. Raffo’s interest in both the painting and the artist derived her to begin interviewing Iraqi women in order to know more about the hidden menace Iraqi women have been going through. So, over a decade, during and after her visit to Iraq, Raffo collected true stories of Iraqi women’s lives, both inside and outside Iraq. She says:
The material I gathered came from hours of gaining the trust of Iraqi women. I had the right mix: I was half Iraqi so they opened up to me immediately, but I was also Western so they felt they could express fears or secrets that might otherwise be judged more harshly by someone from their culture. (“Nine Parts of Desire,” 2011, para. 9)

Raffo was able to weave these stories together in her play 9 Parts of Desire, presenting the uncanny in the form of nine Iraqi women characters’ true tales of menace. These characters are the Mullaya, the Doctor, Umm Ghada, the American, Huda, Layal, Amal, the Iraqi Girl, and Nanna. Each of these characters’ stories represents one image or more of the uncanny in the play.

The Uncanny Homeland

The first character we meet in the play is Mullaya, a professional mourner, who is usually “hired to lead call-and-response with women mourning at funerals” (9P, p. 3). The name Mullaya, itself is deliberately chosen by Raffo, as this name is usually given to women assigned at funerals to make mourners feel sadness and woe for the dead. According to Freud, man’s attitude to death, is one of the things that make something uncanny. The choice of Mullaya’s mourning monologue in the opening of the play shocks the audience with the image of the entire destruction of Iraq and the death of its people. Even before any character tells her story, Mullaya’s mourning monologue arouses an acute sense of uncanniness. Mullaya’s monologue is a mixture of mourning and warning of the prevailing menace that has been threatening her homeland, “the land between two rivers” that once was “the Garden of Eden”. These rivers have become “hungry” rivers, which she feeds with “dead shoes and souls”. In a stunning metaphor, Mullaya describes how the numbers of the dead in Iraq are increasing everyday: “Early in the morning/ I come to throw dead shoes into the river/ [...] Today the river must eat/ [...] This river is the color of worn soles” (9P, p. 3-4). Mullaya’s metaphoric lyric warns the reader of the menace Iraq has been exposed to; she says: “underneath my country/ there is no paradise of martyrs/ only water/ a great dark sea/ of desire/ and I will feed it/ my worn sole” (9P, p. 6). The sense of uncanniness is deepened, when Mullaya compares the destruction of Iraq and its people by the American army to the massacres caused by the invasion of “the grandson of Genghis Khan”. Mullaya, now has become familiar with death and she fears it no more, so, she “can sleep beneath the stars without fear/ of being” killed, (9P, p. 4) as death has triumphed life everywhere.

The Menace of Radiation

The uncanny is more exposed and heightened when the Doctor informs us about the menace of radiation spreading in Iraq because of the war and the “high levels of genetic damage” (9P p. 21). The doctor is frightened because of the highly dangerous effect of radiation on Iraqi people. Speaking in broken English, the Doctor’s monologue shocks the audience, telling that Iraqi men are returning from the wars deformed. The doctor narrates that even her “husband he sits at home without his legs” (9P, p. 22). Confirming the fact that menace is close to almost every Iraqi, including men, women or children, she adds that “whole families are now suffering from cancer” (9P, p. 21). The children take bullets made of uranium to school, “One came in wearing a bullet around his neck- a bullet tipped in depleted uranium around his neck” (9P, p. 21). The doctor has been, as Cohen describes, “pondering with nausea the growing number of malformed babies being
borne in a country she fears is contaminated with uranium depletion” (as cited in Romanska, 2010, p.225). She narrates her uncanny experience, saying “six babies no head, four abnormally large heads, now today another one with two heads” (9P, p. 21). The menace of radiation has spread over in Iraq that death and malformation can be seen everywhere. Though she is entirely acquainted with the menace of radiation, and how it is the main reason for different kinds of cancers and the growing number of deformed babies, she needs to survive. So, she frightens her audience when she declares that she is pregnant and though she is also facing the menace of giving birth to a malformed baby.

A Holocaust Shelter!

The Amiriyya bomb shelter tragedy is vividly represented by Umm Ghada, whose painful experience there, also recalls the uncanny Holocaust. Addressing the audience, she intensely tells us how the Amiriyya bomb shelter became an oven, and how she witnessed people including her family burning. Umm Ghada lives in the wrecks of the Amiriyya shelter. She lost her children among 403 victims in that shelter bombing. The feeling of the uncanny is intensified when she tells us how she witnessed the death of her daughter. Her poetic speech is persuasive, as she is describing the frightening details of the tragic consequences of the bombing in the shelter:


Though Umm Ghada is still alive, her real-life ceased with the horror of the last night she witnessed her daughter burning. As Freud (1955) Argues: man’s attitude to death is one of “the factors which turn something frightening into something uncanny” (p.243). So haunted with the horror she witnessed, she has decided to cease her life to retell her story of menace to everyone. She has chosen her way of survival by shocking the world with the disastrous event she experienced in that shelter. Addressing the audiences, she says: “your name will be witness, too […] Now you sign the witness book” (9P, p. 29-31).

Imprisoned in the double

In 9 Parts of Desire, the double is evident in Huda, an Iraqi political activist, in her fifties, who depicts Iraqi people’s dilemma. Freud (1955) argues that the image of the double can be an integral part of the uncanny. Though, she has left Iraq a long time ago, and is now living in London, Huda still suffers from her past aching memories, that “[take] a lifetime to be liberated” (9P, p. 53). Freud (1955) maintains that “the quality of the uncanniness can only come from the fact of the ‘double’ being a creation dating back to a very early mental stage […] [and] has become a thing of terror” (p. 236). Unable to escape neither from her brutal memories nor her dilemma, Huda is torn apart. Revealing her perplexity about the American occupation of her country, she says: “Personally, I have my doubts about American policy, /still, I prefer chaos to permanent repression and cruelty” (9P, p.19). Being confused about the American invasion of Iraq, she is
having a double way of thinking. The war against Iraq is against her beliefs, yet she asserts the need for this war. Though Huda has been protesting oppression, particularly that of her country’s regime, she is aware of the menace of war very well. She confesses her dilemma: “this war was against all my beliefs/ and yet I wanted it” (9P, p. 20).

Freud (1955) argues that the double “is marked by the fact that [the character] is in doubt as to which his self is, or substitutes the extraneous self for his own. In other words, there is a doubling, dividing and interchanging of the self” (p. 234). The double can be in split personalities, which depicts confusion and alteration, mirrors inner desires and spreads bewilderment. In other words, it is “an actual repression of some content thought and a return of this repressed content” (Freud, 1955, p. 220). It is the repression Huda witnessed and experienced in Iraqi that led her to have that double self and confusion. Like many else, she believed that Iraqis needed to get freed from suppression. Huda narrates her experience in prison that increases our feeling of uncanniness. She testifies how she was arrested once, along with “one hundred eighty thousand people” of members of opposition including “the artists and architects — everybody, intellectuals […]” The prison status was terrible” (9P, p. 52) she adds, and the torturing was nightmarish.

Huda is shocked to see that after the American invasion, what she hated and protested in Iraq has been replaced by much worse inhuman conditions; murder, homelessness, raping, thieving, chaos, by the occupation forces. The sense of uncanny menace is intensified when Huda testifies that the war, she once thought would liberate her country has brought death and destruction, instead. Now Iraqi people strive to survive; she bitterly testifies that “For every one Iraqi police officer who dies/ there are two hundred more/ desperate to risk everything/ waiting in line with their applications/ to take his place” (9P, p. 53). Living in Iraq under the American occupation has become frightening to her and to other Iraqi people. Huda is now feeling bewildered about her past and her present. She is unable to decide which she would prefer for her country, the old regime or the American invasion. She confesses: “I am in a period of disheartenment everywhere. / Maybe I should be there. / I don’t know what to do with myself now, I have doubts, yeah, well/ about my whole life” (9P, p. 39).

The Iraqi American provides another example of the double that highlights a strong feeling of uncanniness in 9 Parts of Desire. The American is perplexed. She is wavering between two diverse personalities, that of an American with a contented indifferent life and another of her people who are suffering from the demolition of war in her home country. Haunted with the destruction and the killing in war-torn Iraq, she ‘hasn’t left her studio apartment in New York for days” as if “she is glued to the TV” (9P, p. 35). While watching the bombs come down on her family neighborhood in Iraq, she is desperately looking for family faces. Scared because of the suffering of her relatives, all she can do is to cry, while repeating to herself the names of her Iraqi family.

I watch TV/looking for/ faces/ of our family/so all I do is cry […]/ I’m on my knees/ in the middle of my apartment/ with my mom/ on the phone/ watching/I’m holding a rosary/ watching/CNN/ I want to pray/ but I don’t have/ words. (9P, pp. 36-37)
Her narration of the tragedy of her people is frightening; they are “burying their dead in their backyard/ in their garden/ the football field/ it’s every day” (9P, p. 35). “Now they are digging through mass graves with their bare hands” (9P, p. 35). The menace of the brutal war seems to have spread all over Iraq, and because of the omnipresence of menace it has become uncanny.

Ironically speaking in a monologue, the American, explicates the wide difference between the comfortable American life and the Iraqi tragedy.

Here/ there's space/ we throw our arms wide/ amber alerts and/ seven men get trapped underground and we stop everything/ we fly in engineers/ to save/ everything / we make a movie/ we go on Oprah, we talk about it/ like we are moving on/ or maybe/ we can't move on/ but just one trauma we say/ OK/ this can change you/ possibly/ your psychology, for the rest of your life/ OK./ But there's no one saying-/ when their parents get/ blown apart in front of their eyes/ or their sons/ are kidnapped../or hacked/ to death. (9P, p. 44- 45)

The American’s image of the double is evident in her ironic comparison of the entertainment movies, opera and pedicure with the images of violence and death in Iraq. She bitterly adds, “a woman actually turned to me/ and said that […]/ “The war it’s heartbreaking”/ she was getting a pedicure. / I was getting a fucking pedicure […]./ Why don’t we count the number of Iraqi dead?” (9P, p. 49) This Iraqi American can be regarded as Raffo’s ego, who seems to have been going through the same feeling of the double herself; Raffo recalls:

As an American with a father who was born in Iraq, I naturally live on both sides of the issues. The first Gulf War was the most defining moment of my life. I was in school at the University of Michigan. I remember watching many of my fellow students at the bar cheering the war as it played out on TV, while I was worried if my family in Baghdad was even going to survive. (“Nine Parts of Desire,” 2011, para. 7)

Another example of the double in 9 Parts of Desire is that of Layal, an Iraqi artist. She is a collaborator and at the same time victimized by the regime. Layal’s double self reflects the kind of horror and menace that she has been going through. Frightened of being suppressed like others, she strives to survive from the cruelty of the old regime by choosing to collaborate with the same regime, her oppressor, as a protective action. In “undeniable instances of the uncanny” (Freud, 1955, p. 238), she pursues protection and survival; “Isn't everything in this country a matter of survival?” (9P, p. 10), she asks. She always asks them for protection: “Who will protect me but the regime? / Always I run to them, I come crying, begging, take care of me” (9P, p. 51). Freud argues that “all our suppressed acts of volition … nourish in us the illusion of Free Will” (as cited in Freud, 1955, 236). However, Layal’s horror is true; it is fear of death. Freud believes that the double is directly related to human’s fear of death. He maintains that it was created “as a preservation against extinction” (Freud,1955, p. 235) or in other words against menace, which reverses into “the uncanny harbinger of death” (Freud,1955, p. 235).
What intensifies Layal’s uncanny state is her horrible memories of the torture of one of her female friends by the regime. She says: “These stories are living inside of me/each woman I meet her or I hear about her/and I cannot separate myself from them” (9P, p. 9). Layal’s figure of the double is partly motivated by such frightening memories. Moreover, she dreams of survival, of living freely. However, she rejects the idea of leaving Iraq, though she is quite aware that if she stays, she is not going to live. She says, “I am aware that I will die. / I am complicit” (9P, p. 51). Before her death, Layal expresses that she doesn’t want freedom, and that she is familiar with death.

And two hundred more/ waiting in line/ risking everything to take my place/ [. . .] third bomb – boil the people / I don’t want freedom/ Mullaya why are you here? / so old you cannot see it/ yaboo yaboo/ I’m fine I’m fine I’m [Layal begins to beat her face and chest.]/ [. . .] I’m dead. (9P, pp. 62-63)

Challenging the Uncanny

Freud (1955) suggests that “Among instances of frightening things there must be one class in which the frightening element can be shown to be something repressed which recurs” (p. 241). Amal is a Bedouin who has been hurt several times by ill-fated love. First, she has suffered from the unfaithfulness of her first husband with one of her friends, a feeling described by Freud (1955) as “the uncanny effect of betrayal” (p. 239). Amal then had to leave her second husband because “he is very jealousy man, very Bedouin/ and I am looking for freedom” (9P, p. 15). Sandor (2015) argues that “The sensation of uncanniness is, at its core, an anxiety about the stability of those persons, places, and things in which we have placed our deepest trust” (para. 10). Again, Amal’s hopes have fallen apart, when her third husband-to-be, whom she trusted deeply, has changed his mind and refused to marry.

The idea of menace in Raffo’s play is also present in Amal’s strong feeling of self-imprisonment. That feeling of imprisonment motivates her constant desire of leaving her homeland, in search for freedom and peace; she says: “I have no peace/ always I am looking for peace” (9P, p. 11). Amal prefers to leave Iraq to marry a man in London but betrays her. So, she decides to return to Iraq, and chooses not to live in her town, because “it’s too small, I don’t feel free even/ […] I feel too much closed” (9P, p.13). Then, she chooses to marry an Israeli tribesman of Iraqi origin, after he promises her to move to Canada. But she deserts him because he was unable to keep his promise. She declares, “I am looking for this freedom/ and he says “No, we are not going to Canada.”/ So I care very much for him, but again/ I left” (9P, p. 15). When she returns home again, she begins a phone relationship with a friend of her ex-husband, who does not live in Iraq. With him, she claims she “felt safe the first time in [her] life” (9P, p.15). Unfortunately, he refuses to marry her. Too ashamed to meet her family, Amal decides to return to her first husband in London, thinking that she can get more freedom, or peace, at least. The very act of giving voice to feelings is liberation to Amal. She is desperately searching for someone to listen to her, to fill her extreme sense of void. To her, the ability of voicing her feelings after her unhappy marriages is considered self-liberation that she has been seeking; she admits “I have never talked this before/
nobody here knows this thing about me/ I keep in my heart only/ […] This is most free moment of my life/…. Really I mean this” (9P, p. 18).

Though Samira, the Iraqi Girl is only nine years old, she is also able to tell her tales of suffering that increase the impression of uncanniness. Samira’s unpretentious words depict the uncanny menace the Iraqis are experiencing, because of the American invasion. The little girl gives a new perspective to the fears and frustration of living and growing under repression. She complains that her mother does not allow her to go to school, she says: “I have not been o school/ since America came/…. So I never leave the house” (9P, p. 23). The mother had to lie to her daughter, telling her that she is so stupid to go to school, to justify her worries. The Iraqi Girl cannot go to school, because of the menace of being kidnapped, too. She was also caught by her mother, waving to handsome American soldiers, who are undoubtedly regarded as an alarming danger to her.

The Iraqi Girl then tells the tragedies of the members of her family. Her words are straightforward but frightening. She spontaneously conveys her terror to the audience, while speaking the dreadful experiences of losing her father and the fear of losing her mother. Her father was taken away by two men from their house, and never came back again. The Iraqi Girl also speaks her feeling of menace that her mother might also be kidnapped or disappear; she says: [My mother] is afraid of getting stolen by gangs—/ now they steal women for money/ or to sell them” (9P, p. 24). Then, as a kind of relief, she convinces herself that her mother will not be kidnapped because “her hair is not that nice” (9P, p. 24). The Iraqi Girl also recounts the death of her grandparents and the destruction of their house by American soldiers. She says:

soldiers came knocking on their door speaking English/ it was night/ but they didn’t understand / so they ran to hide under their beds/ and a tank, I think it was Abrams/ they ran the Abrams into the house/ and it took down half the house. (9P, p. 23)

The Iraqi Girl has become familiar with death and is quite aware of the menace of war. Her simple words utter grief, confusion, and doubts about her future as she is unable to understand what is going on. The menace of the hostile war seems to arise from everywhere, and because of the all persistent menace it becomes impossible to escape the threatening dangers. As Dutta (2015) maintains:

Menace emanates from the uncanny and mysterious setting outside with the invasion of unknown powers. Man’s failure to comprehend the horrors of his outside as well as his inner world tends to undermine his chances of survival against all the odds that he can neither escape nor defer. He must confront the world he lives in and admit unquestioningly the role he is assigned to play. (p. 22)

Thus, for this Iraqi Girl, anything is imaginable to defeat fear. Dreaming of survival away from the dangers in her country, she wishes to be stolen and taken away to another country. She says, “maybe I should get stolens/ so I could leave my country” (9P, p. 25). The power of thoughts and wishes that might be fulfilled in a way that can bring about menace is exceptionally frightening.
Unaware of the extreme menace she could face, the Iraqi Girl is thinking of being stolen, regardless the consequences.

Nanna the last one we see is the oldest in the play. She is “scrappy and shrewd; she has seen it all” (9P p. 41) as she has experienced the menace of “twenty-three revolutions” (9P, p. 42) and has witnessed the looting done by American marines during the American Occupation. Narrating the burning of National Archives and Qur’anic Library, her soliloquy mirrors her in-depth awareness of the thrilling menace of deliberate destruction of Iraqi culture and identity:

I saw/ Iraqi peoples/ bringing petrol, / shhh/ and/ burning/ all/ National Archives, / Qur’anic  
Library, / all--/ it was not accident/ I saw a map/[…] they were told what to take/ […] and they/ burned them gone. / Our history is finished. / […] if they take what we share, / it is  
easier/ to finish. (9P, p. 43)

Though Nanna feels guilty for survival: “I have too much existence/ […] my life has been spared- / if my life has been spared/ to whom do I owe my debt? (9P, p. 42) still, she has to survive amid the uncanny world of war. While the Iraqi Girl dreams of survival by leaving the country, and Umm Ghada chooses her way of survival by telling everyone else of the tragedy of the Amiriyya bomb shelter, Nana chooses her way of survival, by confronting the violent world she lives in. “What makes more vulnerable” in 9 parts of Desire “is the desire for life in the characters who struggle but challenge the menacing [conditions] that have exploited all of their vitality literally as well as metaphorically” (Dutta, 2015, p. 22). The repression, violence, death, fear, betrayal, torn apart personalities, persistent sufferings, “all originated from an unidentifiable menace for which the individuals continuously struggle to survive but failing at the uncanny forces” (Dutta, 2015, p. 22). Nana decides to survive, by selling whatever she collects from the devastated city, the ruins of looted museums and archives, “books/ carpet/ shoes” or paintings (9P p. 66). Her selling utters the uncanny menace of the death of the heritage and culture of Iraq.

Conclusion

9 parts of Desire depicts the feeling of menace in the stories of its nine characters. Their monologues portray a different mode of human conflict with the uncanny world of menace and bewilderment, prevailing during wars. Fear is a persevering witness of these characters’ devastation. Still, while their stories highlight the feeling of fear and terror, these characters struggle for survival. The struggle for identity is also present in Huda, the American and Layal who are severely torn between double ways of thinking and life. Now, they feel they have become strangers to the others. Raffo’s dramaturgy of her characters is distinguished in that each one of them is made to articulate her story of suffering in monologues. These monologues are deliberately employed with the purpose of shocking the readers by addressing them directly. Raffo employs this correlation between painful experience and conflicting speech as a form of confrontation that also intensifies the sense of the uncanny in the play. Moreover, her skillful employment of language helped depict the various facets of human anxiety. She has implemented the dimensions of language to emphasize the impression of the frightening, uncanny cruelty, horror, and pain around the suffering evolving from the painful world of war and suppression. Her deliberate
mistakes in language for authenticity have managed to generate a menacing atmosphere in the play. Her diverse dramatic style as described by Teachout (2005), “brings us closer to the inner life of Iraq than a thousand slick-surfaced TV reports” (para. 2).

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Heather Raffo’s 9 Parts of Desire, (2006) will be referred to in the paper as 9P.

References:
A Deconstructive Reading of William Golding’s Lord of the Flies for EFL Learners in the Saudi Context

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Abstract
Comprehending words and expressions in the English language is a critical challenge for English as a foreign language (EFL) learners in the Saudi context given the enigmatic nature of the language and ambiguity of texts with multifaceted interpretations. Focusing on the use of Jacques Derrida’s deconstruction approach, William Golding’s “Lord of the Flies” was analysed in terms of characterisations, themes, and textual structure to explore how a deconstructive reading influences the interpretation of this post-world war English novel and the implications and challenges of applying deconstructive textual analysis among EFL learners in the classroom. This qualitative study was purely descriptive that employed purposive and convenience sampling techniques for the selection of the texts, where the novel and the researcher served as the key instruments. In particular, the deconstructive reading procedure, advantages and challenges of deconstructive reading for the EFL learners, and multifaceted interpretations of the novel were discussed in this study. Through a deconstructive reading, the EFL learners play an active role in deconstructing the meanings of texts based on their own interpretation and understanding, which can indirectly enhance their interest in language and improve their critical thinking skills. Expectedly, this study would spark interest and appreciation to the concept of deconstruction as well as other prominent literary works, particularly William Golding’s allegory debut novel. In order to discover the various dimensions of meanings in literature, it is recommended for future research to comprehensively explore the novel in detail and conduct deconstructive analysis on prominent speeches and characters in play.

Keywords: Deconstruction approach, EFL Learners, Literary criticism, Lord of the Flies, reader-response role, textual analysis

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1.0 Introduction

It is a challenge for English as a foreign language (EFL) learners to gain comprehensive understanding of the English texts in terms of the characterisations, symbolic interpretations, rhetorical devices, and themes. Addressing that, the present study exclusively explored the Nobel Prize-winning British author, William Golding’s debut English novel entitled “Lord of the Flies” using Jacques Derrida’s deconstruction approach to comprehend the link between the written discourse and its interpretation. Fundamentally, the deconstruction approach involves textual reading of a selected written discourse to unravel the nature of its inherent and integrated focal points. From the Western philosophical perspectives, the substantiality of the texts is believed to transcend the boundary of language. Derrida highlighted the enigmatic and changeable nature of language given the absence of logical connections between the signifiers (Bertens, 2001; Güney & Güney, 2008). Hence, as a possible means of analysing the texts, the deconstruction approach is said to address their irreducible complexity, instability, or contradiction of language used in texts.

The deconstruction approach to textual analysis is linked to the discovery of what opposes the underlying meaning or structure of the texts. As a post-structuralist approach, a deconstructive reading focuses on immersing oneself in the texts and unravelling the contradictions within these texts. The readers set themselves apart from the author and explore and make sense of the internal logic of ideas or meaning of the texts based on their own understanding of the focal points. In other words, there is no authoritative interpretation of any particular text in a deconstructive reading. This unique theory of deconstruction shifts the central role of author in literary criticism to the readers instead. Hence, the constructed meanings of the texts are exclusively subjected to the readers themselves. Through this reader-response approach, the interpretation of the texts become more dynamic and less rigid, resulting in different meanings and topics of discussion. Unlike other approaches, the deconstruction approach allows the readers to critically explore the texts and the reversible and subversive system of binary opposition, instead of a rigid hierarchical structure. Despite the different interpretations of the deconstruction approach, the critics and theorists widely agree on the assumptions that contradict Ferdinand de Saussure’s theory of structuralism; thus, strengthening the basis of a revolutionary theory in the field of literary criticism (Derrida, 1979).

Texts are often described as contentious, indistinct, multifaceted, and paradoxical with diverse concepts and principles. The diverse meanings or interpretations of texts critically challenge the learners’ learning of the language (Tanvir & Amir, 2018). According to the concept of deconstruction, the constructed reality is closely related to relativism and cultural and personal interpretations. Through a deconstructive reading of any forms of texts (e.g. short stories, novels, or poems), various school of thoughts are captured given the diverse meanings of texts. The interpretation of words used in a particular text depends on the archaic and modern meanings of the words, the underlying contexts of the text, semantics, and other attributes of the meaning construction process (e.g. grammar, phonetics, and syntax). In other words, the contradiction within a particular text is inevitable with no clear-cut meaning or interpretation.
The use of deconstructive postmodern literary criticism encourages EFL learners to critically analyse, synthesise, summarise, and evaluate the texts for the development of low- and high-level critical thinking skills in today’s dynamic world. In view of the above, the application of the deconstruction approach to analyse William Golding’s novel entitled “Lord of the Flies” was deemed imperative for the present study to explore the implications and challenges of textual analysis among EFL learners in the classroom. Focusing on the deconstructive approach and its implications among EFL learners in the Saudi context, the study addressed the following questions:

1. How does the deconstructive approach influence the interpretation of William Golding’s post-world war English novel entitled “Lord of the Flies”?
2. What are the implications of applying the deconstructive textual analysis among the EFL learners in the classroom?

2.0 Literature Review

The present study explored William Golding’s “Lord of the Flies” using Jacques Derrida’s deconstruction approach to explore the implications and challenges of textual analysis among EFL learners in the classroom. Prior to that, the related literature on the concept of deconstruction was first reviewed. As part of the critical literary movement, Jacques Derrida who is a French critic pioneered the deconstruction approach back in 1960 in response to the dominating use of the theory of structuralism and textual analysis in literary criticism. As Barry (2002) highlighted, the language autonomy position has shifted from structuralism to post-structuralism, which is in line with the philosophy of Nietzsche on the manifestation of interpretations and the absence of reality. Hence, the introduction of the deconstruction approach as a post-structuralist approach in language and literature addresses the ambiguous, inconsistent, and unclear link between the signifier and signified.

The concept of deconstruction considers the complex nature of language that basically reflects an entire civilisation with multifaceted views (Nealon, 1988). The enigmatic and changeable nature of interpretations put the rigid structure used to explore language in question. Therefore, the structure of binary opposites (e.g. nature/culture or male/female) can no longer remain unaffected (Derrida, 1976) given the influence of cultural relativism. Derrida defined “transcendental signified” as a universally exact and relevant concept on its own (Moi, 2001). Fundamentally, a single word is related to various signifiers in semiotics (Tyson, 2006). In a deconstructive reading, the readers construct their own meanings to the texts (Derrida, 1979), resulting in the formation of diverse and changeable meanings of these texts (Culler, 1983).

In “The Death of the Author”, Barthes (1977) highlighted that the construction of meaning of a particular text should not be rigidly bounded by the author’s intended meaning, as the text is a tissue of quotations which may reflect multi-dimensional and multi-faceted meanings blended together.

Tanvir and Amir (2018), states that "Deconstruction" is a fresh take of textual analysis that contradicts structuralism and other earlier concepts, theories, and philosophies on sense and
meaning (Bauman, 1992) and this view of structuralist reality has rejected established knowledge and theories present in the mind of the readers (Bretons, 2003).

Literary criticism emphasises the ambiguity of texts and the presence of contradictions within the texts, which highlight the importance of the deconstruction and post-structuralism approaches. Johnson (1980) explains that “Deconstruction” is not taking into account a negative term but considered as a positive concept in the Critical Difference. The deconstruction approach is used to analyse and unravel the meanings within the texts (Hancock & Tyler, 2001). There are binary opposites within the texts given the presence of hierarchical structure, where the dominant one of these competing opposites is assigned with the privileged status whereas the remaining is assigned with the marginalised or unprivileged status (Cuddon, 1991). Nevertheless, the status of the marginalised element can be reversed (Edgar & Sedgwick, 2007) with no regards of the typical typecast or conventional literary theories and ideologies, resulting in the introduction of a new means to textual analysis. For instance, the feminist literary criticism stresses the stereotypical representation of women in terms of social, political, and psychological elements (Tyson, 2010) following the feminist movement during the late 1960s that opposed the misrepresentation of gender in the language of literature (Barry, 2002).

Meanwhile, Davis and Schleifer (1989) explain that the theory of deconstruction is related to reading approach and in deconstructive strategy are philosophical hierarchies, in which two contradictory forces are called as the ‘superior’ entity and the ‘inferior’ entity. Examples for these contradictory binary opposites are good/evil, day/night, male/female, active/passive, and nature/culture. Nevertheless, the contradiction between certain elements may not be as straightforward as the above elements, as there are different cultural interpretations to certain terms—for example, the “cultural” term may refer to “biological” or “thematic” elements (Green & LeBihan, 2006). The meanings of specific terms may not be universally applicable across diverse contexts. The deconstruction approach as a post-structuralist approach views any particular text as a constructed reality with multiple interpretations (Barry, 2002), as opposed to other conventional and stereotypical concepts that emphasise a single, definite meaning for a particular text. Unlike structuralism, deconstruction is developed based on the instability of language as means of communication (Derrida, 1979). Through the deconstruction approach, the conflicts, oppositions, inconsistencies, and disintegration within the structure of the texts can be identified (Barry, 2002).

In short, the deconstruction approach is theoretically a new literary approach that benefits the learning of EFL learners in the classroom. In the Pakistani context, Lashari and Awan (2012) applied Barry’s (2002) different stages of deconstructive reading strategies to analyse and interpret a short story entitled “The Cow” by Haider (1994). However, the application of the deconstruction approach in literary criticism, specifically among EFL learners in the Saudi context, has remained inadequately explored. Hence, focusing on the application of deconstructive reading strategies, this study deconstructed William Golding’s “Lord of the Flies” and explored several implications of the deconstruction approach among EFL learners in the classroom, specifically in Majmaah University.
2.1 Deconstructive Reading Procedure

Jacques Derrida’s deconstruction approach is based on the concept of “difference” that reflects instability. The deconstruction approach was introduced to substitute the rigid structure of the meaning construction process that applies a single, fixed meaning to any particular text. In a deconstructive reading, the readers play a dominant role in deconstructing the texts by identifying any forms of gaps in the texts. Accordingly, EFL learners should follow a specific deconstructive reading procedure. Essentially, the think-aloud method in deconstructing the text is recommended for the EFL learners to observe and evaluate their thoughts and comprehension as they slowly read the text. At the same time, they are trained to re-read the text to make sense of the text and identify any hints of the underlying context within the text. The learners should immerse themselves in the text and identify the primary message of the text. Following that, they should read the text in detail and identify any forms of gaps (e.g. aporia, binary opposites, or stereotypes). Depending on the learners’ critical thinking skills, each link between the signifier and signified should be critically deconstructed. The text is then assigned with a newly constructed meaning.

2.2 Advantages of Deconstructive Reading for EFL Learners

As part of the deconstructive analysis of a particular text, the EFL learners are typically assigned with a task to put their interpretations in writing. Writing can be a very demanding task for the EFL learners since the task to translate their thoughts into words require precise and definitive organisation of words that describe their points of view and reasoning. Furthermore, the assigned reading text can be contradictory, disorganised, and vague for EFL learners to comprehend and interpret. Nonetheless, the deconstruction approach can assist the process of deconstructing the text for EFL learners to deliver an engaging and organised write up of their analysis. In particular, this section describes specific outlines that benefit the EFL learners in systematically organising their thoughts during a deconstructive reading.

Firstly, the EFL learners identify and comprehend the complexities of the binary opposites of “A” and “B” and the circumstances of the existence of “A” and “B”. Secondly, the EFL learners can also identify how and why the author plays with words to create an unexpected link between “P” and “Q”. With that, the EFL learners’ critical thinking skills can be stimulated and improved. In a deconstructive reading of a particular text, the EFL learners are also prompted to use a dictionary since they are required to comprehend the different etymologies (or sources) of the words used and meanings of the text. The EFL learners are required to conduct an in-depth assessment of the text, rather than skimming through the text to obtain shallow description and understanding. At the same time, EFL learners can expand their vocabularies or knowledge of the language and expressions.

Adding to that, the deconstruction approach prompts the EFL learners to identify any challenging or complex cultural notions in literary that may criticise or defy the clear-cut system of binary opposition. The deconstruction approach prompts the EFL learners to learn and evaluate the grey area and relationship between the competing opposites (e.g. nature/culture, male/female, mind/body, or reason/emotion) and how one element of the binary opposites dominates the other. Besides that, the deconstruction approach trains the EFL learners to be innately driven to be critical
towards the conventional approach of applying a single, fixed meaning to any particular text. Through this reader-response approach, the EFL learners can freely interpret and construct meanings during a deconstructive reading without being bounded to the rigid structure of privileged versus marginalised elements. The EFL learners are prompted to discover alternative interpretations or meanings of a word, expression, or text that may be overlooked by many.

2.3 Challenges of Deconstructive Reading for EFL Learners

The deconstruction approach introduces a specific reading process of any form of text that typically contains a hierarchical structure of two theoretically competing opposites, where one of the binary opposites is more dominant than the other (Davis & Schleifer, 1989). With that, EFL learners may encounter certain issues during the deconstruction of the text in various ways. The underlying basis of the deconstruction approach lies in the multifaceted interpretations and meanings of texts given the enigmatic and changeable nature of language, which complicate the process of comprehending and interpreting the texts for the EFL learners. The ambiguity and complexity of language make the process of deconstructing the texts difficult for EFL learners, particularly on what and how they conclude the meanings of the texts. Furthermore, in a deconstructive reading of a literary text, one should not just analyse the textual structure and identify the underlying binary opposites, but also evaluate how the author internalises the different set of language rules in writing. As there is no clear-cut interpretation or meaning in an internally conflicted text, the EFL learners may struggle to identify any contradiction or opposing flow of meanings in the behaviour of characters and the unfolding events. According to the deconstruction approach, any text can be structurally ambiguous, brilliant, and upsetting (Barry, 2002). The deconstruction of any particular text can be supported through linguistic, textual, and verbal models (Barry, 2002). Additionally, in a deconstructive reading of a novel, the EFL learners are required to identify and evaluate ambiguous, complex elements in order to comprehend the constructed reality, such as binary oppositions, characterisations, environmental settings, episodes, paradoxical expressions, rhetorical expressions, symbolism, and emerging themes. Moreover, comprehending these multifaceted elements in a deconstructive reading can be a critical challenge for EFL learners who are not exposed to or familiar with other cultures, linguistics, and ways of thinking.

3.0 Methodology

In order to deconstruct and marginalise the unity of structuralism significance, the present study exclusively adopted the deconstruction approach to analyse the characterisations, themes, and textual structure of an English novel that highlighted the complexities and flaws in human nature through children. Basically, the nature of this qualitative study was purely descriptive, which involved the collection of information that was then organised, tabulated, and described (Glass & Hopkins, 1984). Using purposive and convenience sampling techniques, the information was analytically, interpretively, and descriptively gathered in the form of words.

3.1 Instrumentation

An instrument serves as an important data collection tool in research (Arikunto, 2002) for a particular purpose, an individual, a group of people, or an inanimate object (Hornby, 1995). In
general, there are reactive and non-reactive methods, where the former involves the researcher to take an active, internal role in research as an observer, while the researcher in a non-reactive method is not part of research but trails the physical records and accounts of others. Considering the nature and focus of the present study, a non-reactive method was deemed fitting. In particular, William Golding’s “Lord of the Flies” and the researcher served as the key instruments in this study.

3.2 Data Analysis Procedure

The researcher adopted a specific deconstructive procedure to analyse, interpret, and describe the gathered data. Most importantly, the data analysis was conducted with respect to the focus and objectives of the study, particularly on the textual structure and interpretation as well as the significance of conducting a deconstructive reading (to comprehend and deconstruct the novel). The data of each emerging theme was recorded and only relevant details were included in the analysis. Besides that, the relationships of these themes were holistically formed. The emerging perspectives and identified contradictions were ensured to be in line with the attributes of the characters in the novel. The data analysis primarily focused on the characters of the novel, such as the nature and behaviour of the key characters and how these characters communicate with one another towards their survival and destruction, which were expected to draw the interests of learners. In addition, external sources (e.g. journals or books) were considered to strengthen the analysis.

3.3 Theoretical Framework

The theoretical framework of the present study was based on the deconstruction approach that was introduced by Derrida (1979) in response to the concepts of formalism and new criticism (that emphasise the structural unity of text) and structuralism. Barry (2002) elaborated that this post-structuralist approach that primarily advocates the decentralisation and deconstruction of texts opposes the existing system of binary opposition under the concept of structuralism. Focusing on the dominant role of readers, the deconstruction theory highlights the existence of different interpretations and meanings of the constructed reality in texts given the enigmatic nature and instability of the language itself (Derrida, 1979). Texts are also perceived as incomplete results with a combination of multiple sources, which reflect the indefinite structure of these texts (Derrida, 1979; Barry, 2002). Certain texts may also be irrelevant or complex to decipher, resulting in vague symbolic representation of the characters or elements. Nevertheless, the readers should try to construct meanings despite unclear or no direct mention or description of these characters or elements in texts. The multifaceted meanings of texts raise ambiguity issues and scepticism among readers.

Focusing on William Golding’s English novel entitled “Lord of the Flies”, the present study attempted to deconstruct the texts and unravel the diverse meanings of these texts in the Saudi context. Notably, the author of “Lord of the Flies” highlighted various contrasting binary opposites that reflect the essentiality of the novel, such as childhood/adulthood, civilised/uncivilised, and nature/nurture. Unlike adults, the children on an unknown, deserted island are depicted to be irrational or rowdy. The presence of adults in this novel was deemed necessary in order to create...
order and discipline. Meanwhile, Jack who was appointed as a hunter and fearlessly killed animals for food represents evil and a threat to civilisation and humanity. This character was described as evil, as he displayed evil intent and gradually diminishing self-consciousness (Golding, 1987). Additionally, the author included several elements in the novel with different figurative and literal representations. For instance, figuratively, Piggy’s glasses represents flaws in human nature when it was literally used as a tool to make fire. In another example, the conch is a symbol of discipline as well as the downfall of civilisation and humanity figuratively, while it literally served as a tool to assemble everyone on the island.

4.0 Deconstructive Analysis of “Lord of the Flies”

As opposed to the conventional meta-narrative approach, the postmodern thoughts and narrative approach in this fictional tale reflect the potential downfall of civilisation and humanity in the face of tragedy or in this case, world war. In the first chapter of the novel, the author presented a comprehensive analysis of the characters in terms of their features and personalities. These characters with distinctive temperament display postmodern dismantled features (e.g. diversity, contradiction, and mystery) that mirror the differences of their inner nature. Following that, the second chapter of the novel presented a postmodern narrative structure and the use of postmodern narrative rhetorical devices and writing styles. Additionally, the third chapter revealed the diversification of the narrative that shifted from internal mental thoughts to external physical actions.

The events in this postmodern novel were believed to take place during the Second World War. A British plane filled with school children of age 6 to 12 was hit and crashed at an unknown, deserted island. However, surviving on the island is a great challenge for all these school children. Basically, the novel depicted how the boys organised themselves in search of help and resources on the island.

One of the key characters in the novel, Ralph, was introduced as a fair-haired boy who had a conch and a father who was an officer in the British Navy. He was seen as a ray of hope for the other school children on the island. Besides that, Piggy, who represents intelligence and knowledge, proposed using the conch to gather all the scattered crash survivors on the island and his glasses to start a fire signal. Unfortunately, later in the novel, Piggy’s glasses was broken into fragments. He is the final character in the novel to be killed. On the other hand, Jack, as the antagonist, represents strength. He was described as a red-haired, strong, and dangerous boy. Instead of displaying positive leadership qualities to encourage cooperation among the children and to seek rescue, Jack was strongly fixated on the present events and exhibited more regimental authoritative influence over the others.

Apart from these two key characters, there are Simon and Eric who represent the mystical visionary power. They “predicted” the negative traits of human nature. Meanwhile, the conch serves as an important element in the novel. It represents discipline. Through the use of conch, the school children organised meetings and whoever with the conch was given the opportunity to freely voice their concern or opinion. There is also a beast that was described as the Lord of the
Flies from the viewpoints of these children. The line between the reality and fantasy in the novel was indistinct, as described in the following excerpt: “There isn’t anyone to help you. Only me. And I’m the Beast. ... Fancy thinking the Beast was something you could hunt and kill! ... You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are the way they are?” (p.4). The beast was described as a slaughtered pig head on a stick. The exchange between the Lord of the Flies and Simon deeply reflects a distinctive vision about the growing evil among the children on the island. Alternatively, the vision insinuates savagery and the loss of order and discipline. The beast was reflected in these children themselves who gave in to the regimental authoritative influence led by Jack.

Ralph and Piggy first found the conch along the coastline. The conch was used to gather the other survivors on the island. Everyone agreed to elect Ralph as their leader. Ralph then appointed Jack to lead a group of hunters to hunt for food. The boys agreed to start a fire signal at the higher ground using Piggy’s glasses and the gathered woods. All the other boys had their own obligations accordingly. Over time, the children gradually got used to the developed order and system and had some fun and games on the island.

As Jack was strongly fixated on hunting pigs for meat, his team eventually overlooked their responsibility to maintain the fire signal. Hence, at some point, Ralph expressed concerns about not maintaining the fire signal as well as the cold weather and rainfall that hit them. He proposed to build huts to stay dry and warm together. The conflict Ralph, Piggy, and Jack was the start of the downfall of the developed rules and order, resulting in chaos and distress among the other children. The younger boys eventually became more anxious and scared as they believed in a mystical presence of a terrifying beast on the island despite the reassurance from the older boys to remain calm and rational. The beast was merely an illusion and a mirror of the maleficent intent of the children through the struggle of power and submission.

One night, an unconscious parachutist landed on the island when Sam and Eric fell asleep during the night watch. The parachute was mistakenly thought as the beast. The twins ran back to the camp, claiming that they were under attack by the beast. Hearing that, the hunters led by Jack searched the area and stumbled upon the unconscious man who was mistakenly seen as a large, deformed ape. Considering their fear, Ralph gathered the boys and requested to start a fire by the beach instead. However, Jack disrespected Ralph and called him out as a coward. Jack then took the opportunity to take charge of the entire group and aggressively re-organised the group under his leadership. A barbaric and violent dancing ritual was organised that night, where Jack killed a pig and placed its head on the stick as an offering to the beast. Following that, Simon envisioned the pig head on the stick as the Lord of the Flies and had a premonition of tragedy and pain. Simon did not believe the manifestation of the beast and hinted that the beast represented the innate nature of humans. Unfortunately, Simon was viciously killed when he returned to the camp later in the novel.

Eventually, the final conflict between Ralph and Jack led the other boys to push a huge rock down the mountain that killed Piggy and destroyed the conch and Piggy’s glasses. Ralph hurriedly
ran to hide from the other boys before he finally arrived at the beach. He bumped into a British naval officer who just arrived. He was stunned to see all the vicious and barbaric actions of the boys. Ralph appeared to be traumatised and in a state of shock about the death of Piggy and the other boys. The struggle between good and evil is clearly depicted through the conflicts between the key characters in the novel, such as Ralph, Piggy, Jack, Simon, and Eric. The concept of duality in the system of binary oppositions demonstrated the opposing priorities, social and moral obligations, and values through the antithetical characters of Ralph and Jack. Nevertheless, the line between civilisation and savagery is very closely connected and almost blurred in the novel, as the consequences of the latter appeared to save the boys at the end of the novel.

Besides that, the domination of male figures in the novel represents the postmodern feministic deconstructive features. However, (Lu, S. 2017) has justified the exclusion of female figures based on the following reasons, "if you land with a group of little boys, they are more like scaled-down society than a group of little girls will be. … Do not ask me why and this is a terrible thing to say because I am going to be chased from hell to breakfast by all the women who talk about equality”.

According to Derrida, the deconstruction of literary serves as a reflection of human nature and how it can be influenced by different external circumstances. For instance, the nature and behaviour of two conflicting key characters, namely Ralph and Jack, when they were stranded on an unknown, deserted island reflect markedly different values towards life and humanity. Likewise, the dark nature of Jack also clearly contradicts the nature of Piggy who was depicted as an innocent and knowledgeable boy.

Furthermore, the use of rhetorical devices yields binary oppositions and opposing interpretations in texts, resulting in ambiguous meanings (Murfin, 1996). For instance, the use of “conch” in the novel displays contradictory meanings—it is a symbol of discipline as well as the downfall of civilisation and humanity. The novel was filled with contradictions, particularly in terms of characterisation. The author described Ralph as an appealing boy who arrived at the lagoon with a conch from the mountain: “There was complete stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet more powerfully, there was the conch” (Golding, 1987, p. 22). Ralph, who possessed the conch, was seen as a leader before the unfortunate events took place. Meanwhile, the author described Jack, who was a fearless hunter, as a leader of evil: “The mask was a thing on its own behind which Jack hid, liberated from shame and self-consciousness” (Golding, 1987, p. 69).

Adding to that, the use of an omniscient third-person narrative approach adds complexity and ambiguity to the texts, particularly when the characters’ actions are described from the perspective of a third person. For this novel, the author put himself outside of the story and did not include further details on the boys’ inner life experiences. Therefore, the readers would not be able to find out the author’s intended messages that were figuratively expressed in texts given the use of rhetorical devices. For instance, the pig head on the stick in the novel is one of the key elements with multifaceted interpretations. To Simon, the pig head on the stick was seen
as an all-powerful evil. Simon’s vision of this so-called Lord of the Flies or the Devil (translated from “Beelzebub), which eventually made him collapsed in the novel, intensified its evil power. However, the pig head on the stick may also serve as a symbol of anarchism that caused the loss of order and discipline and the rise of barbarism and chaos among the boys as they were stranded on the island. The orderly conduct and discipline among the boys when they first gathered after the plane crash gradually diminished over time. Eventually, the boys submitted to their natural barbaric instincts with no regard of civilisation and humanity.

Additionally, the author described the behaviour of the characters in the novel and how these characters react in response to the surrounding environment. The boys were compelled to explore the deserted island to survive. In this case, air, earth, fire, and water served as the key elements to their survival. The author assigned each element to a specific character in the novel. In particular, Piggy represents the fire element; Jack represents the earth element; Simon represents the air element; Ralph represents the water element. These four key characters were confined to the influence of different elements with multiple combinations and eventually struggled against each other due to their personal values and nature of their character—it was either to rule or to be ruled by a single element (p.38).

The deconstructive analysis of these characters’ hierarchical assumptions further revealed that the values and principles of Jack and Ralph represent two extreme, opposing ends. The behaviour of these boys reflect the nature of society. Ralph represents adaptability and rationality, while Jack serves as a symbol of brutality and violence. The author drew a line between Ralph (a symbol of civilisation) and Jack (a symbol of savagery) and placed them in conflicting situations. For instance, Ralph disapproved how Jack disregarded the order and system established for the boys on the island. Ralph expressed the need to maintain cooperation and assigned tasks for everyone on the island while waiting for rescue. However, Jack exhibited regimental authoritative influence over the other boys. He and his group were more into hunting and performing the ritual for the beast. He also criticised how Ralph handled the boys’ fear of the beast. Their struggle of power eventually led to dire consequences. The novel highlighted flaws in human nature, dominance hierarchy, violence and fear, and tribal psychology themes. The social hierarchy among males and the dominating status of male over female were rather dominant in the earlier years, as masculinity was seen as the dominant figure in shaping civilisation and culture.

Besides that, the deconstruction theory implies that the discourse of marginalized characters in the novel "Lord of the Flies", such as Piggy, Simon, and Eric have been given a centralized position, and the author, William Golding, shifted them into the mainstream. The highlighted values and principles in the novel, such as civilisation, humanity, and violence, reflect the dreadfulness and negative consequences of war. In the novel, the conventional and stereotypical representations of certain cultures or social groups were disintegrated into savagery. The concept of deconstruction rejects western philosophy based on the logic of binary opposition such as Mind/Body, Black/White, and Rational/Emotional concerning the first category as high status while the other is considered as low status. These cultural relative terms appear to be deeply rooted and interconnected.
Furthermore, several critics claimed that the novel explored sin and religion in response to the Western social and political contexts and the fight between good and evil. Clearly, there are various interpretations of the novel, including the take on Sigmund Freud’s psychoanalytic theory. In addition, through the concept of deconstructive theory, the novel explored the concept of eco-criticism, particularly on the relationship between man and environment and the relationship between man and environmental preservation. The environment (e.g. food, water, sunlight, and fresh air) plays an important role in sustaining all life forms, including mankind. The concept of eco-criticism reflects the fundamental relationship between the environment and literature (Gerbaud, 1995). In essence, the novel contained mystical and parabolic elements, such as the psychological state and brutality of boys without the presence of adults and civilised society, the inherent evil thoughts and deeds, self-gratification, hierarchical social structure, and anti-intellectual ethos among the privileged children.

5.0 Conclusion

Jacques Derrida’s deconstruction approach is seen as a breakthrough in the field of literary criticism given the enigmatic and changeable nature of language. Through a deconstructive reading, the readers are prompted to explore, deconstruct, and interpret the meanings of the texts. The deconstruction approach assumes that any particular text can be differently interpreted and has different meanings. Unlike structuralism, the strength of the deconstruction approach lies in its approach that involves exploring the diverse interpretations or meanings of texts through characterisations, symbolic interpretations, rhetorical devices, and themes without being bounded to a rigid hierarchical structure. The narration of a novel describes the characters’ way of thinking and behaviour through the use of symbolism, metaphors, and several other literary techniques, which add ambiguities and uncertainties, particularly for the EFL learners. Hence, the deconstruction analysis of the characters and conflicts are expected to enhance the EFL learners’ interest and critical thinking skills. Identifying and deconstructing the binary oppositions and other key elements of a novel allows the EFL learners to comprehensively explore the constructed reality based on the underlying meanings of texts.

Using the deconstruction approach, the present study exclusively explored William Golding’s literary novel entitled “Lord of the Flies” in terms of the characterisations, contradictions, symbolism, and rhetoric devices. Expectedly, the deconstructive analysis of William Golding’s “Lord of the Flies” would spark interest and appreciation to comprehend the diverse meanings of the texts and promote the concept of deconstructive analysis among scholars and practitioners. The use of deconstruction approach in this study proved the dynamic nature of words and expressions in language. The deconstructive analysis of “Lord of the Flies” explored the constructed relationships between characters, themes, and the surrounding environment that are relatable to the readers. Apart from heart versus mind and thoughts versus passion, the novel focused on the struggle between evil and good that eventually led to tragedy for the boys on an unknown, deserted island. One of the key characters in the novel is Ralph who was seen as a ray of hope. He represents goodness and rationality. His values strongly contradicted Jack’s values. The evil nature of his character led the other boys to chaos and tragedy. Meanwhile, Piggy, who has a good relationship with Ralph, symbolises intelligence and knowledge. The outcomes of this
study on the deconstructive analysis of the novel were expected to benefit the EFL learners, particularly to expand their perspectives on textual analysis and improving their reader-response role in constructing the meanings of texts.

However, the present study was confined to Jacques Derrida’s deconstructive textual analysis of William Golding’s “Lord of the Flies” that was filled with binary oppositions, contradictions, and complex rhetorical expressions. Therefore, it is recommended for future research to comprehensively explore the novel in further detail, as only certain parts of the texts on the characters, episodes, and scenes that received substantial criticisms in terms of the language used were selected for analysis. Besides that, it is also recommended for future research to conduct deconstructive analysis on prominent speeches and characters in play in order to discover the various dimensions of meanings in literature.

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References
Film as a Tool for Teaching Arabic Cultures

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Abstract
This article is a narrative of the author’s practice in teaching Arabic cultures to American college students. It suggests that using films as an educational tool will animate culture and promote intercultural competence. Films with their broad spectrum of themes and characters, present not only the general characteristics of a society, but also its subtleties and complexities. By humanizing the Arab world, the author hopes to raise awareness of stereotypes and promote understanding and empathy. A film alone, however, is inadequate as class material. This article describes the author’s rationale in designing and teaching the class, and the way it has helped shift students’ perspectives. First, the reasoning includes recognizing the stereotype together with its origin. Second, it establishes the cultural framework and themes. Third, it uses films to showcase contemporary issues and people’s behaviors. The movies and documentaries, cited herein, are just examples, by no way inclusive, of how a film can be incorporated as class material to help put a human face to a diverse culture.

Keywords: Arabic culture, dispelling the stereotype, film as a teaching tool, intercultural competence, teaching Arabic cultures.

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Introduction

The Arab world is marred with negative stereotypes, which need to be replaced, through education, by a better understanding of the complex ways of life and behavior patterns. A film is argued, herein, to be a functional teaching tool, which does not only present the broad concepts of a culture but its subtleties and complexities as well. Movies present live subject matter with wide diversity; thus, they can serve as a teaching resource that helps counteract stereotyping.

With the ease of digital communication, the United States is becoming increasingly globalized. However, it is not necessarily achieving perfect harmony among its different components or with other world cultures. With the rising awareness of widely diverse US communities and the potential conflict between US and Muslim societies, intercultural competence has recently emerged as an educational need. Cultural competence “is operationalized to imply that an individual appreciates or respects people from other cultures or is capable of applying effective behaviors and considerations in cross-cultural situations.” (Lopez-Littleton, 2018, p. 558). Cultural competence is a “critical element in a comprehensive education curriculum that considers race, ethnicity, language, sexual orientation, ability, religion, and more.” (Lopez-Littleton, 2018, p. 559). One way of achieving this harmony is through promoting understanding among the diverse components within communities. A better understanding and appreciation of Arabic culture in its diversity may help combat the increasing Islamophobia (Green, 2015, p. 267), and pave the way for more peaceful relations within the USA and abroad.

The Need to Teach Arabic Culture beyond Language textbooks

Teaching Arabic culture at the college level in US universities takes place mainly through language departments. The American Council on the Teaching of Foreign Languages (ACTFL) promotes the teaching of culture as one of the components of the five Cs: “communication, culture, connections, comparisons, communities.” (Standards for Foreign Language Learning, 2006). ACTFL views cultural understanding as an essential part of world language education.

However, it is challenging to teach the diverse and complex aspects of a culture solely through language textbooks alone, as they are constricted linguistically and lexically by the respective proficiency level. Many Arabic language textbooks, due to the constraints of language levels, tend to generalize facts and highlight the most favorable characteristics. For example, the most widely used Arabic language textbook in the USA, Al-Kitaab (2011), simplifies Arabic culture by focusing mainly on a host of elite and highly educated characters, who can be easily assimilated to life in the USA and command admiration from US Learners. As Arabic language textbooks are generally conducive to a favorable presentation of Arab men and women, they have
little room for including the complexities of society, history, and politics that are detrimental to understanding the thinking and behavioral trends in the Arab world. Developing intercultural competence, the learner needs to supplement language learning with other classes in politics sociology history and culture.

To teach the culture of the Arab world in US institutions, it is detrimental that teachers highlight not only similarities, but also differences. The practice of minimizing the differences between cultures does not promote real understanding. Hofstede (2011), in his famous comprehensive study on cross-cultural psychology, warns against such a practice. Despite the evidence that groups are different from each other, Hofstede believes “that deep inside all people are the same. In fact, as we are generally not aware of other countries’ cultures, we tend to minimize cultural differences. This leads to misunderstandings and misinterpretations between people from different countries” (Hofstede’s Academic website, n.d.). In teaching foreign cultures, it is customary to highlight the commonality of the human condition. However, this would not be enough to establish an understanding between two societies that have experienced historical conflicts. Aiming to promote tolerance, it is mandatory to, also, clarify differences and analyze their causes. As Hofstede put it, “Culture is more often a source of conflict than of synergy. Cultural differences are a nuisance at best and often a disaster” (Hofstede’s Academic Website, n.d.). Such a potential conflict can be best counteracted by proper education, which promotes the understanding of human beings in their diversity. Such objectives often serve as the mission of liberal art universities and colleges of Humanities. There is a wide variety of methods for teaching culture across curricula.  This article, however, contends that teaching culture requires more than language classes and language textbooks. Offering a film component in a contemporary Arab world class is a useful way of showing the human complexity within the variables of Arabic societies.

**Teaching Arabic Culture through Film**

**Rationale**

A film can facilitate the teacher’s task of explaining the culture. As mysteries and misconceptions engulf the Middle East, films put a human face to various well-known volatile issues of Arab people. The films’ empathetic characters provide the needed emotional content to supplement the hard facts of politics and history. Empathy provides multiple chances for students to internalize the cultural framework of the Arab world. In their general study of the advantages of using film as a teaching tool, Mallinger and Rossy (2003) adeptly state that “in teaching cultures, one must deal with both the rational and non-rational, as well as the explicit and the implicit.” (p. 609). They “find film to be particularly useful in teaching not only the broad concepts of culture
but its complexities as well, especially the ambiguities and paradoxes that characterize the subtleties of interactions among individuals from different cultures.” (p. 613).

**Objectives of Teaching Arab World Culture Class**

The said class has the following goals. It presents an authentic image of the contemporary Arab world by revealing and explaining the values, trends of thoughts, aspirations, strife, and challenges of men and women across Arab regions. It raises awareness about stereotypes and implicit bias against Arab people and allows learners to relate to topics and characters. As class discussion of films promotes critical thinking, it enables students to bridge differences and come to a better understanding of international cultures. Thus, they become global citizens.

**Teaching Procedure**


As a start, the instructor divides the Arab world into three regions that are simultaneously similar and contrastive. These regions are the Levant, the Arab Peninsula, and North Africa. Such a division takes the variables of geography, history, piety, and wealth into consideration. Discussing the culture of each region, the instructor gives a power-point presentation that surveys the necessary background information which is most influential in forming the culture. The preliminary lecture includes geographical, ethnographical, historical, political, and theological data. Besides, students are assigned to watch a movie or a documentary, produced locally at the region subject of the study. They also read a relevant chapter from Nydell (2006), *Understanding Arabs*, or supplementary material posted on Blackboard. Students should watch the relevant movie at the library or Netflix prior to class discussion. Alternatively, the teacher can screen the films for a university wide audience as part of the activities of the language Arabic club on Campus. Each film will be the springboard of subsequent class discussions which are designed to move up the higher thinking order according to Bloom’s Taxonomy Pyramid; remember, understand, apply, analyze, evaluate and create (Armstrong, n.d.). The set of questions in table 1 is only an example.
of using Bloom’s Taxonomy in class discussion about addressing the tension between Muslims and Christians in Lebanon as dramatized in Where do We go Now? (2012).

Table 1

Class Discussion on Where Do We Go Now?: Religious Conflict/Tolerance and Gender Roles

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Comprehension</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the relation between Amal (Christian) and Rabih (Muslim)?</td>
<td>How would you explain Amal reprimanding Rabih and the men of the village?</td>
</tr>
<tr>
<td>Describe the village people’s reaction to this romantic relation.</td>
<td>How would you explain Amal’s jealousy towards the sleeping over of the...</td>
</tr>
<tr>
<td>What did Takla do when she discovered the murder of her son?</td>
<td>What do you think the movie maker is saying when the women remember the son’s...</td>
</tr>
<tr>
<td>What did the village women do when Takla locked her son in?</td>
<td>Why did Takla hide her murdered younger son and then shoot her elder son?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Application</th>
<th>Analysis: Drawing connection</th>
</tr>
</thead>
<tbody>
<tr>
<td>What would be an example of religious tolerance in the behavior of all characters?</td>
<td>How are Amal, Yvonne, and Takla (Christian female characters) similar or different from Saydeh, Afaf, and Hanna (Muslim female characters) in...</td>
</tr>
<tr>
<td>What would be an example of intolerance?</td>
<td>What evidence of the solidarity of women, of both religions, does the filmmaker offer?</td>
</tr>
<tr>
<td>How would you apply religious teachings to the behavior of Christians and Muslims characters?</td>
<td>In what way can you find similar conflicts or co-existence in your own culture?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Synthesis</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What generalizations can you make about the relations between the Muslim and Christian men? Consider all male characters.</td>
<td>What can you justify the behaviors and later the conversion of Muslim and Christian women?</td>
</tr>
</tbody>
</table>
What generalizations can you make about the relations between Christian and Muslim women? Consider all village women together with the Ukrainian dancers.

Create an original product

Write an essay of 1500 words on one of the following prompts: Include background knowledge, film analysis and a bibliography.

1- Study the ethnic and religious diversity in Lebanon and trace the factors of co-existence or potential conflict. Refer to the movie Where do We Go Now?.
2- Both movies, Where Do We Go Now? and Caramel, are informative of cultural issues in Lebanon. Analyze in view of the social and political background of Lebanon, and connect to your own culture.

The class discussion includes questions and prompts that progressively allow for defining basic concepts, explaining ideas, applying information in new setting, drawing connection among ideas, justifying a stand, and, finally, creating original work such as an essay or a final presentation.

Several short excerpts, of one to two minutes each, can be screened in class to make the subject matter more relatable. The instructor divides the class into small groups and prompts them to discuss, analyze and evaluate the excerpt for five minutes. Each group will then elect one student to share with the class the highlight of their findings or queries about certain behavior or phenomena. The instructor guides discussions, answers students’ questions, and helps them draw parallels, comparisons, and contrasts with their own cultures. As students come up with their own questions and help each other answer them, they negotiate their initial attitudes and develop critical thinking.

At the end of each three-week grading period, students are required to write a short essay about a theme or a cultural issue encountered in multiple films. Students choose one of many prompts and do the necessary research to produce a well-informed argument in an organized essay. The written reflections, class participation, and four essays are the tools that help the instructor measure the learning outcome, link it to the goals, and find ways for improvement for future semesters.

A film, however, is only a teaching tool and is by no means enough as class material. Some foundational knowledge has to be established, such as, first, recognizing stereotypes and their origins, and, second, delineating a cultural framework. Film analysis is the third stage by which theoretical knowledge can be applied and processed. The author hopes that the following rationale
and literature review will give fellow instructors structure and practical ideas for teaching Arabic cultures.

1- Recognizing the Stereotypes
The first stage in teaching such a class is to facilitate a recognition of the existing negative stereotypes and their origin. An initial brainstorming activity that the author does at the beginning of each semester has consistently revealed stereotypes connected to the Arab world such as terrorism, women subjugation, dullness, lust, ignorance, camels and oil. To establish a good understanding of the people, it is essential to have students recognize and address the origins of this bias. These can be found abundantly in the visual media and the actual incidents of terrorist attacks committed by Islamic extremists. To address such preconceived ideas, the instructor needs to establish facts to distinguish between the mainstream Islam and the offshoot extremism. The reasoning behind this is to have students replace the fear and rejection with knowledge of underlying issues. To teach the origin of the stereotypes attached to Arabs, the author uses Jack Shaheen’s book (2003), a study which is also made into a documentary (Erap, 2006) under the same title. It analyses Arab stock figures in 300 Hollywood movies and identifies a consistent pattern where Arab characters are presented as terrorists, buffoons, or the butt of jokes. These Hollywood movies feature Arabs as mostly sleazy, primitive-looking, lecherous, dangerous, and hateful foreigners. Shaheen’s persuasive conclusion argues that colonial politics and Hollywood are linked. They reinforce each other. Once Arabs are dehumanized and vilified, waging war on them would be easier and less likely to be disputed (Erap, 2006, minutes 29:57-30:15). To present a nuanced portrait of the culture and counteract the Hollywood stereotype of Arabs, the instructor should use media with an inside vision of the culture. The film selection, suggested in this article, features Arabs in their internal struggles to maintain dignity and combat various forms of injustices. The films present them as normal human beings, pitted against their own cultural inequities and external forces of oppression, such as poverty, dictatorship, and colonialism. Characters in such films have aspirations for security, dignity, and freedom to which the US learner easily relates. It is by humanizing the Middle Eastern cultures and projecting the Arabs as people neither better, nor worse than others, that the stereotype may gradually diminish.

2- Delineating Cultural Framework
The second stage in teaching this class is to delineate a workable cultural framework, including values, beliefs, thinking paradigms, and behavior patterns- by which one can describe and measure culture. A ‘cultural framework’ is a concept that has been theorized by several anthropologists, mainly for business purposes. It measures cultures in terms of index numbers. For example, Hofstede’s cultural framework for the study of national cultures comprised six
dimensions. These are the power distance index, individualism versus collectivism, uncertainty avoidance index, masculinity versus femininity, long-term orientation versus short-term orientation, and indulgence versus restraint.” (Hofstede’s Academic Website, n.d.). Other researchers, like Mallinger and Rossy (2003), proposed a synthesis of the models of several theorists and presented an integrated cultural framework (ICF) in which cultures can be measured by six dimensions; the ability to influence, comfort with ambiguity, achievement orientation, individualism versus collectivism, time orientation, and space orientation (p. 613). To serve a more general-purpose in the humanities, the author formulated a cultural framework for the study of Arabic culture, inspired by those theorized by Hofstede (2011) and Mallinger and Rossy (2003), mentioned above. The criteria for measuring and teaching Arabic culture allows students to make contrast first, then connections to their own culture. Regardless of the commonness of human nature, the specificity of Arabic culture should be highlighted and set in comparison and contrast with that of US culture. The suggested framework herein depicts the salient features of Arabic societies spanning the range of piety versus secularism, moderation versus extremism, peace versus violence, bountifulness versus deprivation, sovereignty versus loss of land, dictatorship versus democracy, femininity versus feminism, individualism versus collectivism, chastity/honor versus humiliation, and class distinction versus equity and equality.

Concurring with the film themes, such a framework helps delineate the culture by describing traditions, value systems, beliefs, myths, and symbols that are common in various Arabic societies. To approach the theoretical cultural framework mentioned above, the instructor assigns reading all the chapters of Nydell (2006), throughout the semester. Written with inside knowledge of the values and motivations of Arabs, this book discusses the basic tenets of the culture. These include the modernization of the Arab world, beliefs, values, social manners, emotion, logic, social distance, formalities, etiquette, class structure, the relation of the society, family and the individual, the roles of men and women, moderate Islam and Islamic fundamentalism, and the anti-Americanism in the Arab world. As this book offers general concepts for the understanding of the culture, the aphorisms may come close to the risk of stereotyping, a class practice that should be discouraged. However, generalizations are unavoidable. An instructor needs to state facts and establish an understanding of essential concepts; thus he/she will risk forming “sophisticated stereotypes” (Osland, 2000, p. 66) while replacing biased ones. The creation of sophisticated stereotypes is not necessarily a wrong pedagogic practice, as long as it is supported by a detailed case study of films. Malling and Rossy argue: “Stereotyping can facilitate student learning by making subtle cultural differences more obvious and easier to recognize. These characterizations can be especially useful in explaining broad theoretical constructs to students who have limited international experience.” (p. 613). Thus, the author recommends that instruction
moves from the simple general theory to the more complex animated examples encountered in the film components.

**3- Film, as Case Study of Cultural Issues, Optimizes Learning Outcomes.**

Following Mallinger and Rossy’s (2003) guidelines, a film is used to “address the more subtle variations and similarities within and between cultures” (p. 613). Movies and documentaries animate theory and enliven class environment with their visual effect, on the one hand, and the human content, on the other. The movies’ emotional appeal entices the learners and allows them to hold the learned information in their long-term memory (McPherson, n.d., p. 1). It also provides them with the mental energy to question preconceived ideas. The specificity of the case study in the film enables students to internalize the general framework and to understand the peculiarity of human behavior. Thus, the generalizations are made open to variables. The creative way by which Arab people express themselves in movies and literature is invaluable in making an impact on students. It functions as experiential cognition. Such an experience and the theoretical knowledge of the cultural framework are fused in one whole to create cultural competence. The cultural features and film selections cited below are examples, by no way exhaustive, of the rationalization and applications used in teaching Arab cultures.

**3.A- The Quest for Freedom and Democracy**

The Arab world is marked by a high power distance index, according to Hofstede’s scale. For a long time, less powerful members of Arab society accept the fact of unequal power distribution, hence the rigid hierarchy in political leadership, institutions, and family structure. However, contemporary history is showing obvious signs of drastic changes. Arab people crave freedom and democracy, a fact that the world witnessed in the uprising of young people against autocracy in Tunisia, Egypt, Libya, Yemen, and Syria in 2011. Students are invited to recognize and analyze the quest for freedom in two Syrian and Egyptian documentary films: *The Return to Homs* (Nyrabia, 2013), which won World Cinema Jury Prize at the 2014 Sundance Film Festival, and *The Square* (Noujaim, 2013), which gives an authentic insight into the multiple voices within the Egyptian revolution of 2011. As the media conflates the fighting in Syria with extremism, students are surprised to discover, through *The Return to Homs*, the nature of the secular protest against the government in 2011. It narrates the story of a group of peaceful democracy seekers who were persecuted, by the Syrian regime, and eventually got involved in armed combat. As the camera follows this group of men in their daily discussion, singing, and fighting, students are able to investigate more closely the Syrian people’s values and outlooks. They will hone their thinking skills through class discussion and essays. The initial brainstorming activities show that students tend to equate Syria with ISIS. The class discussion gives rise to many questions about the rebels,
the Nusra front, the impact of ISIS, and the role of foreign nations such as Turkey, Iran, and Russia. Finally, the class discussion concludes with an understanding of the motives and forces influencing the real-life characters in the documentary. Similarly, *The Square* shows Egyptian rebels battling their religious leaders and the existing autocratic regime to build a new liberal society. *The Square* deepens the students’ understanding of the intricate political shifts during the Egyptian revolution and the people’s real sentiments towards the various currents; democrats, Islamists, and liberals.

Both films depict authentically and lucidly young people’s strife and aspirations. They take the students in a journey of emotions, hope, betrayal, perseverance, and surpassing courage. The scenes of Egyptians and Syrians holding street demonstrations while their safety is at stake create a strong impact in class. During an initial brainstorming at the beginning of the semester, the bias was evident in the following familiar comment: “The Middle East, historically, is all about wars and conflicts; I guess it is embedded in their culture to have conflicts” (Students’ reflections, fall 2017). Such a verdict changed, as class discussions progressed, and lent itself to more empathetic statements such as: "I have great sympathy with Saroot, [the main character] the soccer star that championed the revolution in Syria. He is my hero." (Students’ essays, fall 2017). Another example of a change of perspective is the following: “Arabs are not cut for democracy. They need stability more than freedom. They do better under oppressive totalitarian regimes.” (Students’ reflections, fall 2016). The same student changed his standpoint thus: “It is the lack of freedom, in the first place, that has impeded their opportunity to progress.” (Students’ essays, fall 2016). These are only two examples of many similar ones. It is because of the authentic nature of the documentaries that students are more empathetic and enthusiastic to learn about people’s aspirations and the effects of long-term oppression. The class discussion helps students negotiate their preconceived ideas and think critically. In their essays, students have revealed a dramatic shift of perspective and a genuine interest in researching life, secularism, political Islam, and the quest for democracy in both Syria and Egypt.

3. B - Sovereignty Versus Loss of Land

The Arab-Israeli conflict has long been a controversial topic taking into account the perspective from which it can be viewed. Most of the students, according to initial brainstorming activity, equate the Palestinian strife with Islamic Extremism and show no sign of distinction between Hamas and Al-Qaeda. The focus of the class, however, is not historical or political, but mainly cultural. After a survey of the historical background of the conflict, class discussions of the films in this section focus on depicting and explaining the aspirations, challenges, value system, psyche, and the culture of people living in Palestine. The film selection herein includes *Lemon Tree* (Rukilis, 2008), *The Wanted 18* (Andoni & Shomali, 2014), *Paradise Now*, (Beywe & Abu-
Assad, 2005), *The Attack* (Bouchards & Doueiri, 2012), *The Syrian Bride* (Brokemper, 2005), and the documentary *Gaza Strip* (Longley, 2002). The films’ inside vision of human dignity and culture help alleviate the bias and promote understanding of Palestinian people’s strife and outlook.

One example of a movie that helps students envision the Palestinian people’s attachment to the land and the fairness of their cause is *Lemon Tree*, an Israeli film that criticizes the very concept of the expansion of the Israeli settlements. The protagonist, Salma Zaidan, has inherited - from her ancestors- a lemon grove that she will lose, because it poses a safety threat to her neighbor, the Israeli Defense Secretary. Given the option, either to sell her land to him, or to have the lemon trees chopped, Salma takes her case to the local court and then to the supreme court. She will not sell the lemon grove that is symbolic of Palestine itself and the sovereignty of its people. If Salma sold the estate of her ancestors, she would be deemed a traitor to her own people. Taking her case to the Supreme Court, she loses because of the power imbalance and the unfairness of the judicial system. Although she is, eventually, able to keep her land, she is unable to keep the trees. The barrenness of her lemon grove at the end symbolizes the oppression suffered by the Palestinians. It is noteworthy that this film does not instigate hate for or violence against either side of the conflict. It allows for careful introspection, which is conducive to a safe space for class discussion. It promotes compassion with the plight of Palestinians and aspires for peaceful coexistence. Mira, wife of the Israeli Defense Minister, a parallel foil to Salma, sums up a civilian liberal attitude in her words: "I wish to be a better neighbor to her, a normal neighbor, but I suppose it is too much to hope for; there is too much blood and too much politics, and there is the lemon grove between us.” (Rulikis, 2008, min 1:07). Such a wish symbolically patches up the schism between the civilians of both nations represented by both women. They are equally empathetic and humane, but are unable to make peace because of existing politics. The symbolic nature of the movie allows for a fresh way of looking at the root of the problem. It prepares the audience/students to think neutrally about human rights away from bias. It also highlights the dignity of the Palestinian people and their attachment to their homeland in a way Western media and textbooks seldom portray. The written reflections and essays of students over five semesters show a willingness to explore more, to negotiate preconceived ideas, and view the Israeli-Palestinian conflict from both sides. The author encountered only one exception, as a single student felt uneasy about approaching the conflict through a fictional storyline, which “only reflects the viewpoint of the filmmaker” (Students’ reflections, fall 2017). In general, the fictional film worked well for the rest of the students who were able to analyze the symbolism and make connections between the fictional story and the authentic culture.
On a completely different note, the non-fictional documentary film, about life inside the besieged city of Gaza, shows real-life conditions; oppression, misery, and bottled up anger that are, inevitably, conducive to violence. The camera follows Mohammad, a thirteen-year-old boy who, having lost many friends in Israeli air raids on his town, drops out of school and has no hope for the future. As a kid in the middle of a warzone, he is hardened by atrocities and deprivation. The only recourse for him is to throw stones at Israeli soldiers. Other little boys in his neighborhood, out of desperation and revenge, wish to kill. They, however, also want to die and leave this life. Mohammad, who has lost all hopes of a decent living, gives a heart-rending spontaneous monologue. He is caught on camera in a close-up shot conversing with God. He has scruples about his misdeeds, as he steals food and throws stones at Israeli soldiers. However, he justifies his sins, based on his hunger and grief over his friend, whose head was blown away in a land mine. He wishes to die as a martyr and go to heaven. However, a second later, he hopes to live. He is no longer sure that God is fair. He wants neither heaven nor hell. All what he aspires for is to be in between heaven and hell, up on a mountain where someone will bring him food. (Langley, 2002, minutes 42-44). With this heart-rending genuine monologue, students gain a better understanding of the psyche of the people under oppression. As future leaders, they realize that “violence could be prevented only when injustices are minimized” (Students’ essays, Fall 2017). It is after watching such emotionally compelling scenes that students are more involved in the learning process. They become more enthusiastic about joining class discussions and about doing more research outside class. The emotional content in the documentary invites students to live the human experience and negotiate preconceived ideas. The prompts that regulate class discussions invite them to delve deeper into the origin of violence and to think of ways to address it.

3. C- Men, Women, Family, and Society

As the class aims at replacing the stereotype with a nuanced cultural image, the status of women and their role in the society are rich topics that stimulate active class discussions. The class aims at a balanced presentation of women’s privileges as well as their challenges across the diverse Arabic regions. Students should be enabled to analyze the roles of both men and women in the family and the society. The film selection, from Lebanon, Egypt, Saudi Arabia, and Yemen, aims at showcasing a range of varying and overlapping issues connected to the conditions of women and feminist insights specific to the Arab world.

The Lebanese feminist movie, Where Do We Go Now? (Labaki, 2012), shows traditional village women, with their social skills and roles as matrons, to be, in effect, leaders of the society. This movie argues that women are more capable of making peace than men. While men are irrationally inclined to fight, women interfere, and comically connive to diffuse the conflict. In a
small village, on the outskirts of the Lebanese civil war, people are getting polarized and prone to importing the sectarian fight into their town. It is the women of both religions, Islam and Christianity, who boss their sons and husbands to bypass their petty squabbles. United against the men, they play hilarious tricks to decrease the tension. For example, they fake a quarrel to stop men from listening to war news or reading the newspapers. They even import Russian dancers to distract the men from fighting. Moreover, they drug the men, and dump their weapons to stop the war from spreading to their village. Although the storyline is fictional, the relations are authentically depicted. Thus, students can learn a great deal about social and religious issues such as the co-existence between Muslims and Christians, and status of women within the family. In addition to opening the chance for an informational session about the nature of the Lebanese civil war (1975-1989), class discussion of this movie, more importantly, leads to an understanding of the role of women as visionaries and social leaders in their roles as mothers and wives.

When it comes to the status of women in the Arabic Peninsula, the Yemeni film, *A New Day in Old Sana’a* (Abdali, 2005), and the Saudi movie, *Wadjda* (Rundfunk, 2014), offer clear structure of the social set-up and gender relations in two of the most conservative regions of the Arab world. *A New Day in Old Sana’a* dissects the class structure, gender roles, and the relationship of the individual to family and society. It provides an inward experience of life in the Arabic Peninsula. Students can infer several facts in their initial reflections and class discussions. They discover that both women and men are equally victims of social conventions which deprives them of their free will. These two films present a rare inward vision of the female sphere. The camera goes inside homes allowing the audience/students to discover the dynamics of gender and social relations, and the value system. With such lucid depiction of relationships, the two films function as an excellent teaching tool to show women’s privileges and struggles within the segregated female culture.

In *A New Day in Old Sana’a*, women are shown to acquire status through class privileges and by zealously adhering to social code. In a simple plot, Tarek, the young male high-class protagonist, is to be married within three days to a beautiful woman whom he has not seen before. He glimpses her at the break of dawn, dancing in the street, wearing the dress that he has presented to her as a gift. Happy to see her beauty, he falls in love with her from the first sight. However, he discovers later that the dress is missing, and the beautiful woman wearing it is a working-class poor orphan girl. As his love for her deepens, he decides to elope with her, despite the vast difference in family statuses. Alas, he will not be able to follow his heart as he is shackled by the social-caste system. His domineering sister forces him to conform to social rules. The sister, who is the guardian of honor and family status, will go to any length to control him. She even physically
slams him on the face as a way of preventing him from bringing shame onto the family. Initially, students are unable to construe the power dynamics between the domineering sister and the oppressed brother. Through teacher-led discussions, they discover that she, and her like, are empowered simply by becoming righteous guardians of traditions. The film and class discussion unravel the psyche of women who willfully wear the veil; it gives them the privilege of being morally superior and beyond reproach. It is most rewarding to see the ‘aha’ moment when students discover how relations work in a culture other than their own. Similar to the female predicament, men are shown to be equally controlled by social norms. The life of the male protagonist, Tarek, is prescribed for him by a class structured society. As an individual, he aspires for freedom of will, which is subordinated to the will of family and society. Eventually, he gives in, relinquishing his poor sweetheart and finding solace in excessive piety. Students have reported, in consensus, that they empathize with Tarek and find him a victim of a harsh social code that curbs individualism.

Ironically, all of the students have reported that they hate the domineering empowered sister. As the class discussion moves towards higher thinking order, students are able to discover the social framework and value system. They understand that “the free will of both men and women is curbed by society. Individuals, from either gender, may betray their own will and gain power by becoming ardent defenders of social traditions.” (Students’ essays, fall 2016). It is noteworthy that *A New Day in Old Sana’a* does not condone rigidity. Although Tarek, the prestigious family member, eventually conforms to the rules of his society, it is the social outcast, the poor orphan, who is the only empathetic character to follow her passion and introduce a change. Thus, the film offers students a further chance to investigate signs of restlessness with conventions and a yearning towards more individualism and social freedom. Such traits resonate with the passions of US students and invites them to make connections to their own culture.

Using this film in class is very rewarding: It animates life, models social behavior, and exhibits artifacts, such as ornamental daggers, the call for prayer, the beautiful architecture of the Sana’a city, and the ‘nagsh’, a tattoo-like tradition. Beside such simplistic knowledge, the film also delves into more cultural nuance by animating the social structure; the supremacy of society over the individual, the social caste system, and equivocal statuses of women with their constraint and empowerment. The impact of the film far exceeds that of the textbook in its ability to present a nuanced picture of culture.

3.D- Honor, Morality, Chastity, and sexuality.

The binary concept of honor/chastity is a necessary component of any Arabic culture class. Although the textbook explains it in a straightforward manner, it is the movies that communicate its emotional significance more clearly. Nydell (2006) states that “A person’s dignity, honor, and
reputation are of paramount importance in the Arab World, and no effort should be spared to protect them. Honor or (shame) is often viewed as collective, pertaining to the entire family or group.” (p. 15). Students internalize the high value ascribed to honor when they recurrently encounter this concept in multiple films. The exhortation to avoid ‘Aib’ (shame), which is an integral part of upbringing and daily social interaction, is abundant in every single one of the movie selection across the Arab regions. People are always in the public eye, and aim for the best image possible. For example, the importance of reputation is clear in the comic long-shot scene of the egg seller knocking at the neighborhood doors and updating the women on the news of Tarek’s love affairs in A New Day in Old Sana’a. The same notion of honor informs the desperate efforts, of all the impoverished characters in The Yacoubian Building (Marwan, 2007), who strive to make ends meet without being defamed by various evils.

Students gain a crucial understanding of the sensitivity of sexual mores and the social reasons behind it. Due to the supremacy of family values, faithfulness among couples is imperative; thus, chastity holds the highest-ranking position in the value system. It is so overvalued, that the loss of it creates a phobia on all levels; the individual, family, and society. Hence, chastity- or the lack of it- becomes a symbolic device to communicate dignity or humiliation even in the national or political realm. Such a phobia permeates almost all aspects of life, to an extent that all immorality becomes synonymous with sexual profligacy, and all morality carries the connotation of sexual abstinence. As chastity is a recurring metaphor in Arabic literature and cinema, it is important that the instructor discusses the value system, and analyzes the figurative use of sexuality, in order to decipher the symbolism of corruption in other areas of life including politics, bureaucracy, colonialism, and degeneration of culture. For example, the multiple rape incidents in two of Sadallah Wannous’ plays, The Rape (1989) and Historical Miniatures (1993), symbolize the confiscation of homeland and the humiliation of its citizens. The rape of the male political activist, Taha, by his jailer in the Egyptian movie The Yacoubian Building, is the ultimate humiliation that forces Taha to resort to violence as a way of revenge. Moreover, the prostitution detected among school-girls in Sadallah Wannous’ play, A Day of Our Time (1995), is but a symbol of the extreme form of political corruption under a dictatorship. Furthermore, the multiple incidents of the sexual harassment of poor women, in The Yacoubian building, is but the writer’s symbolic expression of his horror of the deterioration of culture and political corruption in Egypt in general. The outcry against all forms of economic and political exploitation, in the film selection, uses the figurative sacredness of the female body as its means of expression. Students fully understand the significance of the binary concept of chastity/honor after encountering the plethora of such metaphors. As the films animate abstract ideas and moral values, students are able to sense the cultural experience and rationalize about it.
Shortcomings of Using Movies in Class, and Recommendations

Although movies humanize cultures and ideologies, they sometimes have their downsides. Sometimes a video is too long, and students report that they have no time to watch it at home. Unpreparedness hinders the depth of class discussion and experiential knowledge. Thus, syllabus should include a clause requiring students’ commitment to watching the movies and writing reflections. It helps to make students aware that written reflections and class participation are graded activities. The instructor can help by setting a bi-weekly movie night event on campus and adding the aspect of fun to academic work.

Replacing a stereotype with another is not uncommon. Students tend to generalize based on characters or events. It falls on the instructor and the quality of class discussion to resist generalizations and to provide the critical analysis that helps show the complexity and diversity in Arabic cultures. The movies are not generally designed to give an accurate panoramic picture of society. Just like fiction, they are meant to express themes and writer’s purposes, and may not reflect life as it is. In this case, the instructor should be well versed in the culture to differentiate between facts, fiction, and dramatic devices. The instructor should provide a clear structure for thought processing by assigning relevant background reading for every film and requiring short reflections before class discussions. In class, it is important that the teacher orchestrate a student-centered discussion by using prompts moving progressively higher on Bloom’s Taxonomy pyramid. The essay that students will submit at the end of every three-week period should demonstrate their ability to synthesize ideas from various films and resources and create new and original material.

Conclusion

The advantages of teaching culture through films far outweigh the disadvantages. Although movies are fictional, they provide vivid images of the complexity of societies and glimpses of diverse worlds. A study of culture should start by recognizing stereotypes. It follows that such a study should set criteria by which one can measure Arabic cultures and compare them to the students’ own. Thus, a theoretical dimension is a prerequisite to the film component. The instructor clearly delineates the theoretical framework and lists themes, values, challenges, social norms, and patterns of behaviors that are the core of discussion throughout the class. Moreover, a survey of each region’s history and politics is vital to set background knowledge of the subculture under study. As movies have a strong visual, emotional, and intellectual impact on students, they help students think innovatively, remember and learn. The class requires students to read background information about each region and watch a film outside the class. Moreover, they submit short reflections as a response to a set of questions that start by exercising the lower order of thinking
on Bloom’s taxonomy, such as knowledge and understanding. In class, student participate in student-centered discussions in which they process a set of questions designed to exercise higher levels of thinking, such as application, analysis, and evaluation. As a third stage, at the end of a grading period, students exercise their ability to think creatively by producing an original research paper about chosen cultural issues. The instructor can measure the learning outcome qualitatively by comparing students’ final production with their initial reflections. From the author’s experience, teaching Arabic culture through films to college students over five semesters, she finds that films actively help in explaining the general traits of culture as well as its subtleties and complexities. The empathetic presentation of the human subject in Arabic movies and documentaries helps break the negative stereotype and facilitate more profound understanding of the behavior and thinking patterns in the Arab world.

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Toward a Sublime-to-Translate Literary Genre: The Quran Self-explained by Micro- and Macro-stylistic Conventions

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Abstract
This study aims at investigating a translated text of the Quran from a collective stylistic perspective. Taking into account the textual additions in parentheses (TAiPs) as a translation strategy, the most frequent stylistic conventions of the Quran were identified in a well-devised, total quartette by which the text could be considered as self-explanatory. Based on such an officially approved yet heavily criticized version as the Hilali and Khan Translation (HKT), six small-sized Surahs were selected in sequence. This research sample represented the Makki and Madani text-types and the conceptual story entirely entailed by the Quran. Ten stylistic conventions were found to fall under four major classes: i) ellipsis and simile, ii) digression, alteration, and interrogation, iii) repetition, variation, and narration and iv) brevity and cadence. The first two classes were specific/micro-stylistic devices, while the other two ones were general/macro-stylistic features. Each class was divided into two (or three) subtypes, creating a total stylistic quartette as each convention could affect/explain or be affected/explained by another. For the TAiPs, they helped make plain archaic words or misleading phrases; they were not highly devoted to directly tackling these conventions. Eventually, this paper is a springboard for further research on the stylistic beauty of the Quran as a sublime-to-translate literary genre.

Keywords: Addition. Hilali and Khan, the Quran, style, stylistics, translation, translate literary genre

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1. Introduction

Argued to be a blend of poetry and prose, the style of the Quran can be an independent genre in its own right. It is a rhymed prose or draws the beautiful qualities of both in such a splendid, more elegant manner. It is written in a way that is profoundly different from the way the Arabic discourse is regularly written (Baqilani, 1963, p.38). In the same respect, the Quran makes use of visual or non-visual imagery and is enhanced by sound-effect in harmony with its spiritual value. However, it is neither poetry as it is partially rhymed or does not have a metrical rhythm, nor is it prose as it does not owe its lure and luster to fiction (Whissell 2004; Munshey, 2010). It is of an artistic diction and a significantly intellectual/scientific value (Hawamdeh, 2019). All the Islamic schools of thought have been eventually "unanimous in their acceptance and veneration of its revealed Arabic text” (Surty, 2003, p. 22).

Defining itself as an Arabic scripture that has a clear and straightforward language, the Quran is the most renowned masterpiece of Arabic. It is a classic the world over, written in pure, rich, and poetic language (Naeem et al. 2014:38) at the time Arabic was at its peak in richness, vocabulary and artistic value. It has its own way of expression (Hart, 1993, p. 9) as the Quran is claimed to be self-explanatory, i.e. one cannot understand a verse/Ayah unless he/she has an in-depth grasp of other verses/Ayaat. As a set of linguistic variants with specific social meanings, the Quranic style has such familiar features as the use of dialogue, regional accents, and individual idioms, the distribution of sentence lengths, the use of particular language registers… etc. Besides, a connection between form and effect within a language can be determined by a careful study of a given text(s) where ‘style’ is a particular variety of this language used in different settings.

Linking literary criticism to linguistics, stylistics applies to an understanding of literature and journalism as well as linguistics. It is a method of textual interpretation in which primacy of place is assigned to language (Simpson, 2004, p. 2). Sources of study in stylistics may range from canonical writings to news (Jeffries 2010), non-fiction, and popular culture, as well as to political and religious discourse (Montoro 2006). As a conceptual discipline, stylistics may attempt to establish principles capable of explaining particular choices made by one’s use of language, such as in the literary production and reception of genre. In the Cambridge Encyclopedia of Language, Crystal (2003, p. 71) observes that most stylistic analysis has attempted to deal with the complex and 'valued' language within the literature, i.e. literary stylistics. He also stresses that the scope in such examination is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its 'deviant' and abnormal features, rather than the broader structures found in whole texts or discourses.

To render the Quranic style into a completely different culture and language has been ever a challenge. The receptor must be judiciously helped both grasp the referent(s) of a word and
emotionally respond to it (Hawamdeh, 2017, p. 326). In actual fact, some renditions appear to be liberal in appealing to the real meaning(s); they fail to clearly convey the SL sense and suffer from serious inadequacies. In this spirit, textual additions in parentheses (TAiPs) can be acts of explicitation; the TAiP in “If you help (in the cause of) Allah, He will help you, and make your foothold firm” (Quran 47: 07); they can be deliberately used for fitting the concise language and cultural nature of the Quran. The significance of TAiPs lies in that translating is a process of explicitation and the latter is, in turn, a translation universal (cf. Blum-Kulka, 1986; Baker, 2011) or a strategy to conciliate between two completely different languages such as Arabic and English. Given that, the purpose of the present study is to:

1. identify the most common stylistic conventions of the Quran and, in consideration of TAiPs as a translation strategy,
2. determine how the Quranic text is stylistically self-explanatory.

2. Related literature
The style of the Quran has been addressed in several English interpretations. Active links are found to occur between stylistics and translation at different levels of language. An English receptor may fail to get the right message even if he knows Arabic. A reader may become confused, thinking the Quran is a piece of writing without any cohesion/coherence. The linguistic style of the Quran is exceptionally significant and remarkably vital to meaning at all levels. In some way or another, the translations of the Quran by both Muslim and non-Muslim translators have failed to reflect all the features of its grammatical, lexical and sound elements of style and, hence, to convey the SL message. A grasp of certain features of the Quranic style is essential for proper understanding (Haleem, 1999). It means that the English readers at least have some awareness with the standard stylistic conventions of the Quran on both linguistic and referential levels (cf. Newmark, 1988; Klaudy, 2008). An analysis of the style of such a noble, sublime-to-translate text as the Quran must incorporate the discussion of its specific devices and general features.

During the early 2010s, the focal research interest as to the translated style of the Quran was the linguistic aspect with little choice given to the translators to formulate TL words. Examining the interrogative sentences in the Quran, Khalil (2011) argued that problems might appear as rendering the rhetorical questions (e.g. exclamations and intimidations) due to their different functions in Arabic. Concerning Yusuf Ali and Hilali and Khan’s translations as to the issue of nominal ellipsis, Hassan & Taqi (2011) stressed that ellipsis (e.g. brevity, conciseness, economy and variety in style) is the same in Arabic and English as any ellipted part is contextually recoverable. Iqbal (2013) explores such literary devices as omission, parallelism and chiasmus, imagery, simile and metaphor, and Nakhavali & Seyedi (2013) argued that the Quran has two- or three-sound rhyme scheme. Also, Yaqub (2014) explores the ellipses and exegetical features in
Rodwell, Hilali and Khan and Turner’s translations of the Quran. Such devices are hard to translate unless the translator is of proper knowledge of their natures and functions in either language.

A little change was witnessed toward the study of the Quranic style on a referential level with the translators having a large number of variations to use. A brief review was presented by Brakhw & Ismail (2014) with three factors affecting the process, the most considerable of which was the translator’s knowledge and ideology. Jassem (2014) found the Hilali-Khan’s translation to place English words in the same Arabic order, repeat words making the text awkward and help interrupt the reader’s attention due to its many bracketed explanations. However, Khan (2016) stresses that people still understand the message, yet they simply cannot enjoy its beauty as many stylistic aspects of the Quran are lost. On the use of archaic styles, preserving the sanctity of a text is an unjustified belief (Siddiek, 2017), and a translator of the Quran should refer to exegesis, linguistics, philosophy, and history… etc. (Mohammed, Ahmed & Abdullah, 2019). It is almost impossible to entirely render the thematic, rhetorical and stylistic standards of a divine, claimed-to-be universal message.

This particular section has presented and attempted to synthetically discuss the stylistic devices and features of the Quran both theoretically and practically. The rhetorical and aesthetic style of the Quran is not identical with the translated text in English because of its unique nature and, hence, is hard to decipher. Eventually, most of the English translations are argued to be much inferior to the original text in Arabic. A model is needed for both readers and translators to realize that every ambiguity caused by style is explained by another stylistic norm. As an essential part of the Prophet Muhammad's (PBUH) universal command, the Quranic style, diction and discourse shall be taken into account in translation (as cited in Peachy, 2013). Eventually, the Quranic style is still incomparable and found to be improperly reproduced into such a completely different language or culture as English. The translator cannot maintain it regardless of his/her utmost effort, and faithfulness to the Arabic text but the awareness of style is helpful for the translator in keeping, if not style, the soul of the Message in the least.

3. Method
The population of concern (PoC) of this study is the Hilali and Khan Translation (HKT) of the Quran. Entitled as The Noble Quran, it is the 15th revised edition published in 1996, as a co-translation of the Quranic meanings into modern English by Taqi-ud Din Hilali and M. Muhsin Khan. Comprising about 77,439 words in one hundred fourteen (114) Surahs, the noble Quran is basically classified according to its time of revelation: Makki and Madani. It is commonly agreed that the Surahs revealed before Prophet Muhammad's (PBUH) migration (Hijrah) from his hometown (Makkah) where he stayed for 13 years are Makki whereas the ones revealed after his Hijrah to another town (Madinah) where he stayed for ten years until he passed away are Madani.
By a systematic method of sampling, the HKT was wholly probable to be a research sample. However, a six-Surah segment (namely, Surahs nos. 44-49) was selected to be a representative sample (see Table 1). It consisted of 2,862 words, i.e. 3.7% of the total text addressing both types of the revelation of the Quran in a nearly equal amount.¹

Table 1. A Description of Sample Surahs: Registers, SL Words and TAiPs

<table>
<thead>
<tr>
<th>Names of Surahs</th>
<th>Registers</th>
<th>Words</th>
<th>TAiPs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad Dukhaan (The Smoke)</td>
<td>Makki</td>
<td>1422</td>
<td>254</td>
</tr>
<tr>
<td>Al Jaathiyah (The Crouching)</td>
<td>Makki</td>
<td>1422</td>
<td>254</td>
</tr>
<tr>
<td>Al ’Ahqaaf (The Sandhills)</td>
<td>Makki</td>
<td>1422</td>
<td>254</td>
</tr>
<tr>
<td>Muhammad (Muhammad)</td>
<td>Makki</td>
<td>1422</td>
<td>254</td>
</tr>
<tr>
<td>Al Fat-h (The Victory)</td>
<td>Madani</td>
<td>1440</td>
<td>188</td>
</tr>
<tr>
<td>Al Hujuraat (The Apartments)</td>
<td>Madani</td>
<td>1440</td>
<td>188</td>
</tr>
</tbody>
</table>

For making certain the selected sample described above could generally tell the formal story of the Quran, the encountered TAiPs were conceptually analyzed. Sixteen concepts were developed in four sets (see Table 2). The coding process was not needed to be much extensive although it was very important to take special care with assigning any value to the possible types of style. Two different Makki/Madani chapters of the Quran—not part of the sample of this study—were piloted and the content was appropriately represented and comparable results were obtained. As a research technique used to make consistent and replicable inferences by coding textual items, a relational content-based analysis was followed. The subject translated text of the Quran was read through and the stylistic occurrences were manually marked and by such simple computer programs as the Word and Excel. It was a detailed analysis against pre-determined norms to include the added lexical/structural units of language. The encountered stylistic norms or conventions were rationally classified and mapped out.

Table 2. A Conceptual Analysis of TAiPs Encountered in Sample Surahs

<table>
<thead>
<tr>
<th>Concepts Entailed by TAiPs</th>
<th>Makki</th>
<th>Madani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allah</td>
<td>22</td>
<td>18</td>
</tr>
<tr>
<td>Mankind/Jinn</td>
<td>6/3</td>
<td>2/0</td>
</tr>
<tr>
<td>Monotheism, Islam</td>
<td>24</td>
<td>31</td>
</tr>
<tr>
<td>Prophets, Messengers</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Moses/Muhammad</td>
<td>8/13</td>
<td>0/30</td>
</tr>
<tr>
<td>Israel/Quraish</td>
<td>4/2</td>
<td>0/3</td>
</tr>
</tbody>
</table>

¹ For calculating the sample size, the original copy of the Quran in Arabic—also published by King Fahed Complex—was based upon; it is more easily countable. It is commonly agreed by Muslims to include 77,439 words.
4. Data analysis
With the form-content dichotomy borne in mind, the most considerable stylistic conventions of the Quranic text were found to fall under four categories. On the basis of this quartette, the first two classes were found to be: micro-stylistic devices addressing the linguistic aspect of the Quranic style and specifically employed at given strategic points (e.g. ellipsis) and the other two ones were macro-stylistic features addressing the referential aspect and generally portraying this highly claimed-to-be divine text (e.g. cadence). A device is a micro-stylistic norm or specific convention as per which perception shapes language yet a perceptual category constrains the range of linguistic categories. However, a feature is a macro-stylistic norm or general convention upon which language shapes perception as the habitual use of language can direct one's attention to non-linguistic aspects. As a focal point behind having devised such a total and sustained-by-TAiPs quartette, the Quranic text was found to be a sublimely self-explanatory piece of art in which a stylistic convention affects/explains or is affected/explained by another.

4.1 Micro-stylistic conventions
Micro-stylistics (from Greek prefix mikro- meaning ‘small’ plus stylistics) is a subtype of the study of ‘style’ that deals with the behavior of specific devices and the interactions among them. For the purpose of this study, the micro-stylistic conventions were five in two categories: the first class was found to be stylistically obligatory and the other was optional.

4.1.1 Class A: Ellipsis and simile
Ellipsis and simile were micro-stylistic norms or conventions of language that introduced the stylistic beauty(s) of the Quran. As an initial class, such specific devices got enriched by each other and the ones in Class B (i.e. digression, interrogation and alteration). Translation-wise, they lent themselves to a type of TAiPs that filled in the missing SL categories and were found to be generally performed in a conscious or automatic manner.
1. **Ellipsis (Hazf)**: To *omit* a unit of language for easier comprehension or smoother expression of a meaning in the Quran. The omitted word(s) could be adduced from the anaphoric or cataphoric context or from the prevalent usage in the translator or receptor’s world of knowledge or experience. The textual additions in parentheses encountered in the HKT in this particular respect seem to be strategic tools to fill out the given elliptical constructions and, hence, avoid any various undetermined references. The ellipses could be almost encountered in the rhematic part of a clause or sentence such as a complement or part of it as in "...and leave the sea as it is (quiet and divided)" (Quran 44:24) and "...whosoever does evil, it is against (his ownself)" (Quran 45:15) or an objective or part of it as in "...those who [...] hinder (men) from the Path of Allah" (Quran 47:01) and "...and that you [...] glorify (Allah's) praises" (Quran 48:09).

2. **Simile (Tashbīh)**: To figuratively use an expression to evoke an emotional response and, also, produce sharp and special effects. It is almost a universal phenomenon employed in literature and is not restricted to a particular language or culture. Similes in the Quran come in form of visual imagery; they usually begin with the word 'mathal' (i.e. example) or the particle 'ka' (i.e. as, like). An instance of the same is how the believers in Allah are described in three holy books: "...the mark of them (i.e. of their Faith) is on their faces (foreheads) from the traces of prostration (during prayers). This is their description in the Taurat (Torah). But their description in the Injeel (Gospel) is like a (sown) seed which sends forth its shoot, then makes it strong, and becomes thick and it stands straight on its stem, delighting the sowers, that He may enrage the disbelievers with them" (Quran 48:29).

### 4.1.2 Class B: Digression, interrogation and alteration

Digression, alteration, and interrogation were micro-stylistic conventions of the language of the Quran. Helping interpret each other, such specific devices added to the Quranic norms of style in Class A (i.e. ellipsis and simile) on the one hand and were enhanced by those in Class C (i.e. repetition, variation, and narration) on the other hand. Translation-wise, digression, alteration and interrogation lent themselves to a type of TAiPs as the resultant translation was unnatural even if a grammatical TL construction was not taken into account.

1. **Digression (Iltifāt)**: To smoothly leave off an idea in a given context as some other related things are indulged into it. Marking a temporary shift of subject, a reversal occurs to the left-off idea and no unusual abruptness is felt. Digression ends when the writer or speaker returns to the main topic. This kind of style seems necessary for elaborating and better communicating the Quranic message as in the following two examples:

   a) "...when they saw it as a dense cloud coming towards their valleys, they said: "This is a cloud bringing us rain!" Nay, but it is that (torment) which you were asking to be hastened [...]! Destroying everything by the Command of its Lord! So they
became such that nothing could be seen except their dwellings. Thus do We recompense the people who are Mujrimun (polytheists, disbelievers, sinners)" (Quran 46:24-25).

b) "...you are those who are called to spend in the Cause of Allah, yet among you are some who are niggardly. And whoever is niggardly, it is only at the expense of his ownself. But Allah is Rich (Free of all needs), and you (mankind) are poor. And if you turn away (from Islam and the obedience to Allah), He will exchange you for some other people" (Quran 47:38).

2. Interrogation (Istifāhām، الاستفسار): To create a forceful statement in the form of a question whose answer(s) is commonly expected as in "...or do those [...] think that Allah will not bring to light all their hidden ill-wills?" (Quran 47:29). Amplifying an argument and capturing the reader's attention by appearing in the middle of a dialogue, such a question is rhetorical. An answer can be imagined in unseen parentheses commonly marked off or implicitly understood in the Quranic context as in "...do they not then think deeply in the Qur'an, or are their hearts locked up (from understanding it)?" (Quran 47:24). However, some rhetorical questions are directly or indirectly answered as in "...do they not see that Allah [...] is Able to give life to the dead? Yes, He surely is Able to do all things" (Quran 46:33) and "...neither backbite one another. Would one of you like to eat the flesh of his dead brother? You would hate it (so hate backbiting)" (Quran 49:12). In this respect, the role of the HKT is restricted to explaining by TAiPs words or phrases not to giving answers to any questions.

3. Alteration (Tanāwub، التناوب): To suddenly change in person or addressee during an ongoing discourse. It is basically such a change in a grammatical category as that of person (e.g. suddenly moving a second-person pronoun), tense (e.g. moving to a past verb within a present one or vice versa) or in number (i.e. between singular, dual and plural). The most common instance in the sample text of the Quran is the change of person in an unexpected manner as in "...on the Day when We shall seize you with the greatest seizure (punishment) [...] And indeed We tried before them Fir'aun's (Pharaoh) people, when there came to them a noble Messenger [i.e. Musa (Moses) عليه السلام]" (Quran 44:16-17) and "...and when he learns something of Our Verses (this Qur'an), he makes them a jest. [...] In front of them there is Hell. And that which they have earned will be of no profit to them, nor (will be of any profit to them) those whom they have taken as Auliya' (protectors, helpers) besides Allah" (Quran 45:09-10).

4.2 Macro-stylistic conventions
Macro-stylistics (from the Greek prefix makro- meaning ‘large’ plus stylistics) is a subtype of the study of ‘style’ that deals with the structure, performance and behavior of a style as a whole. For
the purpose of this study, the macro-stylistic conventions were five in two categories: the first class was found to be stylistically pragmatic and the other was technical.

4.2.1 Class C: Repetition, variation and narration

Repetition, variation, and narration were macro-stylistic conventions of the language of the Quran. Helping interpret each other, such general features added to the Quranic norms of style in Class B (i.e. digression, interrogation, and alteration) on the one hand and were enhanced by those in Class D (i.e. brevity and cadence) on the other hand. Translation-wise, repetition, variation and narration lent themselves to a type of TAIPIs that were actually is found to be caused by the differences between culture and shared knowledge.

1. **Repetition** (*Tikrār*, التكرار): To come across words, phrases or verses bearing a similar topic now and then but in different contexts. In this course, the Quranic meanings are communicated in a better way and this kind of style shall help the reader understand the same thing from different angles. The words 'believe' and 'disbelieve' are frequently stated yet in association with various causes or effects; they are explained in brackets according to the HKT by the twofold prepositional phrase "*(in the Oneness of Allah - Islamic Monotheism)*": for instance, those who believe are "...to Gardens under which rivers flow" (Quran 47:12) and "...*He (Allah) will grant you your wages*" (Quran 47:36) while those who disbelieve "...will be exposed to the Fire" (Quran 46:20) and "...(Allah) will make their deeds vain" (Quran 47:08).

2. **Variation** (*Tanwī*, التنويع): To repeat the major and most important subjects in the Quran but in different forms to avoid monotony. It is a common style of the Quran for communicating the various aspects of one message as every reader has his/her own approach to understand. Within the sample HKT material, the Quran talks about a prophet of Allah in two different chapters. It starts with Prophet Moses' saying to his people: "...*when there came to them a noble Messenger [i.e. Musa (Moses) عليه السلام], saying: [...] I am to you a Messenger worthy of all trust*" (Quran 44:18) and ends with Allah's saying to the people the Quran is first revealed to and, hence, all the mankind thereafter: "...*before this was the Scripture of Musa (Moses عليه السلام) as a guide and a mercy [...] as glad tidings to the Muhsinun (good-doers)*" (Quran 46:12). It is to tell a story in two places in a teaching manner where the latter interprets the former.

3. **Narration** (*Qasas*, القصص): To merely tell a story(s) in a very effective, affluent and meaningful manner that provokes topics. This style entails harmonious effect, blend of narrative styles, repetition of subjects, delicate and honored tone and compactness and interconnectivity of verses. In the sample HKT material, parts of two major stories are comparatively referred to: Prophets Moses and Muhammad (PBUU) and their peoples. One is almost narrated in the Makki chapters while the other is narrated in the Madani ones.
a) "...and indeed We tried before them Fir'aun's (Pharaoh) people, when there came to them a noble Messenger [i.e. Musa (Moses)] (Quran 44:17), in which the noble messenger referred to in this verse is Prophet Moses and the people said to deliver to him is the Children of Israel.

b) "...so know that La ilaha illallah (no god [...] but Allah), and ask forgiveness for your sin, and also for believing men and believing women" (Quran 47:19), as the person ordered to know is Prophet Muhammad that none has the right to be worshipped but Allah and his people is all who believe in the same.

c)

4.2.2 Class D: Brevity and cadence

Brevity and cadence were macro-stylistic norms or conventions of language that concluded the stylistic beauty(s) of the Quran. As a final class, such general feature enriched each other and the ones in Class C (i.e. repetition, variation and narration). Translation-wise, they lent themselves to a type of TAiPs that were caused by the functional nature of the translating process itself as translations are often longer than their original counterparts.

1. Brevity (Ijāz, ايجاز): To speak about the core of a Quranic message conveying profound realities in very few words and totally avoiding any redundancy. Aphorisms as concise statements with maximum effects are the best example of brevity as in "...We created them not except with truth (i.e. to examine and test those who are obedient and those who are disobedient and then reward the obedient ones and punish the disobedient ones), but most of them know not" (Quran 44:39). In this instance, the word "truth" according to the HKT refers—or shall refer wherever stated in the Quran in association with 'creation'—to examining, testing, rewarding and punishing. Another example also illustrates this feature: "...the most honourable of you with Allah is that (believer) who has At-Taqwa [i.e. he is one of the Muttaqun (the pious. See V.2:2)]" (Quran 49:13).

2. Cadence (Iqā', ايقاع): To employ the Arabic lexis but with such a matchless skill as a very word causes an unending distinctive style, particularly in the Makki chapters where the poetic nature prevails to the prose one. For instance, the HKT keeps original words transliterated as part of its text but explains them in brackets in an affluent manner. They can help:

   a) preserve the rhyming scheme of a part of the text as in "...from Pharaoh; verily he was arrogant and was of the Musrifen (those who transgress beyond bound in spending and other things)" (Quran 44:31) and "...and provided them with good things, and preferred them above the 'Alamin (mankind and jinn of their time during that period)" (Quran 45:16); or

   b) contain a large amount of meaning in only one word as in "...but [...] their hearts availed them nothing since they used to deny the Ayat of Allah (Allah's Prophets and their Prophethood, proofs, evidence, verses, signs, revelations)" (Quran
46:26) and "...he cannot escape on earth, and there will be no Auliya' for him besides Allah (lords, helpers, supporters, protectors)” (Quran 46:32).

5. Discussion
A springboard for further research on translating the language of religion, this study has argued that the Quran is a special literary genre with its own rhythm, depth of sense, syntax and lexis. It is not merely an assertive, discursive or expressive text as in the books of science, history or literature (Haleem, 1999); it accepts all of these (Aziz, 2000). Some stylistic aspects were discussed in the related literature in a translation context either specifically (e.g. Khalil, 2011; Hassan & Taqi, 2011; Iqbal, 2013; Nakhavali & Seyedi, 2013; Yaqub, 2014) or generally (e.g. Brakhw & Ismail, 2014; Jassem, 2014; Khan, 2016; Siddiek, 2017; Mohammed et al., 2019). This paper, however, is intended to collectively represent a concise account of what considerable styles the Quran as a claimed-to-be inimitable book is commonly characterized with and how efficiently the same is tackled in such an officially sealed version as the HKT. Ten micro- and macro-stylistic conventions of the Quran were found to be specific devices and general features respectively in a well-devised quartette (see Figure 1).

![A Stylistic Quartette of the Quran](image)

For the TAIiPs as factors of explicitation, they are resorted to for containing the stylistic nature of the Quran for an idiomatic English version. Encountered in the HKT, the TAIiPs can help continue the SL real sense but they can also interrupt the TL reader’s flow of attention by surprising him/her with something not to exist. The occurrence of such TAIiPs is almost caused by stylistic differences or historical circumstances (Hirsch, 2011:187). Any potential confusion to those
neither familiar with Arabic nor even prepared to critically read it can be avoided or caused. It is not only the translator's burden that a SL text/texture is communicated; the TL reader is also responsible for understanding it as a semantic unit that is different from being a disconnected sequence of sentences. In relation to the two types of stylistic conventions of the Quran, the encountered TAiPs can be lexico-grammatical links to hold the translated text together or ways of content-organizing to let it be of sense in structured utterances (cf. Hawamdeh, 2017):

1. Focusing on the thought processes of the translators of a given English text of the Quran, the micro-stylistic conventions are linguistic, and the TAiPs to handle them remain within the SL culture and generally complement the linguistic meaning of a Quranic utterance either:
   a) obligatorily as performed by the translator for avoiding producing any structurally or meaningfully ill-formed sentences in the TL text of the Quran, or
   b) optionally as caused by differences in the text-building strategies or preferences between synthetic or paratactic Arabic and analytic or hypotactic English.

2. Being subjective, reader-focused and oriented towards a target language and cultural background, the macro-stylistic conventions are referential, and the TAiPs to handle them put across and transmit the SL elements to the target language, culture and readership either:
   a) pragmatically as could be removed from the TL text of the Quran and the given text should remain grammatically and lexically acceptable to the TL readership, or
   b) technically as could only depend on the translator’s view of the appropriate relationship between the SL text of the Quran and its English interpretation.

The linguistic and socio-cultural disparities between Arabic and English and their own stylistic demands and structural norms entail that formal correspondents cannot always be the right choices to render the SL meaning(s) of the Quran into an idiomatic English version. A style (of such a sacred/sublime text as the Quran) is a soft aspect of language that forms an integral part of a whole (religious) message or discourse. For transferring this SL text/style into such a completely different linguistic system and cultural background as English, the TAiPs are found to be a standard operation by which new lexical and structural elements appear in the TL text. A translation of the Quranic text tends to spell out things and it is often longer than its SL counterpart. Generally speaking, the loss of meaning is inevitable as long as the culture of a text's language area is peculiar; hence, it is an added value and not a breach of norms to cater for the pragmatic SL component(s) of that text.
6. Conclusion

Such a highly claimed-to-be inimitable text as the Quran could be specifically and generally marked up by its stylistic devices and features. Like any good piece of literature with rhetorical beauty and purpose in conveying a message with certain effects, the Quran is full of figures of speech that are not ornamental. It is transmitted to us with an inimitable style and higher-order contextual factors. With the fact that the Quran lacks continuity in its textual arrangement or literary expression in mind, TAiPs are often resorted to for compensating any loss of meaning both linguistically as the message in the TL should match as closely as possible the different SL elements and referentially as the effect on the TL reader should be the same as it is on the SL reader. Reading through such an English version of the Quran that largely attempts to fetch up every deep meaning as the HKT, the translators excessively use TAiPs for a more naturally readable style. Any undesired references or undetermined indications are claimed to be avoided, so that the SL and TL words, phrases or expressions:

1. refer to the same thing in the real world, causing the equivalence of a text’s extra-linguistic content.
2. trigger the same or similar associations in the minds of the speakers of the two given languages.

To end with, bearing a total impact on the TL reader is not only carried by correct constructions or understandable utterances. Focusing attention on both form and content is quite significant as focusing on correspondence in meaning over style. A translator of the Quran must thematically understand the SL units, be utterly objective and reconstruct the SL stylistic forms in his/her TL version (Venuti, 2012:131). In such a daunting task, a good translator of such a sublime piece of style is intellectually honest and free as possible from any personal intrusion (Nida, 2003:154), seeks to transfer information without betraying the former and remains as close as possible to the SL text in order to reflect its stylistic norms (Elimam, 2009:24). Eventually, the original message of the Quran must be realized in a present-day context although some of it is peculiar to the natural environment and culture of its language area.

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